

INTERVIEWED! JOE PERRY, FRANK MARINO, PAT TRAVERS,
CARLOS ALOMAR, CLAPTON GUITARIST GEORGE TERRY & MORE!

**GUITAR
& BASS**
TRANSCRIPTIONS

RUSH
CLOSER TO
THE HEART

DEVO
WHIP IT

DISTURBED
BAD MAN

GUITAR WORLD

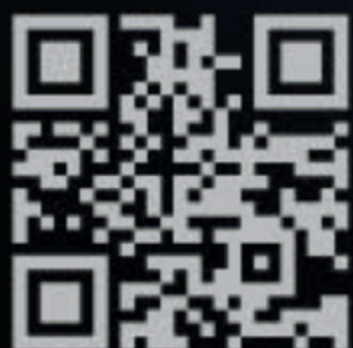
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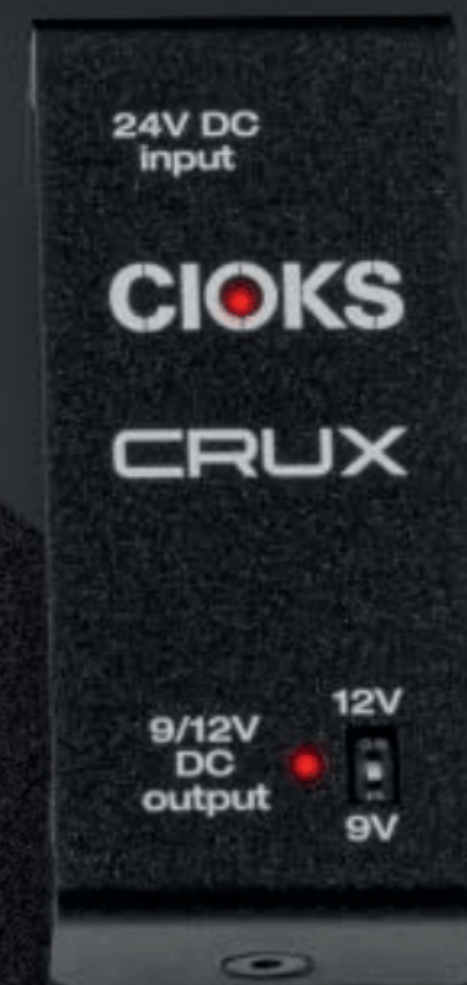
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LOOK HOW CONFUSED I WAS IN THE SEVENTIES...

THERE WAS JUST too much going on, guitar-wise, during that decade. You can tell — just by looking at my eyes — that I didn't know if I should buy *Maggot Brain* by Funkadelic, *Zero Time* by Tonto's Expanding Head Band or *Starless and Bible Black* by King Crimson. And then there was all the choices associated with gear! At the exact moment this photo was taken, I was probably thinking, "Should I invest in a brand-new Gibson S-1 like Ronnie Wood — or should I ignore all the (weird) new guitars and get a secondhand vintage Les Paul like Jimmy Page?"

But seriously, the Seventies was (were?) a crazy time for everything we care about — aka guitar-based music and gear — and I hope this issue captures some of that, well, not so much "confusion," but certainly the overwhelming wealth of choices. While the Sixties and Eighties were carpeted and/or wallpapered with some incredible and influential guitar-centric releases, the Seventies were truly plastered with them — walls, floors, lamp shades, basements, attics, bathrooms, servant's quarters and boiler rooms. You couldn't walk two inches without stepping on a "Free Bird" or a *Larks' Tongues in Aspic*. If the Sixties rock/blues boom was the explosion, the music of the Seventies was the volcanic fallout, and it covered the land — and darkened the skies — for many a year. It spawned metal, punk, funk, prog and Southern rock. It witnessed the height of the "classic rock era" and then gawked in awe as Eddie Van Halen came along and created something, um, else. But enough of my yappin'! Get ready to dive into the Seventies!

UNRELATED BUT RELATED: I hereby welcome Jim Oblon to our crew of columnists! Be sure to check out the debut column by this true Tele-master (who's been in Paul Simon's band for more than a decade) on page 88 — and follow him at @jimoblon.

— Damian Fanelli



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THE SEVENTIES!



VOL. 45 | NO. 11 | NOVEMBER 2024

HERE'S WHAT WE'VE GOT!

>>>>>>**24:** Author and former *Guitar World* editor-in-chief Brad Tolinski explains how Led Zeppelin's late-1969 album, *Led Zeppelin II*, basically dictated the course of guitar music — in its many wondrous new forms — for the better part of the six-string-obsessed decade we call the Seventies.

>>>>>>**32:** An impressive assemblage of guitar-playing humans — including **Jared James Nichols**, **Doug Aldrich**, **Mike Campbell**, **Warren Haynes**, **Vernon Reid**, **Sophie Lloyd**, **Jennifer Batten**, **Paul Gilbert**, **Tommy Emmanuel**, **Nili Brosh**, **Steve Lukather**, **Charlie Starr**, **Kirk Fletcher** and many more — choose the Seventies' best stuff.

>>>>>>**46:** Chris Gill explains why the guitar industry of the Seventies — which provided more hits and misses than a vintage K-Tel Top 40 compilation — was anything but boring!

>>>>>>**54:** GW revisits the Seventies with one of the decade's biggest guitar heroes, **Aerosmith's Joe Perry**...

>>>>>>**58:** ...before reconnecting with the one and only **Pat Travers**...

>>>>>>**62:** ...followed by former **Funkadelic** guitarist **DeWayne "Blackbyrd" McKnight**...

>>>>>>**66:** ...and **Mahogany Rush** legend **Frank Marino**, who discusses his Seventies lows and highs, gear and more. After that, we interview...

>>>>>>**70:** **Eric Clapton's** mid- to late-Seventies guitarist, **George Terry** (who also played on ABBA's "Voulez-Vous")...

>>>>>>**74:** ...plus former **David Bowie** man **Carlos Alomar**.

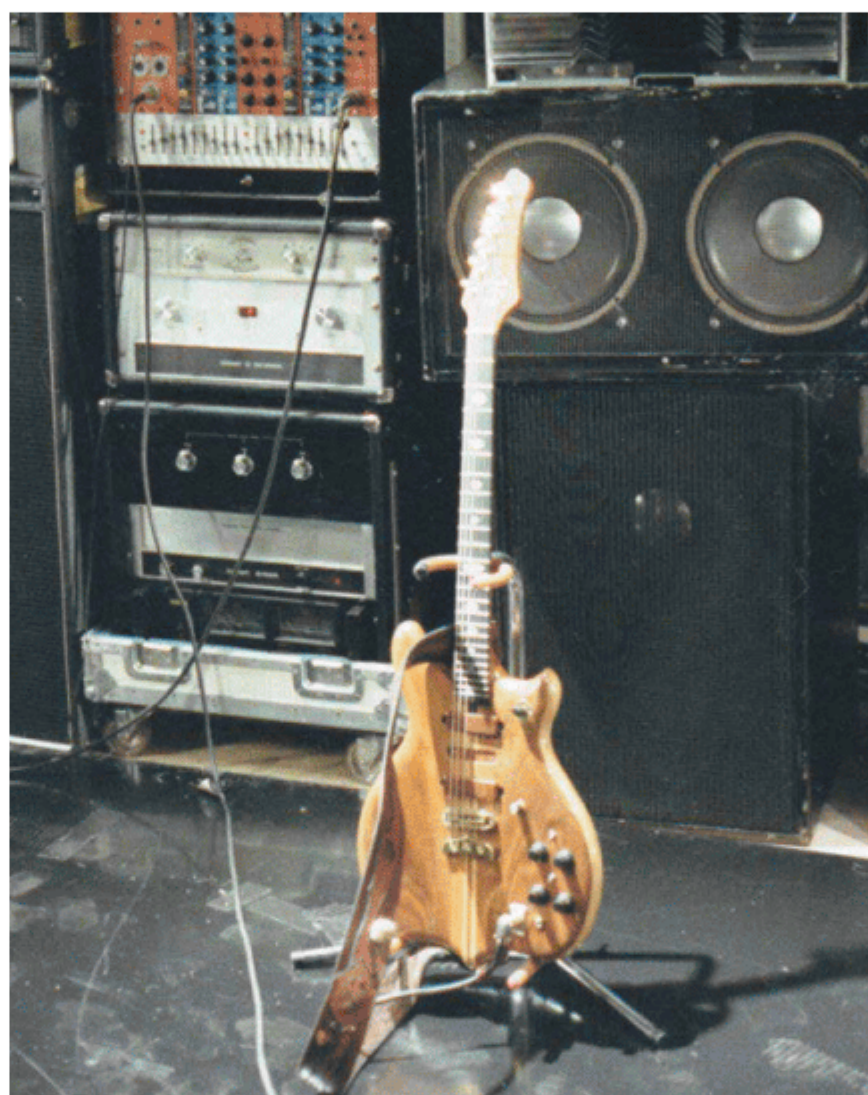
>>>>>>**90:** We also transcribe **Rush's** "Closer to the Heart," a standout track from 1977's *A Farewell to Kings*...

>>>>>>**110:** ...while Chris Gill dedicates some extra ink to a very "Seventies pedal" indeed, the **A/DA Flanger**.



Here are two "courtesy of Carlos Alomar" photos that we didn't get to use with his interview on page 74:

[above, from left] **Simon House** (electric violin), **Dennis Davis** (drums), **Sean Mayes** (piano), **Roger Powell** (synths), **Adrian Belew** (guitar) and **George Murray** (bass); the only musician missing from this pic of David Bowie's band is **Alomar**, who shot the photo.



[left] "My main live guitar at that time, 'Maverick' — a custom-made instrument from Alembic — and my new rig gave me the confidence, flexibility and reliability I needed for live performances," **Alomar** says

TRANSCRIBED

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by Rush

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Why the Villarreal Vélez sisters (also known as **the Warning!**) are on track to take the world by storm — plus an exclusive preview of the next **Anthrax** album, a look back at the life and essential releases of the late, great **John Mayall** and new interviews with **Seth Lee Jones** and **Serena Cherry**, who explains her pedalboard

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Of all the effects that emerged during the great stomp box explosion of the Seventies, flanger pedals were among the most coveted items. One of the most coveted flanger pedals of this era was the **A/DA Flanger**.

SOUNDING BOARD

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



Don't forget these incredible guitarists from New Jersey

I thought the piece on New Jersey guitarists was fun [August 2024]. As a resident of Middletown (where they just dedicated a street to "Little" Steven Van Zandt five minutes from my home), can I add an "honorable mentions" list? Besides Little Steven, how about Lou Pallo, who played in Les Paul's trio for many years? Keith Richards referred to him as "the man of a million chords" (check him out on the *Thank You Les* CD/DVD); Jon Herington, who has played with Steely Dan for more than 30 years, and, although he isn't a shredder, his acoustic playing is highly underrated and has added such a wonderful sound to more songs than you can count — Mr. Paul Simon — born in Newark. (Since I was born and raised in Brooklyn, I don't hold it against him for moving to Queens. I still love his playing.) Thanks for visiting the Garden State!

— Joe Verga, Middletown, NJ

His Spanish highway awaits...

As a longtime *GW* T-shirt wearer, I would like to say thank you for the outstanding work that you all do. I really appreciate the transcriptions for those old and tired but great songs. With my level of ability, those are the only ones I can get a grasp on. So thank you and keep up the great work. And with your help, who knows? Maybe someday I'll be racing with the devil on a Spanish highway.

— Anthony Murray

Brian may just be the best

Thank you so much for the fantastic interview with the legendary Sir Brian May! [August 2024]. He remains the most gifted musician I've ever heard! No one else has his instantly identifiable sound and along with his talent, innovation and taste, he is the ultimate guitarist! Maybe next time a cover story?

— Harold Kaufman, Spokane, WA

This guitarist and longtime *GW* reader needs a kidney!

I'm contacting you about running an article about me and my effort to find a living kidney donor. I know it might be a longshot, but

I'm trying every platform I can to get my story out there. I've been into music my whole life and have subscribed and read *Guitar World*, *Guitar Player*, etc. I've played guitar since I was 18 back in 1987, so it has been a great part of my life.

Back in 2012, I went to the ER due to having some chest congestion, thinking I had bronchitis or a cold. It was total kidney failure. It had come from untreated high blood pressure that had come from untreated sleep apnea. Suddenly I was on kidney dialysis and waited on the deceased donor list for eight years before getting a transplant from a deceased donor. Unfortunately, the kidney they used wasn't screened correctly and I was put right into stage 4 kidney failure immediately after the transplant. I've

managed to keep surviving through diet, exercise and strong will, but the numbers are slowly falling and I will need to find a living donor this time.

I'm working with a living donor group called Kidneys for Communities that works with groups or communities that the patient was involved in; music is one of mine, so I thought I would reach out to *GW*! I'm trying to do all I can do to fight for my life. I wish I would have had the guidance of an organization like Kidneys for Communities the first time. I would've had a better transplant outcome.

Here's a link to my Kidneys for Communities profile page: kidneysforcommunities.org/recipient/jim-urtel/

— Jim Urtel, Batavia, NY



RANDOM PHOTO OF THE MONTH

From February through June, **Mr. Bungle** toured the universe (and elsewhere) in support of 2020's *The Raging Wrath of the Easter Bunny Demo*. Here are **Mike Patton** [left] and **Scott Ian** in action at the O2 Forum Kentish Town in London on June 12. It was Mr. Bungle's first U.K. show in nearly 24 years. "I just love the fact that when they decided to bring Mr. Bungle back, I was somehow on the list," Ian told *GW* in 2020. "They've been a constant in my life. Their music just moves me and feels completely original." — Words and photo by Brad Merrett

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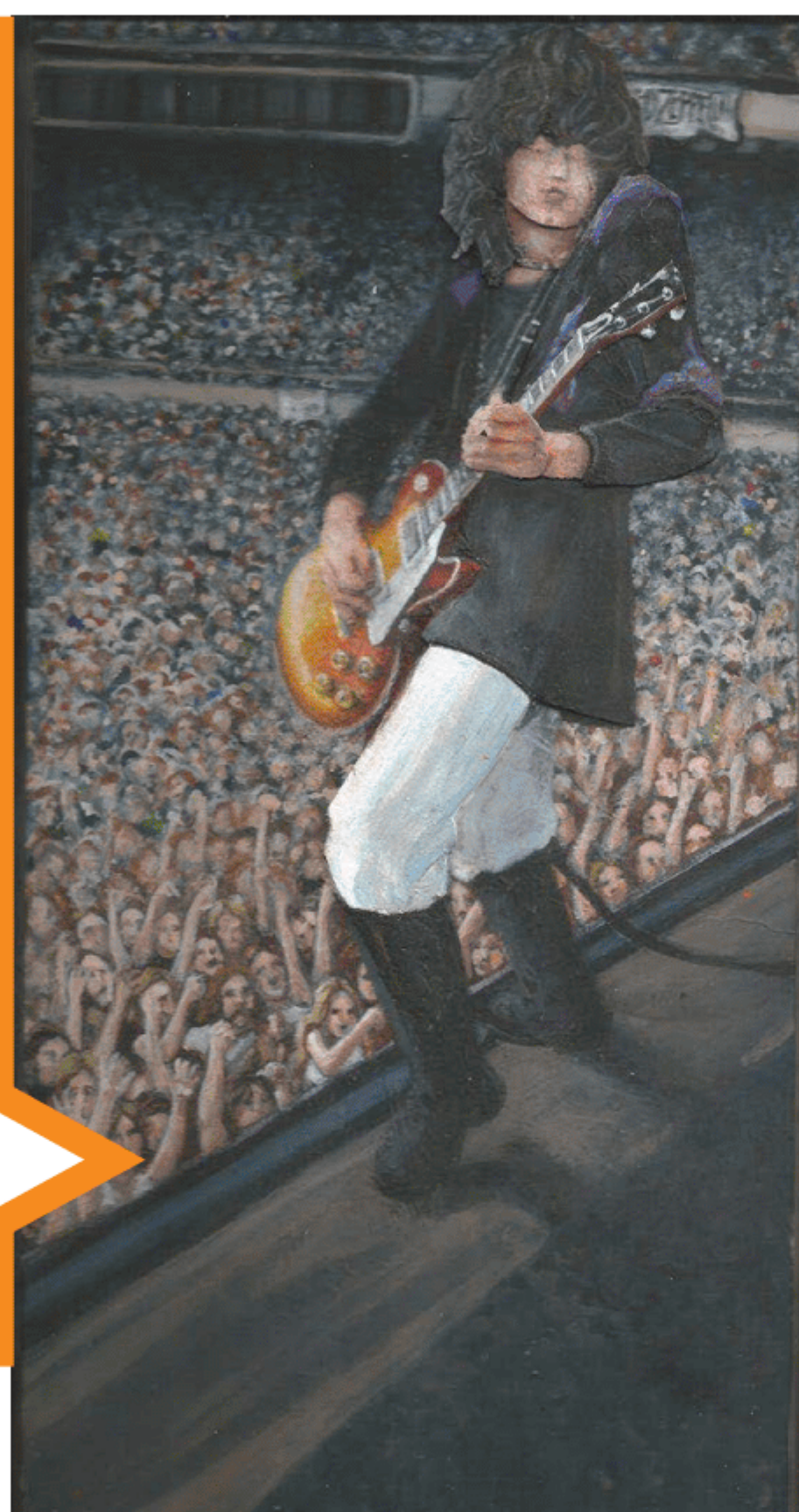


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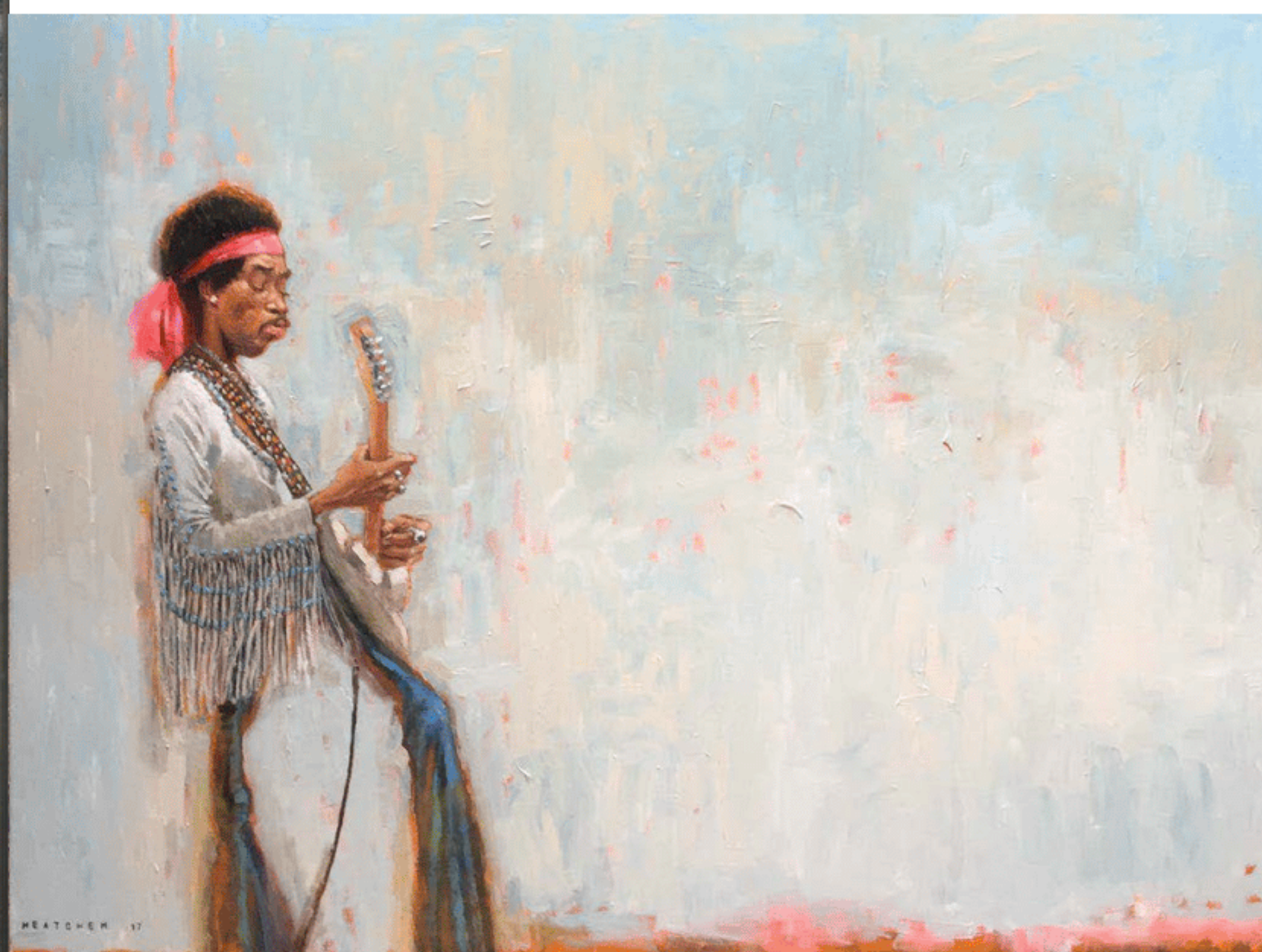
OF THE MONTH

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 .jpg or screenshot of the image.

And (obviously...), please remember to include your name!

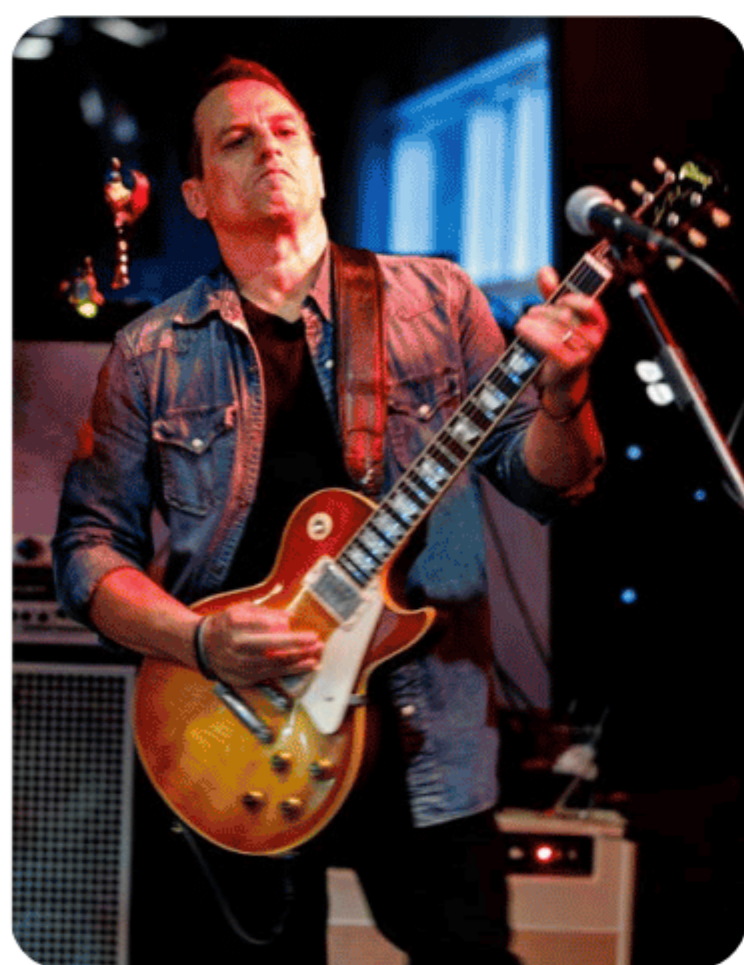


JIMMY PAGE BY DAVID WELLS



JIMI HENDRIX BY PHILIP MEATCHEM

DEFENDERS of the Faith



Domenic Fusca

AGE: 54

HOMETOWN: Pittsburgh, PA

GUITARS: Gibson R9 and many more Gibsons and Fenders

SONGS I'VE BEEN PLAYING: Southern rock

GUITAR I WANT MOST: Original 1959 Les Paul Standard



Brian Strasmann

AGE: 65

HOMETOWN: St. George, UT

GUITARS: Epiphone Les Paul Standard, G&L Doherty Tribute

SONGS I'VE BEEN PLAYING:

Led Zeppelin "Black Dog" and "Ramble On," Green Day "Basket Case" and "Holiday," Heart "Barracuda"

GUITAR I WANT MOST: Fender Deluxe Reverb



Robert Bachmann

AGE: 50

HOMETOWN: Brooklyn, NY

GUITARS: EVH Wolfgang, Peavey Wolfgang, Fender Strat, Ibanez RG550

SONGS I'VE BEEN PLAYING:

Yes "The Clap," Mr. Big "Green Tinted Sixties Mind," Jason Becker "Altitudes"

GUITAR I WANT MOST: Gibson Les Paul Access



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



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ANTHRAX



Dany Villarreal Vélez
on stage with
the Warning in Milan,
April 11, 2024

Global Warning

TEN YEARS AFTER IMPRESSING METALLICA WITH THEIR VIRAL COVER OF “ENTER SANDMAN,” THE VILLARREAL VÉLEZ SISTERS ARE ON TRACK TO TAKE THE WORLD BY STORM

By Joe Bosso

▶ TEN YEARS AGO, 14-year-old guitarist-singer Daniela Villarreal Vélez and her two younger sisters, Paulina (drums) and Alejandra (bass), shot a video of them covering Metallica’s “Enter Sandman.” The girls rocked hard, but it was all for fun — nobody expected anything to come from it. Within weeks, however, this little hobby band from Monterrey, Nuevo León, Mexico, racked up millions of views across

the globe. They drew raves from Metallica and were soon appearing on American TV shows.

Fast-forward to today, and the Villarreal Vélez sisters are grown-up seasoned pros. Their band the Warning has released a pair of EPs and three full-length albums, headlined tours and played dates with the likes of Guns N’ Roses, Muse and the Foo Fighters. Their days of cover tunes are long

behind them, and their new album, *Keep Me Fed*, is an across-the-board triumph that could break them big far and wide. The blistering singles “More” and “Slick” have already scored TKOs on Active Rock outlets, but they’re just a taste of the sustained excitement the album delivers.

Daniela (Dany) and Alejandra (Ale) sat down with *Guitar World* to talk about the new album and how they craft their **➔**

crackerjack sound.

The new record packs quite a punch. There's almost no nuance in the writing and production; everything is geared toward total impact.

DANY: [Laughs] That was the general idea. English is our second language, but it's the main language we write in. At first, we thought of being deep and poetic and using language in ways people wouldn't expect, but then we decided to just be simple and to the point. We've toured with Muse and Royal Blood, and their sounds were in our heads when we cut the record.

When we talk to artists for the first time, we usually ask them to name their biggest musical inspirations. Who were yours?

DANY: For me, technically and emotionally it's David Gilmour. The way he expresses himself on his instrument — he's not just a dude playing guitar. It's like he conveys feelings through sound. That's completely insane.

"Not just a dude playing guitar." What a great summation of David Gilmour. Ale, how about you?

ALE: Jaco Pastorius. My music teacher is mostly a jazz player, and he's very influenced by Jaco, so he taught me about him. I listened to a lot of Jaco's work, and I think he's amazing. I love his clean sound and his technique. Very inspiring.

Beyond the fact that you're sisters, did the idea of a trio just feel right to you?

DANY: It was just a natural thing for us to be a trio. We never felt like we needed another guitarist or another this or that. Everything happened on its own, even in terms of our career. It's only recently that we started to think ahead, like, "Is this the right move for us?" I mean, we were so young when we started.

Dany, your distorted guitar sound recalls Matthew Bellamy. The fuzz is quite abusive and clipped.

DANY: On this album, I took a deep dive into fuzz sounds. Distortion and fuzz were a big inspiration on the writing process. I feel like certain sounds can convey rage or just... massiveness. [Laughs] Hearing that power fueled creativity.

You're playing PRS guitars?

DANY: I am. I play a Custom 24-08. It's such a comfortable guitar, and it's very reliable for touring. On this record, we went deeper with tunings, and I started experimenting with a custom-made Fender



"A fan gave me a Spector bass as a gift, and I fell in love with it," Alejandra Villarreal Vélez says. "Now I have my own custom five-string model"

baritone. I'm having a lot of fun with that guitar, too.

Ale, you're playing Spector basses?

ALE: I play a Custom USA Spector. I used to play a Fender Mustang because it's a smaller bass; I started on it when I was really young and couldn't handle a normal-sized bass. But a fan gave me a Spector bass as a gift, and I fell in love with it. Now I have my own custom five-string model. I used to tune down to C sharp and it didn't sound right. Now I can play everything we need on the Spector.

A fan gave you a Spector bass? That's not exactly a stuffed teddy bear.

ALE: [Laughs] I know! I was very grateful. I still have that bass. It's quite special to me.

Your single "S!ck" has a bit of a Queens of the Stone Age vibe. Am I in the right lane there?

DANY: Sure, sure. It's kind of a rebellious, punky song. It's got that Queens energy and vibe. We wanted to make a really fun song. It was one of the first things we wrote for the album. We were just messing around with the riff, and there it was.

Dany, there's not a lot of guitar solos on the album, but "Satisfied" has a pretty spunky lead. And you play a nutty, effects-laden solo on "Consume."

DANY: Yeah, we don't want to use guitar solos as a crutch. You know — "after the

"I feel like certain sounds can convey rage or just... massiveness"

bridge, solo!" When I do play a solo, I want it to stand out. On "Satisfied," I went high-octane with the whammy, and on "Consume," it's very weird and dissonant. I thought, "The weirder, the better."

The song "More" has a very distinct dance feel in the verses. Do you guys like dance music?

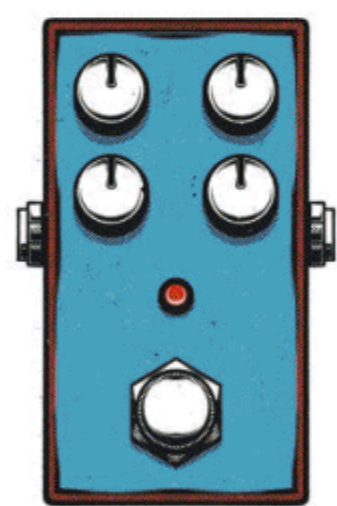
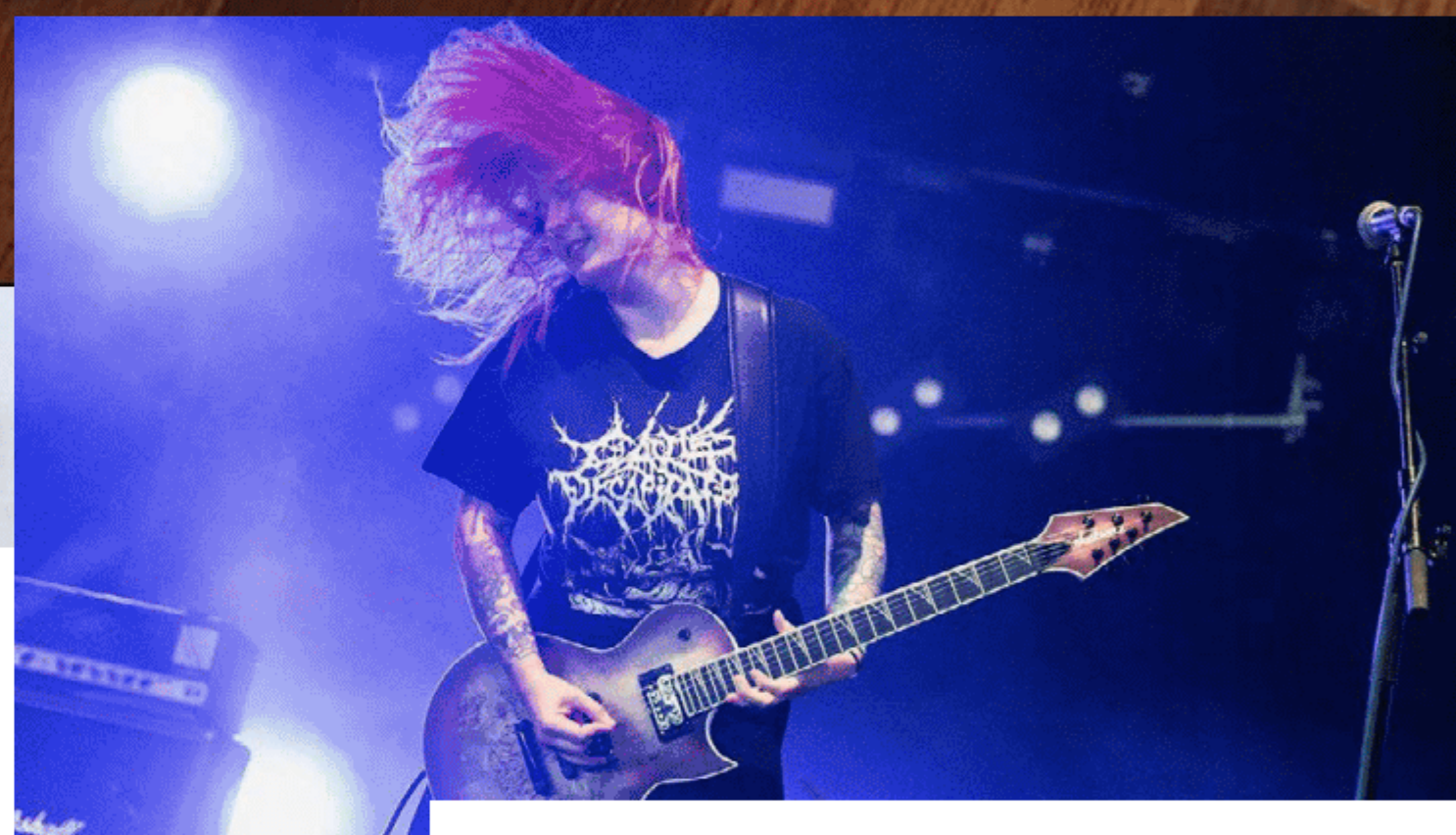
ALE: Yeah, the verses of that song are very danceable, and then it rocks out on the chorus. We like all sorts of music. We try to grab inspiration wherever we can when we're writing.

Like who? What kinds of things do you listen to that aren't rock?

ALE: Polo & Pan. They're a French DJ duo, and they play disco. I love them so much. I also like L'Impératrice. They're French, too; they do more pop music. We saw them at a festival in Monterrey, and they're an amazing live band.

DANY: At one point, we were all in a big K-pop phase. The harmonies are insane. Red Velvet, EXO — there are so many great K-pop groups. We learned a lot from listening to them. I think it's important to draw from as many things as you can. Find what you love and use it.

Jackson —
and Boss! —
fan Serena Cherry



MY PEDALBOARD SERENA CHERRY

WHAT SVALBARD'S RESIDENT SHREDDER
SEES WHEN SHE LOOKS DOWN Interview by Andrew Daly

▶ “MY PEDALBOARD IS very simple now — compared to how it used to be. Its purpose is to create a foolproof atmosphere within my live guitar leads with minimal complications so that things that can go wrong *won't*. I used to use a Boss Space Echo [RE-202], a Boss Loop Station [RC-5] and a Boss Digital Delay [DD-7], along with a Boss Digital Reverb [RV-5] and a Boss Reverb [RV-6]. The RV-5 was for modulated reverb; the RV-6 was for shimmer.

“But now I’ve cut my board way back to just three pedals, all by Boss: a Chromatic Tuner TU-3, a Reverb and a Digital Delay. These pedals create a glassy reverb tone to drench my guitar leads. I use the Modulate setting on my RV-5, with Level, Tone and Time all set to two-thirds. This creates a cool, atmospheric wash on my trem-picked leads.

“I use the Digital Delay on 800ms with a very short delay time and Effect and

IF I HAD TO CHOOSE ONLY ONE PEDAL FOR A FULL SHOW:

“I’d use my Boss Reverb because the reverb-drenched leads are a huge part of my sound. I think I’d feel naked without big, cavernous reverb all over the majority of what I play!”

“I think I’d feel naked without big, cavernous reverb all over the majority of what I play!”

Feedback set to about halfway. This delay’s purpose is to smear the reverby notes to create an ethereal and slightly thicker sound to one string being trem-picked.

“And I use a T-Rex Fuel Tank Junior with individual power leads for each pedal, as I learned the hard way many years ago that daisy chains are *not* reliable!”

Got someone in mind for a My Pedalboard? Tell us! Our email address is on page 12...

Seth Lee Jones
with his 1969
Gibson ES-345



Seth Lee Jones

BUILDING AND RESTORING GUITARS HAS CAUSED THE TULSA BLUES-TWANGER TO FIND SOME IMPRESSIVE NEW WAYS TO PLAY

By Jim Beaugez

TULSA, OKLAHOMA'S, SETH Lee Jones is best known as a master luthier, but thanks to the swampy blues and country licks on his latest album, *Tulsa Custom*, that could easily change. Songs like the 5/4-time stomp “Good Dog,” album-opener “110” and the languid “Bird of Paradise” showcase his fluid slide skills and proclivity for punchy blues-rock riffs.

“I’ve always found myself coming back to blues,” says Jones, who studied classical and jazz in addition to graduating top of his class from the Musicians Institute Guitar Craft Academy. “Blues and country are really closely related. If you look at them musically, they’re not too far apart, and one feeds the other.”

Jones began enjoining the two when he returned home to Tulsa in 2010 following his education and apprenticeship years in Los Angeles. “There’s so much more country here than there is blues, and I ended up playing for a country band,” he says. “That’s what pushed me to learn how

to use the benders [to] copy the pedal steel sound.”

Naturally, Jones has built or modified every guitar he plays. He recorded much of *Tulsa Custom* with a Tele-style SLJ model outfitted with a Hipshot palm bender — his main guitar since 2006 — as well as a pair of Sixties-era Silvertones and a Mulecaster, among others. He sets the bender levers on the B, G and A strings to raise the pitch by a whole or half tone and uses them tastefully all over the album.



AXOLOGY

- **GUITARS** SLJ Custom, 1961 Fender Stratocaster, 1969 Gibson ES-345, Mule Research Mulecaster, 1964 Silvertone 1449, 1961 Silvertone U1
- **AMPS** 1968 Fender Super Reverb and 1961 Fender Concert, recorded in stereo; reamping through a 1993 Fender Tone Master

“I’ve done somewhere close to 30,000 fret jobs. Holding a crowning file for that many hours a day will tear you up if you’re not careful”

“I did the math,” he says. “Since I’ve been doing this 22 years now, I’ve done somewhere close to 30,000 fret jobs. Holding a crowning file for that many hours a day will tear you up if you’re not careful.” His hands have borne the brunt of the wear, causing him to drop the tuning on his guitars to make playing more comfortable and use a thumb pick to grab the notes. It all factors into Jones’s Tulsa-meets-Bakersfield-meets-Delta blues sound — and it’s all intentional.

“I wanted to write stuff that was about where I’m from,” he says. “The name *Tulsa Custom* came to mind because that’s what it is. It’s a custom-built version of what I’ve learned since I’ve left and come back.”

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John Mayall: Blues Crusader

THE GODFATHER OF BRITISH BLUES LEFT US IN JULY AT AGE 90.
HERE'S A LOOK AT HIS MANY ACHIEVEMENTS, TRIUMPHS AND ESSENTIAL RELEASES

By Andy Aledort

 **JOHN MAYALL** — BRITISH blues patriarch, godfather, progenitor, legend, musical force and every accolade one could ascribe — passed away on July 22 at age 90. Starting in the mid Sixties and continuing throughout his long and illustrious career, Mayall has been nothing less than a blues messiah to generations of listeners. He deserves acknowledgement as a vital figure in the development and ultimate massive popularity of blues and blues/rock music. His prodigious career spanned an incredible seven decades, from the late 1950s till his recent retirement from touring just two years ago in 2022 at age 88.

In the mid/late Sixties, his band, the Bluesbreakers, served as an incubator to many of Britain's most revered blues musicians, as John's mentorship developed the careers of Eric Clapton, Peter Green, Mick Taylor, John McVie, Mick Fleetwood, Aynsley Dunbar, Andy Fraser and so many others. He produced some of the most influential blues albums of all time, most notably the landmark *Blues Breakers: John Mayall and Eric Clapton*, considered to be the template for the future sound of blues/rock guitar via Clapton's phenomenal playing. Armed with a 1960 flametop Les Paul plugged straight into a Marshall JTM45, Clapton changed the course of the instrument on this seminal release.

Mayall was a complete artist. He displayed masterful creativity in every endeavor: a gifted singer, songwriter, multi-instrumentalist, producer, band leader, musical alchemist and talent scout, as well as an artist and graphic designer, as he created the iconic covers for so many of his albums while also often writing insightful and historically important liner notes.

To call him prolific is an understatement. He released 96 albums: 38 studio, 34 live and 24 compilations, plus four EPs, 44 singles and four video albums (VHS, Laserdisc and DVD). He was a documentarian, capturing the sounds and images of thousands of live performances throughout his career and continuing to offer these recordings to listeners till the end. Mayall's final studio album, *The Sun Is Shining Down*, was released on Forty Below Records in 2022. He was inducted into the Rock and Roll Hall of Fame in 2024.

Mayall was born in Macclesfield,

Cheshire, England, on November 29, 1933. His father, Murray Mayall, played guitar in local bands and sparked John's interest in the instrument via his collection of recordings by Andrés Segovia, Django Reinhardt, Charlie Christian, Eddie Lang, Lonnie Johnson and Carl Kress & Dick McDonough. Starting at age 13 — and self-taught on piano, guitar and harmonica — John's focus was more on rhythm guitar than soloing, studying the recordings of Josh White, Big Bill Broonzy, Teddy Bunn, Ledbelly and John Lee Hooker.

He also was intrigued by the recordings of what he called "the triumvirate of boogie-woogie piano — Albert Ammons, Pete Johnson and Meade Lux Lewis." As Mayall told me in 1991, "Back in 1959, any record that said 'boogie' on it, I would buy! At the time, these 78s were very hard-to-find prized possessions in England."

After serving in the army from 1952-55, Mayall trained as a visual artist at the Manchester College of Art. "It never dawned on me that I could make a living playing music," he said. "For many years, it was just a hobby, a way I could express myself."

His first band, the Powerhouse Four, formed in 1956, but it wasn't till 1963, when he was 30, that Mayall moved to London to become a full-time musician on the suggestion of Alexis Korner, with whom Mayall would become a linchpin of the blossoming British blues scene. Following a stint in the Blues Syndicate, Mayall formed the Bluesbreakers in late 1963 and recorded a live album, *John Mayall Plays John Mayall*, for Decca. The album was poorly received, and Mayall was dropped. In April 1965, Mayall recruited 20-year-old hotshot guitarist Eric Clapton from the Yardbirds to join his band. "[Producer] Mike Vernon talked Decca into giving me another chance on the basis of Eric's popularity, so the Bluesbreakers record was my very first studio recording."

Regarding the explosive impact of this record, Mayall said, "You don't think about 'posterity' in that moment. Your concern is making an honest record, and making it 'real,' with real emotions on it. That was everything."

After Clapton left in June of '66 to form Cream, Mayall's band went through many lineup changes and featured

future stars like Peter Green and Mick Taylor. Beginning in 1969, John began to experiment with different instrumentation and styles and subsequently moved from England to the Los Angeles suburb of Laurel Canyon. His groundbreaking live album, *The Turning Point*, was recorded at the Fillmore East and featured the harmonica *tour de force* "Room to Move," which became John's signature tune, one he would continue to perform throughout the next half century.

In the ensuing years, Mayall's bands featured a cast of brilliant guitar players, including Harvey Mandel, Rick Vito, Walter Trout, Coco Montoya, Buddy Whittington, Carolyn Wonderland and others. With nearly 100 albums to his credit, there's a rich musical history to study in the timeless music of John Mayall.

12 ESSENTIAL JOHN MAYALL RELEASES

1. "I'm Your Witchdoctor," backed with "Telephone Blues" (1965)

This Jimmy Page-produced 45 was a powerful harbinger of things to come. The intensity of this track is highlighted by Eric Clapton's incredible tone and haunting feedback.

2. *Blues Breakers: John Mayall and Eric Clapton* (1966)

From the initial sonic blast — an aggressive slide up the neck at the top of Otis Rush's "All Your Love" — the gauntlet is thrown down in terms of a new direction in British blues. Clapton's virtuosic display on every track is nothing short of phenomenal, as he is backed brilliantly by Mayall's keyboards and the rock-solid bass/drums combo of John McVie and Hughie Flint. **Standout tracks:** "Hideaway," "Steppin' Out," "Double Crossing Time," "Have You Heard"

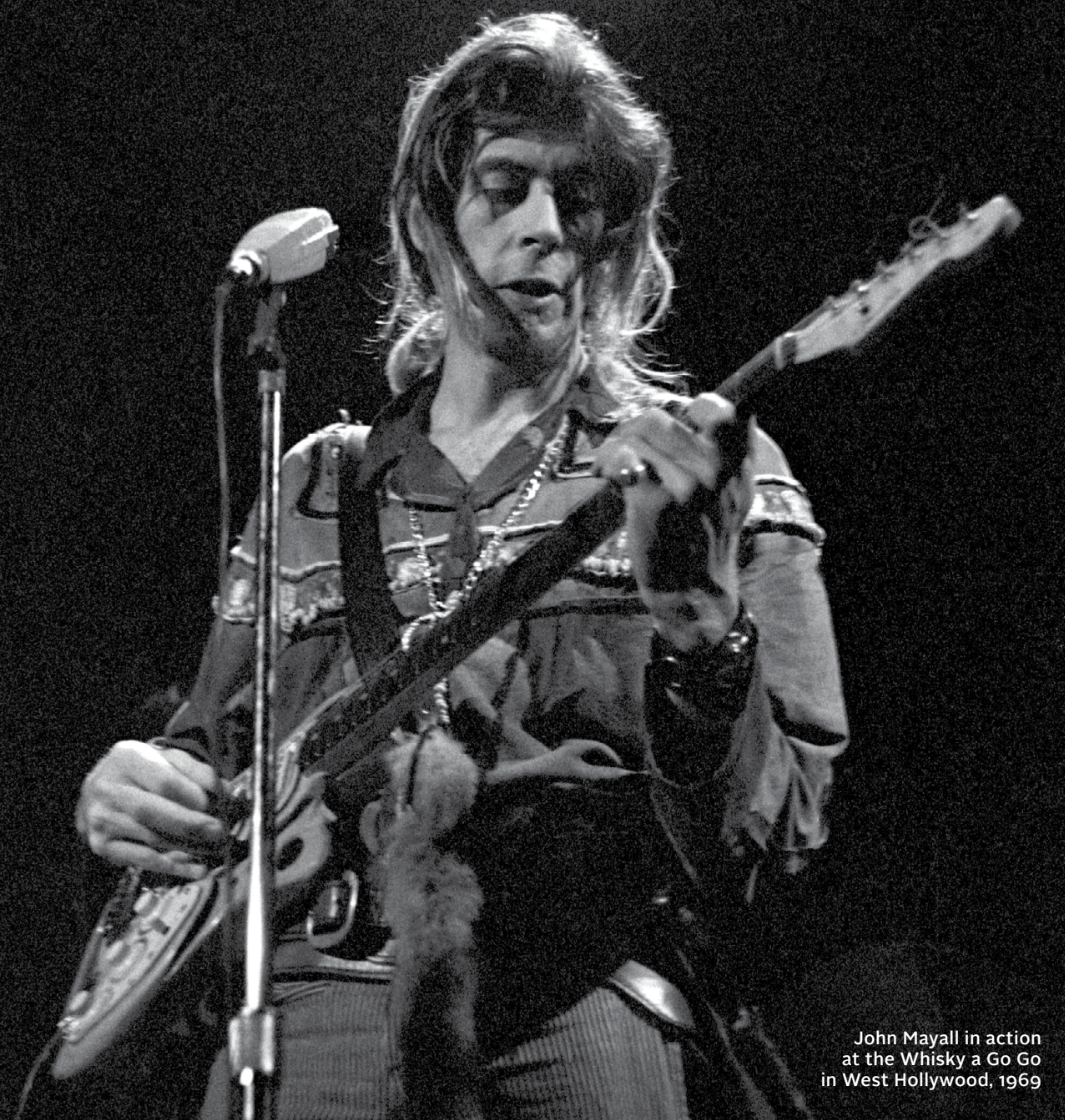
3. *A Hard Road* (1967)

Peter Green is tasked with filling the shoes of Clapton, the man referred to as "God." Green proves to be more than up to the task, providing mind-blowing guitar throughout. **Standout tracks:** "The Stumble," "The Supernatural," "Someday After a While (You'll Be Sorry)"

4. *Crusade* (1967)

Half way through 1967, Green left the Bluesbreakers, along with McVie and Fleetwood, to form Fleetwood Mac. Mayall recruited 18-year-old Mick Taylor, who, like Green, proved himself an able replacement. Within two years, Taylor would leave Mayall's band to join the Rolling Stones. **Standout tracks:** "Oh, Pretty Woman," "Driving Sideways," "Snowy Wood"

“Back in 1959, any record that said ‘boogie’ on it, I would buy!”



John Mayall in action at the Whisky a Go Go in West Hollywood, 1969

5. *Bare Wires* (1968)

Aside from Taylor, this album was recorded with an entirely new lineup and was the last to be credited to “the Bluesbreakers.” **Standout tracks:** “Killing Time,” “Bare Wires Suite,” “Hartley Quits”

6. *Blues from Laurel Canyon* (1968)

Mayall’s final Decca release features a small four-piece band, including Taylor as well as Green, who guests on one track. **Standout tracks:** “Laurel Canyon Home,” “2401,” “First Time Alone” (with Green)

7. *Diary of a Band, Vol. 1 & 2* (1968)

This live collection features Mick Taylor and

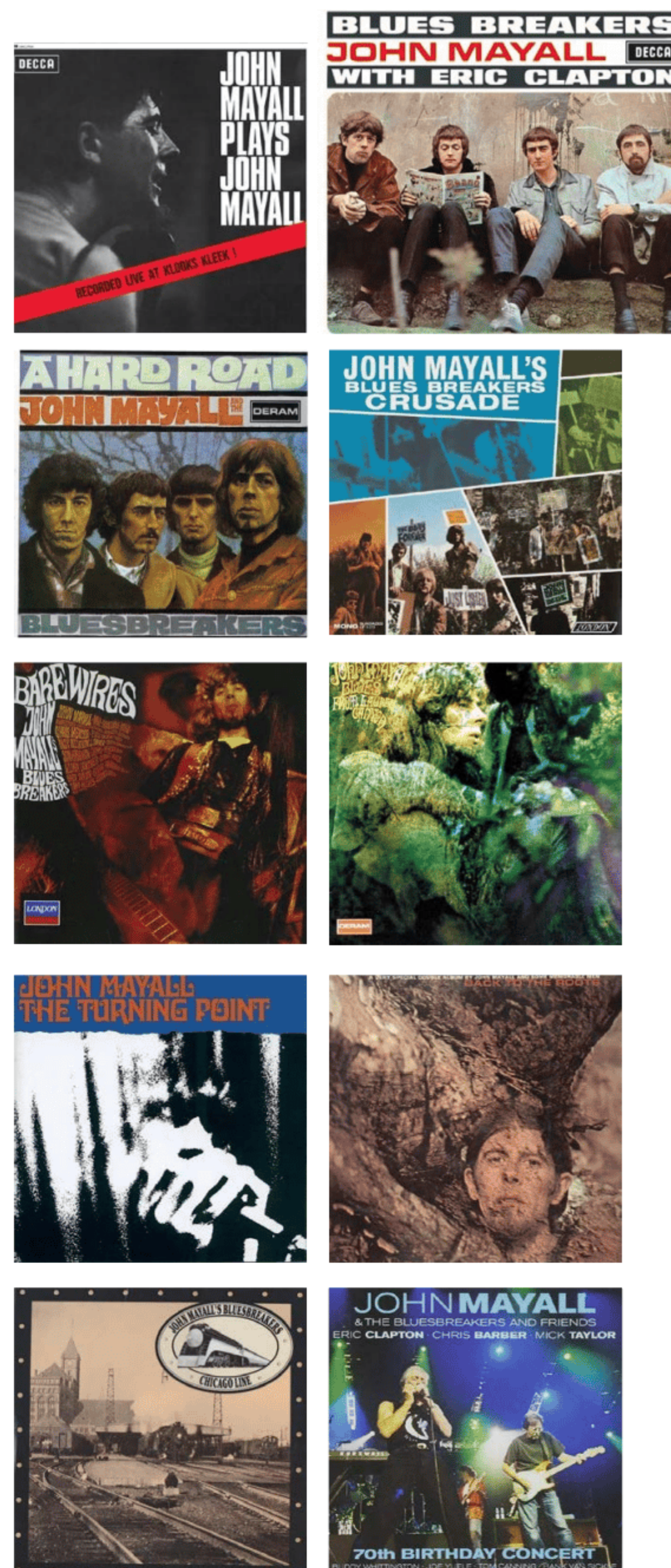
drummer Keef Hartley along with Chris Mercer and Dick Heckstall-Smith on sax. Culled from 60 hours of club recordings, it is the first of many live collections from Mayall’s personal collection. **Standout tracks:** “I Can’t Quit You Baby,” “My Own Fault,” “Crying Shame”

8. *Looking Back* (1969)

This retrospective is a fantastic document of Mayall’s career, starting with his earliest Bluesbreakers recordings from 1963 up until the spring of 1969. **Standout tracks:** “Stormy Monday,” “So Many Roads,” “Looking Back”

9. *The Turning Point* (1969)

For this July 12, 1969, Fillmore East perfor-



mance, Mayall assembled yet another lineup, this time designed to play “low volume music.” The final track, “Room to Move,” became a minor hit and garnered much FM radio airplay. **Standout tracks:** “Room to Move,” “The Laws Must Change,” “I’m Gonna Fight for You J.B.”

10. *Back to the Roots* (1971)

This exceptional double album features a stellar band including Clapton, Taylor and Harvey Mandel on guitars, Larry Taylor on bass, Keef Hartley on drums, Don “Sugarcane” Harris on violin and Johnny Almond on sax and flute. **Standout tracks:** “Television Eye,” “Prisons on the Road,” “Force of Nature”

11. *Chicago Line* (1988)

Roaring back with a new lineup of Bluesbreakers, this disc features great guitar work from Coco Montoya and Walter Trout. **Standout tracks:** “Chicago Line,” “The Last Time,” “Tears Came Rollin’ Down”

12. *70th Birthday Concert* (2003)

This live set features Clapton, his first time performing with Mayall in nearly 40 years. The double CD also features Taylor and Buddy Whittington. **Standout tracks:** “Grits Ain’t Groceries,” “I’m Tore Down,” “Oh, Pretty Woman”

MORE ESSENTIAL LISTENING

13. *Primal Solos* (1977)
14. *Archives to Eighties* (1988)
15. *Live in 1967, Vol. 1, 2 & 3* (2015, 2016, 2023)

In the Studio with Anthrax

SCOTT IAN AND JONATHAN DONAIS: "WE WANT THIS NEW RECORD TO PUNCH PEOPLE IN THE FACE"

By Jon Wiederhorn

▶ FANS CHAMPING AT the bit for the follow-up to the volcanic 2016 Anthrax album *For All Kings* will have to wait just a little longer. In early 2024, the band hoped to have the still-untitled record out by year's end. Now they're shooting for a release date sometime in 2025.

"We're taking our time and not rushing anything because we want it to be exactly how we want it," rhythm guitarist and lyricist Scott Ian says. "We're not in a place in our lives anymore where we could have dropped everything and said, 'Alright, we've got two months of studio time. Let's finish writing and then get in there and record it all and do the vocals. Mix, master and we're done — like in the old days.' We have families and commitments now, so it can't work that way anymore and hasn't in a long time."

When bands use phrases such as "It will be ready when it's ready," they're sometimes stuck in limbo and are biding their time. That doesn't seem to be the case with Anthrax. So far, the band has tracked nine songs and written and partially recorded another four. Those songs still need leads, lyrics and vocals, but it looks like they might be done before the end of the year and the full release will hit in the second or third quarter of 2025. At least that's the plan; Anthrax just don't want their first new music in a decade to be in the public's hands until every dotted eighth note is just right — not that they're striving to overshadow anything else they've done.

"I don't think we've ever gone into a record saying, 'We really need to top the last one,' because if you did that, you're self-fulfilling a failure," Ian says. "But I'm definitely loving this record. There are crushing riffs and great, hooky courses. Even some of the thrashiest songs have great choruses. We're always looking for the hook, and I think we've accomplished that."

For now, the band's biggest dilemma isn't finishing the record in time, it's deciding which nine or 10 songs will make the final cut. The most popular song from 2016's *For All Kings* was the rousing anthem "Breathing Lightning," and Ian says the band has written a couple of songs in that vein. However, he's more excited about the shorter, faster tunes that are more like the material Anthrax released in their thrash metal heyday in the 1980s.

"With the songs we've written, we'd be able to put together a nine- or 10-song record that would be thrashier than anything we've done in a long time," Ian says. "But there would also be a way to make it a very different kind of album depending on which songs we choose. And I can tell you, I know which way I'm leaning. And I think we're all on the same page. We want this record to punch people in the face. And then we can use the bonus tracks for other things, but in the context of the record, I really want it to hit hard."

When he was sent the first batch of finished songs, lead guitarist Jonathan Donais was excited by how heavy the material was and how much it reminded him of the Anthrax he grew up listening to. He was especially amped by a song that had the working title "A Murder of Bros."

"At a certain point we couldn't get into [Dave Grohl's studio] anymore. Some band called the Foo Fighters had it booked out for a month"

"I thought all the songs they sent me were great and definitely sounded like Anthrax," Donais says. "And then I heard this one that had a black-metal feel to it that I never would have pictured Anthrax doing, and it sounds so awesome. I remember thinking, 'Man, after being together for 40-something years and still being able to throw curveballs like that is awesome.'"

Ian is equally complimentary about Donais' solos. "Jon has this insane ability to put together really melodic leads," he says. "They're memorable to the point where you could sing the solos, and, to me, that's such a great skill. There's always a time to have some ripping and shredding, and there's lots of that too. But we're lucky with Jon because he also writes these parts that you're gonna connect with in the same way you connect with a chorus."

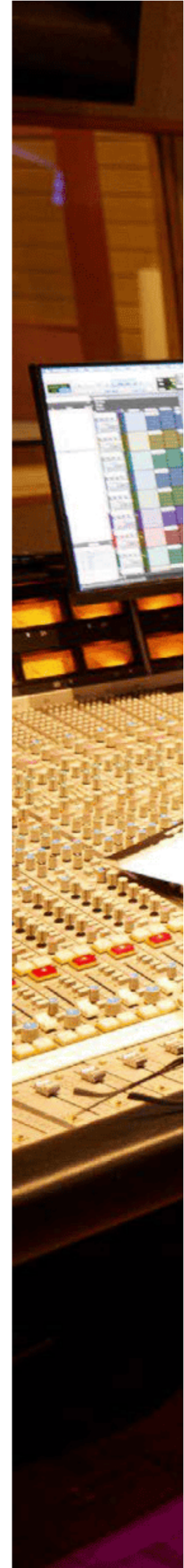
Drummer and songwriter Charlie Benante started writing riffs for the new Anthrax

album back in 2019. Some of the passages he wrote will likely be on the new album, but before the band got too far into the process, the pandemic hit and Anthrax entered a long period of inactivity. "Nobody was feeling very creative — certainly not in that first six months to a year, anyway," Ian says. "It was more kind of, 'Let's just be home with our families and see if the world's gonna end or not.' At one point, there was that uncertainty that you never knew if a gig was going to ever happen again."

In 2021, Anthrax started playing shows again, and the fires of creativity quickly reignited. Benante started making new demos and sending them to his bandmates for feedback, and it was as if the stagnancy had never even existed. "The ideas he sent were very realized and really good," Ian says. "Generally, it's just a question of, 'Well, this part is going on for two minutes. Maybe we'll edit that,' which, of course, he's fine with. The next step was to get together in a room with our editor ears on and start turning the parts into song arrangements."

By working on three or four songs at a time, the band was able to determine which ones worked best together and what the album might still need. Instead of relying on instinct and spontaneity to create a continuous wave of energy — as they did in the early days — Anthrax drew from experience and intuition. "I was able to look at these songs we had and go, 'I really feel like we need a couple of three-and-a-half-minute ragers,'" Ian says. "That's something we haven't done in a long time, and I only heard one song that sort of fit that category."

Ian asked Benante if he could write some faster, more direct tunes and the drummer was stoked by the suggestion. Before long, he had tapped into the kind of blinding, aggressive energy, rage and musicality that made Anthrax one of the Big 4 thrash bands of the Eighties. "Within a few weeks, we had these two straight-up — I can't even say they're like songs from *Among the Living* because they're shorter and tighter," Ian says. "It felt really good to have these songs that just rip. Charlie has got this tap that he's able to turn on, and when it's time for him to go to work, I'm just happy he can. He's such a great riff writer, and I'm sure he tapped into whatever was influencing him. Whether it was the environment of the planet or the





[from left] Charlie Benante, Scott Ian, Frank Bello and producer Jay Ruston get down to business, sort of, in the studio

[below] Lead guitarist Jonathan Donais at work



craziness of the world — whatever — but he was able to come up with this stuff that's angrier and more aggressive for sure."

Anthrax did pre-production for the album at Ben Grosse's studio The Mix Room in Burbank and also worked at Dave Grohl's Studio 606 in Los Angeles. "At a certain point we couldn't get into 606 anymore," Ian grumbles in jest. "Some band called the Foo Fighters had it booked out for a month."

While Ian brought a wide variety of guitars, amps and cabinets into the studio, after testing them out, he returned to his tried-and-true battle-worn gear for most of the songs. He picked up the white Jackson King V he has played since *For All Kings* and plugged into a 1982 Marshall JCM800 and a EVH 5150 EL 100-watt head.

"My Gibson V sounds amazing, but there's something angrier about the King V, especially on fast songs," Ian says. "It's just so mean."

Ian sculpted his already vicious tone with a TC Electronic booster and his two KDHK custom pedals. The first, the Sergeant D Boost/Amp, features pre-distortion EQ circuitry Ian used in the early days combined with circuits that emulate the raw tone of amps he used in S.O.D. The more whimsical "Jewish Space Laser" pedal uses a redesigned circuit for more clarity and depicts Ian flying through

space blasting skeletons with his former go-guitar, a 1981 Gibson V, and also played a Les Paul Custom and Jackson Soloists. And he played the Les Paul and his Gretsch Malcolm Young for the clean parts.

Donais recorded his leads in his Massachusetts studio on his signature Dean USA Exile using a DAW with various plug-ins, giving Ruston the versatility to re-amp the guitars. He wrote out all the solos before playing them, then sent them to the rest of the band for approval. Often, the band kicked them back to him for tweaking, but by the third or fourth take they usually got the green light.

"Knowing that the music kicked ass motivated me," Donais says. "When I got a song, I listened to one section at a time to wrap my head around it. And then I listened to music from other players I love, like Dimebag, Zakk Wylde and Paul Gilbert. After that, I looped the rhythm and went with whatever vibe I was getting. If I liked what I did with the first two bars, I just kept going."

Although (or maybe because) Anthrax wrote the new album piecemeal, Ian insists the songs are among the best and heaviest the band has done since the Eighties. As much as he loves the band's last two records, and as integral as he feels the Nineties material with vocalist John Bush was to the band's growth, he believes

the new songs will be a game-changer for Anthrax.

"I think this is going to be the album that brings back album sales," he says. "People are going to stop streaming and buy CDs and vinyl and it's going to change the music business for the better." Unable to maintain the hyperbolic boast, Ian chuckles. Following a short pause, he reins himself back in and reveals his more realistic hopes.

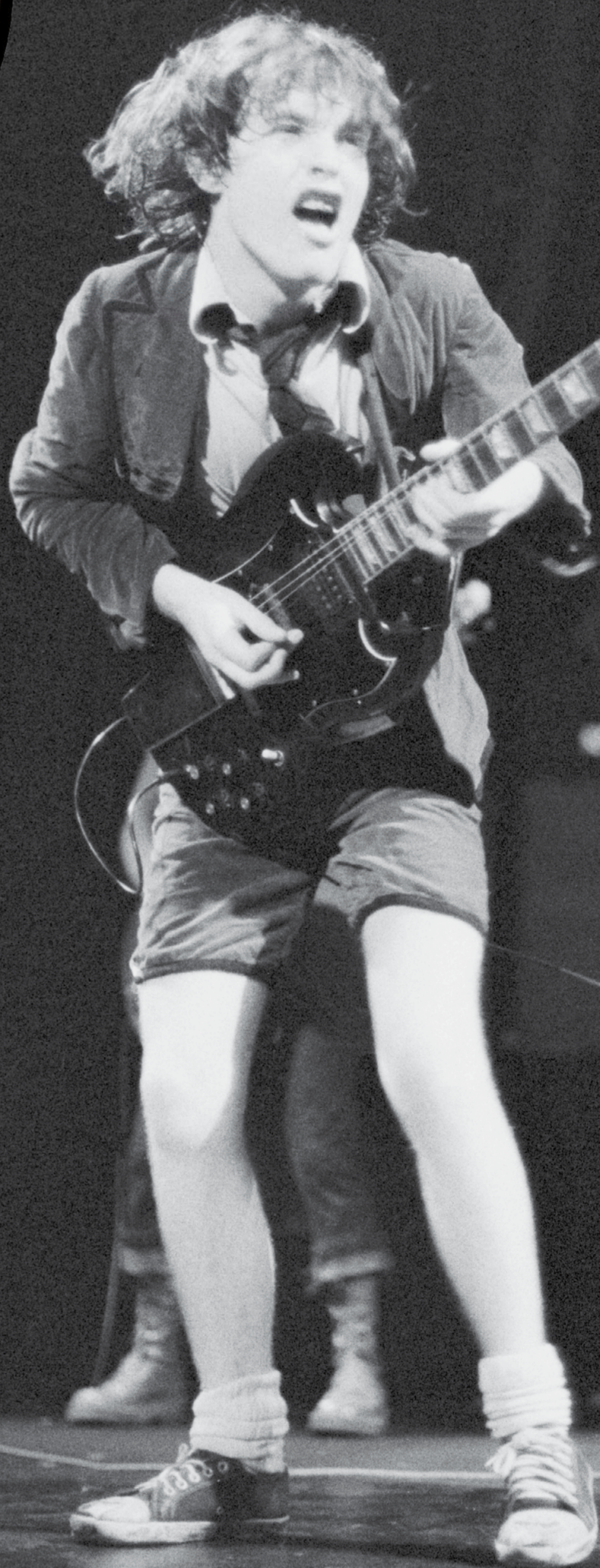
"I'd like to think this record will be a slew of songs that people are going to be very excited about hearing live for the next few years," he says. "I generally feel the riffs, the grooves and the breakdowns — we used to call them mosh parts in the old days — I think they're gonna connect with our fans. And a lot of these songs are tailor-made for our live show, so I hope we'll be playing them for a long time."



EVERYTHING EVERYWHERE ALL AT ONCE!

In the **Seventies**, the **guitar** didn't just come of age — it took over the music world. Welcome to the creation of **heavy metal, Southern rock, glam, punk, funk, AOR, prog** and a million, billion other genres! BY BRAD TOLINSKI

the
70
&
issue



AC/DC's Angus Young
does his thing at
the Lyceum in London,
July 8, 1976



ON DECEMBER 27, 1969, just a few days before the dawn of the new decade, the music world witnessed an extraordinary changing of the guard as *Led Zeppelin II* reached Number 1 on the *Billboard* charts, dethroning the Beatles' final full-on studio effort, *Abbey Road*.

After hearing Zeppelin vocalist Robert Plant proclaim "I'm gonna give you every inch of my love" on their hit, "Whole Lotta Love," the Beatles probably realized their days of singing sweet harmonies in an octopus's garden were numbered. And if the cover of *Abbey Road* is any evidence, the Fab Four apparently saw no other choice but to immediately vacate their recording studio and march, single file, into the streets of London, never to be heard from again.

Zeppelin would go on to dominate the sound and psyche of the Seventies. Their first four albums created templates for almost everything that was to follow in the next decade, including riff rock ("Whole Lotta Love"), heavy metal ("Immigrant Song"), prog ("Dazed and Confused"), power balladry ("Stairway to Heaven"), arena blooze ("The Lemon Song"), glam ("Black Dog") and country rock ("Bron-Yr-Aur-Stomp").

They even paved the way for late-Seventies punk and the first Van Halen album. Guitarist Johnny Ramone once confessed that he honed his pioneering punk-rock skills by playing Zeppelin's "Communication Breakdown" repeatedly. And Edward Van Halen told *Guitar World* in 2008 that, "I think I got the idea of tapping [while] watching Jimmy Page do his 'Heartbreaker' solo back in 1971."

But perhaps Led Zeppelin's most important contribution to the Seventies was their fierce, uncompromising attitude. The band revolutionized the music



industry when they negotiated their game-changing record deal with Atlantic Records that allowed guitarist Jimmy Page to produce their albums without any label interference. Additionally, the group retained control of all jacket artwork, press ads, publicity pictures and anything else related to their image.

As Page explained, "I wanted artistic control in a vise grip, because I knew exactly what I wanted to do."

And what Zeppelin wanted to do was... everything and anything! They had this crazy notion that musicians should have the artistic freedom to play what they want — and that their fans might enjoy it. As it turned out, people did indeed love their wild experimentalism, and so did the record companies, who discovered they could make a ton of cash by allowing the band to have their own way.

Zeppelin's example opened the floodgates to an intensely creative era that ushered in dozens of astonishing new genres of music, all played on adventurous FM radio stations. Just a tiny sampling of the albums released in Seventies is enough to make any guitar nerd choke on their Ernie Balls — *The Dark Side of the Moon*, *Sticky Fingers*, *Hotel California*, *Marquee Moon*, *Night at the Opera*, *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, *Van Halen*, *Never Mind the Bollocks Here's the Sex Pistols*, *Machine Head* — the mind boggles.

Given the vast scope of music made during the Seventies, trying to sum up guitar playing in the era is like attempting to solve a Rubik's Cube blindfolded while riding a roller coaster in sequined bell-bottoms. It's damn difficult! But let's give it a shot...

THE RISE OF HEAVY METAL

YOU COULD ARGUE that heavy metal was forged in the Sixties by bands like Cream, Jimi Hendrix, the Jeff Beck Group and, of course, Led Zeppelin. But you'd be wrong. Sure, those bands started the ball rolling by chugging power chords through big-ass 100-watt Marshalls, but most of what they were playing was just amplified blues mixed with a bit o' weird hippie psychedelia.

To make real heavy metal — 100 percent certified heavy metal — they were missing two ingredients: the devil... and Tony Iommi.

Hailing from the sooty factory town of Birmingham, England, Black Sabbath, featuring guitarist Iommi, along with vocalist Ozzy Osbourne, bassist Geezer Butler and drummer Bill Ward, set the world ablaze in 1970 with two groundbreaking albums, *Black Sabbath* and *Paranoid*. Their ominous riffs and occult-inspired lyrics on anthems like "Iron Man," "The Wizard" and "Electric Funeral" would inspire thousands of bands, including Judas Priest, Van Halen, Slayer, Metallica and Ghost.

Given their preoccupation with the supernatural, it's no surprise that their backstory reads like something out of *Grimm's Fairy Tales*... but a whole lot grimmer. On the day Iommi was quitting his sheet metal factory job to become a full-time musician, catastrophe struck — he lost the tips of the middle and ring fingers of his right hand in a gruesome industrial accident. A machine press came down and caught his fingers, and when he recoiled, the ends were ripped right off! (If there was ever a sentence that deserved an exclamation mark, it's that one.)

However, Iommi wasn't going to let a little thing like a couple of severed fingers stop him from playing guitar. Resourcefully, he used his machine-shop skills to custom-make special fingertip pads out of plastic and leather. Then, to make his guitar easier to play, he set his instrument's action as low as it could go and detuned his strings to lessen the tension even further.

To Iommi's surprise, when he plugged in his guitar into his Laney amp and



Black Sabbath guitarist Tony Iommi in the — you guessed it — Seventies



cranked up his Dallas Rangemaster over-drive pedal, those elements coalesced into a deep, gut-rattling sound unlike anyone had heard before.

As Iommi later observed, “Some people believe the accident invented heavy metal, and it probably did. It helped me invent a new kind of music — a new sound and different style of playing.” He probably should’ve added, “But kids, don’t try this at home...”

BANG A GONG! FIVE METAL BANGERS

Black Sabbath, *Paranoid* (1970)

Tony Iommi’s greatest collection of riffs in one package.

Deep Purple, *Machine Head* (1972)

“Smoke on the Water” is the McDonald’s of metal riffs, with well over 50 billion served.

Led Zeppelin, *Presence* (1976)

Their grittiest and most unrelenting album.

Judas Priest, *Sad Wings of Destiny* (1976)

With its air raid siren vocals and two-guitar attack, this album pointed the way to the Eighties.

AC/DC, *Highway to Hell* (1979)

The title track may be the genre’s greatest rallying cry.

SOUTHERN HARMONY

EVERY ACTION HAS an equal and opposite reaction, so while Black Sabbath were busy serving up doom and gloom in U.K. in 1970, the Allman Brothers Band were spreading good vibes and magic ’shrooms throughout the southern United States.

Formed in Jacksonville, Florida, in 1969, the Allman Brothers Band migrated to Macon, Georgia, where they began building a reputation for their incredible live shows that combined elements of rock, blues, jazz and country music into memorable songs and explosive improvisations.

Their exciting smorgasbord of influences was unlike anything audiences had ever heard, but what really made the six-piece band unique were the soaring, harmonized twin lead guitars of Duane Allman and Dickey Betts. Traditionally, when you had two guitarists in a rock band, one played rhythm and the other played lead. Betts and Allman threw that playbook out the window, trading leads and orchestrating tight harmony parts similar to the way jazz horn sections worked together.

The concept wasn’t completely new. Jimmy Page and Jeff Beck briefly experimented with the idea when they were both in the Yardbirds in 1966, but All-

man and Betts elevated their two-guitar attack into a brilliant artform — one that would influence and shape dozens of Southern bands like Lynyrd Skynyrd, Molly Hatchet, the Outlaws, 38 Special and the Marshall Tucker Band throughout the Seventies.

It helped that both Allman and Betts were terrific musicians with distinct sounds and approaches to their instruments. Allman brought a new level of virtuosity and aggression to the electric slide guitar that remains influential today, while Betts added a sophisticated sense of composition and melody to the duo.

Their landmark live album, *At Fillmore East*, released in July 1971, sent shockwaves through the guitar community. It not only changed the way blues and metal guitarists thought about two-guitar bands and improvisation, but it also influenced the sound of country music in ways that can be felt today.

The Allmans were primarily a U.S. phenomenon, but British blues rock legend Eric Clapton took notice. After seeing the Allmans play in Miami, Clapton was so blown away by Duane’s slide technique, he invited him to play an equal role on *Layla and Other Assorted Love Songs*, one of the greatest albums of the Seventies and one of the most exciting blues rock albums of all time.

“The Allman Brothers were unbelievable,” Clapton told journalist Sam Hare. “Duane and Dickey Betts were in such harmony. Their playing was very strong and well thought out. When Duane came to the studio [*to play on Layla*], I was so taken with him that I started ignoring my own band. I just tried to keep thinking of songs we’d both know so we could duet. We’d play blues standards like ‘Nobody Knows You When You’re Down and Out’ and ‘Key to the Highway.’ All these things were just really vehicles so we could play — just excuses to jam with one another.”

Tragically, on October 29, 1971, Duane Allman, then 24, was killed in a motorcycle accident. But despite the loss, the band miraculously carried on, recording their most commercially successful album, *Brothers and Sisters*. Without Duane, guitarist Betts flourished, his

sunburst Les Paul planting the seeds for modern country artists like Chris Stapleton, Eric Church, Lucinda Williams and the Zac Brown Band, all of whom have covered Allman songs in more recent years.

BANG A GONG! FIVE SOUTHERN ROCK BANGERS

The Allman Brothers Band, *At Fillmore East* (1971)

The template for everything that came after.

Johnny Winter And, *Live* (1970)

Some of the fastest and most blistering blues-rock ever recorded.

Lynyrd Skynyrd, (*Pronounced Leh-nerd Skin-nerd*) (1973)

More rock and less jazz than the Allmans, but just as influential. With “Free Bird,” “Tuesday’s Gone” and “Simple Man,” this is almost a greatest-hits package.

ZZ Top, *Tres Hombres* (1973)

Billy Gibbons — bless his heart! One of the most sought-after guitar sounds in rock history.

The Allman Brothers Band, *Brothers and Sisters* (1973)

Without Duane Allman, it’s a substantially different band, but just important.

JUST SAY YES TO PROG ROCK

THEY SAY THE best comedy is based on the truth, and that certainly goes for the one guitar joke that everybody knows:

Q: How many guitarists does it take to screw in a light bulb?

A: One to screw it in and another dozen to say, “I could do that.”

Guitarists have always been competitive, and that was certainly true in the Seventies. It was no longer enough to write great songs and look good — you also had to have serious chops. Musicians playing under the banner of “progressive rock” or simply “prog” turned technique into a religion, and the result was some of the strangest and most ambitious music to ever grace the *Billboard* Top 20 charts. The most interesting prog bands were King Crimson, ELP, Pink Floyd, Jethro Tull, Rush, Kansas, U.K. and Gentle Giant, but it was Yes who were the most commercially successful exponents.

Each member of Yes was an exceptional musician. Singer Jon Anderson — with his sweet tenor — had one of the most distinctive voices in rock; and vir-

tuoso keyboardist Rick Wakeman — who wore sequined capes on stage — was flashy both visually and technically. But the real star of the group was guitarist Steve Howe. Howe thrilled audiences by playing in a formidable assortment of styles on an astonishing array of electric, acoustic and steel guitars... often during the same song. Some critics accused him of being excessive, but for the most part, he was tasteful and generous, allowing his Yes compatriots to shine and take turns in the spotlight as evidenced by the band’s biggest hit, “Roundabout.”

During the band’s heyday, which lasted throughout the Seventies, his work on *The Yes Album* (1971), *Fragile* (1971), *Close to the Edge* (1972), *Tales from Topographic Oceans* (1973) and *Relayer* (1974) opened huge doors for guitar players looking to expand the techniques and colors they could use within a rock context. Howe experimented with flamenco, Chet Atkins-style fingerpicking, classical harmonies and exotic chord voicings while shredding some of the speediest, harmonically advanced soloing ever heard on a rock album. He was an amazing technician, but his lead playing also had an appealingly jagged edge that always kept the music rooted in rock ‘n’ roll, no matter how complex it got.

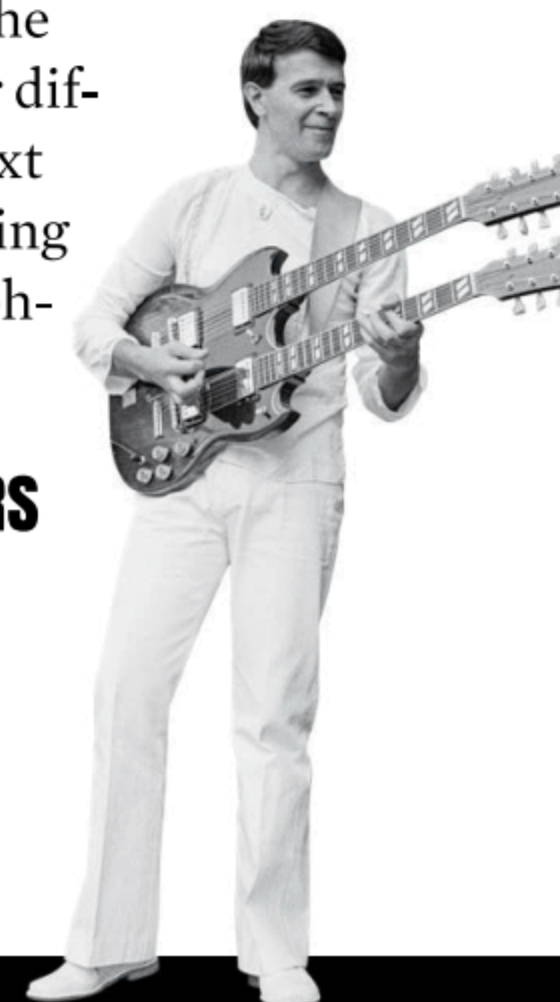
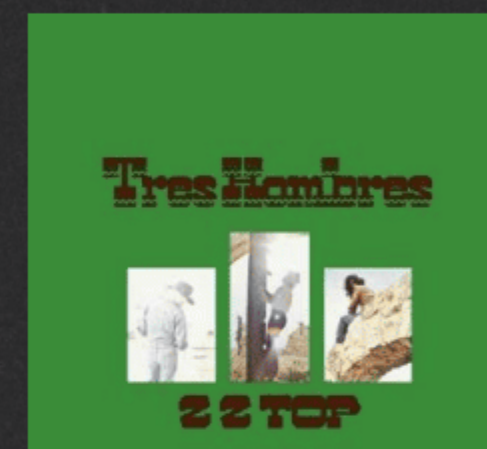
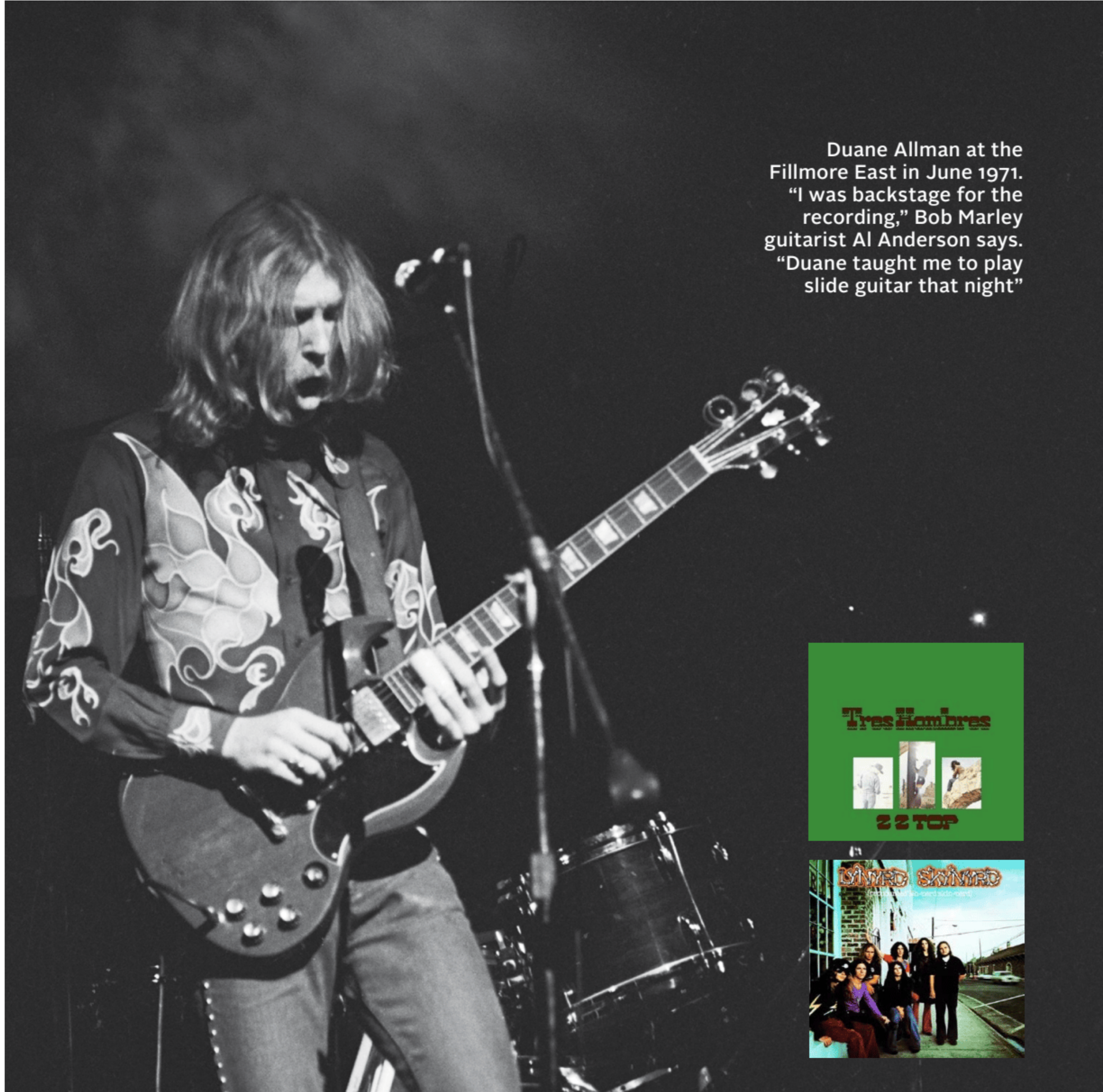
Howe pushed the boundaries of pop-

ular music about as hard as any musician in the Seventies, and he did much of this on electric f-hole guitars like the Gibson ES-175, which was more associated with jazz players. “The decision to buy the ES-175 set me on a course,” Howe said. “I didn’t consider myself to be someone who played solid bodied guitars at the time. It’s helped me to forge an identity as a guitarist with a full sound that isn’t reliant on distortion or tremolo or other gadgets.”

He was so dominant in the Seventies that he won “Best Overall Guitarist” in *Guitar Player* magazine an unprecedented five years in a row, influencing players as diverse as Alex Lifeson (Rush), John Petrucci (Dream Theater) and John Frusciante (Red Hot Chili Peppers). But unlike Jimmy Page or Eddie Van Halen, few people attempted to sound like him, probably because it was so difficult to do. His lasting impact has been more about his grand concept than his style. He is the guy you can thank for introducing the idea of owning dozens of guitars for different colors and sounds. So, the next time anybody gives you shit for buying yet another Les Paul Junior or Epiphone Casino, just blame it on Steve.

BANG A GONG! FIVE PROG BANGERS
Yes, *Close to the Edge* (1972)

Duane Allman at the Fillmore East in June 1971. “I was backstage for the recording,” Bob Marley guitarist Al Anderson says. “Duane taught me to play slide guitar that night”



Their ultimate showpiece. Like something from another planet.

Jethro Tull, *Thick As a Brick* (1972)

An entire album filled with one song about the travails of a nerdy boy genius. It doesn't get more prog than that.

Pink Floyd, *The Dark Side of the Moon* (1973)

Undeniable. A 20th-century masterpiece.

King Crimson, *Red* (1974)

Tense and brutal, *Red* demonstrated that prog could have heart, brains... and balls.

Rush, *Hemispheres* (1978)

"La Villa Strangiato," indeed.

LIGHTING THE FUSION

GUITARISTS LIKE HOWE, Frank Zappa, Tommy Bolin and Jeff Beck shaped the sound and style of Seventies rock by incorporating elements of jazz into their arsenal of licks. But just as significant were a new crop of young jazz players who started experimenting with the volume and aggression heard in rock music. Guitarist Larry Coryell, sometimes called the "godfather of jazz-rock fusion" summed it up when he said, "We loved [jazz trumpeter] Miles Davis — but we also loved the Rolling Stones."

Starting in the early Seventies, a gang of extraordinarily gifted young jazz shredders like Coryell, Pat Metheny, Al Di Meola and John Scofield scared the bejeezus out of rock's greatest players with their command of the electric guitar. But the jazz shredder who made the most impact was the fast and furious John McLaughlin, who played a double-neck Gibson EDS-1275 through a 100-watt Marshall amp "in meltdown mode."

Starting his career as a session musician in England, McLaughlin moved to the U.S. in the late Sixties, where he played with jazz drummer Tony Williams' group Lifetime. He then performed with the legendary Miles Davis on several pioneering electric jazz fusion albums, most notably *In a Silent Way*, *Bitches Brew* and *Jack Johnson*. But it was his work in the ferocious Mahavishnu Orchestra that made him a superstar in the rock world.

The five-piece Mahavishnu Orchestra combined elements of metal, jazz, funk and Indian classical music into their compositions, which they performed at lightning tempos. As *Guitar World* once put it, the band left you feeling as if they "were always on the very edge of explod-

ing into a thousand pieces, so far did they push and extend themselves and each other."

Guitar legend Jeff Beck was particularly floored. "Things took a funny turn for me in the early Seventies," Beck recalled. "But it all turned out well after hearing John McLaughlin play on Miles Davis' *Jack Johnson* album and with the Mahavishnu Orchestra. Every musician I knew was raving about him, and I thought, 'I'll have some of that.' The mastery of his playing was unequaled."

Soon after hearing McLaughlin, Beck turned down a spot in the Rolling Stones and began experimenting with his own jazz-rock band. He was warned that playing fusion was commercial suicide, but ironically, it resulted in his most commercially successful album, *Blow by Blow*, released in 1975.

In the early Seventies, the radical Mahavishnu Orchestra recorded two brilliant studio albums, *The Inner Mounting Flame* and *Birds of Fire*, and performed more than 500 shows, playing unlikely bills with straight-up rockers like Aerosmith, Blue Öyster Cult and the Eagles. While many rock audiences were confused by their weird, explosive music, others were intrigued, catapulting 1973's *Birds of Fire* to Number 15 in the *Billboard* charts. However, just as it looked as though they were about to achieve the impossible by bringing avant-garde, freak-out jazz to the masses, they imploded.

"It was fantastic that we had popularity, but I think we had too much success too quickly," McLaughlin said. "The band ended very acrimoniously, and that upsets me to this day. I have great relationships with all the musicians I worked with. Except that bloody band."

Despite their brief lifespan, Mahavishnu left a lasting mark. Not only did they influence classic rockers like Beck and Carlos Santana, but their albums have also inspired current avant-garde heroes like Guthrie Govan, Omar Rodriguez-Lopez (the Mars Volta) and Ben Weinman (Dillinger Escape Plan), proving that musical boundaries are meant to be shattered.

BANG A GONG! FIVE FUSION BANGERS

Miles Davis, *A Tribute to Jack Johnson* (1971)

The cradle of fusion — and a work of profound genius.

Mahavishnu Orchestra, *Birds of Fire* (1973)

John McLaughlin at his most wild and untamed. The band is a hair-raising force of nature.

Billy Cobham, *Spectrum* (1973)

The album that introduced the world to guitar phenom Tommy Bolin. And that was a good thing.

Jeff Beck, *Blow by Blow* (1975)

The legend's most successful and disciplined album. Fifty-ish years later, it still sounds fresh.

Return to Forever, *Romantic Warrior* (1976)

Al Di Meola sets a new land speed record for guitar precision, accuracy and sophistication.

GLAM BAM THANK YOU MA'AM

WHILE IT WAS exciting that bands like the Allman Brothers and Yes were stretching the boundaries of popular music with their technical skills, many musicians were less than enthusiastic about prog. It was too damn complicated, and besides, who was going to piss off parents, disrupt social norms and have fun while looking cool? It didn't take long to find out.

The answer came slinking out of Phoenix, Arizona, in 1971 when the Alice Cooper Band rose to fame with the hit single "I'm Eighteen." Featuring a male singer with a woman's name, the five-piece group were notorious for their theatrical stage shows, androgynous outfits and playing loud, obnoxious rock. Boring old farts called them "degenerates," but the press referred to them as "glam rock," and it wasn't long before the glitter craze took off, especially in England where David Bowie and the Spiders from Mars, T. Rex, Slade and Queen became mega-stars.

Glam was primarily about "the look," but the bands also shared a common approach to their music. Unlike the progressive movement, glam rockers kept their songs tight, danceable and catchy. Instrumentally, their tunes were often powered by chunky heavy metal guitars and short, memorable guitar solos.

Mick Ronson, the iconic blond guitarist for David Bowie's Spiders from Mars band, made no bones about being more interested in composing great riffs than diddling around with weird scales or playing 30 different guitars. Ronson believed if you wanted to play like John Coltrane or Mozart, go fuckin' do it — but

leave rock 'n' roll out of it.

He had a point.

It didn't mean Ronno was a primitive musician. In fact, he was quite sophisticated. In addition to providing killer guitar parts to memorable rockers like Bowie's "Suffragette City," "Panic in Detroit" and "Jean Genie," he was also a deft arranger, composing the dramatic orchestral parts on Bowie's 1972 glam rock classic, *Ziggy Stardust and the Spiders from Mars*.

One sterling example of his artistry can be heard on the album's classic, "Moonage Daydream." He begins the song with a couple thunderous power chords, then slowly layers parts on his blonde Gibson 1968 Les Paul Custom through a half-cocked wah-wah pedal, until the song reaches a soaring, spiraling conclusion of ascending strings and tape-delay guitar. While his parts aren't particularly difficult to play, they are beautifully constructed, executed, and perfect for the song. In other words, totally rock and roll.

Ronson's smart, economical playing (and glittering stage outfits!) helped create the template, not only for glam rock in the Seventies, but also Eighties hair metal. Ozzy Osbourne guitarists Randy Rhoads worshipped Ronson, meticulously imitating his look and use of a blonde Les Paul.

"Randy was a big fan," said his brother, Kelle Rhoads. "That's where his obsession with polka dots came from. He saw Mick Ronson with polka dot knee pads and Randy took it to another level."

However, it would be wrong to imply that Ronson was the only influential glam guitarist in the Seventies. There were plenty of others including Johnny Thunders of the New York Dolls, Marc Bolan of T. Rex and Glen Buxton of the Alice Cooper Band. But perhaps the most famous and fairest of them all was Queen's tall and elegant Brian May.

Queen have become so ubiquitous in our modern music culture that it's easy to forget that in the Seventies they were originally a huge part of the same glam movement that spawned Bowie and the likes of Roxy Music and Sweet. But it might also be because Queen didn't really sound like anybody else, and that was primarily due to May's unique approach to playing and recording.

Far more ambitious than his fashionable contemporaries, his multi-layered guitar orchestrations on songs like "Killer Queen" and "Bohemian Rhapsody" ventured perilously close to being

"prog." But May also knew how to boogie and always balanced his excesses with some good old-fashioned hard rock, as on "We Will Rock You," "Stone Cold Crazy" and "Keep Yourself Alive." Yes, Brian May could go over the top, but with Queen, he also knew when to kick royal ass — even while wearing flowing silk blouses and crushed velvet trousers.

BANG A GONG! FIVE GLAM BANGERS

T. Rex, *Electric Warrior* (1971)

Marc Bolan's funky mega-hit "Bang a Gong" is perhaps glam rock's finest moment.

David Bowie and the Spiders from Mars, *The Rise and Fall of Ziggy Stardust* (1972)

A rock opera about a bisexual rock star from outer space who fortunately packed a batch of killer guitar riffs for his trip to Earth.

New York Dolls, *New York Dolls* (1973)

Johnny Thunders is the glam rock icon of the guitar.

Alice Cooper Band, *Billion Dollar Babies* (1973)

Glitzy, demented and brilliantly arranged, this is their best album.

Queen, *Sheer Heart Attack* (1974)

A Night at the Opera is the legendary album, but this one rocks harder and is more fun.

NEVER MIND THE BOLLOCKS HERE'S PUNK

GIVEN HOW DISHEVELED the typical punk rock musicians appeared with their ripped-up jeans and spiky hair, it was almost comical how much in they had in common with their glam rock counterparts. The Clash, Dead Boys and the Sex Pistols also believed that rock music should sound gritty, dangerous and close to the streets.

Punk guitarists didn't just dislike progressive rock — they actively hated it. They were repulsed by what they perceived as the bourgeoisie snobbery of bands like Yes and Genesis. As for the Mahavishnu Orchestra... they couldn't even pronounce it.

Punk musicians wanted to return rock and roll to its "everyman" fundamentals, so that anyone wanting to master three chords could take the stage and become a star. No one represented this attitude more singularly than the Ramones, a raucous four-piece juggernaut from New

York City.

All members of the Ramones looked the same (shaggy hair with bangs), wore the same clothes (jeans, leather jackets and Converse All-Stars) and even shared the same surname. Their songs all sorta sounded similar and their lyrics were hilariously moronic with titles like "I Wanna Be Your Boyfriend" and "Now I Wanna Sniff Some Glue." From a guitar perspective, it was the same story: every song consisted of an interchangeable series of power chords played with the same jack-hammer downstrokes by Johnny Ramone on his cheap Mosrite guitar.

On paper the Ramones sounded stupid and one-dimensional — and they were — but it's also what made them great. They say the hardest thing about making great art is deciding on a direction and sticking with it. If that's true, then the Ramones were the Picassos of punk. They did one thing, and they did it incredibly well, and in concert, the band was as direct and as powerful as a locomotive. (I was tossed around so much during an out-of-control Ramones show that I lost one of my shoes after the third song and never saw it again.)

When the band were inducted into the Rock and Roll Hall of Fame in 2002, it was said that their first album, *Ramones* (1976), saved rock from becoming "bloated and narcissistic." While that's not completely true — there was certainly plenty of bloat and narcissism to go around — they did provide a compelling alternative.

BANG A GONG! FIVE PUNK BANGERS

Ramones, *Ramones* (1976)

The big bang.

The Clash, *The Clash* (1977)

Topical and angry, the Clash added some needed emotional and intellectual heft to make punk more than just sniffin' glue.

The Sex Pistols, *Never Mind the Bollocks Here's the Sex Pistols* (1977)

When people think of punk, they think of the way Johnny Rotten looks. But what made the Sex Pistols exciting was the way guitarist Steve Jones sounded.

Television, *Marquee Moon* (1977)

The album that demonstrated that punk could be anything, as long as you had the right attitude. A densely orchestrated guitar masterpiece.

Gang of Four, *Entertainment!* (1979)

Working-class outrage fused with early

Johnny Ramone in action in London, July 4, 1976. (And yeah, we know we're showing a Sex Pistols album cover next to a Ramones photo!)



hip-hop funk. The deep roots of Rage Against the Machine.

AOR IN THE USA

PUNK WASN'T FOR everyone. But neither was metal, Southern rock, glam or any of the junk we've been talking about. That was the great thing about the Seventies. A lot of the music was kinda weird or extreme in some way. Even the biggest bands were odd when you really examined them closely. *The Wall* by Pink Floyd was psychotic. "Stairway to Heaven" by Led Zeppelin was fantastic, but totally wacky. (I recently played "Stairway" for an Uber driver who was into hip-hop, and he literally could not wrap his head around it. He was totally confused and asked if it was the theme from *Game of Thrones*. I said, "Yes... the new season.") And let's not even get started on progressive bands like King Crimson and Jethro Tull.

Was there anything that was normal in the Seventies?

Well, yes, there was plenty of meat and potatoes to be had. About halfway through the decade, many of the FM stations that were adventurous during the early part of the Seventies discovered they could grab more listeners and sell more advertising if the music they played

was a little shorter and a bit more conventional. The stations shifted gears, and so did many rock bands who discovered they could sell more records if they did the same.

Suddenly, bands that appealed to more mainstream tastes started popping up like toadstools in Pennsylvania. Some called it "pop metal," but most referred to it as Album Oriented Rock or AOR. Platinum-selling bands like Foreigner, Journey, Boston, Styx, Eagles, REO Speedwagon, Steve Miller Band, Kiss, Toto, Pat Benatar, Kansas, Heart, Triumph, Bad Company and Fleetwood Mac were not particular innovative, but they wrote catchy songs that sounded great in the car.

While that might sound like an insult, it isn't. Much of the music was very good and featured incredibly skilled guitarists like Neal Schon, Joe Walsh, Rick Nielsen, Ace Frehley, Steve Lukather and Gary Richrath, among others.

Now mix a bit of AOR with some Led Zeppelin, a bit of Pink Floyd and the more accessible "hits" of some of the more adventurous bands we've mentioned, and there you have the Seventies in a nutshell.

But wait... wait, wait, wait. What about Van fuckin' Halen? Weren't they part of the Seventies?

Hmmm, well, I wasn't supposed to reveal this because it's highly classified information. But the truth is, even though Van Halen's first two albums came out in 1978 and 1979, they did not belong to the Seventies — they belonged to the Eighties. It was all a big mistake. Eddie Van Halen insisted on arriving two years early using a "multi-verse stargate" so he could gently guide guitarists to the next decade, where he would rule like a king for the next 10 years.

But ya gotta promise not to tell anyone! If you do, I'll deny everything. You know, conspiracy theorists, they're all 5150...

BANG A GONG! FIVE AOR BANGERS

Aerosmith, *Toys in the Attic* (1975)

They managed to sound smart and dangerous while keeping the hits a comin'.

Boston, *Boston* (1976)

The band that showed rock how to file away all the hard edges, while still sounding imposing. The first true AOR album.

Kiss, *Destroyer* (1976)

It took them a while, but for better or worse, Kiss finally figured out how to

make their sound mainstream.

Peter Frampton, *Frampton Comes Alive!* (1976)

Frampton nailed the formula: pretty songs for the girls and epic guitar solos for the Seventies dudes.

Journey, *Infinity* (1978)

Is there any band more AOR than Journey? Featuring "Wheel in the Sky" and "Lights," this is the band's best.

BURIED TREASURES

DO WE REALLY need to hear that *Led Zeppelin IV*, *Hotel California*, *Van Halen* and *The Dark Side of the Moon* are the greatest albums of the Seventies? If you don't know that by now, you probably picked up this magazine by mistake. Instead of rehashing the obvious, here's a list of seven awesome Seventies albums you might not be familiar with.

MC5, *High Time* (1971)

The legendary Detroit band's third and final album. You have not lived properly until you've heard "Sister Anne" and "You Gotta Move."

Funkadelic, *Maggot Brain* (1971)

An outrageous slab of psychedelic funk featuring Eddie Hazel's brilliantly gnarly wah.

Robin Trower, *Twice Removed from Yesterday* (1973)

Bridge of Sighs was his hit album, but Trower's debut might be better.

Joe Walsh, *The Smoker You Drink, The Player You Get* (1973)

The real *Hotel California*. A stupendous collection of great songs and incredible guitar tones.

Rick Derringer, *All American Boy* (1973)

Rick Derringer never quite received the attention he deserved. If you've ever been curious, this is a good place to start.

King Crimson, *Larks Tongues in Aspic* (1973)

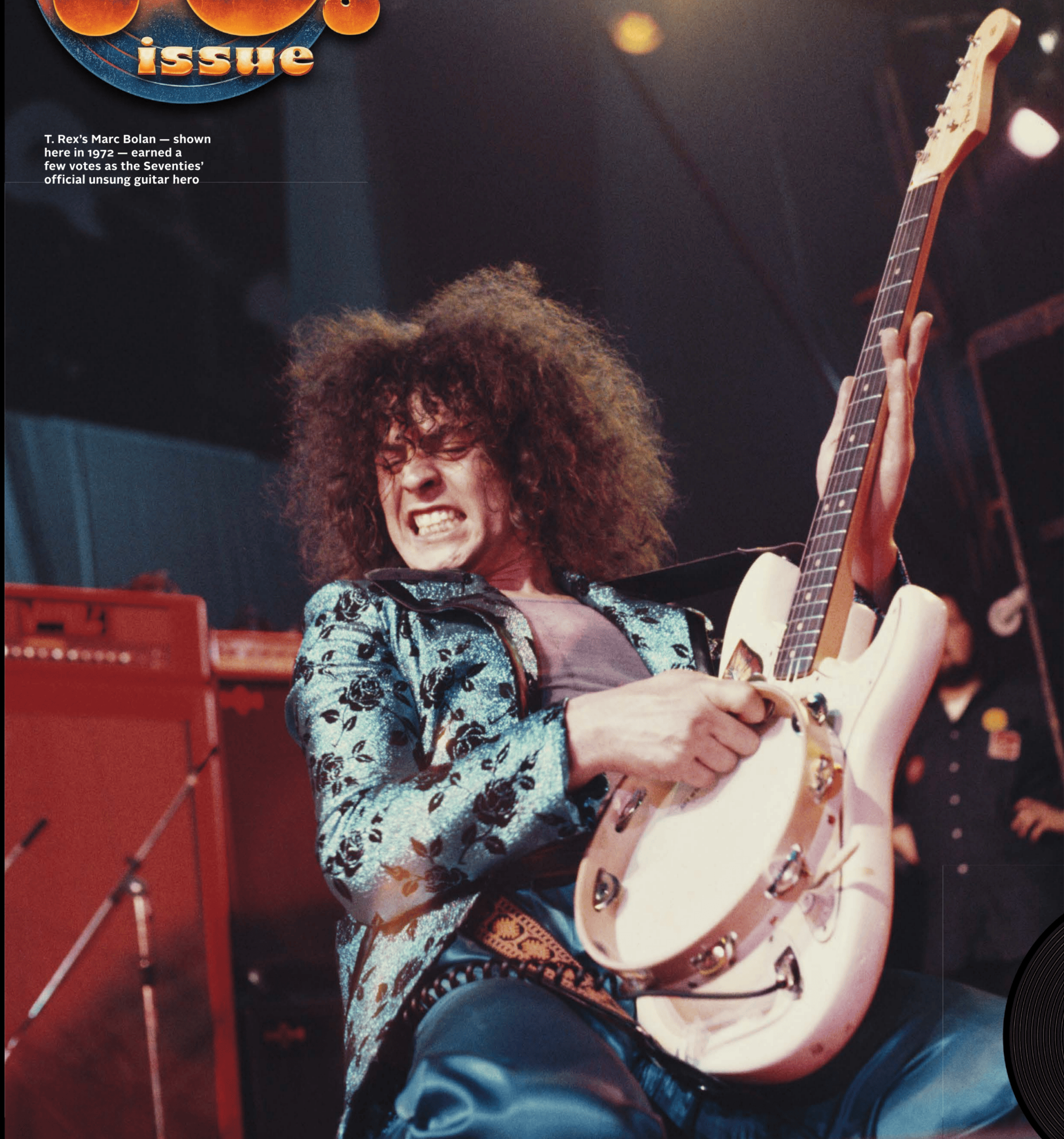
A deeply eccentric album that only gets more interesting with age. Few albums from the Seventies are more original and mysterious.

Al Di Meola, *Elegant Gypsy* (1977)

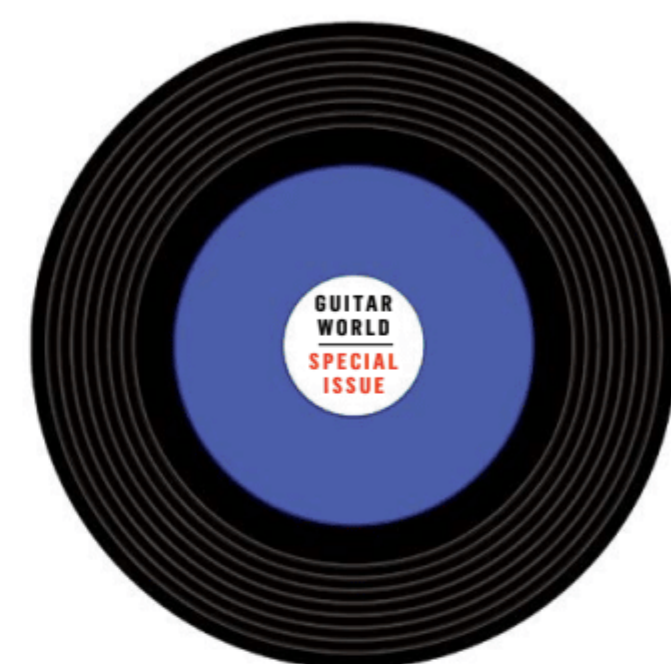
As one of my music teachers used to say, "That feller can play the spots off that guitar." **GW**

the 70s & issue

T. Rex's Marc Bolan — shown here in 1972 — earned a few votes as the Seventies' official unsung guitar hero



BEST '70S SOLOS, RIFFS and FORGOTTEN HEROES



WHAT WAS THE greatest guitar solo of the Seventies? How about the best riff? The ultimate guitar album? The decade's most underappreciated guitarist? Was *Happy Days* really better than *Laverne & Shirley*? (Answer: Probably — until the Fonz literally jumped the shark in Season 5, Episode 3; look it up.) Burning questions, all of them — especially the one about *Laverne & Shirley*. But instead of answering them ourselves, we decided to open things up to a mess of guitar stars, some of whom were already doing their thing 48 years ago, and some who weren't even born yet. We asked them to answer these 11 questions about the Seventies — and to elaborate wherever they deemed it necessary:

1. Guitarist of the decade
2. Lesser-known '70s guitar album that deserves attention
3. Underappreciated guitar hero
4. Ultimate '70s guitar album
5. Greatest '70s guitar solo
6. Best '70s riff
7. Best '70s TV show
8. Best '70s movie
9. Disco-song guilty pleasure
10. Sex Pistols or Ramones?
11. The iconic '70s guitar... they'd love to play if they ever got the chance (for instance, Billy Gibbons' Pearly Gates, Jimmy Page's EDS-1275, Jeff Beck's Oxblood Les Paul, etc.)

A horde of guitar stars — including **Warren Haynes, Doug Aldrich, Sophie Lloyd, Frank Marino, Vernon Reid and Mike Campbell** (not to mention **Blackbyrd McKnight, Jared James Nichols, Steve Lukather, Steve Morse and Charlie Starr**) — choose the best stuff from the '70s ▶

COMPILED BY ANDREW DALY (WITH A BIT OF JOE BOSSO AND DAMIAN FANELLI)

MICHAEL PUTLAND/GETTY IMAGES

DOUG ALDRICH

GUITARIST OF THE DECADE: Jimmy Page

LESSER-KNOWN ALBUM: Billy Cobham, *Spectrum*

UNSUNG HERO: Pat Travers

GUITAR ALBUM: Jeff Beck, *Blow by Blow*

SOLO: “Eruption”

RIFF: Deep Purple, “Smoke on the Water”

TV SHOW: *The Rockford Files*

MOVIE: *Jaws*

DISCO GUILTY PLEASURE: The Bee Gees, *Saturday Night Fever*

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Jeff Beck's Les Paul would be amazing!

WARREN HAYNES

GUITARIST OF THE DECADE: Jeff Beck

LESSER-KNOWN ALBUM: *Believe It*, the New Tony Williams Lifetime (with Allan Holdsworth)

UNSUNG HERO: Denny Dias

GUITAR ALBUM: *Blow by Blow*, Jeff Beck

SOLO: “Goodbye Pork Pie Hat,” Jeff Beck

RIFF: “Black Dog,” Led Zeppelin

TV SHOW: *M*A*S*H*

MOVIE: *One Flew Over the Cuckoo's Nest*

DISCO GUILTY PLEASURE: “A Real Mother for Ya,” Johnny “Guitar” Watson

SEX PISTOLS OR RAMONES:

Next question?

'70S GUITAR: I've been fortunate to have played two of Duane Allman's Les Pauls and his SG, Jeff Beck's Oxblood Les Paul, Eric Clapton's “The Fool,” Frampton's Phenix Les Paul, T-Bone Walker's recently recovered Gibson ES-5, Bernie Marsden's “The Beast” (formerly owned by Clapton and Paul Kossoff), the Strat Jimi Hendrix gave to Al Kooper, Dickey Betts' '57 goldtop, Jerry Garcia's “Wolf” and “Tiger,” one of Freddie King's ES-345s, Clarence White's original B-bender Tele and one of Chuck Berry's ES-355s. All sounded fantastic. Having said that, I think I'd love to play Albert King's original Flying V.

JARED JAMES NICHOLS

GUITARIST OF THE DECADE: Leslie West

LESSER-KNOWN ALBUM: *Johnny Winter And* and *Live Johnny Winter And*

UNSUNG HERO: Paul Kossoff

GUITAR ALBUM: *Ted Nugent*, Ted Nugent

SOLO: “Stranglehold,” Ted Nugent

RIFF: “Smoke on the Water,” Deep Purple

TV SHOW: *Diff'rent Strokes*

MOVIE: *Mad Max*

DISCO GUILTY PLEASURE: *Village People*, Village People

SEX PISTOLS OR RAMONES: Sex Pistols



Kraftwerk's Michael Rother — shown here in 1971 — gets Isaiah Mitchell and Jeff Schroeder's vote as the Seventies' unsung guitar hero. Hey, why not?

'70S GUITAR: I've played Phenix, an early Frankenstein and Greenie, so I'll go with Johnny Winter's original sunburst Firebird.

ANDY TIMMONS

GUITARIST OF THE DECADE:

It's impossible to think of anyone besides Eddie Van Halen.

LESSER-KNOWN ALBUM: *Bad Benson*, George Benson

UNSUNG HERO: Boston's Tom Scholz

GUITAR ALBUM: *Van Halen*

SOLO: “Stairway to Heaven,”

Led Zeppelin

RIFF: “No Matter What,” Badfinger

TV SHOW: *The Midnight Special*

MOVIE: *Monty Python and the Holy Grail*

DISCO GUILTY PLEASURE: “Love's Theme” by the Love Unlimited Orchestra (Barry White)

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: I've played Frampton's Phenix, so I have to go with Jimi's Woodstock Strat!

ALEX GROSSI (QUIET RIOT)

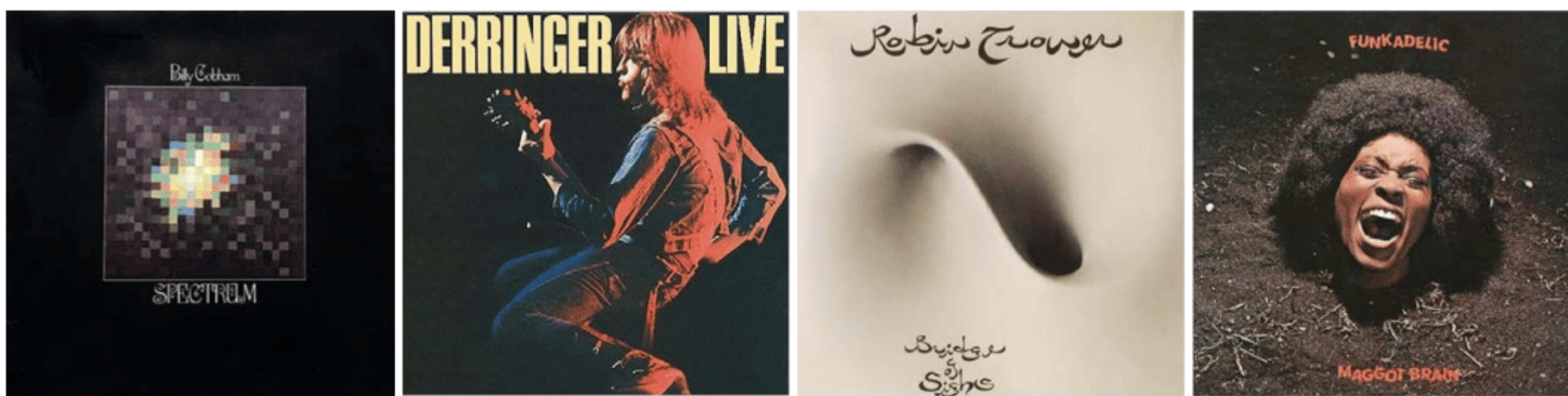
GUITARIST OF THE DECADE: Joe Perry

LESSER-KNOWN ALBUM: *Thirds*, James Gang

UNSUNG HERO: Bill Bartlett from Ram Jam

GUITAR ALBUM: *Alive!*, Kiss

SOLO: “Hotel California,” Eagles



RIFF: “Cat Scratch Fever,” Ted Nugent
TV SHOW: *Three’s Company*
MOVIE: *Jaws*
DISCO GUILTY PLEASURE: Rick James
SEX PISTOLS OR RAMONES: Sex Pistols
’70S GUITAR: Ace Frehley’s light-up Les Paul [aka the New York Groove Guitar]

GILBY CLARKE

GUITARIST OF THE DECADE: Jimmy Page. Everything he did was historical, and he’s the reason we all play Les Pauls so low.
LESSER-KNOWN ALBUM: *Derringer Live*
UNSUNG HERO: Rick Nielsen from Cheap Trick
GUITAR ALBUM: *Sticky Fingers* by the Rolling Stones; Mick Taylor and Keith Richards at their best.
SOLO: “Maggie May.” Ronnie Wood’s melody, tone and feel are precious.
RIFF: A tie between Mick Ronson on “Ziggy Stardust” and Billy Gibbons on “La Grange”
TV SHOW: *Taxi*. I still quote Rev. Jim daily.
MOVIE: *Pat Garrett and Billy the Kid*. The scene when Slim Pickens gets shot and you hear “Knockin’ on Heaven’s Door”... if you don’t tear up, you are just dead.
DISCO GUILTY PLEASURE: Disco sucks.
SEX PISTOLS OR RAMONES: Ramones
’70S GUITAR: Mick Ronson’s Woody Les Paul. The music that came out of that guitar is legendary. When I met him in ’92, I told him how iconic that Les Paul was to me; he claimed he didn’t even own a Les Paul anymore, just Teles. I tried to give him mine, but he wouldn’t accept it.

VERNON REID

GUITARIST OF THE DECADE: Ernie Isley of the Isley Brothers. I’m compelled to say his name — amongst a host of incredible guitar luminaries who’ve influenced me greatly — because of his complete absence from any rock guitar-oriented media or rock music-oriented media of that time. Astonishingly, Isley’s continued non-acknowledgment as a near direct tonal descendant of Jimi Hendrix continues to this day. It continues, despite the undisputed fact of Ernie’s direct contact

with Hendrix, due to Jimi’s tenure with the Isley Brothers in the Sixties. It continues despite Ernie displaying his Hendrix-influenced skills on hit records of that time, on originals and covers like “That Lady,” “Summer Breeze,” “Live It Up,” “Fight the Power, Part 1” and others. No Seventies guitar magazine covers, no Seventies features and almost never any listing with his contemporaneous colleagues in a decade of incendiary importance in the guitar’s ascendancy in every genre of music, and in the popular imagination.
LESSER-KNOWN ALBUM: *Super Natural* (1973), Edwin Birdsong, featuring Ronny “Head” Drayton on guitar and produced by Eddie Kramer. This was my introduction to Ronny, and it floored me. Unfortunately, it’s currently out of print.
UNSUNG HERO: Eddie Hazel (Funkadelic) and Bill Connors (Return to Forever). Both are deeply underappreciated stylists with uniquely emotional styles. Hazel’s performance on “Maggot Brain” is a macabre, joyfully crafted elegy. Connors’ on “Hymn of the Seventh Galaxy” is so raw and elemental; he occupied a vulnerable human space only equalled at that time by Santana, Jeff Beck and Tommy Bolin.
GUITAR ALBUM: Mahavishnu Orchestra’s *The Inner Mounting Flame* changed the game.
SOLO: Tough call! “Eruption” is obvious, plus “That Lady” (Ernie Isley), Ritchie Blackmore on “Highway Star” (*Made in Japan* version), Tommy Bolin on “Quadrant 4” from Billy Cobham’s *Spectrum*, Carlos Santana on “Song of the Wind” from *Caravanserai*
RIFF: “Walk This Way,” “Smoke on the Water” and “The Dance of Maya” (Mahavishnu Orchestra)
TV SHOW: *Night Gallery*
MOVIE: *Alien*
DISCO GUILTY PLEASURE: I’m not guilty! “Do You Wanna Get Funky with Me” by Peter Brown. “The idle mind is a playground for the devil”? How metal is that!
SEX PISTOLS OR RAMONES: Joey Ramone forever!
’70S GUITAR: It’d have to be Eric Clapton’s Blackie, because Hubert Sumlin told me a story about that guitar that was abso-

lutely h-i-l-a-r-i-o-u-s.

STEVE LUKATHER

GUITARIST OF THE DECADE: Impossible! All my faves should be mentioned, but there’s no time or space to do that. Sorry, honest answer.
UNSUNG HERO: Steve Hackett. Genesis’ *Selling England by the Pound* is one of my all-time favorite records; Steve is such an original voice.
GUITAR ALBUM: *Van Halen, Close to the Edge, The Dark Side of the Moon* and...
SOLO: “Stairway to Heaven.” It’s perfect.
RIFF: James Gang, “Funk #49”; Mahavishnu Orchestra, “Birds of Fire”; Neil Young, “Cinnamon Girl”
TV SHOW: *Happy Days*. My dad was an assistant director for the first three seasons. For real!
MOVIE: *The Godfather*
DISCO GUILTY PLEASURE: The Bee Gees. Come on...
SEX PISTOLS OR RAMONES? Ramones. They wrote better songs — and who can forget Ed Stasium’s one-note solo on “I Wanna Be Sedated”?
’70S GUITAR: OK, this sounds weird but I’ve played Eddie’s guitar, Jeff Beck’s LP and Brian May’s guitar — because they became my friends as well as my heroes. Sadly, I still sounded like me. [Laughs]

RYAN WARINER (ANN WILSON)

GUITARIST OF THE DECADE: Jimmy Page
LESSER-KNOWN ALBUM: *James Gang Live in Concert*
UNSUNG HERO: Uli Jon Roth
GUITAR ALBUM: *Van Halen*
SOLO: “Bohemian Rhapsody” by Brian May
RIFF: Led Zeppelin’s “Black Dog”
TV SHOW: *Starsky & Hutch*
MOVIE: *Alien*
DISCO GUILTY PLEASURE: Chic’s “Le Freak.” Also, [it’s] not a guilty [pleasure]. If I could play like Nile, I’d do it every day of the week!
SEX PISTOLS OR RAMONES: Sex Pistols. One word: Jonesy!
’70S GUITAR: Frankenstein in *Van Halen*-era black and white

ROB MCNELLEY

GUITARIST OF THE DECADE: Jimmy Page
LESSER-KNOWN ALBUM: *Marquee Moon*, Television
UNSUNG HERO: Big Al Anderson
GUITAR ALBUM: *Led Zeppelin IV*
SOLO: “Pork Pie Hat,” Jeff Beck

RIFF: “Black Dog,” Led Zeppelin
TV SHOW: *Starsky & Hutch*
MOVIE: *The Jerk*
SEX PISTOLS OR RAMONES: Ramones
'70S GUITAR: Jeff Beck’s Oxblood
 Les Paul

BLACKBYRD McKNIGHT (FUNKADELIC)

GUITARIST OF THE DECADE: Joe Pass, Allan Holdsworth, Pat Metheny, Eddie Van Halen
GUITAR ALBUM: *Band of Gypsys*, Jimi Hendrix; *The Royal Scam*, Steely Dan; *Van Halen*, Van Halen
SOLO: “Machine Gun,” Jimi Hendrix; “One of These Nights,” Eagles; “Kid Charlemagne” and “Don’t Take Me Alive,” Steely Dan
RIFF: “Who Knows,” Jimi Hendrix; “Kashmir,” Led Zeppelin; “Walk This Way,” Aerosmith; “Life in the Fast Lane,” Eagles
TV SHOW: *Taxi*
MOVIE: *Eraserhead*
DISCO GUILTY PLEASURE: “That’s the Way (I Like It),” KC and the Sunshine Band; “Everybody Dance,” Chic; “Night Fever,” the Bee Gees; “I Want Your Love,” Chic
SEX PISTOLS OR RAMONES: Sex Pistols
'70S GUITAR: Hendrix’s Woodstock Strat

TOMMY BOLAN

GUITARIST OF THE DECADE: Jimmy Page
LESSER-KNOWN ALBUM: Frank Marino and Mahogany Rush’s *Live*
UNSUNG HERO: Frank Marino
GUITAR ALBUM: *Van Halen*
SOLO: “Highway Star,” Deep Purple
RIFF: “Black Dog,” Led Zeppelin
TV SHOW: *The Six Million Dollar Man*
MOVIE: *The Godfather*
DISCO GUILTY PLEASURE: “Stayin’ Alive” by the Bee Gees
SEX PISTOLS OR RAMONES: Considering I was the lead guitarist for Richie Ramone on his 2013 album, *Entitled*, I’d have to say Ramones!
'70S GUITAR: Jimmy Page’s double-neck

TOMMY EMMANUEL

GUITARIST OF THE DECADE: Jeff Beck
LESSER-KNOWN ALBUM: *Mr 355 Live in Japan* by Larry Carlton
UNSUNG HERO: Waddy Wachtel or George Harrison
GUITAR ALBUM: *Alone* by Chet Atkins
SOLO: “Kid Charlemagne,” Steely Dan
RIFF: “Cocaine” (live), Eric Clapton



Lynyrd Skynyrd’s Allen Collins [left] gets Rickey Medlocke’s nod for the Seventies’ unsung guitar hero. Meanwhile, Steve Morse says the “Sweet Home Alabama” solo — played by Ed King [white shirt, center] — is the greatest guitar solo of the Seventies

TV SHOW: *M*A*S*H*
MOVIE: *The Shootist*
DISCO GUILTY PLEASURE: “September” by Earth, Wind & Fire
SEX PISTOLS OR RAMONES: Ramones
'70S GUITAR: Jerry Reed’s Nocaster!

KEITH WALLEN (BREAKING BENJAMIN)

GUITARIST OF THE DECADE: Jimmy Page
LESSER-KNOWN ALBUM: Lynyrd Skynyrd’s debut!
UNSUNG HERO: Kerry Livgren
GUITAR ALBUM: *Led Zeppelin IV*
SOLO: “Eruption,” Van Halen
RIFF: “Iron Man,” Black Sabbath
TV SHOW: *Three’s Company*
MOVIE: *Dirty Harry*
DISCO GUILTY PLEASURE: “Night Fever,” the Bee Gees
SEX PISTOLS OR RAMONES: Ramones
'70S GUITAR: Hendrix’s Woodstock Strat

ANA POPOVIĆ

LESSER-KNOWN ALBUM: *Aqualung*, Jethro Tull
UNSUNG HERO: Terry Kath from Chicago and Robbie Robertson from the Band
GUITAR ALBUM: *Abraxas* by Santana and *A Night at the Opera* by Queen
SOLO: “Comfortably Numb,” “Hotel California” and “Stairway to Heaven”
RIFF: “La Grange” by ZZ Top
TV SHOW: *The Muppet Show*

MOVIE: *Taxi Driver*, *The Deer Hunter*, *One Flew Over the Cuckoo’s Nest*
DISCO GUILTY PLEASURE: “Hot Stuff,” Donna Summer
SEX PISTOLS OR RAMONES? Ramones
'70S GUITAR: Hendrix’s Woodstock Strat

JOHAN REINHOLDZ (DARK TRANQUILITY)

GUITARIST OF THE DECADE: Ritchie Blackmore
LESSER-KNOWN ALBUM: *Captain Beyond* by Captain Beyond
UNSUNG HERO: Frank Marino
GUITAR ALBUM: *Van Halen*
SOLO: “Ice” by Camel
RIFF: “Symptom of the Universe” by Black Sabbath
TV SHOW: *Monty Python’s Flying Circus*
MOVIE: *The Godfather Part II*
DISCO GUILTY PLEASURE: “Voulez-Vous,” ABBA
SEX PISTOLS OR RAMONES: Neither
'70S GUITAR: Any of Ritchie Blackmore’s Strats

ERIC PETERSON (TESTAMENT)

GUITARIST OF THE DECADE: Jimmy Page
LESSER-KNOWN ALBUM: *Unleashed in the East*, Judas Priest
UNSUNG HERO: Michael Schenker
GUITAR ALBUM: *Van Halen*
SOLO: “Eruption” by Eddie Van Halen



or “Rock Bottom” live by UFO
RIFF: “Symptom of the Universe,”
 Black Sabbath

TV SHOW: *Sanford & Son*

MOVIE: *Jaws* or *The Exorcist*

DISCO GUILTY PLEASURE: “I Was Made
 for Lovin’ You” by Kiss

SEX PISTOLS OR RAMONES: Sex Pistols
’70S GUITAR: Jimmy Page’s double-neck
 Gibson SG!

RICKEY MEDLOCKE (BLACK- FOOT, LYNRYD SKYNYRD)

GUITARIST OF THE DECADE:

Robin Trower

LESSER-KNOWN ALBUM: *Bridge of Sighs*,
 Robin Trower

UNSUNG HERO: Allen Collins

GUITAR ALBUM: *Van Halen*

SOLO: “Eruption” by Eddie Van Halen

RIFF: Led Zeppelin’s “Black Dog”

TV SHOW: *Gunsmoke*

MOVIE: *The Godfather*

DISCO GUILTY PLEASURE: “Night Fever”
 by the Bee Gees

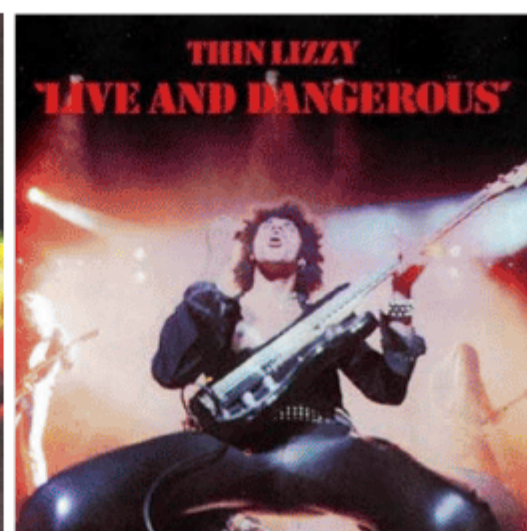
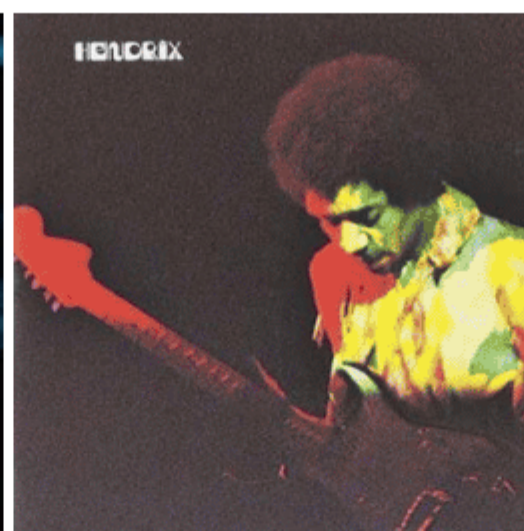
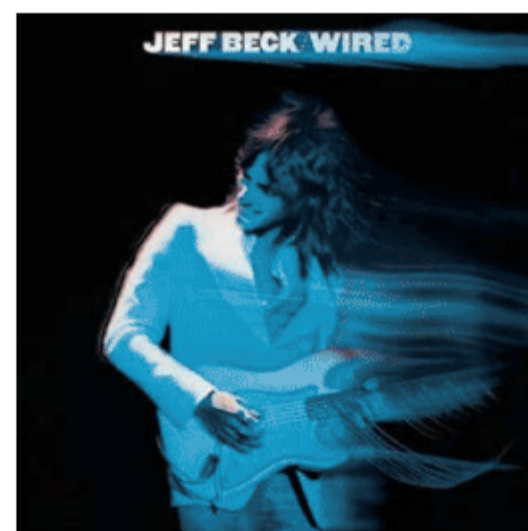
SEX PISTOLS OR RAMONES: Sex Pistols

’70S GUITAR: Hendrix’s Woodstock Strat

GEM ARCHER (OASIS/NOEL GALLAGHER)

GUITARIST OF THE DECADE: Steve Jones
 from the Sex Pistols

LESSER-KNOWN ALBUM: *The Pretenders*
 by the Pretenders



UNSUNG HERO: Glenn Tilbrook from
 Squeeze

GUITAR ALBUM: *Sticky Fingers*,
 the Rolling Stones

SOLO: George Harrison on John Lennon’s
 “How Do You Sleep?”

RIFF: “Black Dog” by Led Zeppelin

TV SHOW: *Fawlty Towers*

MOVIE: *Jaws*, *The Deer Hunter* or *Blazing
 Saddles*. And *Taxi Driver*!

DISCO GUILTY PLEASURE: “Good Times”
 by Chic

SEX PISTOLS OR RAMONES: Ramones

’70S GUITAR: George Harrison’s
 Rocky Strat

JAMES WALBOURNE (PRETENDERS, HIS LORDSHIP)

GUITARIST OF THE DECADE:

James Honeyman-Scott

LESSER-KNOWN ALBUM: Nick Lowe’s
Jesus of Cool

UNSUNG HERO: Brian Robertson

GUITAR ALBUM: *Live and Dangerous*,
 Thin Lizzy

SOLO: “Still in Love with You”

from Thin Lizzy’s *Live and Dangerous*

RIFF: “She Does It Right” by Dr. Feelgood

TV SHOW: *Dad’s Army*

MOVIE: *Westworld*

SEX PISTOLS OR RAMONES: Sex Pistols

’70S GUITAR: Definitely Hendrix’s
 Woodstock Strat

SAM ‘BAM’ KOLTUN (FASTER PUSSYCAT, BUDDERSIDE)

GUITARIST OF THE DECADE: Tony Iommi
LESSER-KNOWN ALBUM: Maybe not
 completely lesser-known, but the first
 self-titled Montrose album

UNSUNG HERO: Glenn Tipton. His note
 choice and phrasing has so much more to
 it than what meets the eye — or the ear, in
 this case.

GUITAR ALBUM: *Van Halen*

SOLO: “Beyond the Realms of Death”
 by Judas Priest. Glenn Tipton and
 K.K. Downing’s guitar solos are so well
 executed.

RIFF: “Black Sabbath” by Black Sabbath,
 “Victim of Changes” by Judas Priest and
 “Emerald” by Thin Lizzy

TV SHOW: I don’t really watch TV.

MOVIE: *Jaws*. It started the summer
 blockbuster!

DISCO GUILTY PLEASURE: “Da Ya Think
 I’m Sexy?” by Rod Stewart; 100 percent
 guilty pleasure!

SEX PISTOLS OR RAMONES: Ramones

’70S GUITAR: “Greenie,” as I’m such a
 fan of the Les Paul. But if it happened to
 be Tony Iommi’s SG strung backwards
 (making it a righty) and plugged into his
 rig... that’d be hard to turn down.

BLUES SARACENO (JACK BRUCE, POISON)

GUITARIST OF THE DECADE:

Edward Van Halen

LESSER-KNOWN ALBUM: Al Di Meola’s
Elegant Gypsy and Larry Carlton’s
Don’t Give Up

UNSUNG HERO: Jerry Reed. The dude
 was untouchable.

GUITAR ALBUM: *Machine Head*,
 Deep Purple

SOLO: “Godzilla” by Blue Öyster Cult

RIFF: “Rebel Rebel” by David Bowie
 or “Highway to Hell” by AC/DC

TV SHOW: *The Great Grape Ape Show*
 or *B.J. and the Bear*

MOVIE: *Star Wars* or *Every Which Way
 But Loose*

DISCO GUILTY PLEASURE: *Saturday Night
 Fever*. The Brothers Gibb are gangsta!

SEX PISTOLS OR RAMONES: Ramones

’70S GUITAR: Billy Gibbons’ Pearly Gates

MICK SWEDA (KING KOBRA, BULLETBOYS)

GUITARIST OF THE DECADE:

Michael Schenker

LESSER-KNOWN ALBUM: *Elegant Gypsy*
 by Al Di Meola

UNSUNG HERO: Kim Mitchell

GUITAR ALBUM: Too many to name

SOLO: Jan Akkerman on “Hocus Pocus”
 by Focus

RIFF: Al Di Meola’s “Race with Devil
 on Spanish Highway”

TV SHOW: *Jonny Quest*

MOVIE: *Monty Python and the Holy Grail*

DISCO GUILTY PLEASURE: “MacArthur
 Park” by Donna Summer



Funkadelic's Eddie Hazel circa 1977. "Hazel's performance on 'Maggot Brain' is a macabre, joyfully crafted elegy," Vernon Reid says

SEX PISTOLS OR RAMONES:

Yes [Laughs]

'70S GUITAR: "Whitey," Alex Lifeson's Gibson ES-355TD. I have no idea what it was auctioned for, but it was worth every dime!

ROCKY ATHAS

GUITARIST OF THE DECADE: Jeff Beck. He was one of a kind and kept raising the bar higher and higher.

LESSER-KNOWN ALBUM:

Be Bop Deluxe's *Live! In the Air Age* (double white vinyl)

UNSUNG HERO: Bill Nelson of Be Bop Deluxe

GUITAR ALBUM: Jeff Beck's *Blow by Blow*. Wow!

SOLO: Probably the very clever lead break by Ritchie Blackmore on Deep Purple's "Highway Star."

RIFF: Man, without a doubt, "Never in

My Life" from *Climbing!* by Mountain. It's such a powerful riff. It has torque!

TV SHOW: *Kolchak: The Night Stalker*

MOVIE: *Close Encounters of the Third Kind*

DISCO GUILTY PLEASURE: "Love Train" by the O'Jays. Even when I hear it today, I turn it up. Great vocals.

SEX PISTOLS OR RAMONES: Ramones. They landed with me much more than Sex Pistols.

'70S GUITAR: It would definitely be Jimi Hendrix's Woodstock Strat, since I've already played Greenie at the Dallas International Guitar Festival.

CHRIS HOLT (MIKE CAMPBELL & THE DIRTY KNOBS)

GUITARIST OF THE DECADE: Tie between Jimmy Page and David Gilmour

LESSER-KNOWN ALBUM: *Marquee Moon* by Television

UNSUNG HERO: Mike Campbell or Terry Kath

GUITAR ALBUM: *Led Zeppelin IV*

SOLO: "Comfortably Numb" by David Gilmour

RIFF: "The Ocean" by Led Zeppelin

TV SHOW: *Monty Python's Flying Circus*

MOVIE: *Monty Python and the Holy Grail*

DISCO GUILTY PLEASURE:

"Don't Stop 'til You Get Enough" by Michael Jackson. No guilt whatsoever!

SEX PISTOLS OR RAMONES: Why not the Clash or the Jam? But I'd give the Ramones the edge.

'70S GUITAR: Alex Lifeson's white ES-355TD or Jimmy Page's "Number 1" Les Paul

CHARLIE STARR (BLACKBERRY SMOKE)

GUITARIST OF THE DECADE: Jeff Beck

LESSER-KNOWN ALBUM: *At Yankee Stadium*, NRBQ

UNSUNG HERO: Ronnie Wood

GUITAR ALBUM: *At Fillmore East*, the Allman Brothers Band,

SOLO: "Stairway to Heaven"

RIFF: "All Right Now," Free

TV SHOW: *Sanford & Son*

MOVIE: *One Flew Over the Cuckoo's Nest*

DISCO GUILTY PLEASURE:

"Boogie Wonderland" by Earth, Wind & Fire with the Emotions

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Eddie's Frankenstein. Kirk Hammett actually let me play Greenie!

J.D. SIMO

GUITARIST OF THE DECADE: The popular choice would be Jimmy Page, but I'll choose Ry Cooder.

LESSER-KNOWN ALBUM: Funkadelic's first album

UNSUNG HERO: Eddie Hazel

GUITAR ALBUM: *At Fillmore East*, the Allman Brothers Band

SOLO: "Maggot Brain" by Eddie Hazel

RIFF: "Brown Sugar" by the Rolling Stones

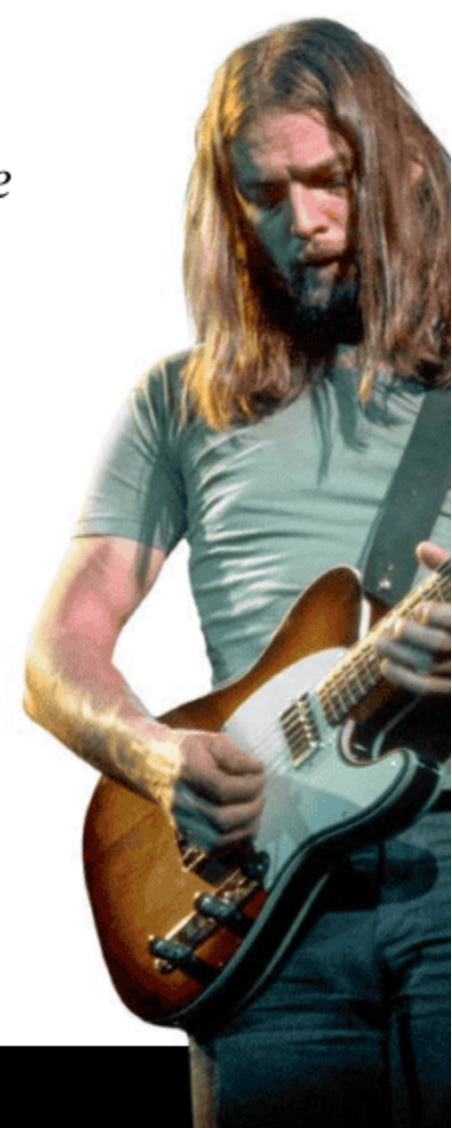
TV SHOW: *The Muppet Show*

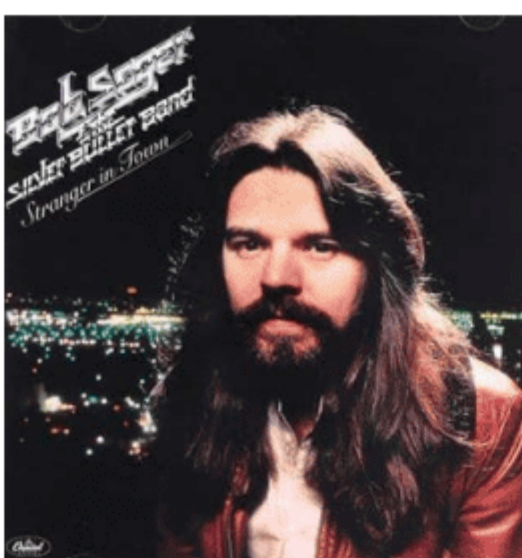
MOVIE: It's a tie between *The Godfather Part II*, *Jaws* and *Wattstax*

DISCO GUILTY PLEASURE: Not really that guilty, but Michael Jackson's *Off the Wall* and *C'est Chic* by Chic are sick!

SEX PISTOLS OR RAMONES: I'm a Ramones guy.

'70S GUITAR: I'd love some time with Cornell Dupree's maple cap late-Sixties Fender Telecaster. Whoever has it — get with me!





GRAYSON STEWART (NORMA JEAN)

GUITARIST OF THE DECADE:

Tony Iommi

LESSER-KNOWN ALBUM: Bob Seger's *Stranger in Town*

UNSUNG HERO:

Ed King of Lynyrd Skynyrd

GUITAR ALBUM: *Led Zeppelin IV*

SOLO: "Free Bird," Lynyrd Skynyrd

RIFF: Black Sabbath's "Paranoid"

TV SHOW: *The Dukes of Hazzard*

MOVIE: *Smokey and the Bandit*

DISCO GUILTY PLEASURE:

"Brick House," the Commodores

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Jimmy Page's double-neck SG

SCOTT HENDERSON

GUITARIST OF THE DECADE:

Jeff Beck
LESSER-KNOWN ALBUM: *While They Last*, the Last Mile Ramblers (with Junior Brown on guitar)

UNSUNG HERO: Steve Howe

GUITAR ALBUM: *Houses of the Holy*, Led Zeppelin

SOLO: "Eruption"

RIFF: Led Zeppelin's "Black Dog"

TV SHOW: *Columbo*

MOVIE: *Star Wars*

DISCO GUILTY PLEASURE:

"Heart of Glass," Blondie

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Hendrix's Woodstock Strat

MARK KNIGHT (FORMER BANG TANGO)

GUITARIST OF THE DECADE: Jimmy Page. In the Seventies, he was the guy.

LESSER-KNOWN ALBUM:

UFO's *Strangers in the Night*

UNSUNG HERO: Michael Schenker and Mike Campbell

GUITAR ALBUM: *Rocks*, Aerosmith

SOLO: "Stairway to Heaven,"

Led Zeppelin

RIFF: "Can't You Hear Me Knocking," the Rolling Stones

TV SHOW: *Adam-12*

MOVIE: *Jesus Christ Superstar*

DISCO GUILTY PLEASURE:

"September" by Earth, Wind & Fire

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Peter Green's Greenie

KIRK FLETCHER

GUITARIST OF THE DECADE:

Jimmy Page

LESSER-KNOWN ALBUM: Larry Carlton's

Singing/Playing

UNSUNG HERO: Ray Gomez, Eddie Hazel and Michael Hampton

GUITAR ALBUM: *Royal Scam*, Steely Dan

SOLO: Larry Carlton on "Easy Evil" and

Jimmie Vaughan on "Full-Time Lover" by the Fabulous Thunderbirds

RIFF: "Just Got Paid," ZZ Top

TV SHOW: *Sanford & Son*

MOVIE: *Which Way Is Up?*

with Richard Pryor

DISCO GUILTY PLEASURE: "Disco Lady"

by Johnnie Taylor, but I'm not guilty!

SEX PISTOLS OR RAMONES:

Tough one. I'll say Ramones.

'70S GUITAR: Hendrix's Black Beauty

Strat that he used on "Machine Gun."

I'd love a spin on Pearly Gates, too.

JIM "KIMO" WEST (WEIRD AL)

GUITARIST OF THE DECADE:

Jimi Hendrix

LESSER-KNOWN ALBUM: *Then Play On*, Fleetwood Mac

UNSUNG HERO: Danny Kirwan

GUITAR ALBUM: *Led Zeppelin IV*

SOLO: "Bohemian Rhapsody," Queen

RIFF: "Immigrant Song," Led Zeppelin

TV SHOW: *Sanford & Son*

MOVIE: *Taxi Driver*

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Peter Green's Greenie

JESSE DAYTON

GUITARIST OF THE DECADE:

Jeff Beck

LESSER-KNOWN ALBUM:

Medusa by Trapeze

UNSUNG HERO: Jerry Reed, the super

picker!

GUITAR ALBUM: *Fandango!*, ZZ Top

SOLO: "Beer Drinkers & Hell Raisers,"

ZZ Top

RIFF: "Can't You Hear Me Knocking," the Rolling Stones

TV SHOW: *Sanford & Son*

MOVIE: *Taxi Driver*

DISCO GUILTY PLEASURE:

Anything by the Bee Gees

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Jimmy Page's double-neck SG

FRANZ STAHL (SCREAM, FORMER FOO FIGHTERS)

GUITARIST OF THE DECADE:

Duane Allman and Ed King

LESSER-KNOWN ALBUM:

Lou Reed's *Rock 'n' Roll Animal*

UNSUNG HERO: Lou Reed

GUITAR ALBUM: *Frampton Comes Alive!*,

Peter Frampton

SOLO: Too many individual great ones!

I can't pick one over another — that'd be lame!

RIFF: "Workin' for MCA," Lynyrd

Skynyrd

TV SHOW: *Hogan's Heroes*

MOVIE: *The French Connection*

DISCO GUILTY PLEASURE: Anything

with Nile Rodgers on guitar!

SEX PISTOLS OR RAMONES: Sex Pistols!

'70S GUITAR: I haven't earned the right to pick those up yet! [Laughs]

KENNY HICKEY (FORMER TYPE-O NEGATIVE)

GUITARIST OF THE DECADE:

David Gilmour

LESSER-KNOWN ALBUM: *Bridge of Sighs*,

Robin Trower

UNSUNG HERO: Marc Bolan

GUITAR ALBUM: *Band of Gypsies*,

Jimi Hendrix

SOLO: "Comfortably Numb," Pink Floyd

RIFF: "In the Light," Led Zeppelin

TV SHOW: *All in the Family*

MOVIE: *Young Frankenstein*

DISCO GUILTY PLEASURE: "Love to Love

You Baby," Donna Summer

SEX PISTOLS OR RAMONES: Sex Pistols

'70S GUITAR: David Gilmour's Black

Strat. I held Brian May's Red Special

when I noticed it was lying in an open

case at the Schecter Custom Shop in L.A. years ago.

SCOTT HOLIDAY (RIVAL SONS)

GUITARIST OF THE DECADE:

Jimmy Page and Eddie Van Halen

LESSER-KNOWN ALBUM: *Introspection*,

Luiz Bonfá

UNSUNG HERO: Jimmy Nolen and

Frank Zappa

GUITAR ALBUM: *Blow by Blow*, Jeff Beck

SOLO: “Eruption,” Van Halen

RIFF: “Black Dog,” Led Zeppelin

TV SHOW: *Three’s Company* or *Kung Fu*

MOVIE: *The Godfather*

DISCO GUILTY PLEASURE: My no-guilt pick is “Miss You” by the Rolling Stones

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Being a doubleneck user myself, I think it’s Jimmy Page’s EDS-1275. It’s surely a glorious, beautiful instrument. But the guitar that fascinates me the most is Eddie’s Frankenstein.

STEVE MORSE

GUITARIST OF THE DECADE: Jeff Beck

LESSER-KNOWN ALBUM:

Anything by Shuggie Otis

UNSUNG HERO: Jim McCarty

GUITAR ALBUM: *The Inner Mounting Flame*, Mahavishnu Orchestra

SOLO: Ed King on Skynyrd’s “Sweet Home Alabama”

RIFF: Deep Purple’s “Smoke on the Water” or James Gang’s “Funk #49”

TV SHOW: *Don Kirshner’s Rock Concert*

MOVIE: *A Clockwork Orange*

DISCO GUILTY PLEASURE:

“Dancing Queen,” ABBA

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Jimmy Page’s double-neck SG

ANGELA PETRILLI

GUITARIST OF THE DECADE: Jimmy Page

LESSER-KNOWN ALBUM: *Montrose*

UNSUNG HERO: Peter Frampton

GUITAR ALBUM: *At Fillmore East*, the Allman Brothers Band

SOLO: “Comfortably Numb,” Pink Floyd

RIFF: “Black Dog,” Led Zeppelin

TV SHOW: *The Mary Tyler Moore Show*

MOVIE: *The Godfather*

DISCO GUILTY PLEASURE:

“Brick House,” the Commodores

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Gilmour’s Black Strat

MARTY FRIEDMAN

GUITARIST OF THE DECADE: Frank Marino, Robin Trower, Uli Jon Roth

LESSER-KNOWN ALBUM: Face Dancer’s *This World* and Crack the Sky’s *Live Sky*

UNSUNG HERO: Neil Giraldo

GUITAR ALBUM: Kiss, *Alive!*

SOLO: Scorpions (Uli Jon Roth)

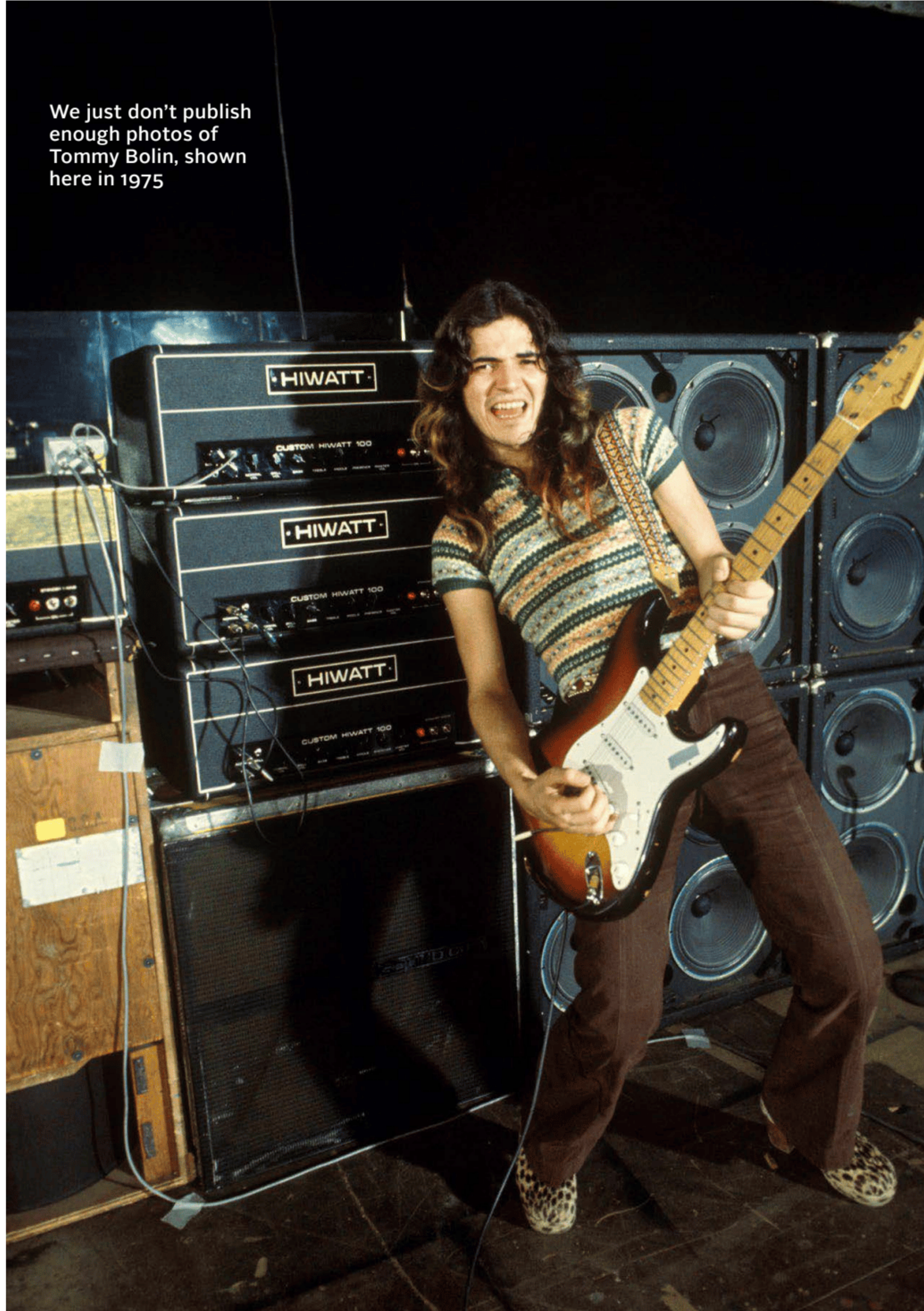
“Sails of Charon” and Judas Priest

“Beyond the Realms of Death”

RIFF: Riot’s “Road Racin’” and

Blue Öyster Cult’s “Cities on Flame”

We just don’t publish enough photos of Tommy Bolin, shown here in 1975



TV SHOW: *All in the Family* and *Sanford & Son*

MOVIE: *American Graffiti*

DISCO GUILTY PLEASURE: KC & the Sunshine Band’s “Get Down Tonight” and Gwen McCrae’s “Rockin’ Chair”

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Johnny Ramone’s main Mosrite and Brian May’s Red Special, and I’ve had the honor of playing both!

JEFF SCHROEDER (FORMER SMASHING PUMPKINS, SOLO)

GUITARIST OF THE DECADE:

Eddie Van Halen

LESSER-KNOWN ALBUM: Robert Fripp and Brian Eno’s *No Pussyfooting*

UNSUNG HERO: Michael Rother

GUITAR ALBUM: Van Halen

SOLO: “Eruption”

RIFF: “Marquee Moon” by Television

TV SHOW: *Taxi*

MOVIE: *Eraserhead*

DISCO GUILTY PLEASURE:

Kiss’s “I Was Made for Loving You”

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Eddie’s Frankenstein

KIKO LOUREIRO

GUITARIST OF THE DECADE:

Eddie Van Halen

LESSER-KNOWN ALBUM:

Geração de som by Pepeu Gomes

UNSUNG HERO: Toninho Horta

GUITAR ALBUM: *Blow by Blow*, Jeff Beck

SOLO: “Stairway to Heaven”

RIFF: “Immigrant Song”

TV SHOW: *CHiPs*

MOVIE: *Taxi Driver*

DISCO GUILTY PLEASURE:

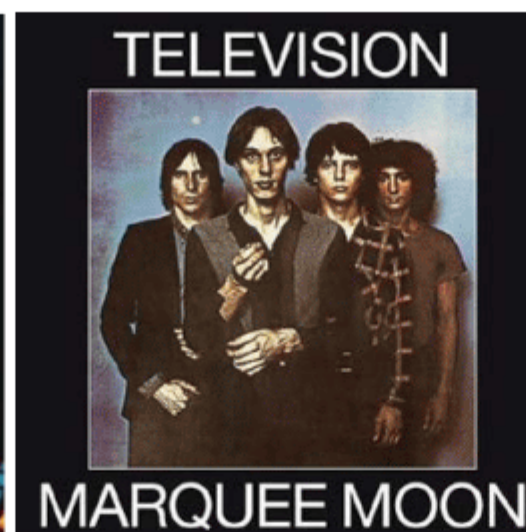
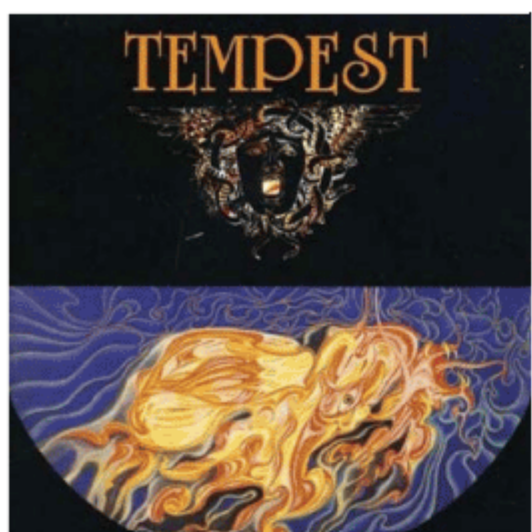
“Let’s Groove,” Earth Wind & Fire

SEX PISTOLS OR RAMONES: Sex Pistols

'70S GUITAR: Eddie’s Frankenstein

TOMMY MEEHAN (GWAR)

GUITAR ALBUM: *The Escape from the Planet of the Apes* score by Jerry



Goldsmith has some interesting stuff going on. The compositions were written for a Seventies rock band. Pretty weird-sounding stuff.

RIFF: “Hocus Pocus,” Focus

TV SHOW: *The Planet of the Apes*

MOVIE: *The Texas Chain Saw Massacre*.

I’ve never been so certain of any answer in my entire life.

DISCO GUILTY PLEASURE:

“Please Don’t Keep Me Waiting,”

Olivia Newton-John

SEX PISTOLS OR RAMONES: The singer of the Ramones is a creature. He’s truly something to behold.

’70S GUITAR: I’d love to play the silver Roswell Rhoads that Daniel Johns used.

DAVE KUSHNER (FORMER VELVET REVOLVER)

GUITARIST OF THE DECADE:

Tony Iommi

LESSER-KNOWN ALBUM: Anything with Uli Jon Roth

UNSUNG HERO: Eddie Hazel

GUITAR ALBUM: *Strangers in the Night*, UFO

SOLO: “Dark Lady,” Scorpions

RIFF: “Hole in the Sky,” Black Sabbath

TV SHOW: *Sanford & Son* or *Chico and the Man*

MOVIE: *The Bad News Bears*

DISCO GUILTY PLEASURE:

“Stayin’ Alive,” the Bee Gees

SEX PISTOLS OR RAMONES: Sex Pistols for sure!

’70S GUITAR: John Entwistle’s Alembic bass or Bootsie Collins’ “star bass”

TRAVIS STEVER (COHEED AND CAMBRIA)

GUITARIST OF THE DECADE: Jimmy Page

LESSER-KNOWN ALBUM: Stomu

Yamashta’s *Know About*

UNSUNG HERO: Mick Ronson

GUITAR ALBUM: *Animals*, Pink Floyd

SOLO: “Maggot Brain,” Funkadelic

RIFF: “Children of the Grace”

by Black Sabbath

TV SHOW: *The Brady Bunch*

MOVIE: *The Sentinel*

DISCO GUILTY PLEASURE: “More Than a

Woman,” the Bee Gees

SEX PISTOLS OR RAMONES: Sex Pistols for sure!

’70S GUITAR: Neil Young’s Old Black

IAN THORNLEY (BIG WRECK)

GUITARIST OF THE DECADE: Jimmy Page

LESSER-KNOWN ALBUM:

Elegant Gypsy by Al DiMeola

UNSUNG HERO: Leo Kottke

GUITAR ALBUM: *Street Survivors* by

Lynyrd Skynyrd — or the first Dire Straits record

SOLO: “Hotel California” by the Eagles

RIFF: “Kashmir” by Led Zeppelin

TV SHOW: *The Six Million Dollar Man*

MOVIE: *The Outlaw Josey Wales*

DISCO GUILTY PLEASURE: “Dancing

Queen,” ABBA

SEX PISTOLS OR RAMONES: Sex Pistols

’70S GUITAR: Steve Morse’s Frankentele

ALEX MASI

GUITARIST OF THE DECADE: Jimmy Page

LESSER-KNOWN ALBUM: *Tempest*, the first album featuring an unknown Allan Holdsworth

UNSUNG HERO: Steve Hillage

GUITAR ALBUM: *Beginnings*, Steve Howe

SOLO: Jimmy Page on “The Song Remains the Same”

RIFF: “Smoke on the Water”

TV SHOW: *Starsky & Hutch*

MOVIE: *The Deer Hunter*

DISCO GUILTY PLEASURE:

Chic’s “Good Times”

SEX PISTOLS OR RAMONES: Sex Pistols

’70S GUITAR: Jeff Beck’s white Strat from the *Wired* era, which was given to him by John McLaughlin

REGGIE WU (HEAVENS EDGE)

GUITARIST OF THE DECADE:

Jimmy Page. But Ritchie Blackmore and Tony Iommi also defined that era!

LESSER-KNOWN ALBUM: *Derringer Live* and Deep Purple’s *Come Taste the Band*

UNSUNG HERO: Ritchie Blackmore and Michael Schenker

GUITAR ALBUM: *Van Halen*

SOLO: “Eruption.” It changed

everything.

RIFF: “Smoke on the Water”

TV SHOW: *The Brady Bunch*

MOVIE: *The Song Remains the Same*

DISCO GUILTY PLEASURE:

I never listened to disco

SEX PISTOLS OR RAMONES: Ramones

’70S GUITAR: Eddie’s Frankenstein

COLIN CLIVE (MUSTARD PLUG)

GUITARIST OF THE DECADE: Ace Frehley

LESSER-KNOWN ALBUM: *Can’t Stand the Rezillos*, the Rezillos,

UNSUNG HERO: Marc Bolan

GUITAR ALBUM: , *Highway to Hell*, AC/DC

SOLO: Ace Frehley on Kiss’s “Shock Me”

RIFF: “Detroit Rock City” by Kiss

TV SHOW: *CHiPs*

MOVIE: *Jaws*

DISCO GUILTY PLEASURE:

KC and the Sunshine Band

SEX PISTOLS OR RAMONES: Ramones

’70S GUITAR: One of Ace Frehley’s smoking guitars

STEVE FARRIS (MR. MISTER, WHITESNAKE)

GUITARIST OF THE DECADE: Jeff Beck

LESSER-KNOWN ALBUM: Too many to name

UNSUNG HERO: Terry Haggerty from Sons of Champlin

GUITAR ALBUM: *Blow by Blow*, Jeff Beck

SOLO: The opening solo from Steely Dan’s “Reelin’ in the Years” by Elliott Randall

RIFF: Led Zeppelin. Take your pick.

TV SHOW: Not one for TV

MOVIE: *Taxi Driver*

DISCO GUILTY PLEASURE: I’ve played a bunch of [*disco songs*] in cover bands; I can’t think of any I liked! Maybe Earth, Wind & Fire.

SEX PISTOLS OR RAMONES: Ramones

’70S GUITAR: My ’59 black Strat that got ripped off from me outside my car the second year I was in LA... or Dave Gilmour’s Black Strat!

NILI BROSH

GUITARIST OF THE DECADE:

Eddie Van Halen

LESSER-KNOWN ALBUM: *Night of the Living Dregs*, Dixie Dregs

UNSUNG HERO: Rich Williams of Kansas

GUITAR ALBUM: *Blow by Blow*, Jeff Beck

SOLO: “Bohemian Rhapsody”

RIFF: “Kashmir”

TV SHOW: *Diff'rent Strokes*

MOVIE: *Grease*

DISCO GUILTY PLEASURE: "Le Freak"

by Chic

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Gilmour's Black Strat

TREY GUNN (FORMER KING CRIMSON)

GUITARIST OF THE DECADE: Jeff Beck

LESSER-KNOWN ALBUM: Anything
by Montrose

UNSUNG HERO: Steve Hunter

GUITAR ALBUM: *Wired*, Jeff Beck

SOLO: "Cause We've Ended
As Lovers," Jeff Beck

RIFF: Montrose's "Rock Candy"

TV SHOW: *Kung Fu*

MOVIE: *The Legend of Boggy Creek*

DISCO GUILTY PLEASURE: "Shining Star,"
Earth, Wind & Fire

SEX PISTOLS OR RAMONES:

Sex Pistols, of course

'70S GUITAR: Jeff Beck's Strat

JOEL HOEKSTRA (WHITESNAKE, TRANS-SIBERIAN ORCHESTRA)

GUITARIST OF THE DECADE: Jimmy Page

LESSER-KNOWN ALBUM: Chet Atkins
Picks on Jerry Reed

UNSUNG HERO: Tommy Bolin

GUITAR ALBUM: *Van Halen*

SOLO: "Eruption" for chops,
"Comfortably Numb" for taste

RIFF: The bridge riff to "Sabbath,
Bloody Sabbath." It's the heaviest riff
ever written.

TV SHOW: *All in the Family*. It would be
canceled in .5 seconds today, but Carroll
O'Connor was a comic genius.

MOVIE: *The Exorcist*. This remains the
only movie that has ever scared the crap
out of me!

DISCO GUILTY PLEASURE: I feel no guilt
at all in saying the Bee Gees were fucking
awesome. I could pick a lot of tracks, but
"Stayin' Alive" is iconic.

SEX PISTOLS OR RAMONES: Sex Pistols

'70S GUITAR: Angus Young's SG. Any
of them. He's the reason I started play-
ing. He's the greatest stage performer in
the history of rock.

FRANK MARINO

GUITARIST OF THE DECADE:

Johnny Winter

LESSER-KNOWN ALBUM: Hate
to say it... but any of my albums.
[Laughs]

Let There Be Rock

Feast your eyeballs on GW.com's "greatest guitar album of the 1970s" poll results

WHAT YOU'RE LOOKING at here are the results of a readers' poll we ran on GuitarWorld.com from June 13 to July 15. The poll asked one simple question: "What was the greatest guitar album of the 1970s?"

Although it was completely impossible to include every '70s album, we included a lot (possibly even the most choices ever offered in a GW poll) — and then, at the bottom, we let voters write in their own choices. Anyway, since there's pretty much nothing else to say (and I'm very tired), here are the top 20. OK, we'll make it 21!

1. **Van Halen**, *Van Halen*
2. **The Allman Brothers Band**, *At Fillmore East*
3. **Led Zeppelin**, *Led Zeppelin IV*
4. **Jeff Beck**, *Blow by Blow*
5. **Derek and the Dominos**, *Layla and Other Assorted Love Songs*
6. **Led Zeppelin**, *Physical Graffiti*
7. **Pink Floyd**, *The Dark Side of the Moon*
8. **Robin Trower**, *Bridge of Sighs*
9. **Boston**, *Boston*
10. **Rush**, *2112*
11. **Deep Purple**, *Machine Head*
12. **Santana**, *Abraxas*
13. **Peter Frampton**, *Frampton Comes Alive!*
14. **Pink Floyd**, *Wish You Were Here*
15. **Wishbone Ash**, *Argus*
16. **Jeff Beck**, *Wired*
17. **Dire Straits**, *Dire Straits*
18. **The Allman Brothers Band**, *Eat a Peach*
19. **Black Sabbath**, *Paranoid*
20. **Pink Floyd**, *The Wall*
21. **Rainbow**, *Rising*



What was the greatest guitar album of the 1970s?

By [Dannan Fanelli](#) published 13 June 2024

That awkward moment when you're suddenly forced to choose between Van Halen, the Allman Brothers Band, Pink Floyd, Jeff Beck and Led Zeppelin...



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(Image credit: Future)

UNSUNG HERO: Anyone on the country scene. Those guys had an amazing handle on so many techniques.

GUITAR ALBUM: I'm biased, but I'll go with Mahogany Rush's *Live* album.

SOLO: Anything from Jimi Hendrix's *Band of Gypsies*

RIFF: Probably something by King Crimson — or "Smoke on the Water"

TV SHOW: *M*A*S*H*

MOVIE: *The Godfather*

DISCO GUILTY PLEASURE: The Bee Gees, "Stayin' Alive"

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Hendrix's Woodstock Strat

MIKE CAMPBELL

GUITARIST OF THE DECADE:

Keith Richards

LESSER-KNOWN ALBUM: Some of Paul Butterfield's stuff from the Seventies is amazing.

UNSUNG HERO: J.J. Cale

GUITAR ALBUM: *Led Zeppelin IV*

SOLO: "Stairway to Heaven,"
Led Zeppelin

RIFF: "Highway to Hell," AC/DC

TV SHOW: *M*A*S*H*

MOVIE: *The Godfather*

DISCO GUILTY PLEASURE: "Miss You,"
the Rolling Stones

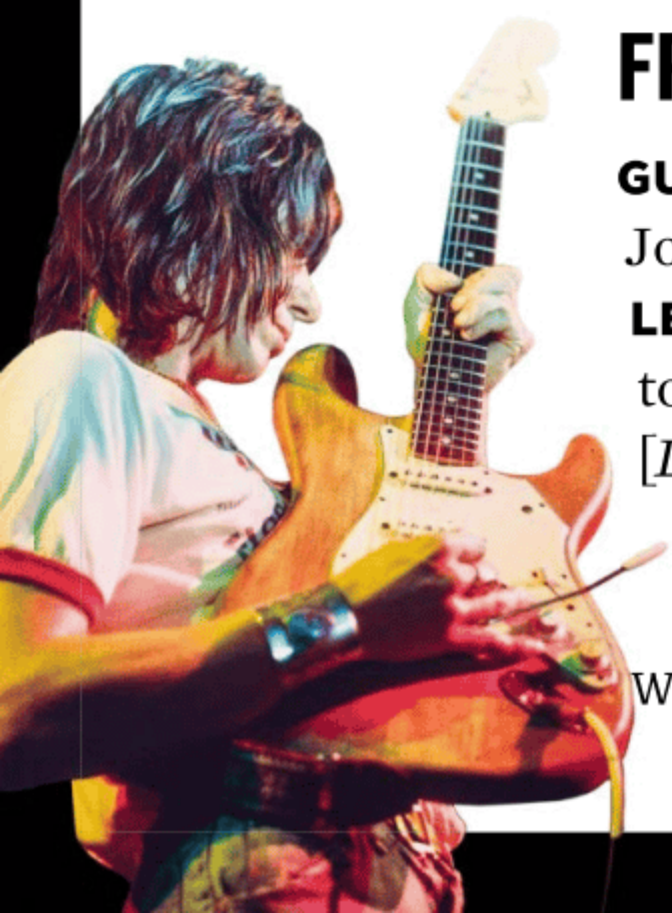
SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: I'd love to get my hands
on Jimmy Page's double-neck SG.

PAUL GILBERT

GUITARIST OF THE DECADE: That's impossible! Jimmy Page, Alex Lifeson, Robin Trower, Angus Young, Johnny Winter, Ritchie Blackmore, Leslie West, Eddie Van Halen, Frank Marino, Brad Whitford, Joe Perry, Brian May and Duane Allman... and I'm sure I'm leaving out more.

LESSER-KNOWN ALBUM: *A Rock and Roll Alternative*, the Atlanta Rhythm Section





UNSUNG HERO: Danny Weis was a founding member of Iron Butterfly who went on to do some really underrated things in the Seventies.

GUITAR ALBUM: Van Halen or UFO's *Strangers in the Night*

SOLO: "Mississippi Queen," Mountain

RIFF: "Mississippi Queen," though AC/DC was pretty awesome too.

TV SHOW: *The Partridge Family*, only because I was too young to stay up and watch *The Midnight Special*!

MOVIE: *The Song Remains the Same*. I memorized all those jams!

DISCO GUILTY PLEASURE:

"September," but I also covered "I Feel Love" by Donna Summer.

SEX PISTOLS OR RAMONES: Ramones. I just loved *Rocket to Russia*.

'70S GUITAR: Brian May's Red Special. But it's funny; the names that have been given to those guitars make me cringe. When I was watching Eddie Van Halen, nobody called his guitar Frankenstein. [Laughs] Maybe he called it that, but to me, back then, they never had a name. I feel funny naming those...

BILLY MORRISON (FORMER THE CULT, BILLY IDOL)

GUITARIST OF THE DECADE: That's impossible! But Mick Ronson.

LESSER-KNOWN ALBUM: *Dirk Wears White Socks* by Adam and the Ants

UNSUNG HERO: Steve Jones. He changed music the way Eddie Van Halen did.

GUITAR ALBUM: *Ziggy Stardust and the Spiders from Mars*, David Bowie

SOLO: Anything Mick Ronson did live from Hammersmith Odeon

RIFF: "God Save the Queen," the Sex Pistols

MOVIE: Anything with Clint Eastwood

DISCO GUILTY PLEASURE:

"I Feel Love," Donna Summer

SEX PISTOLS OR RAMONES: Pistols

'70S GUITAR: Steve Jones' cream-colored Les Paul

ALEX SKOLNICK

GUITARIST OF THE DECADE: Jeff Beck

LESSER-KNOWN ALBUM: *Believe It*,

by the New Tony Williams Lifetime, which has Allan Holdsworth on guitar

UNSUNG HERO: Terje Rypdal

GUITAR ALBUM: *Blow by Blow*, Jeff Beck

SOLO: "I'm the One" by Van Halen

RIFF: "Smoke on the Water," Deep Purple

TV SHOW: *Welcome Back, Kotter*

MOVIE: *Mean Streets*

DISCO GUILTY PLEASURE:

Chic/Nile Rodgers. No guilt whatsoever!

SEX PISTOLS OR RAMONES: Sex Pistols

'70S GUITAR: John McLaughlin's original Shakti acoustic guitar [by luthier Abraham Wechter]

AL ANDERSON (FORMER BOB MARLEY)

GUITARIST OF THE DECADE: Jimi Hendrix, though he didn't make it very far.

LESSER-KNOWN ALBUM: Neal Schon

UNSUNG HERO: Any of the Bob Marley guys

GUITAR ALBUM: The Allman Brothers Band, *At Fillmore East*. I was backstage for the recording; Duane taught me to play slide guitar that night along with Johnny Winter.

SOLO: Anything by Eric Clapton

RIFF: "Smoke on the Water," Deep Purple

TV SHOW: *The Ed Sullivan Show*, even though it only made it a year or two into the Seventies

MOVIE: *Godzilla*

DISCO GUILTY PLEASURE: The Bee Gees

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Hendrix's Woodstock Strat or Paul Kossoff's '59 Les Paul, though I've played the second one!

RICHIE RANNO (STARZ)

GUITARIST OF THE DECADE:

Ritchie Blackmore

LESSER-KNOWN ALBUM: Any of the Starz albums!

UNSUNG HERO: No comment!

GUITAR ALBUM: *Van Halen*

SOLO: "Stranglehold," Ted Nugent

RIFF: "Runnin' with the Devil," Van Halen

TV SHOW: *All in the Family*

MOVIE: *The Godfather*

DISCO GUILTY PLEASURE: The Bee Gees

SEX PISTOLS OR RAMONES: Sex Pistols

'70S GUITAR: Jimmy Page's double-neck. I bought one in '76, though it was a '74 model that had been on display for two years. It's light yellow, and I still have it.

STONE MECCA (WU-TANG CLAN)

GUITARIST OF THE DECADE:

Jimi Hendrix

LESSER-KNOWN ALBUM: 3 + 3, the Isley Brothers

UNSUNG HERO: Prince

GUITAR ALBUM: Anything by ZZ Top

SOLO: "The Star Spangled Banner,"

Jimi Hendrix at the L.A. Forum

RIFF: All the funky James Brown rhythm guitar riffs

TV SHOW: *Star Trek* (animated series)

MOVIE: *Jaws*

DISCO GUILTY PLEASURE: Chic

SEX PISTOLS OR RAMONES: Sex Pistols, because sex is in the name!

'70S GUITAR: Prince's Hohner

AUDLEY FREED (FORMER BLACK CROWES, SHERYL CROW)

GUITARIST OF THE DECADE: Jimmy Page

LESSER-KNOWN ALBUM: *Johnny Winter And* (studio) or *Night of the Living Dregs* by the Dixie Dregs

UNSUNG HERO: Clarence White, Reggie Young or Barry Bailey

GUITAR ALBUM: *Fandango!*, ZZ Top,

SOLO: Paul McCartney's solo on the studio version of "Maybe I'm Amazed"

RIFF: "Adam's Apple," Aerosmith

TV SHOW: *Sanford & Son*

MOVIE: *Jaws* or *Animal House*

DISCO GUILTY PLEASURE: Pure pleasure, not guilty! The Groove Line's "Heatwave"

SEX PISTOLS OR RAMONES: Pistols

'70S GUITAR: Billy Gibbons' Pearly Gates or the black-and-white-era Van Halen Strat

BINKY GRIPTITE (FORMER DAP-KINGS)

GUITARIST OF THE DECADE: Jimmy Page or Eric Clapton

LESSER-KNOWN ALBUM: Too many to choose

UNSUNG HERO: Little Beaver — bandleader, hit record producer, session guitarist and mentor to Jaco Pastorius

GUITAR ALBUM: Again, too many to choose from

SOLO: "(Not Just) Knee Deep" by Funkadelic. Played by Michael Hampton on a B.C. Rich Bich Perfect 10, it's the only

famous use of that guitar that I know of. Listen to the 15-minute album version of this song to hear the entire three-minute epic.

RIFF: “Smoke on the Water,” Deep Purple. Honorable mention for “Rock Lobster” by the B-52s

TV SHOW: *Don Kirshner’s Rock Concert*

MOVIE: *J.D.’s Revenge* — but that has nothing to do with music, I just like the movie.

DISCO GUILTY PLEASURE: I love “Emotion” by Samantha Sang and many other Bee Gees tunes — with zero guilt!

SEX PISTOLS OR RAMONES: Ramones

’70S GUITAR: Bootsy’s Space Bass. But if it has to be a guitar, I’d go with Michael Hampton’s Funkadelic Strat

MICHELLE MALONE

GUITARIST OF THE DECADE: Neil Young

LESSER-KNOWN ALBUM: *Hard Again* by Muddy Waters

UNSUNG HERO: David Lindley

GUITAR ALBUM: *Sticky Fingers*, the Rolling Stones

SOLO: “La Grange” by ZZ Top

RIFF: “Brown Sugar” by the Rolling Stones

TV SHOW: *The Carol Burnett Show*

MOVIE: *Monty Python and the Holy Grail*

DISCO GUILTY PLEASURE: Anything by Earth, Wind & Fire

SEX PISTOLS OR RAMONES: Ramones

’70S GUITAR: Keith Richards’ Micawber Tele

EDDIE MARTINEZ (FORMER RUN-DMC)

GUITARIST OF THE DECADE: Jeff Beck

LESSER-KNOWN ALBUM: *Live at the Rainbow*, Focus. Jan Akkerman’s performance is incredible.

UNSUNG HERO: Allan Holdsworth

GUITAR ALBUM: *Band of Gypsies*, Jimi Hendrix

SOLO: Hendrix. “Machine Gun.” When Hendrix hit the note, it was over. The greatest live recorded solo ever. Transcendent!

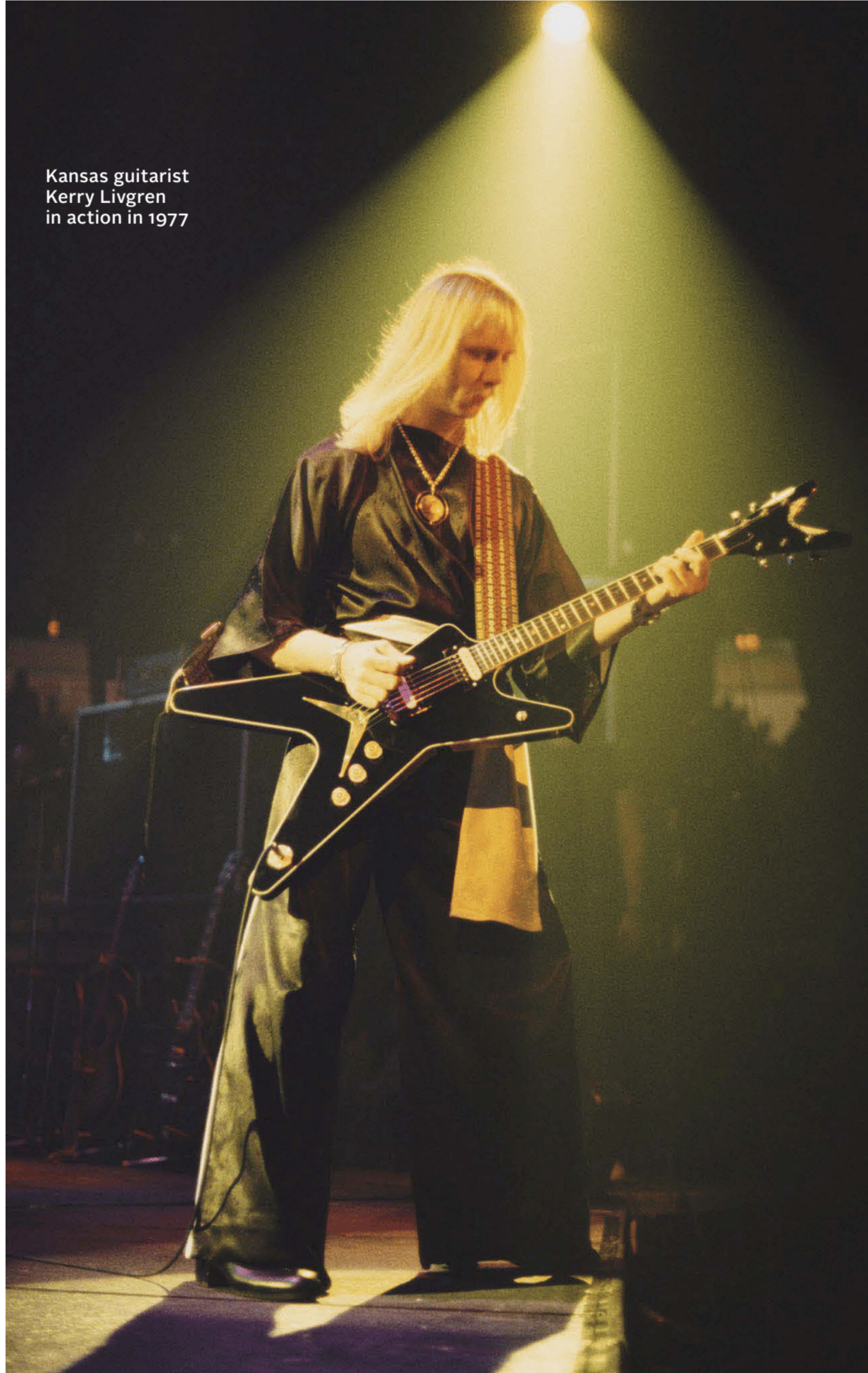
RIFF: John McLaughlin and Mahavishnu Orchestra’s “Dance of Maya.” So angular and “outside convention” from one of the greatest guitarists ever!

TV SHOW: *M*A*S*H*

MOVIE: *The Godfather* (the first and second parts); Coppola’s masterpiece

DISCO GUILTY PLEASURE: Sister Sledge’s “Thinking of You.” Nile Rodgers, Bernard Edwards and Tony Thompson are untouchable.

Kansas guitarist Kerry Livgren in action in 1977



SEX PISTOLS OR RAMONES: Ramones.

They had a wall of sound that always felt powerful to me. That said, the Clash were really great!

’70S GUITAR: Hendrix’s Woodstock Strat. Clapton’s Blackie. Beck’s Oxblood Les Paul.

STEVE BROWN (TRIXTER)

GUITARIST OF THE DECADE: Ace Frehley

LESSER-KNOWN ALBUM: Lou Reed’s *Rock ’n’ Roll Animal*. Dick Wagner and Steve Hunter were monsters.

UNSUNG HERO: Richie Ranno

GUITAR ALBUM: *Van Halen*

SOLO: “Eruption.” Ed Van Halen was never to be topped.

RIFF: “Walk This Way,” Aerosmith

TV SHOW: *Emergency*

MOVIE: *Jaws*

DISCO GUILTY PLEASURE: Everything from *Saturday Night Fever*

SEX PISTOLS OR RAMONES: Ramones. Local New York boys!

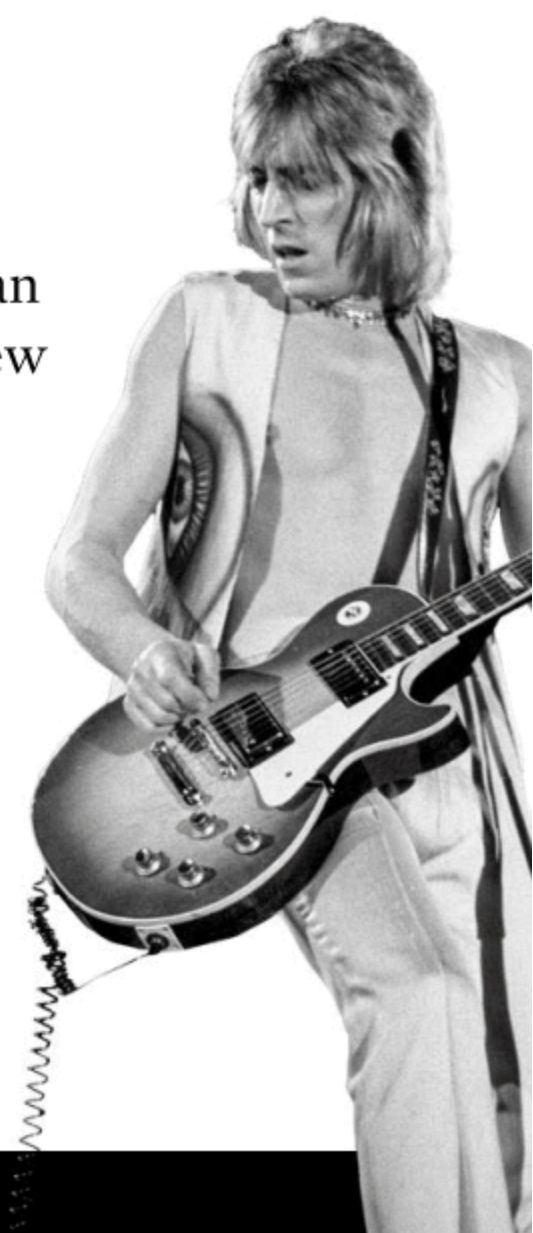
’70S GUITAR: Jimmy Page’s double-neck. I’ve been lucky enough to have played Eddie’s Frankenstein and Brian May’s Red Special.

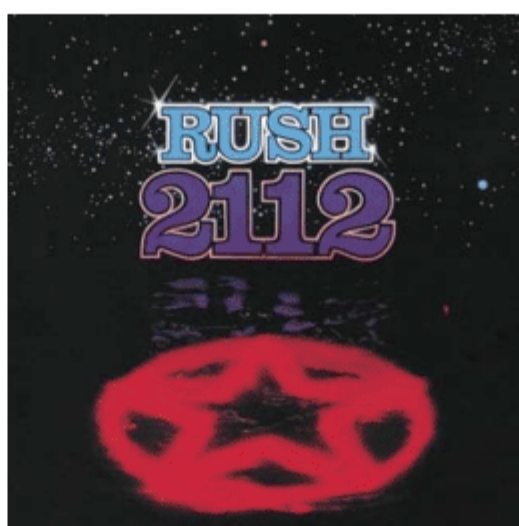
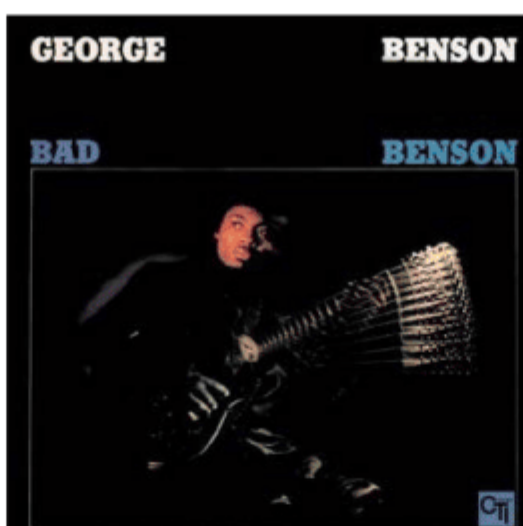
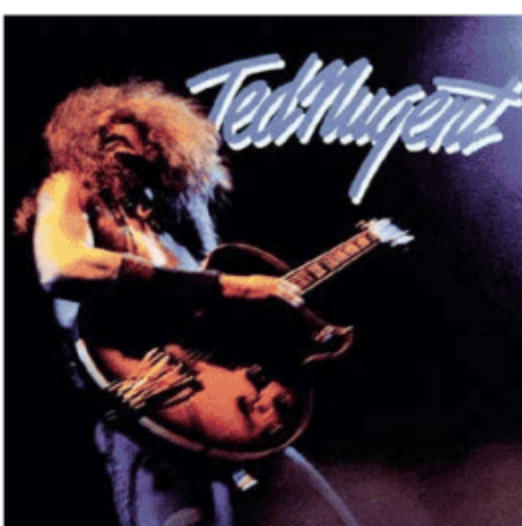
BILL LEVERTY (FIREHOUSE)

GUITARIST OF THE DECADE: Eddie Van Halen entered the scene in ’78 and blew everyone away.

LESSER-KNOWN ALBUM: Dixie Dregs’ *Free Fall*. If you haven’t heard “Cruise Control,” please listen to it right now!

UNSUNG HERO: Steve Lukather





should be a household name. He has played on more albums than all guitarists put together! The guy just ruled from an early age in the Seventies and still crushes everyone.

GUITAR ALBUM: Jeff Beck's *Wired* is a freakin' masterpiece!

SOLO: Peter Frampton's "Do You Feel Like We Do." He's the king of melodic phrasing, and both solos on this song are nothing short of genius.

RIFF: Van Halen's "Ain't Talkin' 'bout Love." It is superbly crafted and can be played by a guitarist at just about any level. That's magic.

TV SHOW: I loved *Emergency!* "Rescue 51, start an IV with 10mg of ringer's lactate and transport as soon as possible!"

MOVIE: *Jaws*. It scared the crap out of me, but I still couldn't keep out of the ocean. "Show me the way to go home..."

DISCO GUILTY PLEASURE: "Fire," Ohio Players. I love this song so much that I covered it on my *Drive* album. It's got a great guitar solo. I actually got to meet them on a flight in the late Nineties. They were all so cool.

SEX PISTOLS OR RAMONES: Ramones. Hey, ho — let's go!

'70S GUITAR: Steve Morse's Franken-Tele. I saw him tear it up a few times back in the day. Stunning.

JASON HOOK (FORMER FIVE FINGER DEATH PUNCH)

GUITARIST OF THE DECADE: Ritchie Blackmore

LESSER-KNOWN ALBUM: *Just a Game*, Triumph

UNSUNG HERO: Mick Jones

GUITAR ALBUM: *Van Halen*

SOLO: "Hotel California," Eagles

RIFF: "Highway to Hell"

TV SHOW: *The Six Million Dollar Man*

MOVIE: *Apocalypse Now*

DISCO GUILTY PLEASURE: Title track from *Grease*

SEX PISTOLS OR RAMONES: Sex Pistols

'70S GUITAR: Eddie's Frankenstrat. I know a guy at EVH that had it when they were cloning it and said it was a bit of a pig. [Laughs]

SOPHIE LLOYD

GUITARIST OF THE DECADE:

Eddie Van Valen

LESSER-KNOWN ALBUM:

Rory Gallagher's *Deuce*

UNSUNG HERO: Rory Gallagher

GUITAR ALBUM: *Highway to Hell*, AC/DC

SOLO: Pink Floyd's "Comfortably Numb"

RIFF: "Cat Scratch Fever," Ted Nugent

TV SHOW: *Scooby-Doo*

MOVIE: *Halloween*

DISCO GUILTY PLEASURE: Earth, Wind & Fire

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Eddie's Frankenstrat for sure

MOLINA MOYE

GUITARIST OF THE DECADE: Jimmy Page, Jeff Beck, Eric Clapton

LESSER-KNOWN ALBUM: *Super Fly*, Curtis Mayfield

UNSUNG HERO: Charles "Skip" Pitts

GUITAR ALBUM: Aerosmith's *Toys in the Attic*, Heart's *Little Queen*

SOLO: "Stairway to Heaven"

RIFF: "Sweet Home Alabama,"

"Brown Sugar," "La Grange," "Black Dog,"

"Walk this Way" and Stevie Wonder's

"Superstition"

TV SHOW: *Good Times*, *Sanford & Son*, *All in the Family*

MOVIE: *Halloween*, *The Exorcist*, *The Texas Chain Saw Massacre*

DISCO GUILTY PLEASURE: Chic's "Le Freak," the Bee Gees' "Stayin' Alive," Earth, Wind & Fire's "Boogie Wonderland"

SEX PISTOLS OR RAMONES: Sex Pistols

LUTHER DICKINSON (FORMER BLACK CROWES)

GUITARIST OF THE DECADE: Jimmy Page, Billy Gibbons, Keith Richards or Tony Iommi. I can't name one.

LESSER-KNOWN ALBUM: Anything with Eddie Hazel.

UNSUNG HERO: Teenie Hodges was the Memphis guitarist in the Hi Rhythm Section working with Willie Mitchell at Royal Studios, recording with Al Green and many others. He exemplifies the post-Sun, post-Stax Memphis sound.

GUITAR ALBUM: *Van Halen*

SOLO: "Eruption"

RIFF: "Machine Gun," recorded New Year's morning 1970, ringing in the new decade with that riff, that long sustained bend, that low whammy note and those lyrics. Jimi is the alpha and omega for rock guitar.

TV SHOW: *Mister Rogers' Neighborhood*

MOVIE: *Star Wars* isn't my favorite, but its influence is undeniable. My favorite movies from the Seventies are all unmentionable!

DISCO GUILTY PLEASURE: Anything with Nile Rodgers

SEX PISTOLS OR RAMONES:

Sex Pistols. I loved the way that record sounded. My father — producer and musician Jim Dickinson — saw them live in Memphis and always raved about how amazing they were.

'70S GUITAR: I'd love to play through one of Jimi's rigs; it doesn't matter which Strat as long as the pedals and Marshalls are there with those curly cords.

ISAIAH MITCHELL (FORMER BLACK CROWES, EARTHLESS)

GUITARIST OF THE DECADE: Jeff Beck

LESSER-KNOWN ALBUM: *Motivation* Radio by Steve Hillage

UNSUNG HERO: Michael Rother

GUITAR ALBUM: *Love Devotion Surrender* by John McLaughlin and Carlos Santana

SOLO: David Bowie's "Width of a Circle" (Mick Ronson)

RIFF: "(Don't Fear) The Reaper" by Blue Öyster Cult

TV SHOW: *Sanford & Son*

MOVIE: *Young Frankenstein*

DISCO GUILTY PLEASURE: "Boogie Oogie Oogie," A Taste of Honey

SEX PISTOLS OR RAMONES: Ramones

'70S GUITAR: Rory Gallagher's Strat

JENNIFER BATTEN

GUITARIST OF THE DECADE: Jeff Beck

LESSER-KNOWN ALBUM: *Spectrum* by Billy Cobham

UNSUNG HERO: John Goodsall

GUITAR ALBUM: *Blow by Blow*, Jeff Beck

SOLO: "Goodbye Pork Pie Hat," Jeff Beck

RIFF: "Ain't Talkin' 'bout Love," Van Halen

TV SHOW: *M*A*S*H*

MOVIE: *Monty Python's Life of Brian*

DISCO GUILTY PLEASURE:

Michael Jackson, "Don't Stop 'til You Get Enough"

SEX PISTOLS OR RAMONES: Sex Pistols

'70S GUITAR: Eddie's *Frankenstein*. **GW**

DAZZED and CONFUSED

Providing more hits and misses than a vintage K-Tel Top 40 compilation, the guitar industry during the '70s was anything but boring

BY CHRIS GILL

“IT WAS THE best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of light, it was the season of darkness, it was the spring of hope, it was the winter of despair.”

The preceding quote is the introduction to Charles Dickens' immortal classic *A Tale of Two Cities*, set in Paris and London around the time of the French Revolution, but it's also a pretty damn accurate description of the state of the guitar industry during the Seventies. That decade is commonly disparaged as a depressing era when the industry's leading manufacturers produced some of their worst guitar models, which is not entirely untrue, but it also was an auspicious

period when exciting new guitar companies emerged and amp and effect technology rapidly advanced.

The decline of America's biggest guitar companies during the Seventies was essentially a hangover from the over-ambitious reaction to the Beatlemania-inspired guitar boom of the Sixties. Hoping to cash

in on the phenomenon, major corporations purchased America's biggest guitar companies, with CBS buying Fender, Norlin purchasing Gibson and Baldwin taking over Gretsch. Although the electric guitar remained massively popular during the Seventies, sales dropped rather steeply

from the staggering heights of the Sixties peak. In typical corporate fashion, management typically believed that the accounting department's cost-cutting measures were a more



Keith Richards — at home in upstate New York in 1978 — with a Mesa Boogie Mark I amp and a custom guitar built by Ted Newman Jones of Newman Guitars in Austin

effective means of maximizing profits than investments in better materials, tools and craftsmanship, and quality took a hit as a result.

That isn't to say that the instruments Fender, Gibson, Gretsch and others were making during the Seventies were actually bad. Many players who own Seventies guitars from these companies can attest that the majority are decent, playable instruments. The problem was that distinctly superior instruments from the Fifties and Sixties preceded them by only a few years, so the quality drop-off was much more dramatic and noticeable in comparison. The much higher cost of a new instrument during the Seventies (even when adjusted for inflation) further increased musicians' frustrations.

The silver lining of the backlash to corporate mass-produced Seventies guitars is that it opened up and nurtured numerous other avenues that offered players compelling alternatives to the status quo. Smaller independent companies emerged that proved that you still could make a guitar like they used to and even improve it. Japanese manufacturers progressed rapidly from building quirky oddball guitars during the Sixties to producing affordable copies of classic guitars that were surprisingly good during the early and mid Seventies and developing their own original models built with passion and pride in the late Seventies. The vintage-guitar market rapidly blossomed as guitarists became more knowledgeable and discerning, and replacement pickup, body, neck and parts manufacturers offered convenient and affordable means for players to upgrade their instrument or even build one themselves.

For the most part, the only products that experienced dramatic drops in quality were guitars. Electronic gear like amps and effects improved in general, and most innovations in these areas were developed with players' wants and needs predominantly in mind. Rapid advancements in integrated circuit technology led to inexpensive, compact effects like flangers and analog delays, and amp designers finally accepted overdrive and distortion as qualities to embrace rather than eradicate.

Thanks to the abundance of guitar-dominated music that prevailed during the Seventies, gear from that era continues to hold a special place in the hearts of guitarists today. Here is a look at some of the finest examples along with a few admittedly flawed specimens that still

manage to charm us after all these years.

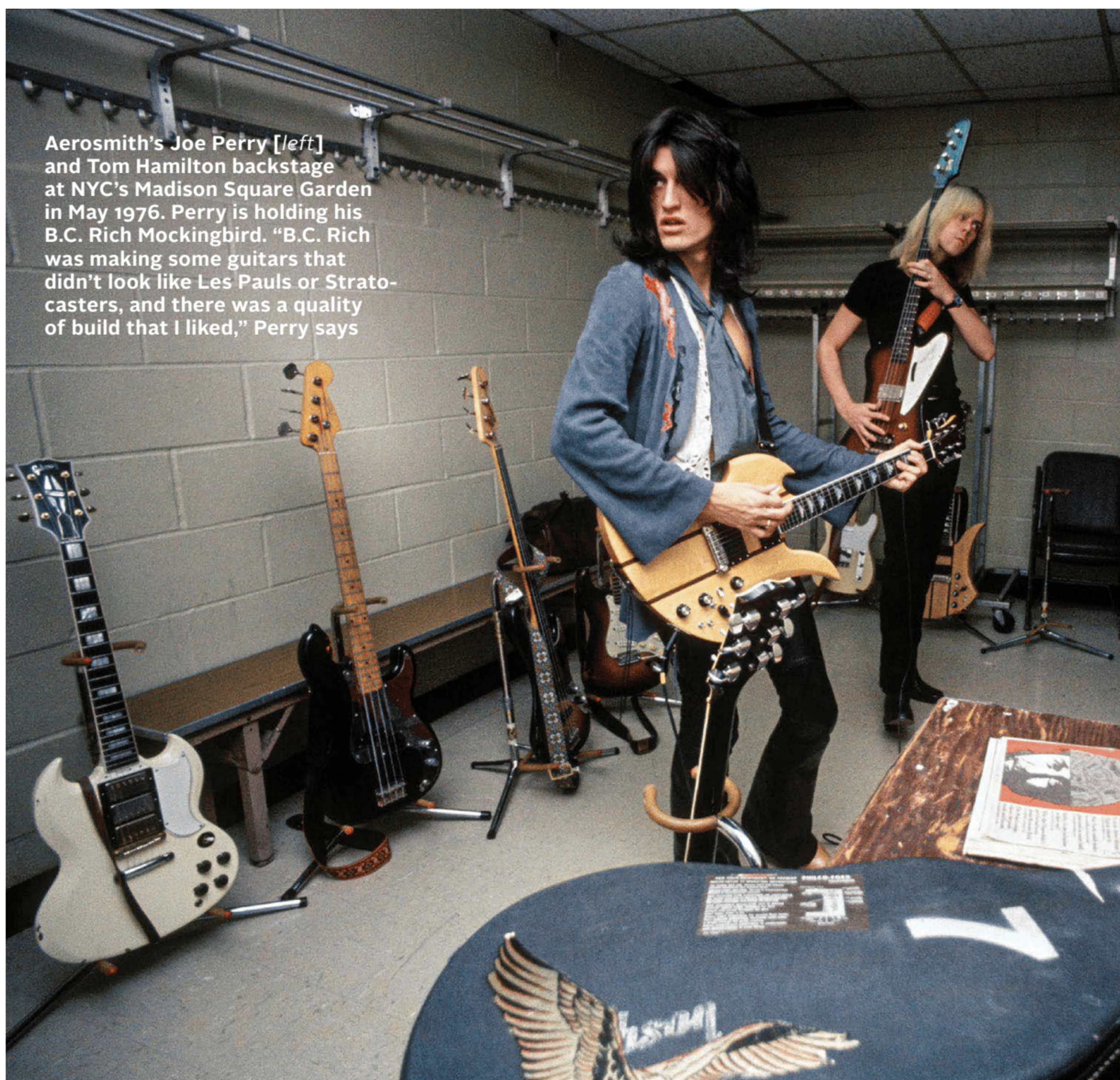
GUITARS MAJOR-MANUFACTURER BEAUTIES AND BLUNDERS

Gibson's age-old motto was "Only a Gibson is good enough," but during the Seventies that seemed to change to, "It's good enough, ship it anyway." The downsides of the corporate takeover of the industry's leading guitar companies during the Sixties went into full effect during the Seventies as shareholders and cost-cutting took precedence over players and quality.

Some factors were beyond the companies' control, like the scarcity of Brazilian rosewood after Brazil ceased export of the tone wood in 1967, which caused the price to increase and supply to dwindle, making less-costly Indian rosewood a new standard tone wood. But the big companies also tended not to leave well enough alone, making many design and construction changes that were often unnecessary, puzzling and unwelcome — features like multi-layered or patch-

work multi-piece bodies that seemed to be as much glue as wood, overall weights that tipped the scales at 10 lbs. or more, low-quality or non-optimal electronics, cheap cast hardware, inferior tuners that slipped, heavily applied polyester finishes and so on.

Many bolt-on-neck Fenders suffered from haphazardly cut neck pockets with gaps that were large enough to easily slide a heavy gauge pick into. Gibson guitars often had useful features that guitarists generally didn't want or understand, like neck volutes, the TP-6 stop tailpiece with fine tuners and the oversized "harmonica" bridge, which weren't actually bad but were just different. At the same time, a sort of if-you-can't-beat-'em-join-'em mentality inspired Fender to offer guitars with humbuckers and Gibson to start producing instruments with bolt-on necks and 25 1/2-inch scale lengths. Meanwhile, Gretsch decided to completely change the design of every guitar they made, which ranged from the decent (the 7594 and 7593 White Falcons, the 7670 Country Gentleman) to the hideous (the Roc Jet, TK300 and Committee, which actually seemed to be



Aerosmith's Joe Perry [left] and Tom Hamilton backstage at NYC's Madison Square Garden in May 1976. Perry is holding his B.C. Rich Mockingbird. "B.C. Rich was making some guitars that didn't look like Les Pauls or Stratocasters, and there was a quality of build that I liked," Perry says



designed by a committee).

But like the winner of an ugly-dog contest, many of these models have found loving homes today. Some designs, like the Gibson RD Artist and Fender Lead series, were ahead of their time or simply too different from the classics to make an impression on players with staunchly conservative tastes. Although luminaries like Ted McCarty and Leo Fender had left Gibson and Fender, respectively, before the Seventies, talented, visionary inventors were still employed by these companies, like electronics whiz Bob Moog at Gibson and legendary pickup designer Seth Lover at Fender.

RISE OF THE VINTAGE GUITAR MARKET

In collector vernacular, a vintage item is usually something that is at least 20 years old. The irony of the vintage guitar market is that when it started to gain momentum in the early Seventies, the most highly coveted electric guitar models from the Fifties were barely in their mid-teens and technically were “used”

guitars. But thanks to high-profile dealers like GTR and Gruhn Guitars in Nashville, Norman’s Rare Guitars in Los Angeles and Mandolin Brothers, Matt Umanov Guitars and We Buy Guitars in New York, as well as a growing number of smaller dealers across the United States, the word “vintage” that they used to market classic instruments resonated with guitarists (although does anybody today refer to instruments from the Nineties as vintage?).

Numerous factors influenced a growing demand for vintage guitars during the Seventies, but the main driving force was the comparative decline in quality of new instruments as described above. Ian Hunter’s entertaining and illuminating book *Diary of a Rock’n’Roll Star* also helped spark the vintage guitar fire during the early Seventies through his accounts of roaming pawn shops across the U.S. in search of classic American guitars and oddities while on tour with Mott the Hoople. Rick Nielsen played a similar outside role in stimulating vintage hoarding lust during the late Seventies, appearing on stage with Cheap Trick with row upon row of dazzling

**[from left]
1979 Gibson RD Artist;
1978 Ibanez Artist 2617;
1975 Gretsch White Falcon;
1977 Ovation Adamas**

vintage and custom guitars on stands perched in front of his amp stacks.

In fact, vintage guitars were a common sight for concert goers during the Seventies. Jimmy Page, Billy Gibbons, Joe Walsh, Joe Perry, Gary Rossington, Ronnie Montrose, Charlie Daniels and Gary Richrath were just a few of the main players who fanned the fire for flame-top 1958-60 Gibson Les Paul Standards. Peter Frampton’s triple-humbucker 1954 Les Paul Custom, Neil Young’s “Old Black” and Jeff Beck’s “Oxblood” Les Pauls may have been heavily modified, but they inspired lust for black Gibsons. Clapton with his trusty Fifties “Brownie” and “Blackie” Strats and Rory Gallagher with his battered rosewood neck 1961 Strat helped make “pre-CBS” a household word with guitarists.

Although 1958-60 sunburst Les Paul Standards soared to prices starting at \$2,000 and up during the Seventies, most

classic Fender, Gibson and Gretsch models from the Fifties and Sixties, including Les Paul Specials and Juniors, SGs, non-reverse Firebirds, Strats, Teles, Jazzmasters, Jaguars, Duo-Jets and 6120s, cost about the same or even less than a comparable brand-new guitar.

CUSTOM COMPETITION

The less-than-stellar reputations of factory guitars from major manufacturers during the Seventies opened up an opportunity for a new breed of custom guitar builders who could provide a higher standard of quality for customers willing to spend a little more for an instrument. B.C. Rich, Dean and Hamer were the most prominent and successful small companies that emerged during this time to fill that void. All three companies shared high standards of craftsmanship and attention to detail while also offering bold, aggressive designs that appealed to hard rock players.

Located in the greater Chicago area only a few hours drive from Gibson's factory in Kalamazoo, Michigan, Hamer and Dean both built guitars that were essentially copies of Gibson's Explorer (Hamer Standard/Dean Z) and Flying V (Hamer Vector/Dean V) models but using higher-quality materials. Hamer also made the Sunburst model, which essentially was a double cutaway Les Paul with a flat top, while Dean also produced the ML and Cadillac, which were like a hybrid of an Explorer and a V or an Explorer and a Les Paul, respectively. B.C. Rich offered original designs such as the Eagle, Mockingbird and Bich with features like neck-thru-body construction, built-in preamps and advanced switching options. All three companies built instruments for an impressive roster of high-profile artists, and the exposure and ensuing demand helped them expand their offerings to include less expensive production models by the late Seventies.

JAPANESE IMPORTS

A growing influx of affordable electric guitars built in Japan arrived in the United States where they were promptly welcomed by players looking for alternative instruments. Manufacturers like FujiGen Gakki, Matsumoku and Tokai Gakki gained a foothold by offering models that were copies of vintage and current Fender, Gibson and other popular American guitar models, sold under various brand names like Aria, Ibanez



and Tokai. The irony was that some of these companies like Matsumoku were also making budget models for American brands like Epiphone at the same time, which were not as highly regarded as their copy models.

Ibanez was the biggest success story of this development. The quality of Ibanez-brand copies increased each year as their craftsmen meticulously studied every fine detail of vintage examples. Fujigen's Les Paul copies quickly progressed from clunky bolt-on neck designs to set-in necks with long tenons like Gibson made during the Fifties. Ibanez's mid-Seventies "korina" trio (actually made from Japanese Sen and finished with yellow hue that resembled korina) of Destroyer (Explorer), Rocket Roll Sr. (Flying V) and Future (their rendition of the mythical Moderne) looked cool, played well and sounded great, and — best of all — cost about the same as Gibson's homely entry-level models.

These Japanese copies had gotten so good that the American companies pushed back by filing copyright infringe-

ment lawsuits, but Ibanez in particular was already one step ahead of them and was transitioning to their own original models by then. Ibanez's Artist, Iceman and Musician models produced during the late Seventies were quite impressive thanks to all the knowhow they absorbed from studying the classics.

ACOUSTIC AVENUES

Although the C.F. Martin guitar company did not get snapped up by corporate ownership like most other large guitar companies during this era, they also experienced similar lapses in quality control during the Seventies. More than any other company, Martin suffered the most when Brazil stopped exporting Brazilian rosewood in 1967 and they were forced to transition to Indian rosewood by 1969 when their supply ran out. However, the change to Indian rosewood was less of a problem than the increasingly heavy-handed building processes that Martin was using at the time.

Martin's management determined

[facing page, clockwise from top] B.B. King's 1970s Lab Series L5 2x12 amp, photographed in New Jersey in 1997; Roland's mighty JC-120 Jazz Chorus; Pignose 7-100 — powered by six AA batteries

[this page, from left] A vintage chrome EBow; the Heil Talk Box (serial No. 1) that was used by Joe Walsh on "Rocky Mountain Way," photographed at the Rock and Roll Hall of Fame in 2011



that they were losing too much money from warranty claims, so they began building guitars with thicker braces and tops, heavier, more durable finishes and clunky necks. The guitars were so overbuilt that you could probably use them as baseball bats without damaging them, but the sound quality was adversely affected. Just like with the electric guitar market, this led to increased interest in vintage Martins as well as an influx of low-cost Japanese copies. Takamine made a huge splash with low-priced copies of Martin's D-18 and D-28 dreadnoughts, and Alvarez-Yairi made higher-end copies for players who didn't mind spending a little more. Yamaha also increased its market share significantly during this time thanks to aggressive distribution efforts.

It wasn't all bad news for American-made acoustics though. Guild continued to make good instruments throughout the decade, and their 12-string models from the Seventies in particular are highly regarded. Ovation introduced its first models during the Sixties, but the brand truly came to prominence during the Seventies as Ovation and their offshoot Adamas brand acoustic-electrics became common fixtures on concert stages.

PARTS IS PARTS

If you couldn't afford a custom guitar from Hamer or B.C. Rich and didn't want a Japanese import, another appealing alternative for guitarists was to build their own instruments using pre-made bodies and necks and upgraded replacement parts that had started appearing on the market. This approach got a huge boost when Eddie Van Halen burst onto the scene in 1978 playing a black and white striped custom Strat that he cobbled together from scrapped parts and a neck and body that cost him less than \$200. Boogie Bodies, Charvel, DiMarzio and Schecter were the leading sources for DIY guitar builders who wanted to make their own custom hot rods or upgrade their factory instruments.

AMPS HIGH-GAIN HEROES

Randall Smith's Mesa Boogie amps featuring a revolutionary cascaded high-gain preamp design forever changed the guitar amp industry. The Mesa Boogie Mark I amp introduced during the early Seventies gave guitarists greatly expanded control of overdrive and saturation over a wide range of volume levels ideal for small venues and recording studios to large concert stages. The tones of the Mark I were thick, luscious and sweet, providing a vast tonal palette, thanks to its reactive tone controls and optional 5-band graphic EQ and delivering a musical expressiveness that slayed the competition. The Mark II model introduced during the late Seventies was the first production amp to offer channel switching, paving the path for today's multi-channel high-gain amps.

MASTER OF VOLUME

By the dawn of the Seventies, Marshall's 50- and 100-watt heads had become the standard for distorted hard rock guitar tone. The problem was that these amps could only achieve those desirable tones with the volume turned up to excruciating levels. The introduction of the 100-watt Marshall 2203 and 50-watt Marshall 2204 heads featuring master volume controls provided a very attractive solution to this dilemma. Although the quality of the distorted tone wasn't quite the same as that of a fully cranked non-master volume Marshall, it still sounded very good and some players even preferred it. Hard rock got a lot crunchier and grittier during the late Seventies, and these Marshall master volume amps played a big role in that.

SOLID-STATE SURVIVORS

Solid-state amps had a bad reputation during the Seventies mainly due to the failures of early models developed by Fender, Standel and a few other companies during the Sixties. However, amp engineers persevered and by the Seventies a variety of solid-state amps that actually sounded good made their way to the market.

Standouts from this period include Gibson/Norlin's Lab Series, which Dan Pearce designed with help from synth pioneer Bob Moog (who also developed the active electronics for Gibson's RD guitars and various Maestro pedals). A Lab Series L5 became B.B. King's amp of choice from the late Seventies though the end of his career, and a Lab Series was Elliot Easton's main amp on the Cars' debut album.

The Roland JC-120 came out in 1975 and still remains in production today. Its crystalline clean tone and hypnotic "stereo" chorus effects set a standard for solid-state tone that no competitor has ever really matched. Another noteworthy solid-state amp from the Seventies is the Acoustic 270, which was used by Frank Zappa and Pete Townshend.

PIGNOSE 7-100

Although walls of stacked amplifiers ruled the concert stage during the Seventies, many guitarists used much smaller amps in the recording studio. One favorite secret weapon during this period was the tiny Pignose 7-100, powered by six AA batteries and delivering five watts of output to its five-inch speaker. The Pignose can be heard on classic tunes that include Joe Walsh's "Rocky Mountain Way" and Eric Clapton's "Motherless Children,"



Following its release in 1974, the Roland RE-201 Space Echo became an industry standard for studio delays

and Michael Schenker prominently used a Pignose to record crunchy rhythm tracks and brassy, horn-like lead tones on several of UFO's late-Seventies albums.

EFFECTS PEDAL MANIA

Some cool stuff was happening during the Seventies in guitar and amp design, but the real action was taking place in the realm of stomp box effects. Whereas pedal effects during the Sixties were mostly limited to fuzz boxes, treble boosters, wah pedals and the Uni-Vibe, a vast new range of effects became available during the Seventies, including phase shifters, flangers, chorus, analog delay, compression, EQ, envelope filters, octave dividers, ring modulators and more. Dozens of new companies dedicated to building effects devices were established during this period, which greatly expanded the growth of the musical instrument industry.

Leading companies from this period included Coloursound, DOD, Electro-Harmonix, Foxx, Ibanez, Maestro, Morley, Mu-Tron, MXR, Roland/Boss, Ross, Seamon-A/DA and Tycobrahe. There are too many standouts to list completely here, but products of note include distortion boxes like the EHX Big Muff Pi and MXR Distortion+, early flangers (A/DA, MXR and EHX Electric Mistress), the Mu-Tron III envelope filter and mammoth Bi-Phase, the Boss CE-1 and CE-2 Chorus and the first Boss compact pedals (OD-1 Overdrive, PH-1 Phaser and SP-1 Spectrum), the MXR Phase 90 and Dyna Comp, Foxx Tone Machine... too much good stuff. For more information about the A/DA Flanger, head to page 110.

TALK AIN'T CHEAP

Any discussion of guitar effects dur-

ing the Seventies would be remiss to omit the talk box. The sound of guitarists bleating and barfing through their talk box tubes was heard on countless hits during this era, from Joe Walsh's "Rocky Mountain Way" in 1973 through Jeff Beck's "She's a Woman," *Frampton Comes Alive!*, Aerosmith's "Sweet Emotion" and Nazareth's "Hair of the Dog" in the mid Seventies, full circle to Joe Walsh with the Eagles on "Those Shoes" in 1979. Devices like Kustom's "The Bag," the Heil Talk Box, Dean Markley Voice Box and Electro-Harmonix Golden Throat made this effect accessible to the masses, but it didn't really catch on beyond professional stages and studios due to the complex setup and requisite commitment.

TAPE ECHO

Stand-alone tape echo units were available throughout the Sixties, but the effect really didn't catch on until the Seventies as the capabilities of units produced then had greatly expanded. The game-changer was the Maestro EP-3 Echoplex, a solid-state unit that offered a sound-on-sound mode that provided cool looping and layering effects, such as the effects created by Brian May on Queen's "Brighton Rock." The EP-3 was relatively road-worthy and reliable, and soon it became a fixture in many performing guitarists' rigs.

Roland offered worthy competition to the Echoplex with its Space Echo series tape delay units. Many players found the sound quality of the Space Echo delay effects more refined and polished, and Space Echo models with built-in reverb became a de rigueur studio tool for dub producers in Jamaica. The Space Echo can also create trippy psychedelic pitch bend effects when the speed control is manipulated.

EBOW

In 1976 Heet Sound introduced the EBow, an unusual hand-held magnetic string driver that produces infinite string vibration (at least until the battery wears down or the user's wrist goes numb) to mimic bowed strings, horns, woodwinds, synths, elephants, seagulls and angry wives. In some ways it's an instrument all unto itself, which explains why Heet Sound never stopped making the things. The EBow is a cheap, fun and creatively inspiring device — something that all guitarists can use more often than not. Buck Dharma used one on "(Don't Fear) The Reaper," and you really can't get more Seventies than that without a mustache and white satin jumpsuit.

ACCESSORIES REPLACEMENT PICKUPS

One of guitarists' biggest beefs about guitars made by Fender and Gibson during the Seventies was that the pickups either didn't have the sonic richness and expressiveness of vintage pickups or the output was too weak. DiMarzio was one of the first companies to address this concern by offering their vintage-voiced PAF and high-output Super Distortion humbuckers and Fat Strat, SDS-1 and Pre-BS Tele single coils. Seymour Duncan made pickups for Mighty Mite before setting up shop under his own name, and Bill Lawrence made pickups that were used by Joe Perry and Brad Whitford with Aerosmith. Red Rhodes' Velvet Hammer pickups also enjoyed a devoted cult following. These pickups offered an inexpensive and effective means for significantly improving a guitar's tone, something guitarists truly needed during the Seventies.

STROBE TUNERS

In this day and age where one can download a chromatic tuner for free as a phone app, it's hard to imagine how guitarists coped with primitive devices like tuning forks and pitch pipes to tune their instruments. Strobe tuners existed before the Seventies, but they were bulky, expensive tube-driven beasts that weren't especially convenient for bands playing at Mom's Beer and Boobs Emporium. Compact strobe tuners like the Conn StrobeTuner ST-11 and Peterson Model 420 (heyyy, maaaaan!) may have still been a bit too costly for the average garage band, but they quickly proliferated in recording studios and touring rigs, paving the way for affordable tuners that emerged during the Eighties. **GW**

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LIKE DUSK...
Aerosmith (1973)

.....
Night in the Ruts (1979)
...TO DAWN



JOE PERRY

The iconic guitarist looks back on Aerosmith in the Seventies, the decade that literally made and — at least temporarily — broke apart those Bad Boys from Boston

By Andrew Daly

DAVID TAN/SHINKO MUSIC/GETTY IMAGES

IN 1973, THE band who just a few years later would be known as the “Bad Boys from Boston” dropped their debut album, *Aerosmith*. Its release set off a chain of events that eventually led to their being nicknamed “America’s Greatest Rock and Roll Band.” And while that’s big-time praise — not to mention one hell of a nickname — you have to remember “Dream On” is on that debut album.

That said, even though “Dream On” would — eventually — gather more than a billion streams on Spotify alone, it wasn’t enough to catapult Aerosmith to success 51 years ago. In fact, their debut was so lackluster, sales-wise, that Columbia Records was reluctant to give the band a second shot and only did so if the band’s double-barred lead guitar tandem of Joe Perry and Brad Whitford agreed to allow studio pros Steve Hunter and Dick Wagner to sub for them on 1974’s *Get Your Wings*.

Looking back on it, Perry recalls being “not happy about it” but understands that you had to take your licks to get by in the biz. “It was just one of those things,” he tells *Guitar World*. “The record companies were in the business of making money; they didn’t really care how you felt about it. It’s a tough business. It is what it is. It was a business, and they didn’t care if they were selling music or selling washing machines, you know? It’s not like you’re walking up to someone with open arms who will give you whatever you need. It was more like, ‘This is how it’s gonna be.’”

Perry, an iconic guitarist who spent the bulk of the Seventies laying down sleazy riffs and off-the-cuff solos beside his fellow Toxic Twin, Steven Tyler, learned a hell of a lot from the *Get Your Wings* experience, saying, “We made up for it with the next one.” Indeed, they did, as 1975’s *Toys in the Attic*, featuring gargantuan classic rock staples “Walk This Way” and “Sweet Emotion,” plus deep cuts like “Adam’s Apple” and “No More No More,” blew the damn lid off the thing.

It was everything Perry and his pals had ever wanted, but they quickly learned that success, while thrilling, was a lot to handle. “I think that’s what

“IT’S A TOUGH BUSINESS... IT WAS A BUSINESS, AND THEY DIDN’T CARE IF THEY WERE

ended up taking us down — the shock of it,” Perry says. “It was just our time. But really, the ones that dictated what they wanted were the record companies. They could sit there and say, ‘This is the new-est...’ and sign anyone they wanted.”

Success came hard and fast for Aerosmith, as they rattled off two more killer records in 1976’s *Rocks* — a beloved sleaze-rock staple — and 1977’s *Draw the Line* — a great record, but one frozen in time as depicting a band going entirely off the rails. Perry says, “Everybody grows up at a different pace, and that’s probably why I eventually left.”

To that end, after the release of 1978’s *Live! Bootleg*, Perry left Aerosmith in the middle of 1979’s *Night in the Ruts*, a record he looks back on fondly, even if he didn’t play on all of it.

“I wasn’t really mad at them; we just weren’t getting along,” Perry says. “We just had too much, too soon. We had just kept going since the early Seventies, and the glue that kept us together started to get unstuck. We kind of lost the vision and didn’t know what was next. Back then, making it to 27 was like being on

borrowed time, so it was tough to live elbow to elbow. It seemed like we’d done everything we hoped to do, and we had no idea what would come next.”

What came next was the near-end of a rock ’n’ roll institution. Perry went on to form his Joe Perry Project, and Brad Whitford left the band a couple of years later. Tyler, Joey Kramer and Tom Hamilton stayed on and hired Jimmy Crespo and Rick Dufay, but it was never the same to most onlookers.

It all worked out triumphantly in the end, and all involved — including the band itself — are alive to tell the tale. But at the time, things seemed bleak. “I remember being quoted as saying that we ‘weren’t ready for the Eighties,’ and that was true,” Perry says. “But personally, even through all the bullshit, we still loved each other, and we still do — you know what I mean?”

“In my heart,” he says. “I never thought, ‘I’ll never play with them again.’ It was just like, at the moment, we just needed a break. I mean, it was a lot of stuff. A lot of stuff together, some good

and some bad. That’s just how it was.”

What was the first song you remember Aerosmith writing in the early Seventies?

“Moving Out” was the first song Steven and I wrote together. Until then, I didn’t think much about writing a song, you know? It wasn’t at the top of my list; I didn’t have 15 songs, like, ready to go. I was still just getting off on playing and was excited about taking somebody else’s song and moving it around to fit my idea. But “Moving Out” was the first one where I felt like, “Oh, I can do this.”

Steven had a version of “Dream On” in his back pocket coming in. How did you add to that?

I’m not sure how many of the lyrics he actually had done or what the chords he had were exactly, but we were just learning to play together and figure out what we could actually do. I just added what I thought it should sound like on guitar, and would sound great when we played it live, and

Joe Perry on stage with Aerosmith in San Diego, December 17, 1975 [left] and in New Jersey, August 6, 1978 [below]



RON POWNALL/CORBIS VIA GETTY IMAGES

SELLING MUSIC OR SELLING WASHING MACHINES, YOU KNOW? ‘THIS IS HOW IT’S GONNA BE’

also gave it a kind of different flavor. I think we made it a little more of a rock thing, and we brought that song to life. We all put those little touches in there and turned it into an Aerosmith song.

Aerosmith's debut, *Aerosmith*, wasn't initially a hit. Was that tough to deal with, considering how hard you'd worked and how young you were?

We were getting used to the fact that it was going to be a fight. It took me a couple of years to even... I mean, we were so focused on getting the band to sound the way it should, and we really weren't even sure what people heard. We were a good live band, and I know we were good enough to where people remembered seeing us, but it took a while to get a record contract, and it took us a while to get a manager. So we were pretty used to the fight, and I think that stuck with us. We felt like we had to prove ourselves.

Considering what you and Brad have accomplished, it's hard to believe Steve Hunter and Dick Wagner subbed for you on a lot of tracks from *Get Your Wings*. Was that a tough pill to swallow?

It was. I look back on it now, and we had Jack Douglas producing it, and Bob Ezrin was involved. Those were the guys [*Hunter and Wagner*] that were great guitar players and that Bob liked to use. So they had them play on a couple of songs, and Brad and I were not happy about it. This was our last go-around; we had to do it because the record label [*Columbia*] barely gave us the second record deal. But Bob Ezrin turned out to be a really good friend, and it was nothing personal. Back then, Brad and I were still learning how to work. But we made up for it with the next one.

You sure did. *Toys in the Attic* was, and is, a monster. While working on "Walk This Way" and "Sweet Emotion," did you know you were onto something?

They come out how they come out, you know? I mean... I knew that, well, even after the first record, I knew I could write songs. So I felt like it was just another one. I've written other songs I

felt were really good, where the tempo is just right, and at different points in our career, it might have been a huge record. I don't know... so much of it has to do with timing and luck.

And resiliency, which Aerosmith had in spades from the jump.

You've got to make your own luck. You can't sit around on the couch waiting for a hit. You've gotta go out and do what you can to get yourself in the right position. And then, there's that last 20 or 30 percent that's, like, "Holy shit," and lightning strikes, you know? So much of it has to do with being in the right place at the right time and doing all you can do when you are.

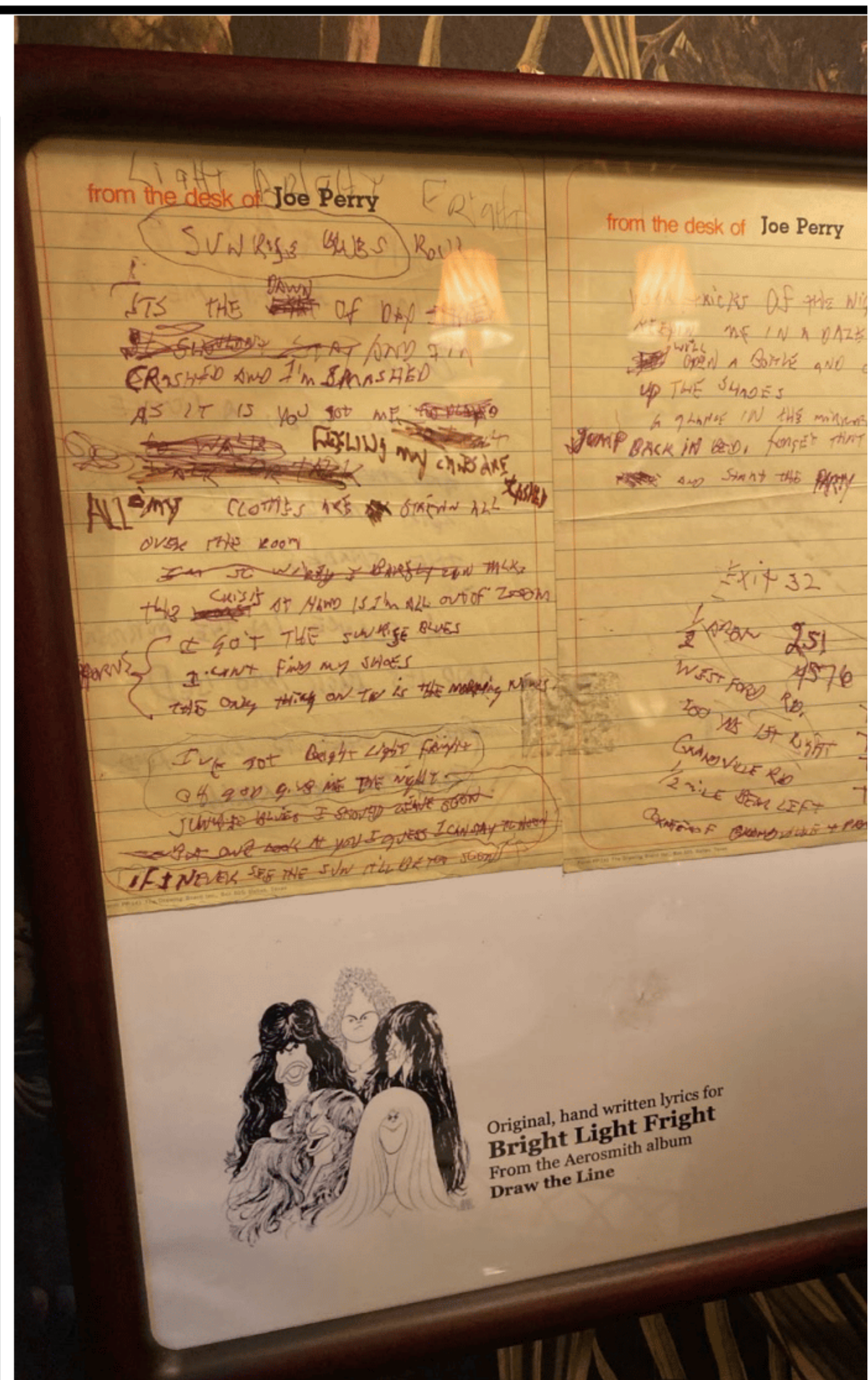
In terms of the gear we hear on *Toys*, you were using a fair amount of Strats, right?

I had an old Strat. I remember we were at the Record Plant around the time we were doing *Toys in the Attic*, and somebody stole my guitar out of the studio. It was my Strat, so I stepped out to buy a new one from Manny's Music [*in NYC*], and that was the guitar I used. That was pretty much my main Strat for a couple of years, but it's gone now. To try and find a Strat like that, you'll pay an arm and a leg for it. They were making pretty good guitars back then. [*Laughs*]

***Rocks* is, more or less, universally loved, with even several members of Aerosmith, like yourself, naming it as the definitive Aerosmith record of the Seventies. A personal favorite of mine is one you wrote called "Combination."**

Oh, thank you. It was one I did where I just had this riff kind of thing. It was a real case of seeing what you know and saying and doing what you know. I took a few of those things and put them into the lyrics. But I really hadn't put that vibe into any other song, except for maybe "Sweet Emotion." The last bit is kinda like that. That same kinda vibe was coming through — and to a head — on "Combination."

By the time *Rocks* was recorded, what did your typical rig consist of?



I was using a [*Fender*] Twin pretty often, and I had a Fender and a Marshall going at the same time. I'm pretty sure I had a 50-watt plexi at that point, and that was basically all I had in the studio. I also had a couple of [*Gibson*] Les Paul Juniors and the '59 Les Paul. Those were my main guitars, but I had many. If I wanted a new guitar, I sold or traded another. I remember trading guitars with Johnny Thunders a couple of times back then for a Les Paul Junior.

These days, you can see what a band is doing on social media 24/7, but it wasn't that way in the Seventies. Can you paint a picture of what life was like on the road for Aerosmith back then?

We traveled a lot. You could get from Terre Haute, Indiana to Charleston pretty easily. And then, we'd leave for Atlanta or Tampa and go on to L.A. We really didn't ever do the tour-bus thing; we went from driving ourselves to flying commercial to chartering planes. And then we'd stay in Holi-

"WE WERE YOUNG GUYS HAVING FUN, AND WE HAD NOBODY TO TELL US, 'NO!'"

day Inns, and those kinda places because the nice hotels would say, “No rock ‘n’ roll bands!”

Other than that, it was pretty much a show, and it was good. It must have been fun to watch. You’d check in, get your bags, go to the room, do soundcheck, do the show, then go back to the hotel, hang out and go to the next city. And after the show was mostly time spent at the hotel bar, which was a lot of fun.

Young guys in cities in the middle of nowhere must have been a recipe for all sorts of trouble.

Yeah, it was. [Laughs] I mean, I think that’s when the TVs started going out the window. But, okay, I know that sounds like fun, but you have to be pretty loaded to do something like that. And then, after you look at the expense reports, I don’t think I got that much fun out of it. I can say I did it, but that was it. It’s so not what I’d do now, but, like you said, we were young guys having fun, and we had nobody to tell us, “No.”

By the time *Draw the Line* came out in 1977, the wheels were starting to get a little wobbly on the wagon. How would you describe the state of Aerosmith by then?

A lot of personal stuff that we didn’t let bother us in the beginning was starting to show itself. We were still touring, and we’d get the itinerary and that was it. We’d show up at Logan Airport [in Boston] and I’d be gone. We were getting older; some of us were getting married and some had girlfriends. It’s like when you get older and stop being mad at your parents, you know? All that stuff is part of growing up.

***Draw the Line* was still a great album, with an underrated highlight being “Bright Light Fright.” That always seemed like your answer to punk rock, which was blooming.**

That was really it; I loved punk. I remember when I’d be riding in the limo, or whatever, I’d hear the Sex Pistols or the [New York] Dolls and I’d turn it up. I’d be like, “Yeah, this is fucking rock ‘n’ roll, man. This is great. So, “Bright Light Fright” was about as close as we were going to get to punk. We dabbled in all kinds

of music, like country, but that was kinda my version of [punk].

When people think of the guitars you used in the Seventies, your ‘59 Les Paul often comes up. But there’s a photo of you from the *Live! Bootleg* album holding your B.C. Rich Bich. Where did that guitar come from?

Our sound man, Nite Bob [Robert Czaykowski], hooked me up with a lot of guitars back then. B.C. Rich was making some guitars that didn’t look like Les Pauls or Stratocasters, and there was a quality of build that I liked. There was something about the Mockingbird and the Rich Bich, and Brad bought one, so we were a couple of the first guys to use them.

I remember being in the studio around then, and the phone rang, and the secretary said, “Joe, phone call for you.” It was Lou Reed. I’d never met him, and he called me, saying, “I saw a picture of you with this guitar...” That guitar has a distinct sound that doesn’t work for some things, but it sounds great on others. It has a really cool thing about it, almost like a flange thing. It’s really amazing, though it doesn’t work for everything.

I’ve read that you weren’t sure about doing the *Live! Bootleg* record, and having it be raw and un-messed with was a dealbreaker.

One of my favorite records is by the Kinks, *Live at Kelvin Hall*, which is kind of hard to find. But that’s what I’d heard, and it was probably my first live record. I remember hearing it, and that’s where I kind of got my education of, “Here’s a real good product.” It made an impression on me because the audience was as loud as the band and exciting to hear. It sounded live and raw, and when I found out that people were overdubbing and “fixing” their live redoes, I was like, “What the fuck? I don’t want to do that.” If somebody else wants to do that, that’s their business, but I wasn’t down for it. If we were gonna put out something “live,” it should be live. Even down to the cover, we had a band meeting about that and wanted to have the coffee stains and the whole bootleg look.

You touched on why you left,

which happened during the recording of *Night in the Ruts* in ‘79. That must have been difficult, given how much you’d been through with the guys.

I’ll tell you, at that point, it took a lot. You have to imagine that it was everything you just described. I remember a big part of why I left was not just personal stuff but business stuff. I wanted to do an audit of the business and see where our money was. We didn’t pay any attention to that stuff; we would get checks and put them in the bank.

We knew we were doing well, and we made sure the taxes were paid and all that shit, but we didn’t have a handle on it. I remember telling the guys, “We should do an audit.” I was talking to the other guys, and it was all part of the business; I’m all for everybody getting their fair share, but I don’t want... it just seemed like they didn’t want to. They said, “Everything’s fine.”

Can you remember when you finally decided to quit?

One day, I just quit. There was an incident and a big fight backstage, and it was just a bullshit fight. But I also wasn’t happy with what was going on behind the scenes; it felt like we were being told where to go and when to go. Nobody seemed to be looking out for us as far as caring or burning out, and I was trying to get some kind of handle on that. So I got my own lawyer and said, “If they don’t wanna do it, I’m gonna do it myself. How much did we make last year,” and blah, blah, blah. There was stuff going on and I wanted to check it out, but I couldn’t get the rest of the guys to go along with it. I finally told my lawyer, “Call them up; tell them I’m not coming back,” and I didn’t. I felt like a huge weight was off my shoulders. I thought, “I’m just gonna put a band together, do a record, go out, tour and have fun.

In terms of the Seventies, through the highs and lows, what comes to mind when you think back on it all?

Things went the way they went. Like I’ve said before, if we’d had our wits about us, we would have just said, “Let’s take a year off.” We certainly had enough money to take time off, but there was too much bullshit. We couldn’t get it together to talk to each other like that, so that’s how it went. **GW**

Joe Perry’s original, handwritten lyrics to “Bright Light Fright,” which he wrote for Aerosmith’s 1977 album, *Draw the Line*. “‘Bright Light Fright’ was about as close as we were going to get to punk,” Perry says

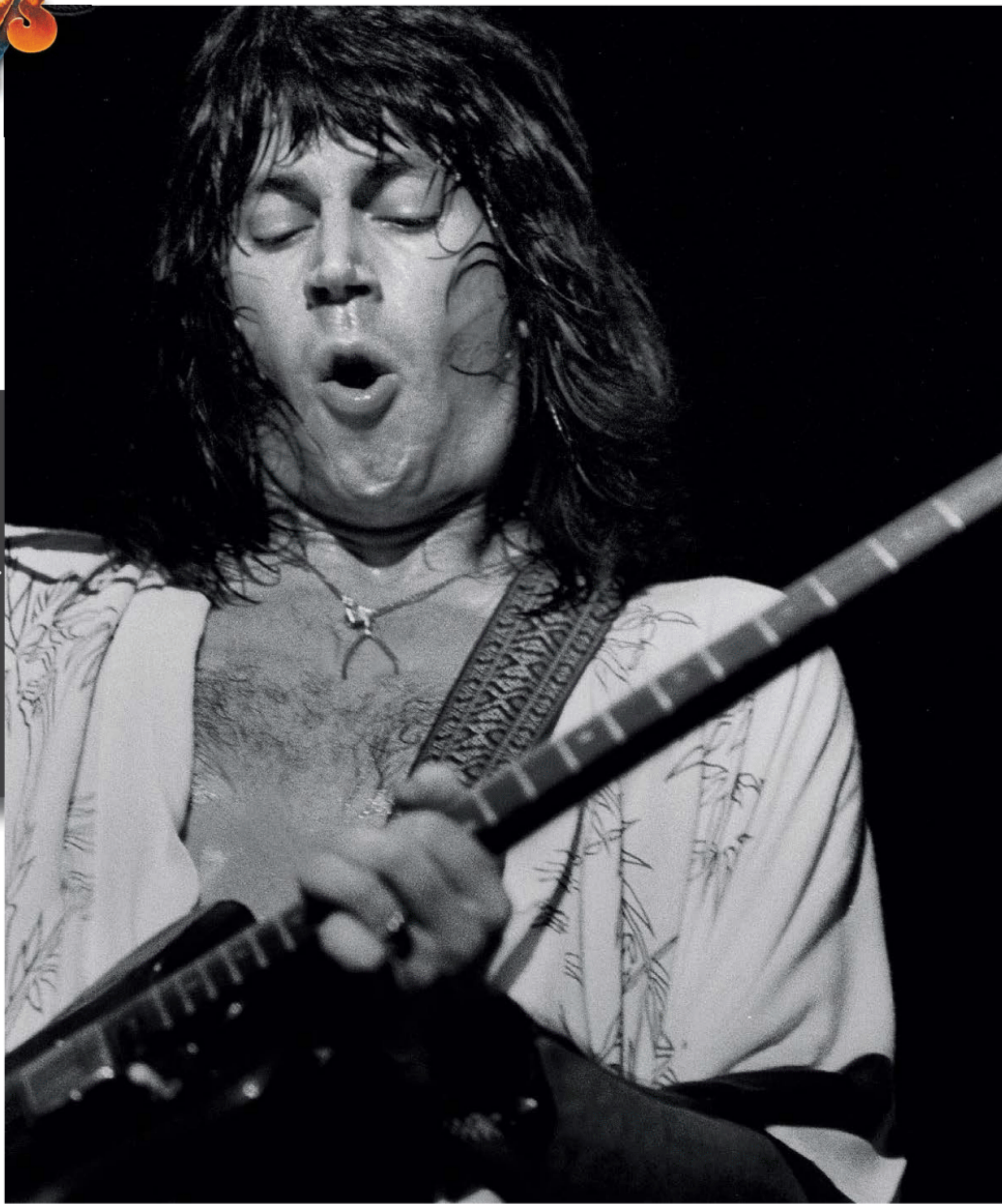
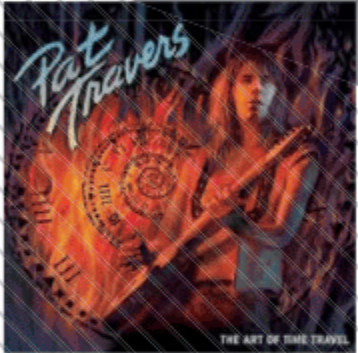
“ONE DAY, I JUST QUIT. THERE WAS AN INCIDENT AND A BIG BULLSHIT FIGHT BACKSTAGE...”



THEN
Pat Travers (1976)

The Art of Time Travel
(2022)

NOW-ISH



PAT TRAVERS

The Canadian-born virtuoso discusses the rise and fall of the Pat Travers Band, witnessing the U.K. punk revolution and the riotous roots of "Snortin' Whiskey"

By Joe Bosso

PAT TRAVERS WILL be the first to tell you that he had a very good time in the 1970s. "It was an incredible decade," he says. "We played hundreds of shows and traveled everywhere. Yeah, after the gigs, I knew how to have fun — maybe I'd smoke a little and drink a

little with the other bands on the bill. But I never trashed my hotel rooms or carried on and did anything too crazy. I always knew my limit." He laughs. "Maybe that's why I can remember the Seventies. A lot of people I came up with have no memory of what went down."

During the second half of the Seventies, the Canadian-born singer and guitarist was an omnipresent figure on the live show circuit. He'd cut his teeth playing the clubs of Quebec and spent a year in Ronnie Hawkins' band, but when he decided to get serious about a record deal, he found no takers in his homeland. "I didn't want to go to New York or L.A., so I thought, 'Let me try England,'" he says. In London, Travers' rough and ready blues rock sound netted him a contract with Polydor, and his cover version of the boogie-woogie gem "Boom Boom (Out Go the Lights)" quickly became a fan favorite.

"I didn't try to fit in with anything that was going on," Travers says. "I was lucky enough to get my deal in England, but then the whole punk thing exploded, and that morphed into new wave, and then disco got huge. There was a lot of musical friction and changing tastes, and everything got too trendy in England. That's when I decided to do my thing in the States."

On his first three albums (1976's *Pat Travers* and 1977's *Makin' Magic* and *Putting It Straight*), Travers performed with a trio that included British bassist Peter "Mars" Cowling and drummer Nicko McBrain (who would later go on to join Iron Maiden). For his Stateside debut, 1979's *Heat in the Street*, he expanded his lineup to feature Cowling, drummer Tommy Aldridge and guitarist Pat Thrall. He changed his billing, too; no longer were albums credited to "Pat Travers." With *Heat in the Street*, it became "the Pat Travers Band."

"Suddenly, things were firing on all cylinders," Travers says. "It was four great players from different parts of the world, and it all came together like magic on *Heat in the Street*. We were a tough band. We rocked like mad, but there was some real cool stuff going on musically."

That combustible chemistry is documented on the band's rip-roaring '79 release, *Live! Go for what You Know*, which contains the definitive rendering of "Boom Boom (Out Go the Lights)." Closing out the decade, the band convened to record the album *Crash and Burn*, which, thanks to the

PAUL NATKIN/GETTY IMAGES

"I WAS 21 AND VERY COCKY... I WAS PRETTY SHOWY BECAUSE I GREW UP ON HENDRIX

uproarious single “Snortin’ Whiskey,” resulted in Travers’ first and only Top 20 hit. Sadly, the album’s title proved prophetic, and shortly after its 1980 release, Aldridge and Thrall headed for the exits.

“It’s really unfortunate that we couldn’t keep the band going,” Travers says. “We were going faster and faster, and we were getting bigger and bigger. But before I knew it, the front wheels came off, and I went into a ditch. I just couldn’t control the situation. People in the band started having their own groups of friends, and once people started whispering in each other’s ears, the whole thing went downhill. Plus, we had management trouble, and we weren’t very smart. Everything came apart pretty quickly.” He pauses, then says, “Luckily, we’re friends now. Unfortunately, Mars passed away six years ago, but I see Pat every once in a while. I haven’t seen Tommy in a bit, but we’re friendly. We had a really good thing going for a while.”

What was the guitar scene like in London when you got there in the mid Seventies?

It was interesting. There was kind of a changing of the guard, but nobody knew what it was changing to. It had definitely diminished from those Sixties guys — you know, Jeff Beck, Jimmy Page and Eric Clapton. But I did experience some guitar brilliance in the U.K. The first night I was there, I met Gary Moore. Actually, I first met the guys in Thin Lizzy. Scott Gorham said, “We’re going down to this pub. It’s a jam night, and Gary Moore is going to be there.” I had never heard of him, but when I saw him play I was knocked out. He was amazing — so good and fast and so bluesy. That was incredibly cool.

You were in England right as the first sparks of punk ignited.

And I pretty much saw it right before my eyes. I had a housemate who worked for a record company, and one night he dragged me off to see this band called the 101ers. They did pretty crappy versions of Little Richard and rock ‘n’ roll tunes. Well, wouldn’t you know it? Joe Strummer was in that band, and not long after he formed the Clash.

Pat Travers in action in Chicago, December 2, 1978. “I did experience some guitar brilliance in the U.K.,” he says. “The first night I was there, I met Gary Moore”

Did you become a fan of punk?

No, I didn’t think much of it. It was a fad. Guys would go out and grab instruments, and they thought they could make records. The cream always rises to the top, and eventually the Clash made some cool music. It was interesting seeing the change from the 101ers to the Clash. They got better clothes, and they got their teeth fixed.

For the first three albums, you recorded and performed with a trio. Was that the format you actually wanted? I imagine you had to do extra work as the singer and sole guitarist.

I did have to do a lot of work. And I should say that I should have had a second guitar player right away, because the music I was writing wasn’t meant for just one instrument. I was constantly looking for somebody else to play in the band. That said, playing as a trio for a time helped me to develop my performance style.

I would also imagine you had to become a real showman.

Oh yeah, but I was 21 and very cocky. If you run into people who knew me at the time, like Glenn Hughes, he’d say [*affects British accent*], “Oh, you were fucking cocky, boy!” I was a different character then. I was pretty showy because I grew up on Hendrix and Johnny Winter and Clapton.

I wasn’t trying to be a guitar star, though. I loved playing keyboards and doing other things. I have an aptitude for the guitar, but I was never on my bed playing for 10 hours a day. That wasn’t me. Speaking of Gary Moore — he was like that. If you went to his hotel room, he’d be on the bed with Peter Green’s Les Paul, just practicing and practicing.

One of your first songs to gain wide recognition was your cover of “Boom Boom (Out Go the Lights).” Had it been a staple of your live shows before you recorded it?

No. As a matter of fact, it was one of the last songs we recorded for my first album, because I was short one song and I needed something. I remembered seeing this band in Hamilton, Ontario; it was this guy called King Biscuit

Boy, but his real name was Richard Newell. He played Little Walter material, and “Boom Boom” was a song Little Walter had done. I saw King Biscuit Boy when I was 13, and I never forgot him playing that song.

We recorded it in a more traditional way with piano, more of a Long John Baldry boogie-woogie kind of thing. [*Laughs*] Listen to me — “boogie-woogie”! But when we started playing it live, it evolved and got more rocking, and then it became a call-and-response thing. One night I was feeling pretty confident, and I knew that the audience would answer me back. It just worked.

What was it like when you went back to the States and had to promote records? Nowadays, you can make appearances remotely. Back then, you probably had to visit every tiny little radio station and mom-and-pop record store.

That’s how it worked, sure. It was hard, but as I was introducing myself to audiences in the States, the value in meeting people and having that one-on-one contact was inestimable. You were building relationships and becoming part of the family, in a way. And I was really pleased to discover that the people I met were on my side — they really wanted me to succeed. It was a hustle: I got up early, like six or seven in the morning, and I’d do the drive-time radio show in the morning. Then we’d hit somewhere else before soundcheck, and then I’d do some other kind of appearance before the show.

Of course, I had a lot of energy back then. Everything was brand new, and I enjoyed it. It would wear on me now if I had to do that kind of thing, but back then it was fine. I’ve always hated hotel rooms, so I was happy to be anywhere if it meant I wasn’t sitting around looking at the walls.

What guitars were you playing during this period?

The guitar I took to England was a 1973 Telecaster Custom. It had one humbucker in the neck position and a Tele pickup at the bridge. It was black, and it was just like the one Keith Richards played — same black pickguard, four knobs and a maple neck. I used that guitar on the first two albums. I found a Gib-

AND JOHNNY WINTER AND CLAPTON. I WASN’T TRYING TO BE A GUITAR STAR, THOUGH”



son Melody Maker at this little mom-and-pop music shop in Sheffield, England. It just felt right, but I put a couple of humbuckers in it. I bought them at a music store in London. It was pretty basic: “Hey, I need some humbuckers!” [Laughs] I didn’t do the mods myself, though. I had somebody else do the work on the guitar.

Expanding the band really opened your music up to new possibilities. Was bringing Tommy Aldridge in your first move?

That’s right. I had seen Tommy play with Black Oak Arkansas at the big California Jam in ’74. He did a big drum solo and was just phenomenal. Funny thing was, we didn’t play together before he joined the band. My manager made the call, and one day Tommy showed up at my hotel room. It was a riot; Tommy had his thick Southern accent, and my bass player Pete had this proper British accent. I was the hoser in the middle. [Laughs] But man, Tommy brought such energy to the band. The second we started playing, it was incredible. And then Pat

Thrall came in.

And as you said, you were always thinking of adding a second guitarist.

It should have happened much sooner. Pat and I clicked right away. We were the same age, and his dad passed away when he was 11 or 12 — we had that in common. Pat’s appetite for music was infectious. He got me into reggae and Bob Marley and all sorts of stuff. He really wanted to know how music cooked. Plus, he was just brilliant on guitar. He played some incredible stuff, a lot of which never got recorded. I’ve got a recording somewhere with him playing an outro; it’s four minutes of insane musical freedom.

[from left]
Pat Travers,
Tommy Aldridge
and Pat Thrall
perform in
Oakland,
November 28,
1978. “Pat had a
way of voicing
chords that was
really cool,”
Travers says.
“He had a wide
musical palette”

Did it take long for you two to blend your playing styles?

Not at all. It’s like we were of the same musical mind, but we were also different. I was more percussive and rock ’n’ roll. I came up with a sound that wasn’t necessarily standard playing; I was kind of diving around on the strings and doing this and that.

Pat had a way of voicing chords that was really cool. He had a wide musical palette. He provided a lot of atmospheric and ambient sounds, things I never would have thought of. It was great.

What kinds of guitars did Pat use to complement your sound?

He had a Strat with no whammy bar. That’s the only one I’ve ever seen. I don’t know what happened to that guitar, but it was the coolest thing. I’d like to get one of those Strats with no whammy bar. Of course, Pat was also one of the first kids on the block to get a Floyd Rose. He just didn’t have one on that particular Strat.

We’re talking about a time when Eddie Van Halen suddenly made guitarists rethink the way they played. Did he have much impact on you?

Not necessarily. I realized pretty quickly that Ed Van Halen was a lot more than his tapping solo — a whole lot more. His rhythm, his chord choices, his voicings — there was such melodic value to everything he played. Sure, he had the whole tapping and dive-bombing thing going on, but he didn’t do that in every song. It was like an effect, but it was very effective. Unfortunately, all the other guitar players in L.A. thought it was all tapping and dive bombs, and they became cartoon versions of Eddie.

“Snortin’ Whiskey” is an absolutely brilliant song. I understand you had that riff for a while before you knew what to do with it.

I did. What happened was, we were rehearsing one day and Pat Thrall was late to arrive — like, really late. I had my four-track recorder, and we were running through ideas. The day wore on, and no Pat. Finally, after about four hours, Pat burst in with his girlfriend, and they both looked a little rough. I asked him, “Dude, what in the world have you been up to?” And he goes, “You know... snortin’ whiskey and drinkin’ cocaine.” What a line, you know? I had the riff already, but those words just matched beautifully. Before you knew it, we had a great rock ’n’ roll song. **GW**

“EDDIE VAN HALEN WAS A LOT MORE THAN HIS TAPPING SOLO — A WHOLE LOT MORE...”

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Flood (1975)

.....
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DEWAYNE "BLACKBYRD" McKNIGHT

The jazz/funk/fusion veteran on his smooth segue from Herbie Hancock sideman to full-on Funkdaledic member — plus his '70s gear and what he learned from Shuggie Otis

By Andrew Daly

IN 1970, DEWAYNE "Blackbyrd" McKnight was a 16-year-old guitar wunderkind with stars in his eyes. He had the chops; all he needed was someone to notice him, which didn't take long, as jazz legend Charles Lloyd had taken a shine to McKnight by the time he'd turned 18.

At the time, McKnight was a Strat-loving teen whose smoky tone and nose for what pedals to combine with what amps quickly made him a hot commodity on the early Seventies jazz-fusion scene. But none of it would have happened had Lloyd not given him his start. "Charles Lloyd is the first of the incredibly talented jazz greats I worked with," McKnight tells *Guitar World*. "This man knows every-

thing there is to know about music, and then some. I thank him for his patience and guidance throughout my stint with his band."

McKnight took that guidance to heart, quickly securing gigs with Herbie Hancock while starring on records by Sonny Rollins, Alphonso Johnson and Bennie Maupin. By 1975, McKnight was still just 21 and swaggering with confidence. "I had fun playing with those guys the first time we jammed," he says. "When it was all said and done, Paul Jackson told me, 'You're the first person that came in and wasn't afraid to play with us.' So, when I go into a situation, I go in, be myself, do what I do, and the rest will take care of itself."

The proof is in the pudding, as McKnight soon found himself the apple of P-Funk leader George Clinton's eye. And the timing couldn't have been better, as McKnight had dived deep into funk rhythms with Hancock, meaning the transition was smooth as butter. "I was the same person in both bands," McKnight says. "By the time I joined Herbie Hancock's Headhunters, we were playing funk, so it wasn't difficult. In fact, it was fun! In the case of P-Funk, if you listen to some of their music, the horns play jazz and the rhythm section plays funk. There are no walls of constriction there. Both bands are taking you on musical excursions that differ from the norm. That's what I'm talking about!"

Though he was initially drafted in as a member of Clinton's side project, the Brides of Funkenstein, in 1978, McKnight came aboard the good ship P-Funk in 1979. It was a tough assignment, as McKnight came behind Eddie Hazel and had to occupy space beside Michael Hampton. "The live shows represented more of me as a guitarist than the records," McKnight says. "The shows were stel-

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"THE SEVENTIES, FOR ME, WERE THE BUILDING BLOCKS FOR WHO AND WHAT I WAS

lar and energetic. The band was on fire and pushed by that killer rhythm section, which brought something out of me that came from the cosmos.

"To be honest, I took whatever came my way because I was enthralled in music. I knew rock, jazz and funk were three different genres of music, but to me, they were music, and I loved them all. I did the best I could to bring my individuality to each one of these genres. I feel comfortable in any situation because it's all music."

Within a year, McKnight was in the studio with P-Funk recording 1979's *Glorrhallastoopid*; a few months later, he recorded *Uncle Jam Wants You*, which rocketed up the charts, though McKnight doesn't get hung up on it. "Is there anything I'd change? Probably so," he says. "But the mark I left is etched in stone and cannot be changed. I'm okay with it. When put on this earth, we are put here to live, love, learn, procreate and fly.

"We're also put here to struggle, fall, and fail," he says. "But we get up and keep going until we succeed. We are allowed to do all these things until we learn to fly on to the next stage. I was a child who had opportunities thrust at me virtually before I could learn all there was to know about music; I threw myself into situations, and maybe some thought I took on things prematurely.

"But I took them all on without battling an eye or having any doubts or fear because that's what was placed before me. The Seventies, for me, were the building blocks for who and what I was to become in the future. Now it's time to fly on until I become a nebulous mist and move on to whatever is next."

Entering the Seventies, where were you at musically?

Entering the Seventies, I was 16, still learning and had little experience, but I was starting to make a name for myself. I got some tips from my friend Shuggie Otis. He told me that one of the keys to playing lead guitar was based on patterns. That helped me a lot. I also watched him like a hawk when he played. We listened to a lot of music together, such as jazz, classical, rock, R&B — or soul music, as we called it then. I still had a lot to learn, however. By getting more tips like that from Shuggie, watching every guitar player and learning from records, I began

to pick things up a lot quicker.

What did your primary arsenal of guitars consist of?

In the early Seventies, I had a four-pick-up Teisco Del Rey guitar with a wiggle stick — you'd call them a vibrato — from K-Mart for \$79. Later, my parents thought it was a great opportunity to clean up my room while I was on tour with Charles Lloyd. As you can tell by now, yes, they threw the Teisco away very sneakily. Sadly, the poor guitar was beaten to death.

I also bought a Fender Telecaster with a natural finish and maple neck at Valley Sound, an instrument repair shop in the San Fernando Valley. I paid \$350 for it, which had a humbucker pickup in the neck position. I loved that guitar, which was my main guitar for a while. My bandmate Celestial Songhouse wanted to learn guitar, so I traded my Telecaster to him for his Gibson EB-3 bass, which he had taken the frets off of.

You quickly became known for using Strats. When did those enter the picture?

On my 18th birthday, my brother bought me my first Fender Stratocaster from Grants School of Music in Midtown Los Angeles for \$68. I thought it was a copy, as I didn't see the Fender logo. One day, I took the neck off the guitar and saw "9-58" inside the neck. I showed it to a tech, who told me it was a 1958 Fender Stratocaster. I still have the body. There's a story about the pickups that I won't get into, but let's just say you'd want to kick the guy's ass like I wanted to. That's why the rest is a horror story. Again, the cat is out of the bag.

One of your earliest gigs was in '72 at the Lighthouse Cafe. Tell me about that.

During that time, I started hanging out and playing with some of the well-known musicians from the neighborhood. Those players were Woody Theus, or Transcending Sonship of Rhythm Sound and Color, the name he took later, and Sherman McKinney, who played bass with the Craig Hundley Trio and later named himself Celestial Songhouse.

The three of us — Sonship, Songhouse and I — would have gatherings at Sonship's house. We got on quite well from

DeWayne
"Blackbyrd"
McKnight on stage
in London,
April 15, 2015

the very beginning. We blended the elements of our styles and called it music rather than jazz, rock, or placing a label on it. Sonship recorded the gatherings,

and we'd listen to them on his Teac four-track tape recorder after the sessions.

At one point, Sonship and Songhouse decided to present the tapes we made to Charles Lloyd, one of the jazz giants of the time, whom they both were playing with. Mr. Lloyd heard the tapes, liked what he heard and called me down to sit in on a song called "Sombrero Sam" at the Lighthouse in Hermosa Beach, California. Mr. Lloyd liked what he heard and asked me to join the Charles Lloyd Quartet band shortly after.

From there, you hooked up with Charles Lloyd for *Morning Sunrise* and *Geeta*.

After we went on the road, Mr. Lloyd took us into the studio to record some music for A&M Records. We recorded *Geeta* at A&M Studios in Hollywood. I remember walking through the halls, looking through studio windows, and seeing Burt Bacharach conducting an orchestra and Billy Preston in another room. It was mad cool!

Mr. Lloyd allowed us to express our voices pretty much how we wanted. I like that album. I believe "Morning Sunrise" was also recorded at A&M Studios in 1973. We recorded three songs. One of them was "Satie Variations," inspired by Erik Satie's "Gymnopédie No. 1." That is one of my favorite cuts from that album, though I love the entire album.

What was it like working on Sonny Rollins' *Nucleus* in '75?

It was both exhilarating and terrifying. Bennie Maupin called and told me he was about to do an album with Sonny Rollins, who was also one of the greatest reed men known to me, and he was going to submit my name as a guitarist. When I got the go-ahead to do the session, I was very appreciative. Still young and not yet experienced enough, however, I decided to take on the task as it was a great opportunity for me.

Being as young as you were, did you have any nerves?

The session went very fast. We recorded the songs I played in two days or quicker

TO BECOME IN THE FUTURE. NOW IT'S TIME TO FLY ON... TO WHATEVER IS NEXT"

— for some songs, we were given directions, and for some, we were not. Mr. Rollins also gave us the freedom to do whatever we wanted. The butterflies in my stomach were flying fiercely, but I persevered.

I was in awe of working with Mr. Rollins. My father had a broad collection of records, including Sonny Rollins' records or albums he played on. When I was a kid, I used to go through his record collection, take out albums to look at the pictures — Pop didn't like us messing with his record player — and read the graphics.

Sonny Rollins' mohawk hairstyle caught my eye, so I used to hand his albums to Pop and asked him to play them. Needless to say, they were great. So I knew about Sonny Rollins and his legacy when I got the phone call, and it was an absolute honor and privilege to have worked with such a jazz great.

That same year, you worked on Herbie Hancock's *Man-Child* and *Flood*.

For *Man-Child*, Herbie was due to release a new album on Columbia Records, and he used the Headhunters. The two songs I played on are "Sun Touch" and "Heartbeat." I enjoyed those sessions and working with Wah Wah Watson, who helped me with playing in the pocket.

As far as *Flood*, after the Headhunters' album *Survival of the Fittest*, Herbie embarked on a tour of Japan with his Headhunters group, and I joined. While on tour, we did two days of recording for a live album in Tokyo. It was my first time in Japan. I liked Japan very much. I was very happy. Maybe it showed in my playing because I still receive compliments on my playing from that album. I was stoked to be included on a live album with Herbie Hancock.

How did you approach the tracks?

I approached the tracks the same way as I did with all the sessions I got. I practiced religiously to be ready for whatever came my way during the sessions. Once the tune was played a couple of times, I had it down. Herbie let us do our thang. I love the whole *Man-Child* album, especially "Hang Up Your Hang Ups" and "Sun Touch."

What gear did you have in the studio with you?

I remember using a Les Paul with mini humbuckers, an MXR Dyna Comp, which I permanently borrowed from Paul — yes, I still have it — and a Fender Twin Reverb. As far as *Flood* goes, I have heard pieces or sections here and there, but I haven't listened to the whole album yet. I used the same Les Paul straight through a Fender Twin Reverb amp. If I had any pedal setup, I don't remember.

You didn't meet Herbie until *Survival of the Fittest*, right? What did he think of your guitar playing?

Correct. I met him at Wally Heider Studios in San Francisco during the recording session of the Headhunters' album *Survival of the Fittest*. Meeting one of my favorite musicians and being involved with his band was nice. Herbie is one of the nicest guys I've met, so not only did I love his music, but I also loved him as a person. He didn't comment on my playing then, so I don't know what he thought.

You aren't often asked about Alphonso Johnson's *Moonshadows*.

The *Moonshadows* session was a surprise. I knew about Alphonso Johnson but never thought I'd get a chance to work with him. The track I played on was "Up from the Cellar," which was a very well-put-together track. I used my Fender Stratocaster, MXR Distortion +, MXR Dyna Comp, an ADA Flanger and a Mu-Tron III, which was probably in the first batch made, and I still have it.

And how about Bennie Maupin's *Slow Traffic to the Right*?

I used to go to Bennie's house and work on some of his songs in their infancy. I was thrilled he would ask me to play on one of his albums. Going to his house and working on his music with him prepared me for the upcoming album. When I'm in a studio recording with anyone, I listen to the song and blend in with the musicians to make the song gel. That is the approach I use with everyone, and it was the same with Bennie. I don't remember exactly what gear I used for this session — probably my Les Paul

and Distortion +.

What did playing in the Headhunters and with other jazz musicians teach you that you carried into the Brides of Funkenstein and P-Funk?

The first jam with the Headhunters took place in Oakland at Paul Jackson's place. We weren't [strictly] playing jazz. During that time, Herbie had released the album *Headhunters*, which had jazz elements in it, but to me, it wasn't exactly a jazz album. We funked! And hard!

So, how did you join the Brides of Funkenstein, which led to your becoming a member of P-Funk?

I was walking home one day and heard a guitar playing. Back then, I would knock on the door whenever I heard a guitar playing. The guy playing the guitar came to the door and invited me in. We became friends from that day on. The guy's name was Ronald Brem-bry, who went by the nickname of Brem. He also joined the P-Funk camp at the same time I did and worked on the staff. After that, I would stop by his house and jam together often.

On one occasion, Brem took me to his friend's house for a jam. His name was Archie Ivy, who also played bass, and we jammed for a good while. I later found out that he was the president of Parliament Funkadelic, which was my favorite group. He told me that in about a year, Mr. Clinton would be forming a new band, and he would set up an audition for me. I never forgot what he told me.

A year and some change later, I did get this call from someone I didn't know, and the conversation went something like this, "What are you still doing at home? You're supposed to be on a flight going to Detroit to audition with the Brides. You missed your flight. How soon can you get to the airport?" Needless to say, there was no flight booked for me. No wonder I was still at home. That was my introduction to P-Funk.

That was September 1978. Enter the organized chaos. I caught the red-eye to Michigan and went to the Balmar Hotel in Detroit, a very funky joint, but hey, we're talking about P-Funk, right? When I got to the

"WHEN PUT ON THIS EARTH, WE ARE PUT HERE TO LIVE, LOVE, LEARN, PROCREATE"

hotel, I was taken around to meet some band members I'd be working with. The next day, I auditioned for the Brides of Funkenstein and was hired. In late September '78, the Brides set off to open for the P-Funk Anti-Tour. After the Brides dissolved, I became a member of P-Funk in late '79.

Was it tough shifting from jazz-fusion to straight-up funk?

Not actually tough because my idea was to fuse jazz and funk together anyway. So I just went in, applied myself and contributed to the situation the best I could. During that time, I was paying more attention to music composition, the groove and the likes thereof. To me, it was all music, and I found a better way to express myself in both genres.

Did your gear change much?

Yes, my gear did change. With Herbie, I used a Les Paul, Dyna Comp, Distortion +, A/DA Flanger and a Maestro Guitar Synthesizer they rented — which I used on "Hang Up Your Hang Ups" — into a Twin Reverb. With P-Funk, I used my Fender Strat, a Cry Baby wah and an MXR Distortion +; later, the Distortion + was replaced by a pedal called Ross, which was permanently borrowed from Brem. I still have them all. We used Music Man heads that somebody told me were owned by and modified for Aerosmith [and] then acquired by P-Funk. Those amps were hot!

Gear aside, what were your first impressions of George Clinton?

I didn't meet George until late into the Anti-Tour, my first tour with the Brides/P-Funk in September '78. I would see him on stage during the performances, but I never ran into him off the set or at the hotels, as he stayed at different hotels than the band. The band usually wore outrageous costumes, but for this tour, they decided to wear army fatigues. That's why they called it the Anti-Tour.

I finally got a glimpse of Mr. Clinton backstage at one of the gigs. I was walking down the staircase at a club we played, and he was walking up. When we passed each other, I heard him speak in that undeniable voice. I turned around, looked at him, and thought, "Wow, that's the cat that put this whole thing together, the Maggot Overlord himself."



McKnight [left] on stage in Austin with Bootsy Collins, June 19, 2011

No words were exchanged. He was wearing a fatigue outfit that was funk-ed-up to the max. I was stoked, to say the least!

Did you find it challenging coming in after Eddie Hazel, and what was the key to locking in with Michael Hampton?

I started playing with P-Funk in 1979. After the Brides shows, I watched the shows every night. They were one of the baddest bands I'd seen at that time. So, by that time, I got to know Michael and Eddie pretty well, two of the coolest and most talented dudes you ever want to meet and listen to on a nightly basis. Mike and Eddie were OG funk, and I had a different flavor, so you had three totally different flavors to enjoy. Mine is the most avant-garde, but that's where I was coming from and bringing to the band, which was what I had in mind and one of my goals, as it were.

Do you remember your first studio session with P-Funk?

My first session with George was at the Disc Studio in Southfield, Michigan. Before the session, I gave him a tape with some songs on it. He liked them and asked me to cut them in the studio. If I'm not mistaken, my first song was "The Freeze (Sizzaleenmean)." That song was on *Gloryhallastoopid*. I think the session went very well, and George put the song on an album, so I guess he thought so as well. After that, I started working my way into becoming one of the regulars for recording sessions.

Is there a P-Funk moment that best represents the player you were to that point?

I'm proud of everything I did with P-Funk. One is "The Freeze (Sizzaleenmean)" on *Gloryhallastoopid*, which I wrote and played all the instruments on, except sax. In the same year, 1979, I co-wrote with George Clinton, arranged and played guitar on "Freak of the Week" for *Uncle Jam Wants You*. These albums are certified gold, and I'm proud of both.

Is there a guitar, amp and pedal that most defined your work, sound and style in the Seventies?

The guitars were mostly Gibson SGs and Les Pauls or Fender Strats and Telecasters. But my favorite sounds came from a Fender Stratocaster. My favorite guitar is, without a doubt, a Fender Stratocaster.

The first real amplifier I bought was a Marshall 100-watt head, which I won't tell you about as it is a disaster story. I also owned an Acoustic 150 amplifier, which I used for a good while. The next amp I used was an AMS 212 combo amp; I'm still trying to find one of those! My father purchased it for me, and I cherished it.

As far as pedals go, I used a chrome-plated Vox wah, a Cry Baby wah, a MXR Distortion +, a Univibe and a Roland sustainer/compressor because they gave me the sounds I was looking for and could afford at that time. My pedals varied, so these were my favorites and defined the sounds I was experimenting with in the Seventies. **GW**

AND FLY. WE'RE ALSO PUT HERE TO STRUGGLE, FALL, AND FAIL... BUT WE KEEP GOING"



HIS FIRST
Maxoom (1972)

Eye of the Storm (2020)

HIS LATEST



FRANK MARINO

The Mahogany Rush frontman charts the band's Seventies lows and highs, plus SG's, pickups and how he was definitely *not* visited by the ghost of Jimi Hendrix

By Andrew Daly

IF YOU'VE HEARD the cavernous sounds emanating from the 20-second opener to Mahogany Rush's 1978 *Live* record, "Introduction," then you've probably caught the vibe of Frank Marino, a Canadian virtuoso whose influence is only rivaled by the shadows cast by his

ever-colossal pedalboards.

Marino, who was born in Montreal in 1954, easily traversed the genres in the Seventies, laying down hard rock licks as effortlessly as he did blues and psych across records like *Maxoom* (1972) — recorded when he was just 16 — and *Mahogany Rush IV*

(1976), which — despite being critically panned at the time — is seen as a masterstroke on the backside of songs like "Dragonfly," which Marino says he "put together in about five minutes." Damn.

Given those accomplishments, it's hard to believe that when he recorded those records, he'd only been playing guitar for a few years. What's more, he only picked the hobby up out of boredom during a stay at Montreal Children's Hospital after an acid trip gone wrong.

The latter is also interesting as Marino went on to be notoriously drug-free, but regardless, after being laid up in the hospital, the guitar stuck. "I had learned how to play on an acoustic because that's all they had," Marino tells *Guitar World*. "There was nothing to do except stay in my room and play acoustic guitar."

Marino's stay also triggered a rumor that dogged him throughout the 1970s. The story goes that as the then-14-year-old lay in bed recovering, he was visited by the spirit of Jimi Hendrix. While that's nice, if not absurd, it didn't happen.

No one bothered to ask Marino himself. Making matters worse, Marino's style was reminiscent of Hendrix, or as Marino puts it, he "did that style too well," which added fuel to the fire. "There's a funny story aside from that," Marino says. "In '68, I went to a Jimi Hendrix concert before I was a guitar player — and before I'd gone to the hospital. I left. I thought it was a bunch of noise. I left, and was the only person who left. Later, when Hendrix's name followed me everywhere, it almost felt like Jimi Hendrix was saying, 'I'll make sure you never forget my name.' It was hard."

What wasn't so hard for Marino was ripping it up on guitar and making awesome records. It came so easily for him that he broke into a biz as a kid — a biz he instinctively loathed. "It's a little bit remarkable they allowed a 16-year-old to make and produce his own records," Marino says. "And to be on a label. I had to learn as I went; it was like a big school. I lucked out."

Luck had nothing to do with it, as Marino was talented, and his music

PAUL NATKIN/GETTY IMAGES

"I WENT TO A JIMI HENDRIX CONCERT BEFORE I WAS A GUITAR PLAYER... I LEFT."

with Mahogany Rush proved it. The problem was that Marino's band was from out in the sticks, unlike Rush, April Wine and Bachman-Turner Overdrive. "It wasn't just that we were Canadian; we were from a province in Canada that didn't get recognition — Quebec. There were bands from Toronto and out west, and there was a big scene, but we were never part of that scene. Those bands did well; we didn't. We came from a place off the beaten path, and American record companies didn't get the music I was doing."

Marino has a point; unlike Rush, who also made deeply complex music, his music wasn't based on interesting vocals. And unlike Bachman-Turner Overdrive and April Wine, Mahogany Rush had no true pop element. "My entire life with record companies was one big argument," he says. "From beginning to end, they didn't like my records. I often wondered why they kept me on the label. Every time I did a record, it would come out, and they'd say, 'Well, let's do another,' but there was never any promotion, and we couldn't get anything on the radio."

Radio be damned, though, as grassroots touring alongside Aerosmith and Ted Nugent granted Mahogany Rush a following. And soon, Marino's legend as a hyper-gifted proto shredder with otherworldly, full-on mad-scientist-sized pedalboards and giant stacks of solid state amps began to grow. "The way we became as 'big' as we did was by playing a lot of shows as an opening act," he says. "It was word of mouth that helped more than anything. And then we did the *Live* record. The record company tried everything not to have it come out. But that ended up being our best-selling record. I could never figure out why they were so against that record."

By the end of the Seventies, Marino was just 25, shockingly young for a man who had survived an over-the-top acid trip, supposedly met the ghost of Hendrix — and been haunted by him — and dropped six studio records and one live album. Though he might have been young, He was wise beyond his years.

"By the end of the Seventies, my outlook hadn't changed," he says. "Concerts had become bigger and bigger; it was the same atmosphere you saw at Wood-

stock. It wasn't the same; people didn't look at it the same. I remember once, I was standing with [*Mahogany Rush* drummer] David [Goode]; he looked out at the crowd all going crazy, and since the ticket prices were pretty low, he said to me, "You know what this is, Frank? This is basically cheap psychiatry."

At the top of the decade, there were rumors about you spending time in an institution and being visited by the spirit of Jimi Hendrix, which seems ridiculous now.

Those rumors were extremely bizarre and were created by one guy who wrote an article for a local paper, which was used as fodder for all the articles that came out in guitar magazines. It was stupid and pretty bizarre.

You were very young then, only 16. Was that difficult to handle?

And I was nobody at the time. Nobody bothered to find me, especially in Canada, to find out how accurate the rumors were. They were these preposterous rumors that had to do with me going to the hospital — and I did go to a hospital — and being visited by the spirit of Jimi Hendrix. And it was ridiculous because I went to the hospital in 1968, Hendrix died in 1970, and they said this happened after, so it was a totally preposterous rumor.

Mahogany Rush's Frank Marino in action with a Gibson SG in Chicago, August 5, 1979 [*left*] and in London, December 3, 1977 [*below*]. "SGs were easy to play, I could reach all the notes and they had a fast neck," he says

So what's the truth of the whole matter?

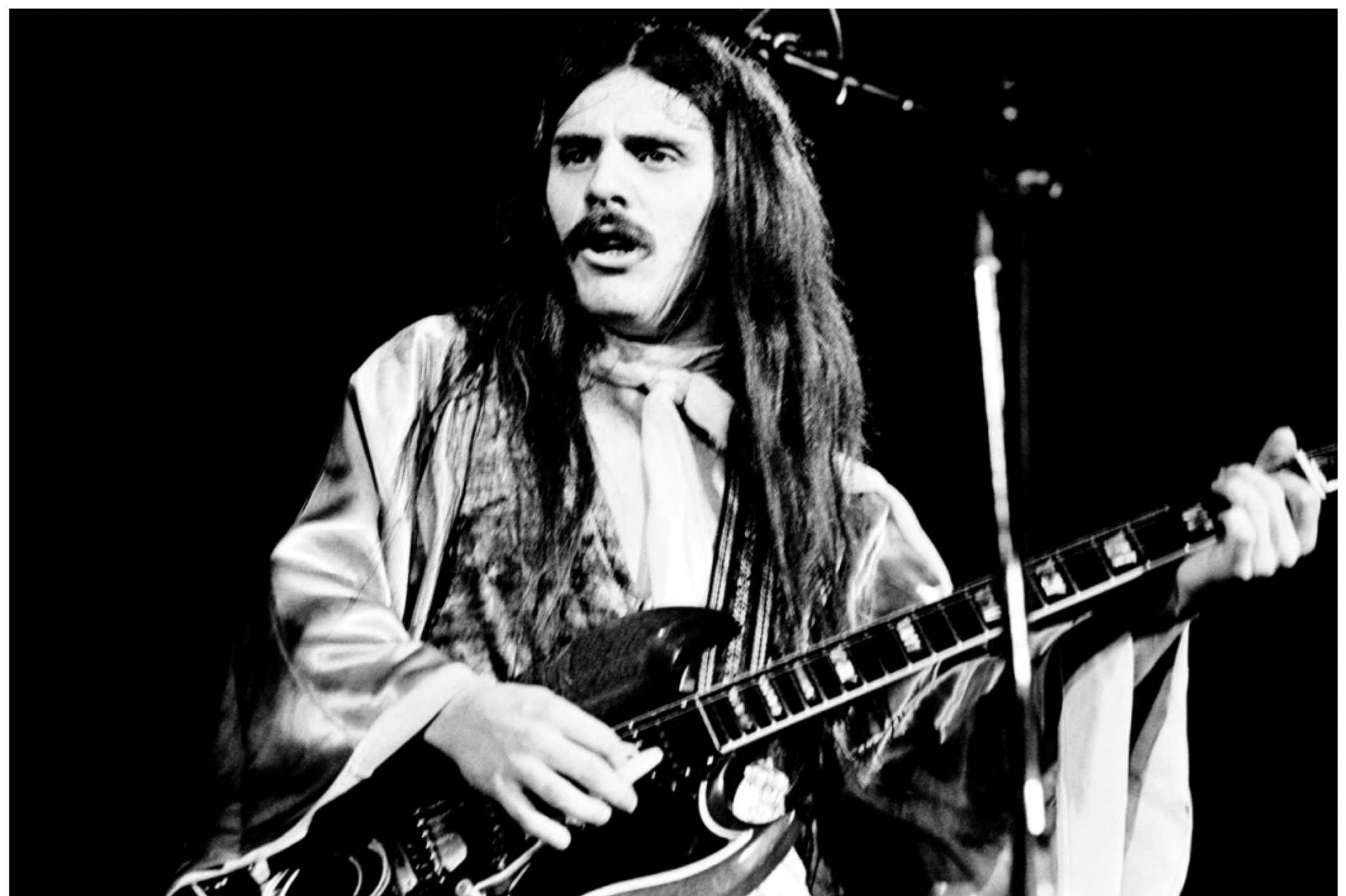
I went to the hospital, learned how to play guitar in hospital and came out and played the music of the day: Hendrix, the Beatles, the Doors and other stuff from the late Sixties. Maybe I did the Hendrix part a little too well because this writer wrote this ridiculous piece, and that was the bizarre beginning that followed me.

What was the blueprint for Mahogany Rush's first record, 1972's *Maxoom*, which was recorded two years before, when you were 16?

My intention was to simply play rock guitar music in a band. It was as simple as that. You didn't have a lot of 16-year-olds doing that, you know? I was 13 when I went into the hospital and 14 when I started to play guitar. By 16, I'd made an album, which didn't come out until two years later.

Once you became established, you started to get known for your trusty Gibson SG. What attracted you to that particular guitar?

Quite simply, it was when I came out of the hospital, and my mother went down the street to a neighbor selling a used guitar, which happened to be a 1961 Gibson SG. She bought it for 70 bucks, brought it home, and said, "Here, this will help you." That became my guitar, and I just



GUS STEWART/REDFERNS

I THOUGHT IT WAS A BUNCH OF NOISE. I LEFT, AND WAS THE ONLY PERSON WHO LEFT..."

kept on playing SGs. When one broke, I went and got another. They were easy to play, I could reach all the notes, they had a fast neck, and they weren't heavy like Les Pauls were.

Another essential part of your unique sound was DiMarzio pickups. The guys in Kiss, for example, get a lot of credit for popularizing those pickups, but you also had a big hand in that.

I didn't use them in the beginning; I used whatever pickup was in the guitar, which were PAFs, so that's the sound I had. I came across DiMarzios a bit later, and I remember saying to them, "I want a standard pickup that sounds normal. I don't want it extra strong or anything fancy." They said, "Okay" and gave me pickups. I stuck them in the guitar and used them from then on.

Considering you recorded *Maxoom* as a 16-year-old kid, your learning curve must have been pretty steep as you trucked into the Seventies and beyond.

Well, I was technically included and learning about electronics. At the same time, I was learning how to do things in the studio without equipment because the equipment that was available, I mean... the first album was done in eight-track, and the console didn't even have EQ.

If I wanted to EQ something, I'd have to run out of the room, move the mic, and get a little more treble or bass on the guitar. I started learning how to get around the limitations of the gear and got better as the albums went on. I became more well-versed in terms of shaping sound and was fortunate.

Mahogany Rush's first three records were on indie labels, Kot'ai Records and Nine Records, but you eventually were signed to Columbia Records for 1976's *Mahogany Rush IV*. Considering you were anti-establishment, was that a struggle?

I didn't want to be signed. I wanted to be one of those anti-establishment guys. I was like, "Oh, no, I don't want to be commercial." And the way that they signed me was by saying, "Okay,

you can go and produce your own stuff, and we'll never get involved." That's what the early labels said, and Columbia actually bought my contract with that provision, which was totally unheard of then.

You mentioned your technical inclination, which extended beyond the studio and led to your creating some of the earliest pedalboards well before they became commonplace. What drove you to do that?

It was simple. It was like, "You have this choice: plug your guitar in or stick it into an amp and hope it sounds good. Or you can create some kind of interface that will end up sounding like a lot of different things." I didn't want just a clean and dirty sound; I wanted octaves and flanges. I wanted different sounds, and building them as pedalboards and amplifying those gadgets on my board helped me do that.

Despite having full control of your records and innovating gear across the board, Mahogany Rush struggled to chart. That must have been frustrating.

You had to have radio. If radio decided they liked you, if programmers at radio liked your songs, then the record company loved you. I always thought it was the record companies' job to go and get you radio play, but they didn't do that. They just waited for the programmers to tell radio what the newest stuff would be, and they would credit or discredit the band based on whether it was on the radio. That was the problem. We weren't a band that got on the radio often; the only time I was, it was a cover song.

One song that wasn't a cover and has gone on to be revered by your fans is "Dragonfly" from *Mahogany Rush IV*. Do you remember putting that one together?

I do. I put that together in about five minutes. One of the things about my albums is every session we ever did for every album when we walked into the studio, we had no songs. We would walk in with nothing. I would tell the guys, "Give me a few minutes to write a song," and I'd write a song. Then,

they'd walk in, learn the song, record it, and that would be the song. Every album was like that; there was no pre-production. "Dragonfly" was another one of those tunes.

Another critical piece for rising bands in the Seventies was getting a good opening show with a big headliner, which you did with Aerosmith and Ted Nugent.

We had the same manager. The reason we toured so much with Aerosmith and Nugent was because David Krebs was their manager, and mine. Personally, I thought the type of music we did... I adapted to that kind of music when I did those shows. I can do any music; I can play rock, fast guitar, and psychedelic. It's all the same to me.

So, looking back — and I'm not saying there's anything wrong with their music because there's not — but do you think Mahogany Rush belonged on tour with those types of bands?

Well, I wasn't going to go on stage, you know, to 200,000 people and play some of the more eclectic, slow ballads that I would do on some of our early albums. What I would do is do more bluesy rock-oriented tunes because they fit. It was still me — I wasn't mailing it in, but that was just one side of me. I always thought we might have been better served — and David [Krebs] even thought this after it was all over — if we'd played with certain types of different groups and audiences. Our music was never really coming through; we weren't really doing a lot of stuff from the studio albums; we were doing more stuff from the live album.

That album, 1978's *Live*, is considered one of the best live recordings of the Seventies. Back then, bands were big on overdubbing their "live" records; was that the case for *Live*? They really were live performances. There was no... I mean, I didn't do any kind of going back to the studio with the live record to redo the guitars or bass or stuff like that. But sometimes, you would enhance the crowd sound because they weren't mic'd the same

"LATER, WHEN HENDRIX'S NAME FOLLOWED ME EVERYWHERE, IT ALMOST FELT LIKE



way. You know... you might do something like that.

This was 1977 and 1978, and it was pulled from 12 different shows, edited together and mixed into one album. There was some production that went on there, but it was more a question of how to make 12 different shows sound like you were at one show. And how you'd do that is enhance how the crowd sounded so it sounded natural.

Another important live moment for Mahogany Rush was California Jam '78. Can you describe what that was like?

It was a long day. We were slated to go on after the headliner, which was Aerosmith. I guess the promoters thought they would, you know, they thought we were supposed to provide music for the exit, but it didn't turn out that way. It turned out that when we came on after Aerosmith, it almost felt like we were the headliner. [Laughs]

I wasn't and certainly wasn't in terms of pay, that's for sure.

[Laughs] But I remember a sea of people and how big it was. It was astronomically big; I think there were over 300,000 people there. You couldn't see all of them at night, but I went on stage during the day when some of the other bands were on and looked out at it. It was pretty big, and it was quite the thing to do.

By the time Mahogany Rush recorded 1979's *Tales of the Unexpected*, how had your outlook regarding the music industry shifted compared to the top of the decade?

My view of the music industry was the same all the way through. I really didn't like it, and I didn't like the way they did things. It's almost like my first impression of when they first came to sign me, and how I didn't want to do that, turned out to be right. It wasn't what I expected it to be.

How so?

I grew up in the Woodstock generation. I thought getting there would be like that. But by the time I got there, things had changed. When I was young, you

didn't go to a "show"; you went to a concert. People would ask, "Are you going to the pop concert?" But by the time I got there in the Seventies, half of the people were calling them "shows," and it had become a spectacle.

Still, you accomplished a lot. From your sound to your gear to your technique, your Seventies albums have influenced droves of guitarists. Industry issues aside, that must be gratifying.

I'm always honored when people say I've influenced them in one way or another. I mean, that, to me, is... what did I really want to get out of anything? All I wanted was respect because I knew I wasn't going to get any money. And I wasn't a drug user or a drinker, so I wasn't getting the party atmosphere, you know?

I feel really good about the fact that people say they were influenced either by the gear, the music or my playing. That's why I build pedals [Frank Marino Audio] now. I want to give the people some of the same experiences I had with the sounds I actually used. It's something I can give back to people, which gave me quite a bit. **GW**

Mahogany Rush in 1978; [from left] Paul Harwood (bass), Jim Ayoub (drums) and Frank Marino. "All I wanted was respect because I knew I wasn't going to get any money," Marino says

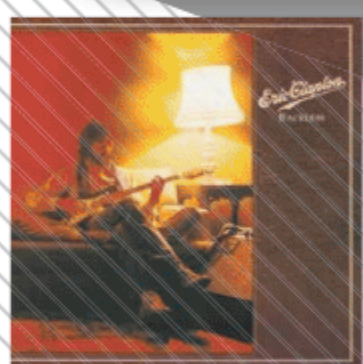
JIMI HENDRIX WAS SAYING, 'I'LL MAKE SURE YOU NEVER FORGET MY NAME''



HIS FIRST WITH E.C.
461 Ocean Boulevard (1974)

Backless (1978)

HIS LAST WITH E.C.



GEORGE TERRY

It turns out Eric Clapton's Seventies guitarist (and co-writer of "Lay Down Sally") also played on ABBA's "Voulez-Vous." Below, he looks back on a decade-plus of E.C., Bee Gees, Diana Ross and more

By Bill DeMain

ISLANDS IN THE Stream," "Voulez-Vous," "Guilty," "Lay Down Sally." What do these classic hits have in common? They all feature the tasteful guitar playing of George Terry.

Like an East Coast brother of L.A. cats Larry Carlton, Steve Lukather

and Dean Parks, "Miami George" had genre-spanning chops, imagination and flair that allowed him to move easily from session to session. Working at Criteria Studios in Miami, mostly with the successful production team of Barry Gibb, Albhy Galuten and Karl Richardson, Terry built a discography

that cut a who's-who swath through Seventies and Eighties pop and rock.

As if that didn't keep him busy enough, Terry also was the second guitarist to Eric Clapton. From 1974 to 1978, he toured the world and played on five of Clapton's studio albums while also contributing as a songwriter and backing vocalist.

Those were transitional years for Clapton, when he was redefining himself as a singer and bandleader, while trying to escape his "Clapton is God" guitar-hero rep.

"Singing and playing guitar is not an easy thing to do," Terry says. "There's a syncopation that gets complex while doing both at once. Not to mention getting the lyrics, phrasing and pitch right on the vocal. So in a live performance, I would cover whatever he had trouble doing."

And Clapton was a generous band leader, letting Terry step out with solos on such tracks as "The Core," "Next Time" and "Lay Down Sally."

After parting ways with Clapton, Terry plugged back into the studio scene with high-profile work for Diana Ross, Air Supply and Barbra Streisand. He also released a much-overlooked solo album, *Guitar Drive*, which includes the standout track "Let Me Stay," originally written for Clapton's *461 Ocean Boulevard*.

These days, Terry, 74, lives in his native south Florida, where he makes music in his home studio. You can check out what he's been up to on his website, georgeterry.com.

Do you remember the first guitar record you heard that really knocked you out?

I was into the Ventures, as they were an instrumental guitar band and they had Fender guitars on their album covers. "Walk, Don't Run" comes to mind as the first Ventures tune I heard, probably when I was 10 or 11.

Did you do a lot of dissecting of other players' riffs and licks?

I played along with the Ventures, as they played the melody of the songs. To me, that was better than learning a guitar solo. Playing the melody

COURTESY OF GEORGE TERRY

"I DIDN'T THINK OF ERIC AS LEGENDARY. TO ME, CHET ATKINS WAS LEGENDARY"



for friends and family got them singing along. Nobody had enough attention span to hear a solo.

How did you break into the session world at Criteria Studios? And was it more appealing than being in a band and touring?

I was in the musician's union and would get calls to do various things like play at a party or play on a jingle at the studio, and even play with artists that came into town promoting their new record. I got to play with Neil Diamond, Sonny & Cher and, best of all, Chuck Berry.

One of your early sessions was with Freddie King. What do you recall about that one?

With Freddie, I was only doing overdubs. I played poker with him during one of the tours he did with Eric. I lost half my tour money!

In 1974, you met Eric Clapton in an unusual way.

I was going to Criteria to play on a jingle, and I saw Eric walking that direction. So I stopped and asked if he wanted a ride.

How did you come to be part of his band for 461 Ocean Boulevard?

After giving Eric a ride to the studio, I told him I played with an in-house band that Mack Emerman [who founded Criteria Stu-

dios in 1958] let hang out there, so there was a variety of musicians instantly available to help when a producer wanted to try out something on his artist's recording. I told Eric that we usually play for fun, in-between being called into sessions, and invited him to join us if he wanted to play a bit or run down a song. He took me up on the offer and we played a few different kinds of grooves, one of them being reggae. Eric liked that, so I gave him *Burnin'* by Bob Marley and the Wailers.

The one with "I Shot the Sheriff."

Yes. For a day or so after that, Eric played the song with us. Tom Dowd went into the control room and listened. Soon after, I learned that Tom had the red "Record" light taken out of the playroom, and that he'd been recording us playing the song. Robert Stigwood [Clapton's manager in the late Sixties/early Seventies] came to the studio and told Eric that he should record the song. Eric sent off for the Tulsa boys — drummer Jamie Oldaker, keyboardist Dick Sims and bassist Carl Radle. When they arrived, the studio band was dismissed.

That is, everyone except me. We went on to record all the songs that became *461 Ocean Boulevard*. After that record was released, Eric asked me to be a member of his band with Jamie, Dick and Carl, who was his *Layla* bandmate.

[left] George Terry lays down a guitar part at The Record Plant.

[above, from left] Yvonne Elliman, Terry and Clapton on stage in the U.K., July 31, 1976

In a *Rolling Stone* interview, Eric described you as being "a hustler... good for him because left to his own devices, he [Clapton] was very lazy." Did it feel that way to you?

I never thought of Eric as lazy. Perhaps more like not wanting to bother with details. I've always had to get things done, as soon as a way to do them was presented. Eric didn't have to hustle as he literally could do things when he felt like doing them.

Was that an odd role to be in — a session player suddenly responsible for motivating this legendary guitarist?

Back then, I didn't think of Eric as legendary. To me, Chet Atkins was legendary.

You have your first songwriting credit on 461 with "Mainline Florida." Did you write it with Eric in mind?

No; I came up with the melody and lyrics thinking of what living in Florida was all about. So the song is actually about Florida. It was going to be called "Mainland Florida," but I thought "Mainline Florida" was better, as it suggested letting Florida get under your skin and into your blood.

Was Eric open to hearing material? Did he encourage you to write for him?

Eric covered a lot of songs, be it old blues tunes or something like "I Shot the Sheriff." He liked the riff to "Mainline Florida." But his management wasn't happy with me submitting songs. So Roger Forrester, his manager at the time, told me to keep my song ideas to myself after "Lay Down Sally." That never made any sense to me.

How was your role in Eric's touring band different from in the studio? And how would you describe your approach to lead playing versus Eric's?

On the tours, I played a few of Eric's guitar parts so he could concentrate on singing. "Layla" comes to mind. In the studio I'd play my own parts. Eric was a great rambling guitarist who could play extended solos. I tend to structure my lead solos to be more of a memora-

ble melody, kind of like how a George Harrison solo is.

When I spoke to Albert Lee about playing with Clapton in the early Eighties, he said that because of Eric's drinking, he would occasionally have a bad night. But most nights, he'd play brilliantly. Did you have a similar feeling on the road in the Seventies?

Yes, but it wasn't limited to liquor, and not always Eric's doing. We did a show in Australia where someone dosed Eric with LSD, and I had to take over doing a few tunes. In my opinion, Eric actually plays great, even after having a few drinks.

If there was a bad night, would Eric signal to you to step in more than usual?

Eric had me step in more than usual at any time. That would mix up how shows went. So, extended versions of songs were done on the fly, as we were playing the show. Eric had bad nights when he had a health issue or didn't get enough sleep.

What inspired "Lay Down Sally," and what do you recall about the writing process with Eric and Marcy Levy?

We were on a break in the entertainment room at Olympic Studios in London. They had a Foosball world cup table. Eric was playing, and after a goal he looked over to me and said, "Let's write a song called 'Lay Down Sally.'" I instantly got to it and came up with a first verse and chorus. I had a slow country groove to the melody and lyric. Marcy joined me, and after going over what I had, she said she could come up with some other verses. The next day, she had them — and they were great.

When I presented the song to Eric and the band, Jamie said, "You gotta do it like this," and he went right into the train drum groove and tempo. Hearing that, I started a J.J. Cale-type riff, and that was that. We ran down the arrangement and after once or twice through, [producer] Glyn Johns said, "Listen to this," over the playback. He'd recorded it. That became the track. Eric later sang the lead and

Marcy and Yvonne Elliman harmonized in the chorus. Eric dubbed in his solo and the song was done. None of us thought it would be the hit it became.

It looks like in the mid Seventies, the touring schedule with Eric wasn't that crazy — maybe 30 to 40 dates a year, which left you time for studio work. I'm trying to place the start of your association with the production team of Gibb, Galuten & Richardson. Was it Andy Gibb's 1977 album, *Flowing Rivers*?

A lot of things were done back then. One was a song called "Emotion" by Samantha Sang. The Bee Gees were on RSO, as was Eric. I believe Robert Stigwood may have had a part in Barry contacting me for studio work. Albhy was around even before *Layla* was recorded and also when *461* was recorded. I knew Karl from his engineering days at Criteria. We were all friends from that early start and it was always a pleasure to work together.

Was Barry hands-on with your parts or did he give you freedom?

He was very open to letting me present my spin on what to play in his songs. If he didn't like a part I played, he'd offer a suggestion to change it. There was always a method to his madness, and he was always right.

Did you have a go-to guitar and amp for the clean funky stuff on those late Seventies records?

I played a Fender Strat that I had modified, through a Fender Super Champ, on ABBA's "Voulez-Vous" single and album. It was more disco than funky, but that was the go-to setup.

Clapton's 1978 album, *Backless*, is the last one you worked on. Why did you leave the band?

I didn't leave the band. I was one track away from finishing a jazz band project in my home studio, when Roger Forrester called me to leave for a vacation in Spain that would end with us [Clapton's band] playing a few shows to pay for the vacation. I told him I'd be able to leave in two days, but he insisted

that I leave the next morning. I told him that a day or two of me not being there for the vacation shouldn't matter, as long as I was there to play the shows. After I said that, he told me not to bother coming at all and hung up. I thought he would call back after talking with Eric, but he didn't. Eric didn't call me either. That's what I get for keeping my word and helping a jazz band have a recording they would have never gotten.

In the early Eighties, thanks to the Barry Gibb association, you played on high-profile records by Diana Ross, Barbra Streisand and Dionne Warwick. What was the challenge of working with divas? Did they have an appreciation for the guitar within a track?

No challenge for me, as most of my work was with Barry. The only one I got to spend time with was Diana Ross — and Michael Jackson — doing the song "Eaten Alive." Diana was very down to earth. We had Burger King Whoppers in the control room together and talked about the Supremes. She liked the parts I played. Michael said my parts were "greasy." I took it as a good thing.

What makes a great session guitarist? What tools are required that, say, a guitarist in a rock band might not need?

Every session musician, guitarist or otherwise, has to contribute something to the song. A guitarist in a rock band needs to contribute even more, as that part makes or breaks the song. In my opinion, AC/DC's Angus Young did that time and time again.

There are some videos on your YouTube page from your band Mainline Florida, where you're covering Clapton hits. What was the intention of that band?

I tried to put together a show that wasn't just a tribute band. I wanted to present some of my songs along with some I did with Eric in the studio and on stage. I don't recall one tribute band that has an original member in it.

A recent pic of George Terry in action with a hardtail Fender Strat. His favorite Terry-era Clapton album? "*No Reason to Cry* is near the top of the list," he says

"ERIC WAS A GREAT RAMBLING GUITARIST WHO COULD PLAY EXTENDED SOLOS. I TEND



Have you had any contact with Eric since the late Seventies?

Every once in a while I got to jam with the band for an encore.

What's your favorite of the George Terry-era Clapton albums?

No Reason to Cry [1976] is near the top of the list, as it was recorded at the ranch where the *Mister Ed* TV show was done. I also got to meet Bob Dylan.

Did you ever meet George Harrison?

I met George while staying at Eric's home in England. The band had practice jams of slow blues tunes for over a week. It drove me crazy to do the same thing every day. After more than a week of it, I had a little too much Jack Daniels and went to sleep in the upstairs bedroom. Early the next morning, I woke up to Eric and George playing ukuleles at the foot of my bed. I thought I was dreaming, but the hang-over assured me I wasn't.

Clapton had his Brownie and Blackie Strats. What was your main guitar during the Clapton era? While we're at it, what was your main amp?

I had a Fender Strat that I put together from the best parts of others. It's the guitar pictured on the cover of my *Guitar Drive* album. My nickname for it was Frankenstein. Eric and I both had Music Man amps that Leo Fender sent. The 4x12 speaker cabs had baffle changes to 2x12 and were also changed from closed to open back.

What's your main guitar these days?

I have four main electrics and four main acoustics. The electrics are a hardtail Strat, a mahogany Tele, a Gretsch Silver Jet and a White Falcon. The acoustics are a Martin 00028, an engraved chrome Dobro and my Zemaitis 12- and nylon-string guitars.

What's your musical life like now?

I'm in my studio, recording songs. I had some pressed up onto 13-song CDs; the playlists for those are available to hear on the George Terry Topic page. The link is [youtube.com/channel/UC0I30whDUec3VL-z33CmhVg](https://www.youtube.com/channel/UC0I30whDUec3VL-z33CmhVg) (search 'George Terry'). **GW**

TO STRUCTURE MY SOLOS TO BE MORE OF A MEMORABLE MELODY, LIKE GEORGE HARRISON"



**HIS FIRST
WITH BOWIE**
Young Americans (1975)

Never Let Me Down (1987)

**HIS LAST
WITH BOWIE**



CARLOS ALOMAR

The former David Bowie guitarist talks *Young Americans*, *Station to Station* and the Berlin Trilogy, plus recording (and co-writing) "Fame" with John Lennon

By Andrew Daly

BY THE DAWN of the Seventies, though he was only 19, Carlos Alomar, a Puerto Rican-born New York citizen and son of a strict Pentecostal minister, had made a lifetime's worth of memories. Not only had he regularly dominated the stage at Har-

lem's Apollo Theater, but he'd backed Chuck Berry and James Brown and even served as the house band for *Sesame Street*'s first few episodes before moving on to session work for RCA Studios, which was booming by 1970.

Soon, Alomar joined the Main Ingredient, an NYC-based soul and

R&B group that had a hit with "Everybody Plays the Fool," which bolstered Alomar's cachet, as did a notable guest spot with Ben E. King on *Supernatural*. And while all that was wonderful, none held a candle to what was next — a gig beside David Bowie as he entered his most experimental period.

The connection between Bowie and Alomar — who'd soon become the former's musical director — was immediate. Their backgrounds couldn't have been more different, and their inherent sensibilities were far-spaced, too. But it worked, as evidenced by 1975's *Young Americans*.

However, the next album — 1976's *Station to Station* — was truly special; it was the inaugural album featuring the D.A.M. Trio. "As far as the D.A.M. Trio goes," Alomar says, "you had me on guitar, Dennis Davis on drums and George Murray on bass. We had a tight, cohesive sound. It underpinned much of David's music during that era. We were a crucial part of his transition through different musical phases. And this fact is also undeniable: the D.A.M. Trio's legacy equals, if not surpasses, that of the Spiders from Mars."

That's a weighty claim. But then again, listening back to *Station to Station* and the iconic — and highly experimental — records that came next (1977's *Low* and "Heroes" and 1979's *Lodger* — AKA the "Berlin Trilogy"), maybe Alomar has a point. Flourishes of funk, R&B, jazz and rock are apparent throughout, all of which are in stark contrast to Bowie's other partner in crime, Brian Eno, who injected massive doses of Weirldsville electronica into the mix. But that was just fine by Alomar.

"Hearing the finished product of *Low* was definitely surprising," he says. "It was so different from anything we had done before. I was very happy with the D.A.M. Trio and our offerings. And then I flipped over the album; I just turned off all the lights and got lost in the ambiance. It was exciting to hear how our collective efforts resulted in something so groundbreaking."

As impactful as he was in the studio, Alomar's influence didn't end there. Once on tour and competing

PAUL NATKIN/GETTY IMAGES

"IN THIS EPOCH OF MUSIC DURING THE SEVENTIES, I TRAVELED AROUND THE WORLD

with Earl Slick's walls of Marshall stacks, Alomar devised one of the earliest examples of a live rack system. "I could now compete with any Marshall stacks with these bad boys," he says. "I developed one of the first rack systems for rhythm guitar — out of necessity. I did it to keep all my gear organized in total stereo, and to make it easily accessible. My main live guitar at that time, "Maverick" — a custom-made instrument from Alembic — and my new rig gave me the confidence, flexibility and reliability I needed for live performances."

Alomar rounded out the Seventies touring beside Adrian Belew, who had joined Bowie's band, resulting in 1978's live record, *Stage*. "Touring with Adrian was a blast," he says. "He brought a very creative and experimental energy to the band. He, along with Roger Powell, Simon House and Sean Mayes, added a bright, whimsical and fun styling to the D.A.M. Trio. While Adrian's style differed from Earl Slick's, we found a good rhythm together. Adrian's avant-garde approach was a great complement to my funkier style."

By 1979, Alomar wasn't yet 30, but much like his 19-year-old self in 1970, he'd done more than most could claim to have done in a lifetime. He'd go on to do more and impact music in ways he'd never have imagined, but if not for gaining a foothold in the industry in the Seventies, none of it would have been possible. "I was born a Pentecostal minister's son, and I learned to play guitar in church at 10 years old," Alomar says. "I honored my parents."

"When my dad died," he continues. "I sought my fortune at the Apollo Theater and married my teenage sweetheart. After-hours joints, small gigs, commercials, jingles, session work and Bowie followed. My daughter Lea-Lórien was born during the recording of Bowie's Berlin Trilogy. I was born in Puerto Rico and raised in the Bronx, and in this epoch of music during the Seventies, I traveled around the world with a bona fide rock star. So mark me down as someone who loved the Seventies!"

Entering the Seventies, did you have a good bead on the type of guitarist you wanted to be?

Absolutely. I entered the Seventies with

a strong sense of who I was. I had a wonderful family and religious upbringing as a minister's son. My father gifted me a guitar when I was 10. My dad died when I was just 15, but by then, he had already given me his blessing to pursue my career as a guitarist. I learned to be versatile and innovative, blending my roots in R&B and soul with a growing interest in rock and funk. My key was always to stay adaptable and open to new sounds and techniques.

What did your rig look like as you got rolling with session work?

In the early Seventies, I still used my Gibson ES-335, paired with a Fender Twin Reverb. This was standard gear for R&B. I loved the clean, powerful sound that setup gave me, which was perfect for the wide range of session work and commercials I was doing, which, at that time, was jazz and R&B.

It was early for that sort of thing, but did you use many pedals?

Initially, I didn't use many effects, just a little amp reverb. I focused on getting the right tone directly from my guitar and amp. However, as the decade progressed, I heard "Shaft" by Issac Hayes, so I started incorporating a wah-wah and, of course, Jimi Hendrix's Fuzz Face, as well as occasionally a phase shifter to add some color to my playing.

How did you get involved with the Main Ingredient?

Through connections at RCA Recording Studios, where I became their in-house guitarist — and through producer Bert DeCeaux. He introduced me to Tony Sylvester, a member of the Main Ingredient.

How did you approach the gig once you joined?

They were looking for a guitarist to add a fresh, soulful vibe to their sound. They had recently lost their lead singer, Donald McPherson, to diabetes, and Cuba Gooding Sr. was brought in as the new lead singer. They also wanted a new band. I approached the guitars with a focus on complementing their rich vocal harmonies, using smooth R&B rhythms and melodic lines — what I then called

"chord-based" soloing.

What was it like working with Ben E. King on *Supernatural*?

It was an amazing experience. It was at the beginning of my career, around 1974-75. I was working with the Main Ingredient; Tony Sylvester, one of the singers, recommended that I work with Bert De Coteaux, and

that's how I got on the session. *Supernatural* had this infectious groove; I wanted to capture that with my guitar work. There was more than one guitarist, so I used a lot of syncopation and tight, funky rhythms to enhance the track's feel.

How'd you meet David Bowie?

Surprisingly enough, I met David at RCA. Again, Tony Sylvester recommended I play in a session with Lulu. She was a recording artist who would have a session at RCA. So I accepted the job, thinking I'd meet Lulu, who appeared in *To Sir, With Love*, the 1967 film starring Sidney Poitier. I figured that would be like being six degrees of separation from Poitier, but regrettably, she wasn't there. The person who was there, though, was her producer — David Bowie.

What were your initial impressions of David?

We hit it off while in the studio, and I invited him to my apartment to meet my wife, Robin Clark, for a home-cooked meal. He must have weighed about 98 lbs., with orange hair and pasty white skin. To my surprise, he actually accepted my invitation. He came to my house in Queens. We jammed, I talked about the Apollo Theater, he talked about the Spiders from Mars. I invited him to see me at the Apollo to see the Main Ingredient and Richard Pryor, which he did. He had a great time; we hung out a bit, and then he asked me if I would work with him. I was already working with the Main Ingredient, and they had a hit with "Everybody Plays the Fool," so we were working a lot, and I was married and making good money. So, regrettably, Bowie couldn't afford me.

What led to you eventually working with Bowie?

Later, he was desperate to record in

[from left]
Carmine Rojas,
David Bowie and
Carlos Alomar in
Rosemont, Illinois,
August 3, 1983.
"He was looking
for a new sound,"
Alomar says. "He
invited me to join
his band for the
Young Americans
sessions"

WITH A BONA FIDE ROCK STAR. SO MARK ME DOWN AS SOMEONE WHO LOVED THE SEVENTIES!"

Philly, and that's when he made me an offer I couldn't refuse. He hoped to get TSOP (the Sound of Philadelphia) as his backing band, but they turned him down. He was looking for a new sound, and after working together, he invited me to join his band for the *Young Americans* sessions.

What did your rig look like as you entered the studio to work on *Young Americans*?

I hadn't really expanded my rig at all. By then, I knew some of the outboard gear found in studios and depended on 19-inch studio rack units instead of pedals to experiment with new sounds. I was using an ES-335TD CRS Country Rock Stereo for its warm, rich tones.

How did your style specifically impact songs like "Young Americans" and "Fame"?

My style brought a distinctive funk and soul flavor to those tracks. On "Young Americans," my rhythmic playing helped define the groove, giving it that soulful Latin feel. For "Fame," the main riff I came up with became the backbone of the song. It was all about creating something catchy yet intricate and continuing to follow the templates of funk that I learned at the Apollo Theater.

Speaking of "Fame," what was it like working with John Lennon?

I was in the studio with [producer] Harry Maslin, and suddenly Bowie walks in — and he's accompanied by John Lennon and May Pang, who I'm still friends with. They were extremely joyful and jovial. When they came in, the whole place kind of stopped. I stopped recording — and then it was just us.

David let John hear the track I was working on — but I must say, although he listened, he and David were still totally engaged and the laughter never stopped. You have a person who is so famous — John Lennon — and all he cares about is making himself the blunt end of the joke in order to make



everybody else feel comfortable. I really liked him. He was approachable, not a hard character at all. He laid down a simple guitar part. He was accommodating and didn't try to disturb the groove at all.

Then David asked me if I wanted to go out to dinner with them! I had a big "dilemma" moment; I was hearing certain [musical] things in my head, so I didn't wanna go and start talking to John and David and possibly lose myself in the drinks or their conversation. I decided to exclude myself, return to my guitar parts and finish my ideas. When they came back, David heard what I did and was so impressed that I had done so much in such a short time. He loved it. He said, "Let me just put down this one little guitar part." It was a perfect Bowie part; he recorded this distorted, one-line guitar that cut through all that funky clarity. With that one part, that was it — the record was done. He had another session where he recorded variable-speed versions of "fame, fame, fame fame" — but that was it. What an amazing experience.

How did things shake out on David's next record, *Station to Station*?

It was an intense and creative process. When I first arrived at the sessions, I chose my Twin Reverb. When Slick came in, he dragged in a Marshall stack and would not turn it down. So I decided to turn my guitar down. When Bowie came in to rehearse, we started playing; he stopped and immediately turned around and asked Slick to turn down because he couldn't hear me.

Was there a trick to sharing space with Earl?

That ploy worked for rehearsals, but I knew I was in sonic trouble with Slick and his Marshall stacks. Since I now had an ES-335TD CRS Country Rock Stereo, I got two Fender Twin 12s and turned them up to match my mood. Sharing space with Earl Slick was a balancing act of sorts. We each had our unique style, so it was about complimenting each other rather than competing.

A yin and yang?

Communication and mutual respect were key to making it work. But you should duly note that I was not alone. This was the formation of the D.A.M. Trio, featuring drummer Dennis Davis, me on guitar and bassist George Murray. We would remain with Bowie throughout many collaborations. At

Alomar [right], playing his Alembic "Maverick," on stage with Bowie in London, May 3, 1976. "I love that guitar," Alomar says. "Did you know it was used exclusively with David Bowie?"

IAN DICKSON/REDFERNS

"WE RECORDED ['HEROES'] IN BERLIN, AND THE ATMOSPHERE WAS JUST ELECTRIC."

this point, Bowie and I agreed that I'd work only as a trio, and everything else would be an overdub. This remained so throughout our relationship, so we didn't really have any problems, though we had challenges. Again, communication and mutual respect were key to making it work.

Once David got rolling with Brian Eno on the next record, *Low*, how did that impact the D.A.M. Trio?

Well, in a way, it did, but it really didn't. As the D.A.M. Trio, we were really trying to develop our own sound. This was evident from all the material from the Berlin Trilogy, meaning the things that were not the more computer-based symphonic orchestrations that dominated the headlines. The D.A.M. Trio was the bedrock and the foundation for what was to follow. So we were very proud of all the songs and singles released that identified our sound. But the collaboration with Brian Eno on *Low* also brought a new dimension to our sound. The D.A.M. Trio had to adapt to a more experimental approach, which included more ambient and electronic elements.

How did it impact your guitar sound specifically?

We also collaborated with other international musicians. I loved it. It pushed me to think differently about my guitar parts, often simplifying them to fit the broader, more atmospheric context. That experience truly changed me, and I've got Brian Eno to thank. Respect. Even now, I wanted to recreate that discovery of wonder that comes from experimenting.

Can you remember the sessions for "*Heroes*", specifically the title track?

The sessions for "*Heroes*" were magical. The title track was particularly special. We recorded it in Berlin, and the atmosphere was just electric. Ahhh, Berlin, the Wall, the gunners, Checkpoint Charlie, the speakeasies, Romi's place, the underground. Brian had his synths and all kinds of magnetic ribbon things sticking out of it. It was mesmerizing. That song was like riding a wave... a sonic wave. It just had a beautiful drone that we didn't want to disturb. My approach was to keep the guitar parts simple yet powerful, allowing David's vocals and

the overall production to shine.

Where did you get your Alembic guitar, which you used pretty often around that time?

Oh, man! You're talking about Maverick, my stereo Alembic guitar. I love that guitar. Did you know it was used exclusively with David? Yep! Maverick only "twanged" for Bowie. Here's how it went down: I found out that Stanley Clarke used an Alembic bass; I was always so impressed with his tonal capabilities. I then discovered Jerry Garcia from the Grateful Dead had commissioned them to make a guitar version. That was all I needed to hear. I immediately contacted Alembic and asked them to build a guitar to fit my fingers and style.

Now that I had a new powerful stereo guitar with total tone control, I knew I'd have to address that situation with Earl Slick and his Marshall stacks. In that moment of clarity, I decided I had to get into some kind of amplifier design.

Is that what led you to develop your rack system, one of the first of its kind?

Yes. By this time, I was very comfortable with studio-quality 19-inch effect rack units. I decided my best option would be to create a rack unit for the road. I told David, and he endorsed and financed the whole thing. I'm sure he was eager to see the results. So I consulted and hired builders to build me racks units, some speakers and a special rig to compete against Marshall stacks. What an awesome experiment it was.

What were the specs?

Tweeters for highs, two 12-inch speakers in an enclosed fiberglass Alembic cabinet for the mids and an inverted 15-inch Gauss speaker bass cabinet for the low end — coupled with a three-way crossover system to integrate them all. Separate crown power amps to power them all. And then my 19-inch rack units, MXR flangers and phasers and other effects topped the cake.

Rounding out the Seventies, you recorded *Lodger*. Where was your head at, musically, by then?

By the time we recorded *Lodger*, I was in a very experimental mindset. The Sev-

enties had been a decade of incredible growth and change for me. Musically, I was focused on pushing boundaries and continuing to evolve my sound. I wasn't thinking about recording. I was playing with my toys. But regrettably, I also found this period to be a little awkward.

Why is that?

Firstly, we were touring and had to record during a break... we really had nothing prepared. Secondly, the studio was rather dull and uninspiring. And third and final, the Eno experiments had waned. We had fun, but we could have been better prepared.

How do you measure your impact on David's music?

It was extremely significant in terms of bringing a unique rhythmic and melodic sensibility to his work. The ease of collaboration in the studio, extraordinary diversity of styles, cadences, syncopations and ethnic diversity that I offered David was unsurpassed, if I do say so myself. However, on a more esoteric level, our personal relationship, which developed over these decades, was crucial to David's comfort and, thus, growth.

How do you measure your growth as a player during the Seventies, and was it stifled by the electronic music with Eno?

My growth as a player during the Seventies was tremendous. Bowie was an integral part of it, but it wasn't my only source of inspiration. Working with many diverse artists and styles pushed me to constantly improve and adapt. While the electronic music with Eno was challenging, it wasn't stifling. Instead, it broadened my perspective and forced me to innovate in new ways.

Looking back on the Seventies, is there anything you'd change?

Oh no — I'm delighted to face my fate and destiny. What a glorious odyssey it still is. I'm most proud of the work I did with David Bowie, especially on *Young Americans* and *Station to Station*. If there's anything I'd change, it might be to have experimented even more with different sounds and techniques. But overall, I'm very satisfied with what I accomplished during that incredible decade. **GW**

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Suhr SL68 MkII amplifier head

By Chris Gill

▶ ONE COULD SPEND a lifetime searching in vain for the ultimate late-Sixties Marshall Super Lead Model 1959 100-watt plexi head. While these amps do appear on the market sporadically, the best ones seem to be stashed away in the hands of rock stars and deep-pocketed collectors, and the readily available examples usually have either undergone savage modifications or are anemic-sounding survivors that have been swapped more frequently than a bogus two-dollar bill at a Florida flea market.

Fortunately, Suhr offers the SL68 MkII, which offers guitarists everything they would ever want from a blazing Marshall 100-watt plexi and much more at a cost that is a small fraction of inflated vintage prices. The SL68 MkII features the same familiar tone and volume controls and four inputs as a classic

Super Lead, but it also adds one of the best designed master volume circuits available today, Fat, Boost and Bright switches and a Variac low-power mode. The tubes are a quartet of EL84s for the power and three 12AX7s for the preamp and phase inverter.

Granted, there are numerous plexi clones on the market these days, but the difference between the Suhr SL68 MkII and most other clones is like the difference between a Domaine de la Romanée-Conti Grand Cru Burgundy and a mass-produced USA Pinot Noir. Every element, from the carefully selected components to the attention to the finest detail, is on another level. A key feature is its custom output transformer, which is meticulously designed to provide clarity, dynamic responsiveness and elusive expressive feel of the real deal.

The SL68 MkII's EQ section is the classic



Marshall tone stack with Presence, Bass, Middle and Treble controls that deliver the amp's most aggressive and open tones with everything rolled up to 10. There are also separate volume controls for channel I (bright) and II (normal), and each channel has its own pair of high- and low-sensitivity 1/4-inch input jacks. Like a classic plexi, the amp is really a single-channel amp with no channel switching, although you can jumper the bright and normal channels together via the bright/low and normal/high inputs to blend them together.

Three mini toggle switches located above the control expand the amp's tonal and textural range. The Fat-Cap switch is inspired by a secret mod that John Suhr saw on a legendary artist's plexi amp that came through his shop in the mid Nineties that adds body to the bottom end without making the overall tone more muddy or dense. The Mid Boost switch pumps up the gain to midrange frequencies to make the tone more notably aggressive but also more focused and prominent. The Bright switch provides three different settings that go from off (original Suhr SL slightly rolled back brightness), in-between (a subtle brightness boost) and vintage (the full brightness of a vintage plexi).

The Master Volume control is the sole feature on the amp's back panel other than the two speaker output jacks and 4/8/16-ohm impedance selector. The master volume circuit

is removed when its control is turned all the way, and at lower settings it maintains the genuine character and feel of an amp with its power tubes pushed hard, allowing guitarists to enjoy that elusive Marshall grind and dynamic crunch at apartment- and recording studio-friendly levels.

Unlike typical full/half and triode/pentode modes found on many modern amps, the SL68 features Hi (full 100-watt) and Lo (Variac mode) settings accessible via the power switch. The secret to effectively using a Variac is to drop the voltage with the Variac and readjust the bias for the lower voltage level, and this is exactly what the Variac setting does instantly at the flip of a switch. This changes the amp's dynamic character, making the attack less overtly percussive while also enabling artificial harmonics and palm muting to pop more prominently.

The most impressive feature of the SL68 MkII is the sensation of déjà vu experienced while playing it. Using the guitar's volume knob as a "channel switcher," all the sounds you could ever want from a plexi, from Eddie and Angus thru Jimi and Jimmy to Yngwie and Uli, are there in spades. The crushed glass harmonic crunch is world class, as are its viciously aggressive overdrive punch and sweetly singing solo tones. The Bright channel's clarity and definition are pristine, delivering treble with brilliant zing and bass with muscular brawn.

CHEAT SHEET



STREET PRICE:

\$3,449

MANUFACTURER:

Suhr Guitar, suhr.com

● **PROS:** Genuine classic and Variac Marshall plexi tones at any volume level; Variac setting reduces voltage and switches to optimal bias setting; Fat, Mid Boost and Bright switches expand tonal spectrum.

● **CONS:** Expensive; single-channel operation.

THE BOTTOM LINE:

The Suhr SL68 MkII provides Marshall plexi fanatics with the dynamic, bone-crushing tones of their dreams and then some for an investment that, while costly, is much less than the price of a vintage plexi.

Danelectro Doubleneck

By Paul Riario

▶ WHEN I THINK back to the Seventies, the famously coined “Me” decade, it seems the only surefire way you could leave audiences awestruck was to strap on a doubleneck guitar. You needed a doubleneck as the showstopper, the ultimate display of onstage one-upmanship. How else could Jimmy Page have handled “The Song Remains the Same” — or Don Felder executed “Hotel California” — without a doubleneck guitar in the picture?

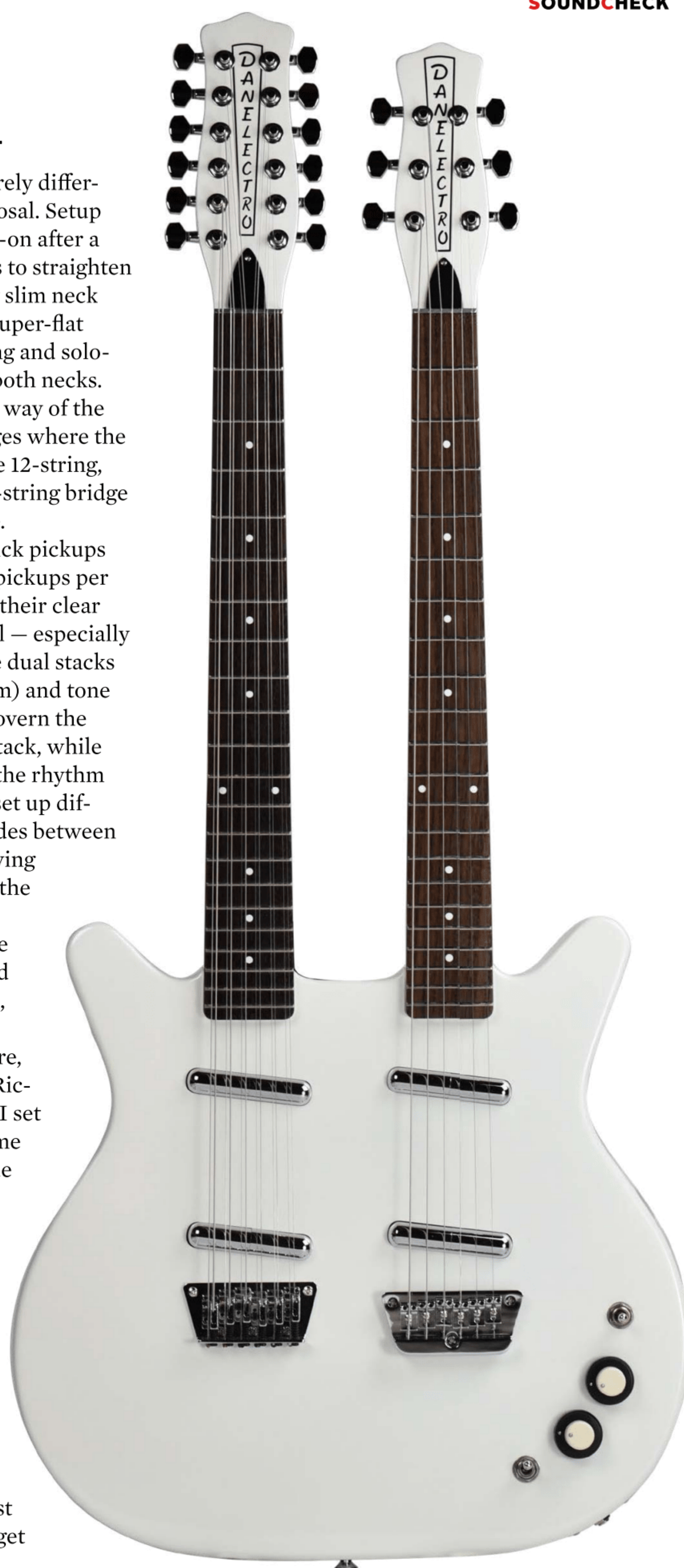
But, lest I forget the obvious, this is not a guitar you sit on the couch with. It’s rather unwieldy, not to mention potentially too expensive for most of us. All that aside, I know, for many of you, your inner-rock star longs to own one or have the bragging rights to declare, “I play a doubleneck!” Well, get ready, aspiring arena rockers; Danelectro delivers a doubleneck that’s not only reasonably priced but every bit as stunning in sound and function.

Danelectro’s patent short-horn, double-cutaway body style proves to be an advantageous contour for unencumbered playing in its redesign as a doubleneck. Furthermore, the guitar is surprisingly lightweight for a doubleneck, making it all the more appealing when you’re ready to break it out onstage. Plus, it looks timeless in its opulent, white pearl finish. Danelectro doubles up on its time-tested recipe of semi-hollow construction, spruce body with hardboard top and back, feedback-resistant spruce center blocks, bolt-on maple necks and two aluminum nuts to invigorate this guitar’s lively response when strummed unplugged.

Even though I suggested it’s impractical, you can actually play it sitting down, thanks to its narrow 1 5/8-inch body depth that doesn’t make the doubleneck experience entirely awkward. You’ll also need to get used to navigating between necks, manipulating controls and switches and playing deftly on the 6-string below the 12-string neck. But once you do, it’s quite

exhilarating having two entirely different instruments at your disposal. Setup out of the box becomes dead-on after a slight tweak of the truss rods to straighten the necks, and the uniformly slim neck profiles combined with the super-flat fretboard radii make chording and soloing an effortless journey on both necks. Intonation is also spot-on by way of the fully adjustable diecast bridges where the strings are top-loaded for the 12-string, and string-through for the 6-string bridge for an extra snappy response.

The four Danelectro lipstick pickups with alnico V magnets (two pickups per side) sound phenomenal for their clear articulation and snappy snarl — especially in both bridge positions. The dual stacks of concentric volume (bottom) and tone (top) controls are wired to govern the bridge pickups for the first stack, while the second stack pilots only the rhythm pickups. With that, you can set up different outputs and tonal shades between the 6- and 12-string sides, giving you colorful flexibility. Also, the three-way pickup selector is wired in series for the middle position, which adds low-end emphasis for a beefier sound, while scooping the mids and smoothing out the highs. Here, the 12-string had the most “Ric-like” jangle. But for onstage, I set the 12-string for a softer chime and readying the 6-string side for full-gas output. Finally, a two-way switch activates either the 12-string or 6-string, but not both simultaneously (a minor bummer, but this can be modified). Despite that, a doubleneck is a unicorn in the guitar world, and for its price, playability and tones, Danelectro’s Doubleneck is a magical beast to rein in. Be audacious and get one for yourself.



CHEAT SHEET



STREET PRICE:

\$899

MANUFACTURER:

Danelectro,
danelectro.com

● **PROS:** Lightweight and affordable doubleneck; new alnico V lipstick pickups offer a clear, jangly voice and snappy response; effortless playability on both necks; vintage appeal and classic finish.

● **CONS:** No switching option to have 12- and 6-string active together; no case or gig bag.

● **THE BOTTOM LINE:** An incredible guitar times two, the Danelectro Doubleneck will double your pleasure with 6- and 12-string guitars at your fingertips for an approachable price.



CHEAT SHEET

STREET PRICE:

\$349

MANUFACTURER:

TC Electronic, tcelectronic.com

● **PROS:** Delivers the same pristine, lush delay and modulation effects as the coveted original rack unit; expanded delay time and other parameters; addition of tap tempo/learn functions; settings for delay subdivisions; affordable price.

● **CONS:** Single delay line only.

● **THE BOTTOM LINE:**

TC Electronic's new 2290P pedal delivers the genuine sound quality and dynamic expressiveness of the original 2290 rack unit in a pedal-board-friendly format that is much easier to use live and significantly more affordable.

TC Electronic TC 2290P Dynamic Digital Delay

By Chris Gill

▶ **THE MID EIGHTIES** was a golden age for digital delay, thanks to the proliferation of pro- and studio-quality rack effects units from Eventide, Korg, Lexicon, Roland and Yamaha. For many guitarists, the best rack delay unit to emerge during this era was (and is) the TC Electronic 2290. It had numerous advantages like its advanced modulation section and MIDI loop switching, but what truly made the 2290 so desirable even today nearly 40 years after its introduction in 1985 was its incredibly luscious, detailed and musical sound quality as well as its expressive, dynamic performance capabilities.

Original 2290 rack units have continuously fetched high prices on the used market, but in addition to its bulky size a major drawback is that it's nearly impossible to service should any problems arise. TC Electronic's new TC 2290P Dynamic Digital Delay pedal provides a much more desirable alternative by offering the genuine classic sounds of the original 2290 in all their glory along with numerous modern addi-

tions and enhancements, all in a stage-worthy compact pedal format.

The 2290P's control panel looks similar but not identical to the faceplate of a 2290 rack unit shrunk down to 8- x 2-inch dimensions, featuring Modulation, Pan/Dynamics, Delay, Feedback, Output and Preset sections with two- and four-digit numeric red LEDs and pushbuttons for selecting parameters. A rotary Keyboard encoder knob replaces the numeric keypad used for entering parameter values. Users can also manage presets, set up MIDI control and change general settings using the dedicated 2290P desktop app for Mac and Windows computers.

The rear panel is also more streamlined, providing stereo 1/4-inch input and output jacks that can be switched to mono input/output plus an effects loop, an expression pedal jack, mini USB-C jack, 9-volt 250mA center negative power input and full-size MIDI In and Out/Thru jacks. The pedal also includes three footswitches for scrolling up and down thru presets, as well as engaging Learn and tap tempo functions that weren't available on the



Rest assured that the 2290P ticks all the right boxes for a price that won't wipe out your retirement fund...

original unit.

The control and rear panel may be slightly downsized compared to the original, but the range of numerous parameters has been increased. For example, the maximum delay time is now 9.9999 seconds compared to about 4 seconds for original units with the proper system software upgrades. Delay subdivisions including dotted notes and triplets have also been added. The pedal stores 128 presets internally, and TC has loaded the unit with a full library of programs from the original unit plus new presets from artists and producers.

Offering only a single delay line, the 2290P may seem primitive compared to the multi-

delay units common today, but its pristine sound quality still makes it quite attractive to delay aficionados. Thanks to its sophisticated modulation section, the pedal can produce lush chorus and deep phase shift/flanging effects as well as tremolo/vibrato, panning, dynamic ducking and compression effects. The texture of long sustaining delay tails is reverberant and three-dimensional, and the delayed signals can be processed separately from the dry signal using effects patched into the pedal's effects loop.

The luxurious sheen of the 2290P's modulated delay effects reveals why the original 2290 has remained a permanent fixture in pro guitarists' rigs and recording studio racks for four decades. The sound quality and dynamic expressiveness results in an inherent musical je ne sais quoi about the 2290 that stands apart from most of today's sophisticated delay units, which certainly sound very good but not quite as organic. If owning a 2290 has been on your gear bucket list, rest assured that the 2290P ticks all the right boxes for a price that won't wipe out your retirement fund.

THE SPECS



- **CONTROLS:** Keyboard rotary encoder
- **SWITCHES:** (Modulation) Speed, Depth, Waveform, Select (Pan) Mod, Direct (Dyn) Mod, Reverse (Delay) Delay, Mod, Inv, Sub.D (Feedback) F.Back, Inv, Select (Output) Dly, Dir (Preset) Preset, Store (Rear Panel) Stereo In Out/Feedback Loop
- **FOOTSWITCHES:** A, B, Learn/Tap Tempo
- **JACKS:** Input Mono, Input Stereo/Return, Output Mono, Output Stereo/Send, Expression, USB-C, 9-Volt DC, MIDI In, MIDI Out/Thru

Buzz Bin

Vox V846 Vintage and Real McCoy Wah pedals

By Paul Riario

▶ THE MOST PIVOTAL guitar effect in 1967 was the Vox Clyde McCoy Wah-Wah pedal. Despite having nothing to do with the innovative design of his namesake wah, big-band trumpeter Clyde McCoy became the marketing face of a pedal intended for band and orchestra players because it emulated his “wah-wah” trumpet-mute technique. However, once guitar superstars like Jimi Hendrix and Eric Clapton popularized this now-famous wah through legendary songs and live performances, Vox quickly shifted the pedal toward guitarists by removing his name, revoicing it and calling it the V846 Vox Wah, and the rest, as they say, is history. For their rarity and renowned voice, Vox has decided to recreate these two wahs by duplicating their revered circuits with the release of the Vox V846 Vintage and Real McCoy Wah pedals.

Both models are based on prime vintage examples from 1967 and are 3D-scanned to recreate the exact body mold (even the particular fonts and script were copied, as was the use of flathead screws on the bottom of the pedals). What makes the V846 Vintage and Real McCoy Wahs noteworthy is Vox’s meticulous attention to detail, which borders on obsessiveness. Opening up the bottom of the pedals instantly reveals the seriousness of their build quality, tidy assembly and wiring. Component values and pinpoint tonal characteristics were measured to reproduce the same response and sweep. If any particular part or component wasn’t available, it was either updated, hand-selected from other premium sources or custom-designed to match or rival the original values. Of course, the soul of both wahs is the Halo inductors, which replicate the distinct nasally voice of the Real McCoy or the more assertive expressive-

ness of the V846 Vintage. I could continue with the exactness of the transistors, potentiometers, resistors and capacitors, but I’m confident you get the idea that Vox spared no expense in properly voicing these wahs. Both are battery-operated only, further matching their vintage build, and come with a Vox pedal bag.

Despite being brand new and looking identical save for the bottom faceplate, the V846 Vintage and Real McCoy feel heavy and substantial in your hand, and are undoubtedly built to last for decades. One of my go-to wah songs has been Lynyrd Skynyrd’s “The Needle and the Spoon,” where Allen Collins’ wah-drenched solo is the epitome of — to my ears — a Clyde McCoy wah (though that is unconfirmed). And here, the Real McCoy delivers an authentic replication of that wah tone. The Real McCoy has an overly pronounced quack and a sweetened mid-range sweep that gushes its wah sound with vocal-like precision. It is, by far, my favorite-sounding wah because, if you’re going to use a wah, it needs to poke out prominently. It’s unapologetic in producing a vintage-style quack that apes every classic wah song from Hendrix’s Experience to Cream. On the other hand, the V846 Vintage is a more refined wah that’s smoother-sounding with a more expressive sweep that shapes the honking frequencies powerfully rather than quacking its way through like the Real McCoy. I think most hard rock and metal players will find this the more appealing choice; they might even want to park the wah (the “cocked” wah sound) in a particular EQ curve (as a bandpass filter) for a throaty or nasally lead tone — think Michael Schenker or Mick Ronson. Still, both wahs sound fantastic, and it’ll come down to whether you dig a wah with a more vintage quack or an articulate sweep. Either wah is a win.



[clockwise from top] A normal view of the Vox Real McCoy; the innards of the Vox V846 Vintage; the bottom plates of the V846 Vintage and the Real McCoy

CHEAT SHEET



STREET PRICE:

\$279.99

MANUFACTURER:

Vox Amplification,
voxamps.com

● **PROS:** Near-exact replicas of two classic Vox wahs; assertive and vocally expressive vintage-style wah tones; easy plug-in and play; premium quality audio-grade components and parts.

● **CONS:** Expensive. Battery powered only.

THE BOTTOM LINE:

Vox went above and beyond in terms of recreating two classic wahs with their Real McCoy and V846 Vintage Wahs. Whether you prefer a vintage quack or a powerfully expressive honk, one of these will certainly find its way to your rig.

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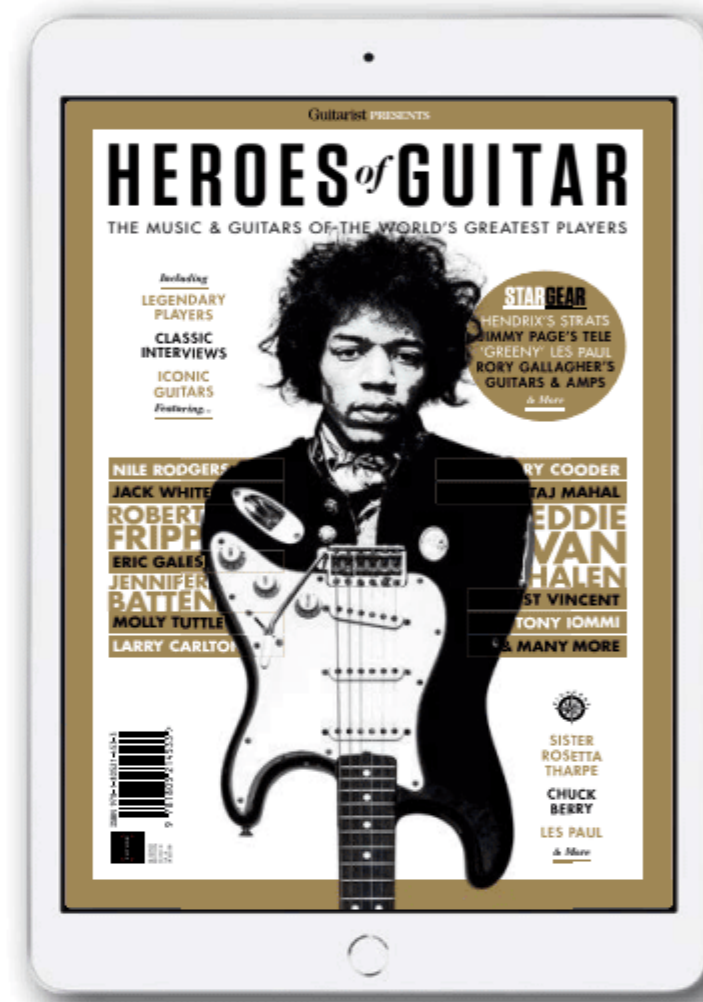
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PICKIN' ON THE RANGE

More bluegrass-style alternate picking for rock

LAST MONTH, WE began looking at ways to apply country and bluegrass picking techniques to a wider variety of musical styles. To illustrate, I presented parts from my tune “Free Range Chicken,” which is a country-flavored tune played with a rock feel, along the lines of the music of Steve Morse and the Dixie Dregs. Steve is one of my biggest influences, and you’ll find no better practitioner of using blazing bluegrass-style flat-picking in a rock or fusion setting.

This month, we’ll continue exploring this topic and look at the verse section of “Free Range Chicken,” which is built from dominant 7 arpeggios played in straight 16th notes and articulated with alternate (down-up-down-up) picking. Definitely an alternate-picking workout! **FIGURE 1** presents the 16-bar verse. The first eight bars are based on an E7 arpeggio (E, G#, B, D) with the inclusion of the 4th, A, as well as a few chromatic lower neighbors, used as passing tones. In bar 4, I begin with C#, which is a half step below D, the b7 chord tone. On beat 2 I include the notes Bb, which is the b5, located a half step below the 5th, B, and G natural, which is the b3, located a half step below G#, the major 3rd.

In bar 9 (bar 6 of **FIGURE 1**) I move the pattern up a perfect 4th to A and proceed to embellish the notes of an A7 arpeggio (A, C#, E, G) in a nearly identical manner. Here I add the fourth, D, the 6th, F#, and the minor, or “flatted,” 3rd, C.

I begin **FIGURE 1** with a downstroke and employ strict alternate picking, with the four 16th notes of each beat picked down-up-down-up. Doing this can get a little squirrely when crossing to a higher or lower string, depending on the direction of the pick strokes. It’s always easier when the pick is already heading in the direction of the new string — picking a downstroke followed by an upstroke on a higher string, or an upstroke followed by a downstroke on a lower string. This is known as “outside the strings picking,” or simply “outside picking.” “Inside picking” — picking an upstroke followed by a downstroke on a higher string, or a downstroke followed by an upstroke on a lower string — is more difficult to perform.

FIG. 1

(E)

FIG. 2 E7 arpeggio

FIG. 3 E7 arpeggio

FIG. 4

FIG. 5

FIG. 6

A great place to start is with just the notes on an E7 arpeggio, as shown in **FIGURE 2**. When playing straight up and down the arpeggio like this, there are six ascending notes and six descending notes, so we end up with three beats per bar.

FIGURE 3, bar 1, illustrates the addition of the 4th, A. Bar 2 is a John Petrucci-style phrase based on this same idea, with the low D# note serving as the lower neighbor of E.

Alternate picking is great for when you move across the strings sequentially, as in **FIGURE 4**, with three notes played per

string and picked down-up-down followed by up-down-up.

Keep an eye on the sequence in bar 2 of **FIGURE 1**, from the upbeat of beat 2 through beat 4, shown in **FIGURE 5**, as it can be a bit of a pick-hand “tangler.”

FIGURE 6 expands this figure across two bars. Practice it slowly at first, keeping your picking movements small, efficient and relaxed, then gradually increase the tempo.

All of these picking techniques can be used in almost any style. I like to combine them in devising my own musical “gumbo.”

Andy Wood is an extraordinary virtuoso and master of everything from bluegrass to metal. His latest release, *Charisma*, hit shops in July and is available from andywoodmusic.com



**For video of this lesson, go to
guitarworld.com/november2024**

CLAPTON: THE GIBSON YEARS

E.C.'s iconic playing in the Bluesbreakers and Cream

I'VE COME TO the realization that I have not yet talked about the “elephant in the room” — my favorite singer/songwriter and guitar player of all time, Eric Clapton. We have to break this up into two columns, because there are many different facets and eras to examine in Eric’s long and storied career. A fun, and perfectly logical, way to split up an investigation into Eric’s playing is to begin with the “Gibson years,” followed by the “Fender years.”

From 1965 to around 1970, Eric played Gibson guitars almost exclusively, initiated by his dedication to the Les Paul during his time playing in John Mayall's Bluesbreakers through the inception of Cream in the summer of 1966. Sadly, Mayall passed away on July 23 at age 90, just months before his long overdue induction into the Rock and Roll Hall of Fame, along with another seminal British blues figure, Alexis Korner.

In the video for this column, I'm playing a 1959 Les Paul Standard, one that's quite similar to the "Beano" guitar, which refers to the Les Paul Eric played on the landmark album *Blues Breakers: John Mayall and Eric Clapton*. That particular axe is so named because Eric is reading a Beano comic book in the album cover photo. Today I'm playing through a Dumble amplifier with a Fender reverb tank in line, but you can do all of this without the bourgeois kit of a vintage guitar and amp; any good Les Paul paired with a good tube amp will get the job done.

For many of us, our intro to electric blues was the instrumental track “Steppin’ Out” from the aforementioned album. The tone Eric got on that album blew me away. **FIGURE 1** presents a similar opening riff, which is played in the key of G and based on the G blues scale (G, B $\flat$, C, D $\flat$, D, F).

You don't have to apply too much energy with either hand; if you pick too hard, you lose the "bloom," which refers to the way the note "opens up" after the string is struck. You can lighten up the fret hand too. The guitar and the amp are working hard, but you shouldn't be working too hard in sounding the notes. The guitar is set on the bridge pickup and the tone is rolled down to about 5.

FIG. 1 (G)

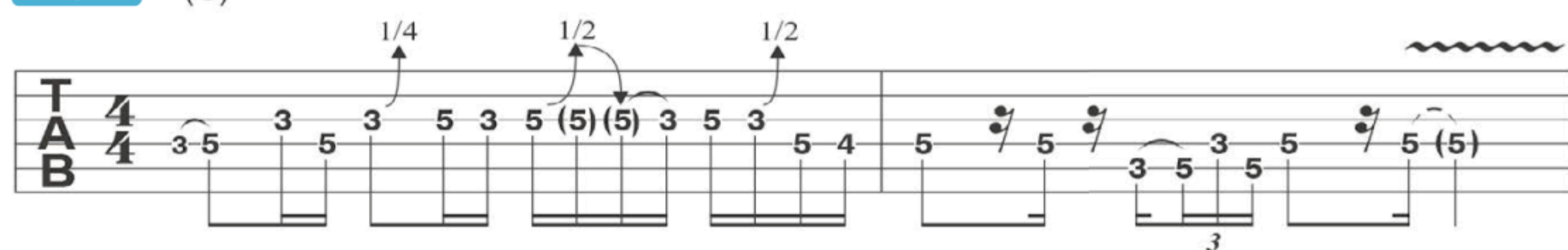


FIG. 2 (D)

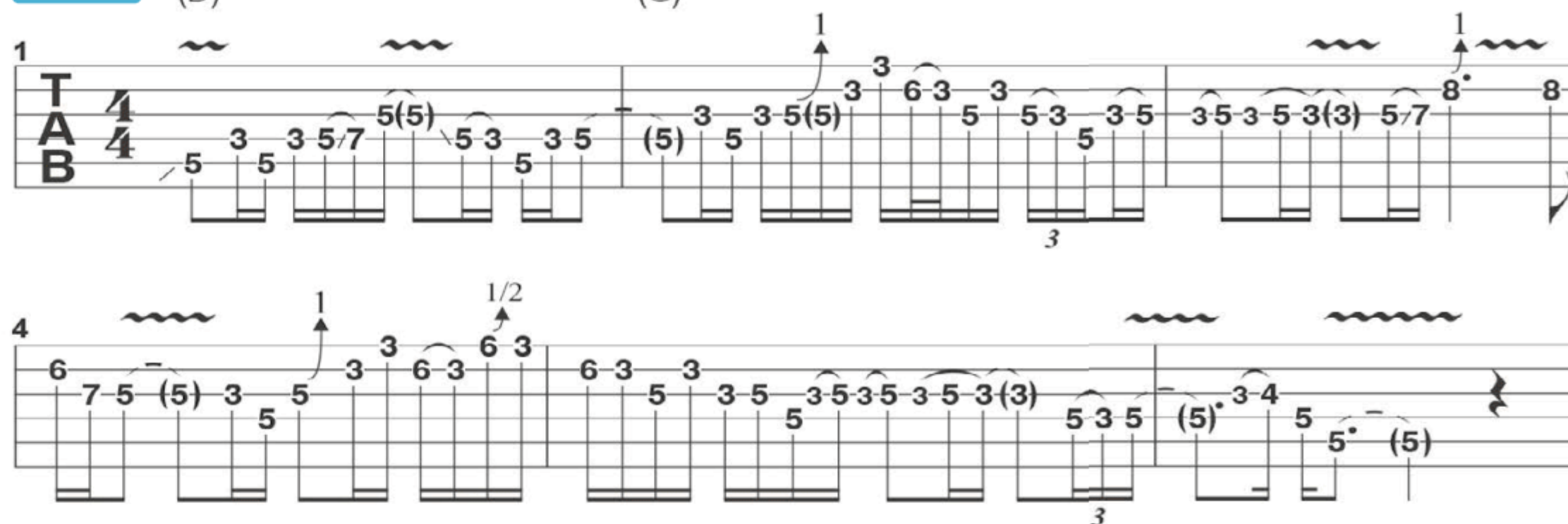


FIG. 3 (G)

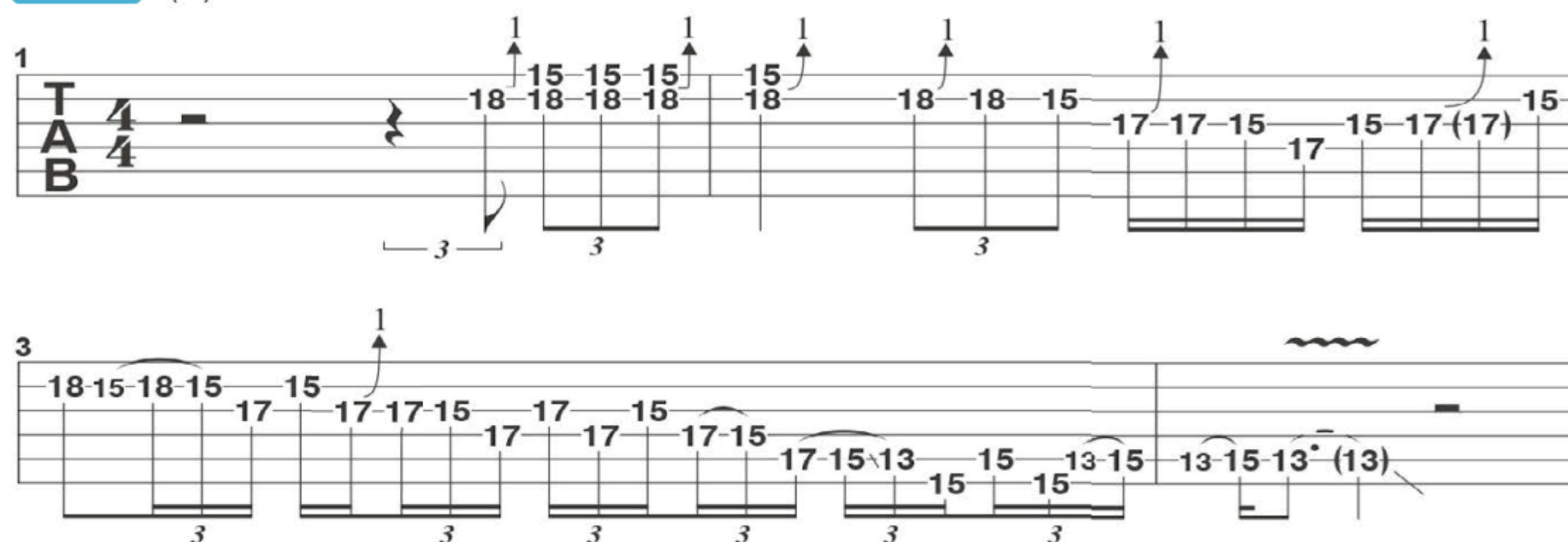


FIG. 4 (G)

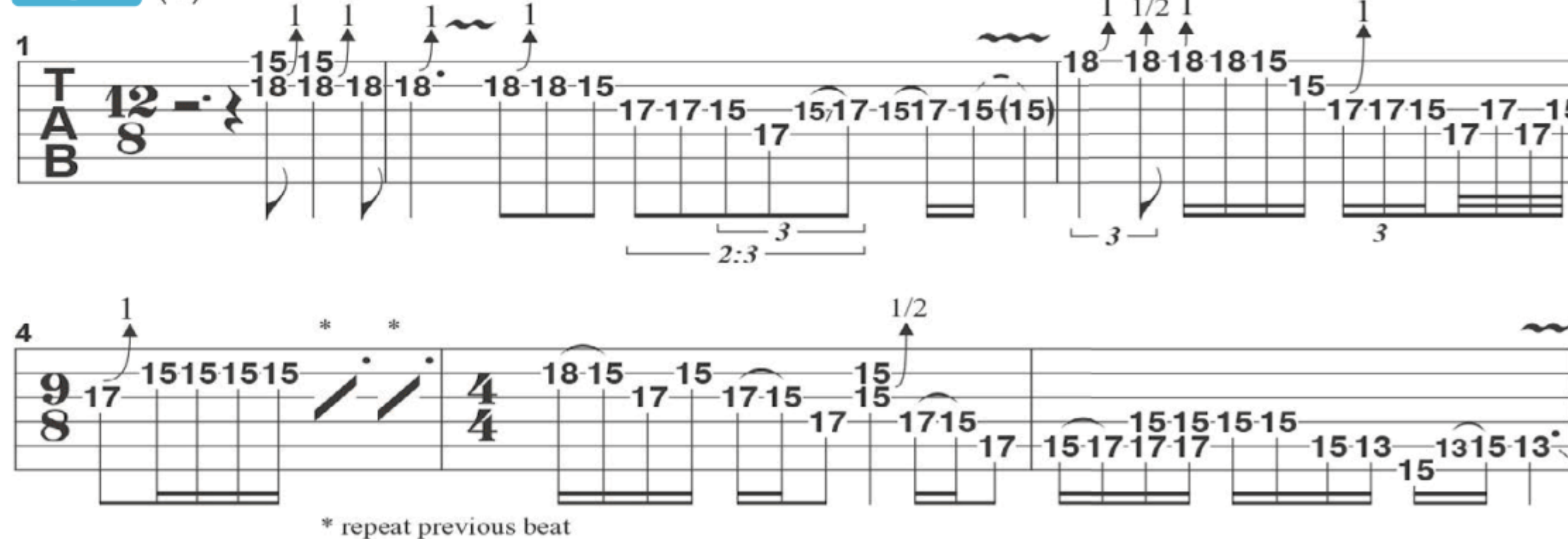


FIGURE 2 illustrates Clapton/Blues-breakers-style licks that start in D, based on D minor pentatonic (D, F, G, A, C) and then in bar 2 move into G minor pentatonic (G B^b, C, D, F). The repeated use of hammer-ons and pull-offs in bars 2 and 3 are essential signatures of Eric's phrasing during those early days.

FIGURES 3 and **4** are early-Clapton-inspired G minor pentatonic licks played up in 15th position and performed with an aggres-

sive attack; you will hear Eric play in this way on the Bluesbreakers tracks “Double Crossing Time” and “Have You Heard.”

The hallmarks of Eric's playing from this era are his exquisite finger vibrato and how perfectly in-tune his string bends are. And the playing is fiery; the lines are emotionally powerful and the melodic ideas and phrasing are perfect.

I'll be back next month with "Clapton: The Fender Years." See you then!

Joe Bonamassa is one of the world's most popular blues-rock guitarists — not to mention a top producer and *de facto* ambassador of the blues.

TELE-PATHY

by Jim Oblon



For video of this lesson, go to
guitarworld.com/november2024

TRAIN OF THOUGHT

Laying down a country/blues-inspired “train beat” rhythm part

HELLO, EVERYONE, AND welcome to my new *Guitar World* column! Over the course of these lessons, I look forward to demonstrating many of my favorite approaches and techniques that I rely on for rhythm guitar and soloing. Stylistically, I’m a big fan of everything from classic Chicago blues to country, western swing, jazz and more, and it has become natural for me to draw on elements of all of these different styles in performance and recording situations.

I’d like to begin by offering a cool country/blues-style fingerpicked rhythm guitar part that’s played over a “train beat,” which is so named because of the incessant repeating accents a drummer would play on the snare drum that resemble the “chugging” of pistons on a fast-moving locomotive.

In $\frac{4}{4}$ meter, these accents are played as 16th notes; in $\frac{2}{2}$ meter, also known as “cut time,” these accents are eighth notes. The examples in this column are illustrated in $\frac{4}{4}$, so the parts are written with combinations of eighth and 16th notes.

FIGURE 1 illustrates a standard I - IV - V (one - four - five) 12-bar blues form in the key of A. In this key, the I (one) chord, or tonic, is A, the IV (four) chord is D, and the V (five) is E. I fingerpick this rhythm part, using a thumbpick to strike the lower strings while fingerpicking the higher strings with my index and middle fingers. If you prefer to use hybrid picking — combining fingerpicking and flatpicking — the low strings are sounded with the pick and the higher strings can be fingerpicked with the 2nd-4th fingers (middle, ring and pinkie).

In bars 1-4, I start with my fret-hand index finger barred across the D and G strings at the 2nd fret and ascend and descend on the D string, moving between the 2nd, 4th and 5th frets. Notice that each measure ends a little bit differently as the lick is repeated in the subsequent bar. **FIGURE 2** offers a more detailed look at this rhythm part.

In bars 5 and 6 of **FIGURE 1**, I switch to the IV (four) chord by first playing D/A, with a low A note fretted on the 6th string at the 5th fret and F# and D played on the 4th and 3rd strings, respectively. On beat 2 into beat 3, the notes on the 6th and 4th strings

All examples performed with hybrid picking (pick-and-fingers technique).

FIG. 1 (A7)

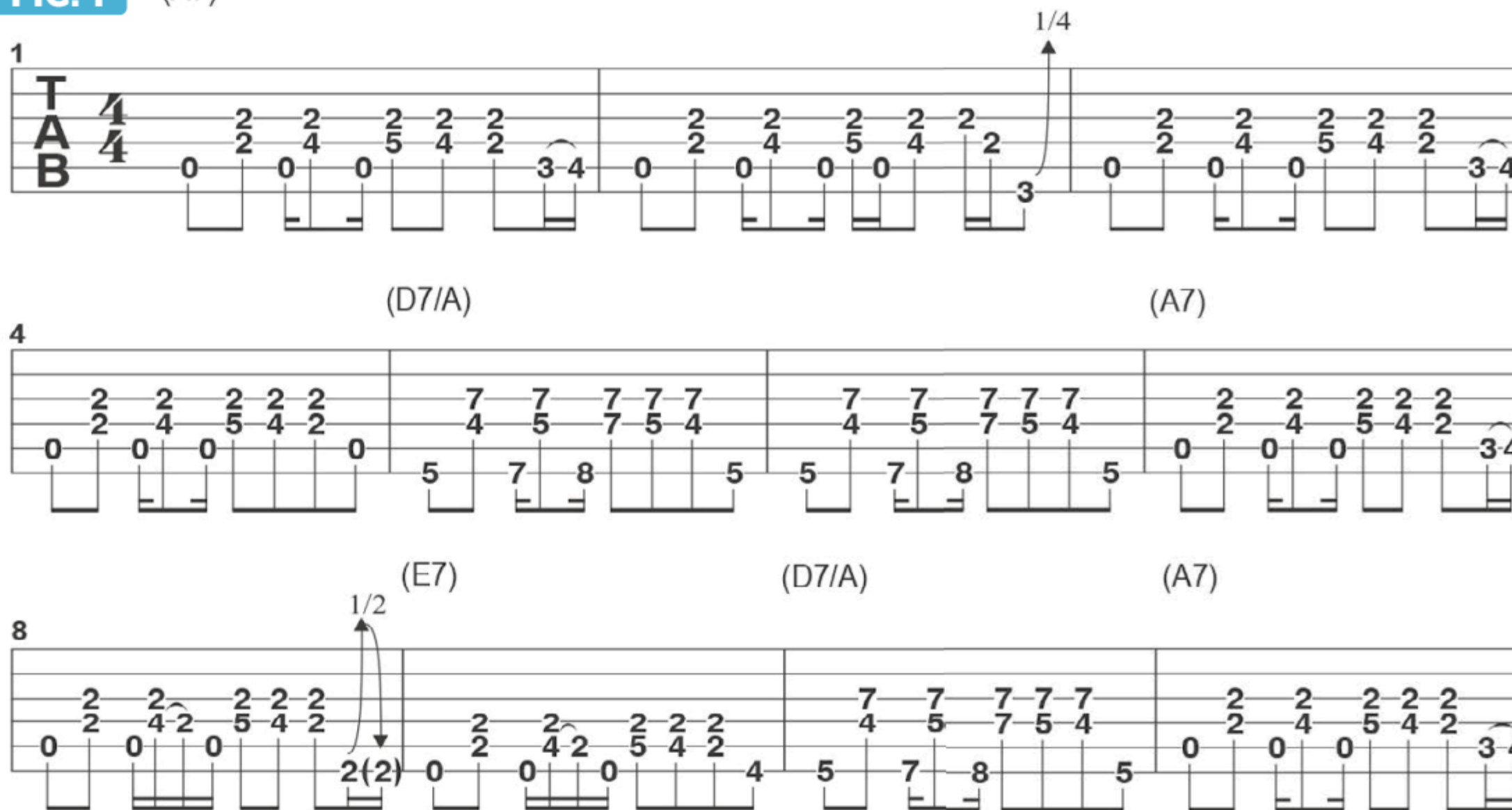


FIG. 2 (A7)



FIG. 3 (D7/A)

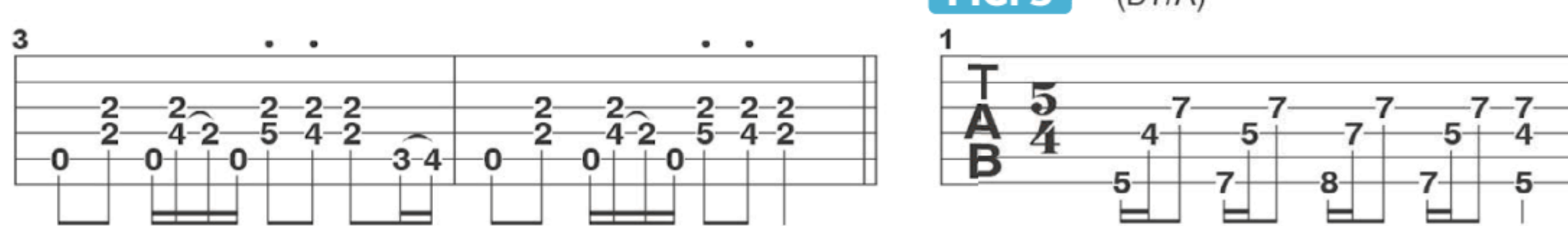
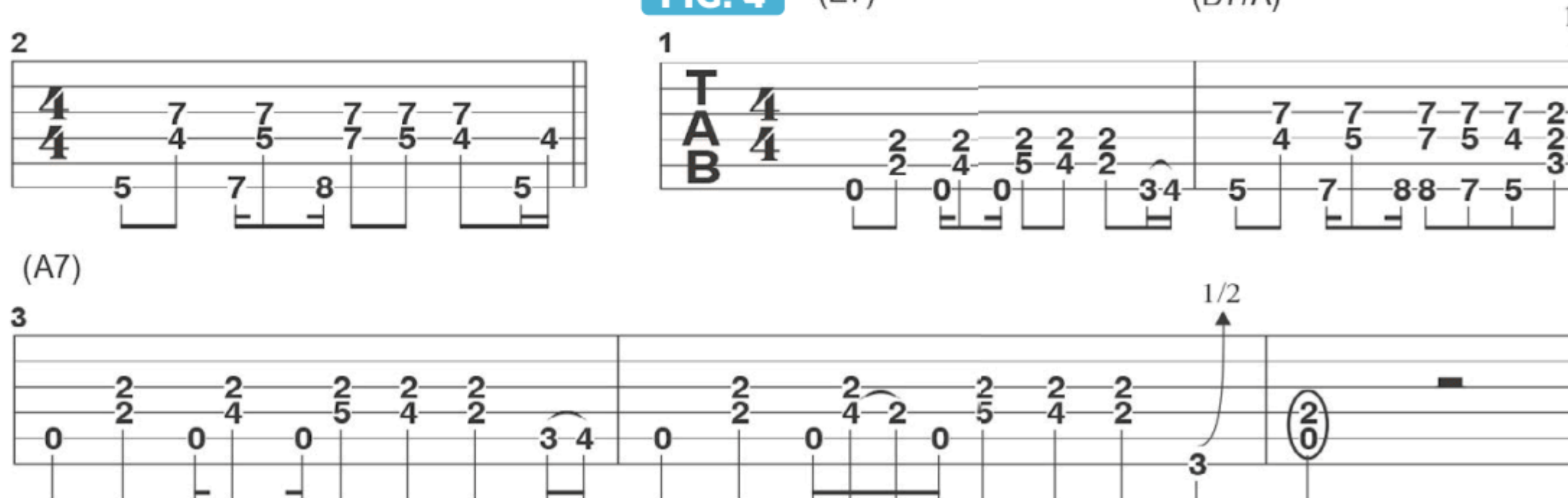


FIG. 4 (E7)



ascend while the high D note on the 3rd string remains stationary with each voicing.

FIGURE 3 focuses on these chordal shapes.

After the return to the initial figure over A in bars 7 and 8 of **FIGURE 1**, I move to the V (five) chord, E7, in bar 9 and play an identical figure to that of bar 1 but moved down to the bottom three strings. I then return to D/A and resolve back to A in bar 11. **FIGURE 4** focuses on these four bars.

This rhythm part is not all that differ-

ent from a standard “Jimmy Reed” type of chordal figure, where a root note is alternately played against the 5th, 6th and flat-7th notes; this is the basis of the classic Chuck Berry “rock and roll” rhythm guitar accompaniment style. To make this part effective, it’s essential to accentuate the syncopated feel of the 16th- and eighth-note upbeats throughout the fingerpicked part.

I’ll be back next month with some soloing ideas to apply over this “train beat” groove.

Virtuoso guitarist/multi-instrumentalist Jim Oblon has toured and recorded with Paul Simon, Lucinda Williams and many others. His latest album is 2023’s *I Wanna Be Loved*.

FEDE PETRO

LONE STAR EVOLUTION

by David Grissom



For video of this lesson, go to guitarworld.com/november2024

SOLO HOOK

Revisiting hooks from a song's melody to create a memorable solo

A GREAT APPROACH to crafting a memorable and musically effective solo is to revisit a melodic hook, theme and/or technique that appeared earlier in the tune. This way, there's a straight-line connection between the solo and the song itself. Over the previous two columns, I detailed how I play my primary guitar parts in "Way Down Deep." This month, I'd like to present my approach to soloing over the tune, which involves drawing on its main parts.

I like to utilize this borrowing technique in a subtle way, so that the connection between the solo and the song's previous motifs or themes are more implied than obvious. My use of hybrid picking and open-string drones in the tune's primary riffs will find their way into the solo lines in a natural way, so that the feel and vibe of the solo reflect the tune's overall mood.

The first part of the solo is played over a variation on the hook, which starts with a G5 chord and moves to B $\flat$ and C5, performed with the combination of hybrid picking and an open G-string drone. I intentionally leave the 3rd out of the G chord voicings, so that I'm free to play either the minor or major 3rd while soloing, or something in between, by bending the minor 3rd, B $\flat$, up by only a quarter tone. Blues legends like Albert King and B.B. King made the most of that gray area between minor and major 3rd, and it is a very expressive device to employ when playing a melody.

On a vamp like that, hanging on G-type riffs that are based on the G minor pentatonic scale (G, B $\flat$, C, D, F) or the G Dorian mode (G, A, B $\flat$, C, D, E, F) will work well. **FIGURE 1** presents two bars played in this way, with half-step bends applied to the B $\flat$ minor 3rds, pushing them up to B natural, the major 3rd. In **FIGURE 2**, I switch these bends on the B $\flat$ notes to quarter-step bends.

I also like to incorporate some of the characteristics of the tune's hook in the soloing. **FIGURE 3** shows the hook, which is built from 1st-position G licks sounded along with the open G-string drone and articulated with pull-offs. I love the key of G, because you can exploit the use of all of the open strings while soloing.

FIG. 1 (G5)

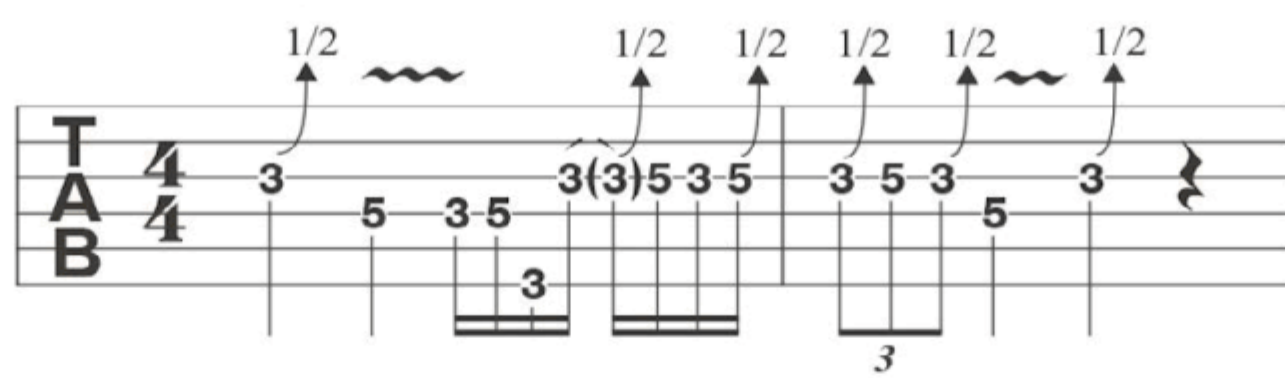


FIG. 2 (G5)

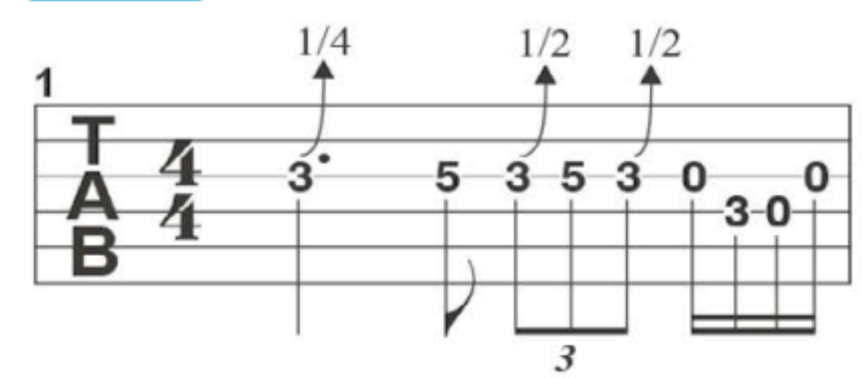


FIG. 3 (G5)

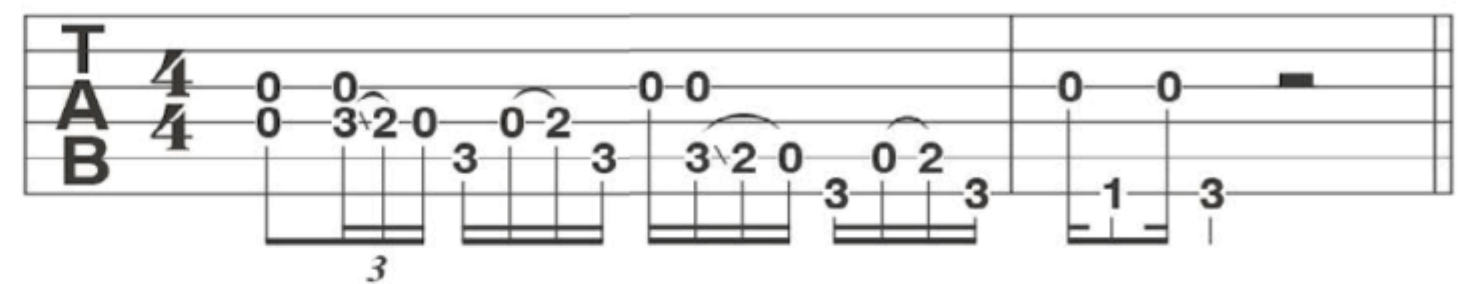
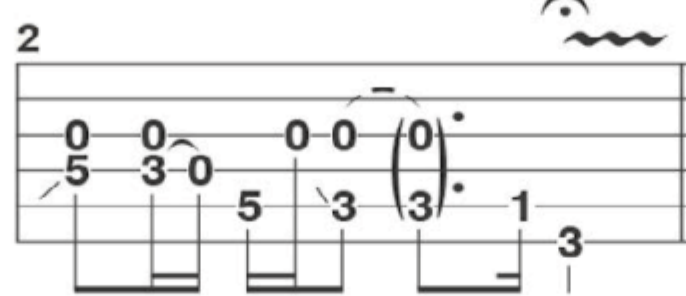


FIG. 4 (G5)

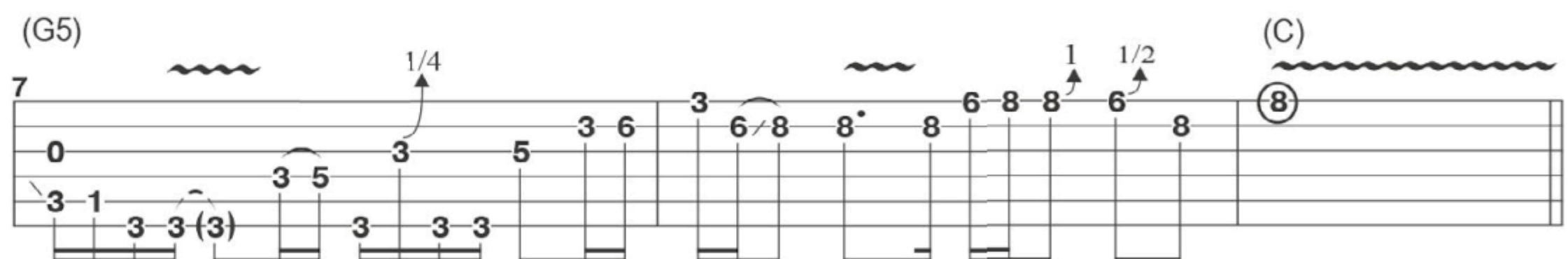
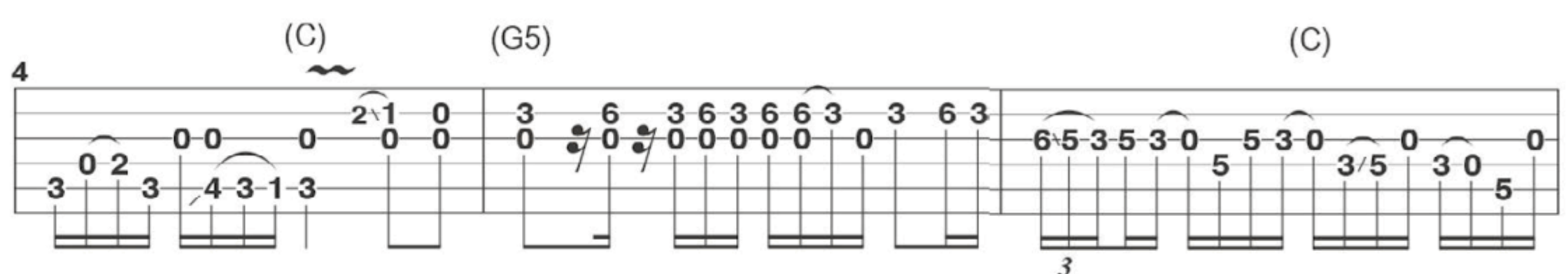
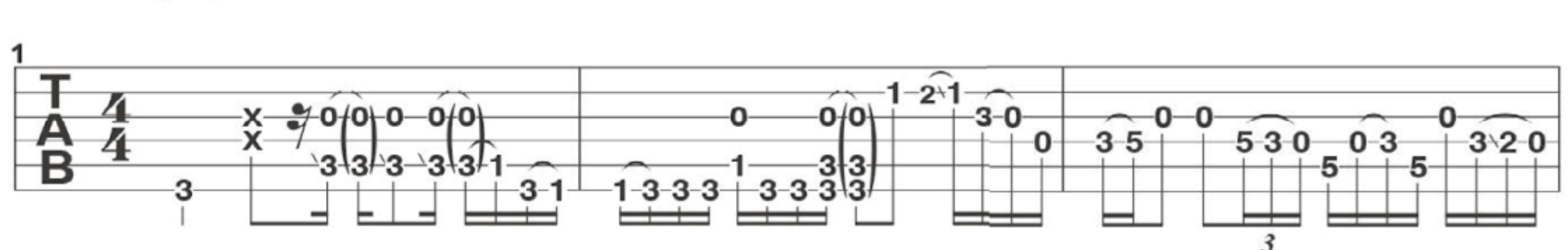


FIG. 5 C5

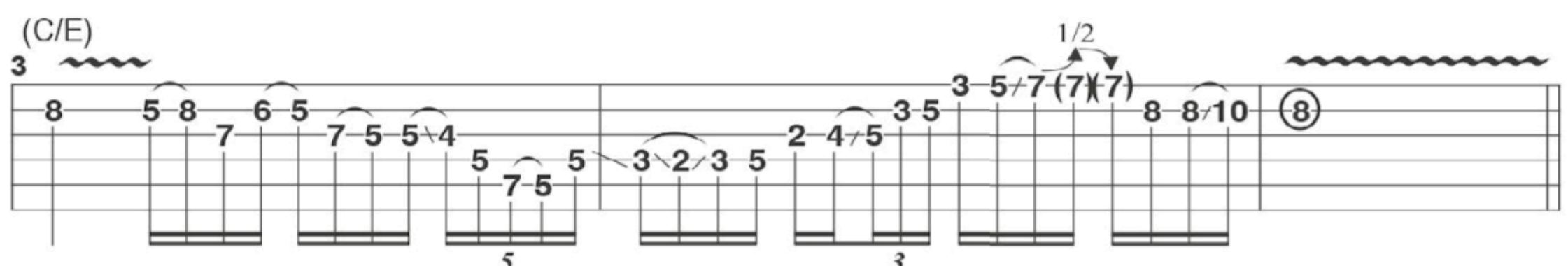
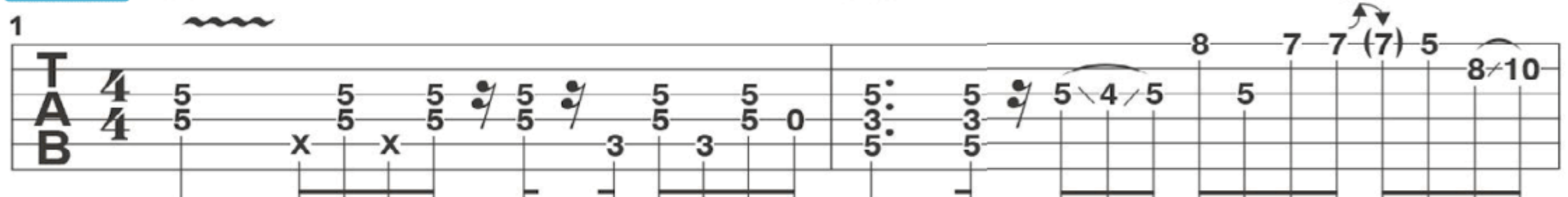


FIGURE 4 shows how I might kick off an improvised solo, starting in the lower register of the neck in bars 1-4. In bars 5-8, I move up into higher melodies while still utilizing the open G-string drone.

At bar 9 of the solo section, the song switches to a chord progression of C-Dm7-C/E-Fadd9, and here I shift to licks based in the key of C. **FIGURE 5** offers an example of improvised lines played over this sec-

tion. After stating the C and Dm7 chords, I move to lines based on the C major scale (C, D, E, F, G, A, B), performed with legato techniques such as slides, bends, hammer-ons and pull-offs.

This will be the last installment of Lone Star Evolution for now. I hope you've enjoyed the material we've covered in these columns. Be sure to check out my live stream seminars available on 2gthr.co.

David Grissom has toured or recorded with Buddy Guy, John Mellencamp, Storyville, the Allman Brothers Band, Robben Ford and John Mayall. In 2022, *Guitar World* named him one of the 30 greatest Texas guitarists of all time.

“CLOSER TO THE HEART”

Rush

As heard on **A FAREWELL TO KINGS**

Words and Music by ALEX LIFESON, GEDDY LEE, NEIL PEART *and* PETER TALBOT • *Transcribed by* ANDY ALEDORT

Aadd2 3 2 1	G6 3 2 1	Dadd9/F# 3 1 2	Fmaj7 3 2 1	Asus2 2 3	Asus4 2 3 4	A 2 3 4	A 3 2 1 1	G 3 2 1 1	D 1 3 2
A 1 1 1	G 2 1 3 4	A5 1 1 4 4	G5 2 3 4	C 3 2 1	C 1 4 4 4	D 3 2 1 1	G 3 1 2 1	C 3 2 1 1	Asus4 3 4 1 1

A **Intro** (0:00)

Moderately Slow ♩ = 74

Aadd2

let ring throughout

Gtr. 1 (12-string acous.)

1

TAB 4/4

Synth (arr. for Bass Gtr.)

TAB 4/4

(5)

4 5 7 0 4 0 5 0 4 7 5 6

G6 Dadd9/F#

2/4

5 4 3 0 (0) 3 5 4 4 2 3 0 (0) 3 4 3

5 3 5

1. And the

7

Fmaj7 Asus2 Asus4 A Asus2 Asus4 A

let note fade over next three bars

B 1st and 2nd Verses (0:25, 0:42)

men who hold high places must be the ones who start to mold a new reality
blacksmith and the artist reflect it in their art They forge their creativity

A G6 G D G A G

Gtr. 1

10

Gtr. 2 (6-string acous.)

Rhy. Fig. 1

Bass Gtr. (enters on 2nd verse)

closer to the heart
closer to the heart
D A G

Yes

1. Closer to the heart
2. The
D A G

13

end Rhy. Fig. 1

2.

Closer to the heart
D A G
Gtrs. 1 and 2

N.C. (D)
Bells arr. for gtr.
let ring

3. Phi -

15

Synth Bass

C 3rd Verse (1:06)

Gtr. 1 plays Rhy. Fig. 1 simile (see bar 10)
Gtrs. 3 and 4 (both elec. w/dist.)

[illegible]

21

22

23

D **Guitar Solo (1:25)**

Double Time ♩ = 148

D G C Asus4 A

Gtr. 3 plays Rhy. Fig. 3 (see bottom of next page)

*Gtr. 5 plays top note in each bar; Gtr. 6 plays lower notes (shown as smaller tab numbers).

*Gtrs. 5 and 6 (elec. w/dist.)

24

1

Gtr. 5

Rhy. Fig. 2

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

Gtr. 2

Bass

100

*Allow chord to ring into next bar.

**Allow notes to ring into next bar.*

Aadd2
Gtrs. 1, 2 and 4

Gtrs. 1, 2 and 4 play Riff A (see bar 42)
Bass

Whoa oh

F 4th Verse (2:08)

You can be the captain and I will draw the chart
A5 G5 D G5 A5

Gtrs. 2, 3 and 4 (composite arrangement)

50

Bass

Sailing into destiny Closer to the heart
A5 G5 D A G5

let ring - - - - -

54

Closer to the heart Well closer to the heart Yeah
D A G5 D A G5

let ring - - - - -

Rhy. Fig. 5 - - - - -

58

G Outro (2:08)

Closer to the heart Closer to the heart
D A G5 D A G5

Gtrs. 2, 3 and 4 play Rhy. Fig. 5 (see bar 60) until fade
Gtr. 5

62

Bass
Bass Fig. 1 - - - - -

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff uses a combination of standard notation (treble clef, key signature of one flat, 4/4 time) and tablature (numbers 1-9 on the staff lines). The bass staff uses standard notation (bass clef, key signature of one flat, 4/4 time) and tablature (letters x, 0, and numbers 1-9 on the staff lines). The score is divided into measures by vertical bar lines. The guitar part features various chords, including triads of G5, A5, and B5, and more complex chords like G7, A7, and B7. The bass part provides a steady accompaniment with chords like E5, F5, and G5, and a melodic line that often follows the guitar's harmonic structure. The song's title and the band's name are written in a stylized font at the top of the page.

[illegible]

71

(15) 15 15 15 15 15 15 15 15 17: 20 17 (17) 17 (17) 20 20 20 20 20 20 20 20 20 20

(14) 12 10 9 10 12 12 5 7 5 0 (0) 5 3 (3) 2 2 2 2 2 3

74

17 17 17 17 17 17 17 17 20 17 17 17 17 17 17 17 17

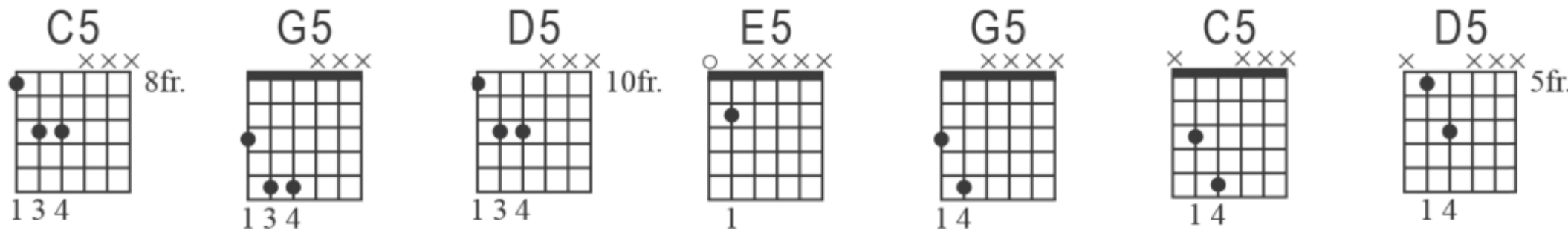
5 7 5 0 (0) 5 3 (3) 2 2 2 3 2 3 5 7 5 0 (0) 5 3

“WHIP IT”

Devo

As heard on **FREEDOM OF CHOICE**

Words and Music by MARK MOTHERSBAUGH and GERALD CASALE • Transcribed by JEFF PERRIN



A Intro (0:00) (0:06)
Moderately Fast ♩ = 158

(drums) 3

N.C. (E5) (D5) (A5) (E5) (D5) (A5)

Gtr. 2 (synth keybd. arr. for elec. gtr. w/overdrive and reverb)

Fill 1 * end Fill 1

*Omit notes first time (Also omit notes 1st time when recalled at the 2nd verse).

*Gtr. 1 (clean elec.) P.M. P.M.

*Doubled throughout

Synth bass arr. for bass gtr.

B 1st and 3rd Verses (0:18, 1:40)

Crack that whip Give the past the slip

(E5) (D5) (A5) (E5) (D5) (A5)

Gtr. 2 plays Fill 1 four times (see bar 5)

Gtr. 1 P.M. P.M. P.M.

Bass Bass Fig. 1

Step on a crack Break your momma's back

(E5) (D5) (A5) (E5) (D5) (A5)

Gtr. 1

13 P.M. P.M. P.M. P.M.

0 0 5 7 5 5 5 3 2 0 0 5 7 5 5 5 3 2

Bass plays Bass Fig. 1 six times (see bar 9)

cream sits out too long (You must whip it) When a problem comes along (You must whip it) Before the

(E5) (D5) (A5) (E5) (D5) (A5)

17 P.M. *Guitar overdub P.M. P.M.

0 0 5 7 5 (4) 4 2 0 5 5 3 2 0 0 5 7 5 (4) 4 2 0 5 5 3 2

*Two gtrs. arr. for one part.

C Pre-chorus (0:43, 2:05)

Now whip it Go forward Into shape Move ahead Try Shape it up Get straight

(2nd Pre-chorus) to whip it Go forward Into shape Move ahead Try Shape it up It's not too late

C5 G5 D5 C5

Gtr. 1

21 P.M. P.M. P.M. P.M. P.M.

10 10 8 5 5 3 12 12 10 0 10 10 8

Bass

10 10 8 5 5 3 12 12 10 0 10 10 8

(1st Pre-chorus: play twice)
(2nd Pre-chorus: play 4 times)

2nd time, skip ahead to G Outro (bar 43)

to whip it Whip it good

C5

25 P.M. P.M.

10 10 8 10 10 8 15

D 2nd Verse (0:58)

never live it down (Unless you whip it) When a good time turns around (You must whip it) You will

N.C. (E5) (D5) (A5) (E5) (D5) (A5)

Gtr. 2 plays Fill 1 (see bar 5)

Gtr. 1

27 P.M. P.M. P.M. P.M.

0 0 5 7 5 (4) 4 2 0 5 5 3 2 0 0 5 7 5 (4) 4 2 0 5 5 3 2

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

E Chorus (1:10)

I say whip it

Whip it good

E5 G5 C5 E5 G5 D5

Gtr. 1 (w/dist.)

Bass
Bass Fig. 2

end Bass Fig. 2

I say whip it

Whip it good

E5 G5 C5 E5 G5 D5

Gtr. 1

Bass plays Bass Fig. 2 (see bar 31)

F Interlude (1:22)

4th time, go back
to **B** 3rd Verse (bar 9)

N.C. (E5)

Gtr. 2

*

(play 4 times)

39

*Notes played on repeats only.

Gtr. 1 (clean)
P.M.

Bass

G Outro (2:32)

N.C. (E5)

(D5)

(A5)

(E5)

Gtr. 1

Gtr. 2 plays second two bars of Fill 2 (see bar 6)

P.M.

P.M.

43

Bass

B Verses (0:14, 1:08)

1. Bad man Such a bad man Is it ever enough
2. Bad man No you didn't think that we were ready for war

E5

Gtr. 1 substitutes Rhy. Fill 2 second verse (see below)

Gtr. 1

5 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 1 one and one half times (see bar 1)
Bass substitutes Bass Fill 2 second verse (see below)

bad man Like a blind man so lost in the dark
back man 'cause we're not dealing with your shit anymore

E5

Still searching for his own salvation
You're about to have an education

C/E D/E C/E

7 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bad man You've been had man you can never return
Damn man Got a plan man Need to settle the score

Bad man You've been had man you can never return
Damn man Got a plan man Need to settle the score

E5

Gtr. 2 plays first two bars of Fill 1 (see bar 1)

and you're never gonna find redemption now
There's no way that you can be forgiven now

C/E D/E C/E

9 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bad man A bad man Another mad man }
Bad man A bad man A fucking mad man }

Bad man A bad man
Bad man A bad man

G5

Another mad man }
A fucking mad man }

B5

D5

Oh

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

11 Gtr. 1

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

Bass

Rhy. Fill 2 (1:08)

Gtr. 1

E5

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

Bass Fill 2 (1:08)

Bass Fill 2 (1:08)

Fill 2 (0:38, 0:49, 1:33, 1:44, 2:17, 2:28, 2:39, 2:50)

(A5)

Gtr. 2

TAB 4/4

Rhy. Fill 3 (1:28)

B5

D5

Gtr. 1

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

TAB 4/4

understand)

D5

Gtr. 2 plays Fill 2 (see below bar 12)

Bass substitutes Bass Fill 1 second time
(see bar 16) .

B5

C/E

Substitute Bass Fig. 1 first time (see bar 1)

D/E

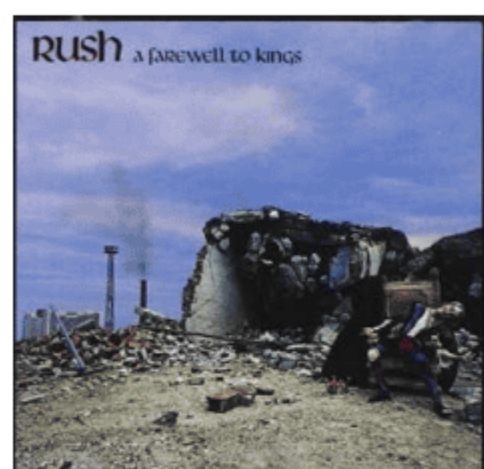
104 GUITAR WORLD • NOVEMBER 2024

Performance Notes

HOW TO PLAY THIS MONTH'S SONGS By Jimmy Brown

“CLOSER TO THE HEART”

Rush



THIS EARLY RUSH classic begins gently and sweetly, with guitarist Alex Lifeson flatpicking, on a 12-string acoustic, a beautiful sequence of ringing 16th-

note arpeggios across the top three or four strings. Throughout the first seven bars, the guitarist frets a series of chord shapes while employing a technique borrowed from bluegrass guitar and mandolin playing known as *crosspicking*, mostly picking one note per string in a syncopated melodic contour.

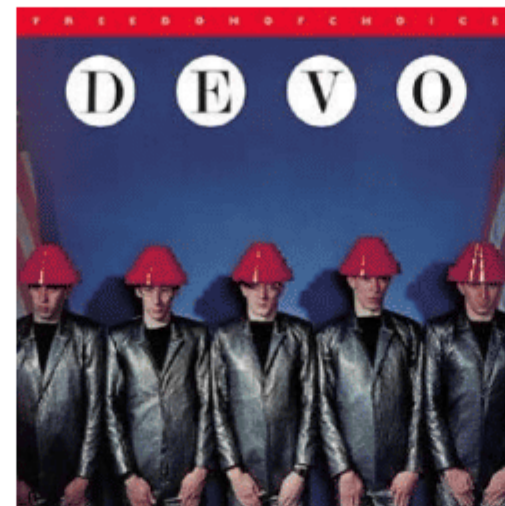
Akin to a stock fingerpicked “banjo roll,” the melodic picking pattern for the Aadd2 chord in each of the first four bars may be thought of and counted as “1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3 4.” The difference here is that, instead of ascending across the strings with each accented grouping, as you would typically hear a bluegrass banjo, guitar or mandolin player do, Lifeson starts on the highest note of the chord shape and descends, beginning with an upstroke. We’ve included the specific pick strokes he uses, as well as accent markings above bars 1 and 2 to guide you through this challenging sequence.

The thing that really makes this opening arpeggio-driven riff shimmer, in addition to the unison- and octave-doubling of notes produced by the 12-string, is the way Lifeson inventively employs his open B string as a drone note, sandwiched between the fretted notes on the G and high E strings. Be sure to use the 3-2-1 fingering for the Aadd2 shape shown in the first chord frame here, with the fretting fingers “standing tall,” so as to not inadvertently touch and mute the open B string. To finger the 4th-fret G# note on the high E string, shift your 1st finger back one fret (5th fret to 4th fret) while keeping the 2nd and 3rd fingers planted on the G and D strings’ 6th and 7th frets, respectively.

When moving from the G6 shape to D/F# and then Fmaj7 in bars 5-7, keep the tip of your 3rd finger on the D string and lightly slide it from the 5th fret to the 4th to the 3rd while repositioning the first two fingers on the G and B strings. When sliding the 3rd finger, loosen its grip on the string slightly, so as to minimize the amount of friction and “drag.”

“WHIP IT”

Devo



THE EPITOME OF late-Seventies/early-Eighties new wave/synth pop, this fun, quirky tune features a brisk, sprightly drum beat and crisp, catchy

single-note riffs, which are octave-doubled by keyboard synth bass and lightly over-driven guitars, compliments of brothers Bob and Gerald Casale and Bob and Mark Mothersbaugh.

Notice the use of palm muting (P.M.) for the deftly picked eighth-note riffs played in the song’s intro and first verse (see sections A and B). Although palm muting is usually and most comfortably used with consecutive downstrokes, due to the fast tempo here, these figures are most easily performed with alternate (down-up-down-up) picking, which can require some finesse to maintain consistently muted articulations.

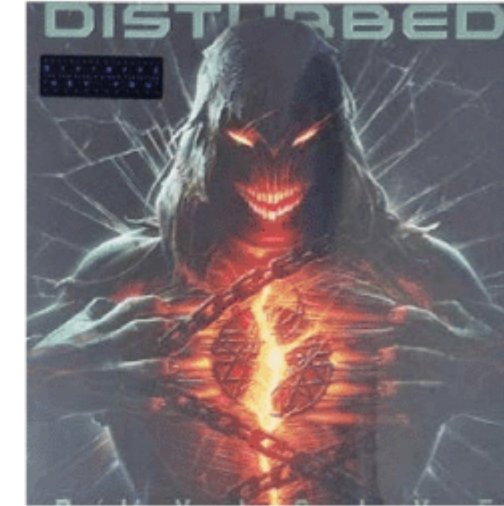
At bar 17, an overdubbed guitar enters with a complimentary unmuted single-note fill on the D string that falls between the phrases of the main palm-muted riff, which is played mostly on the bottom string. We’ve consolidated these two parts for one guitar, which is doable, albeit a little tricky, requiring some practice negotiating the skips from the D string to the low E string and back, as well as applying and un-applying palm muting, as indicated.

The pre-chorus (section C) is built from a progression of reverse-arpeggiated root-5th-octave power chords on the bottom three strings. This part can also be tricky to consistently nail, with its frequent position shifts and string crosses. (Alternatively, you could fret the C5 and D5 shapes on the A, D and G strings.) Each chord is best picked “up-down-down,” with palm muting. And be sure to release your fret-hand finger pressure on each three-note shape during the rests, to achieve the desired “hole of silence” after each three-note sequence.

Use consecutive downstrokes to perform the punctuated two-note power chord hits during the chorus (section E), as well as some fret-hand muting, to quickly “get off” of each chord that’s immediately followed by a rest. Mute the strings with both hands to prevent any open notes from sounding during these moments of silence.

“BAD MAN”

Disturbed



GUITARIST DAN DONEGAN plays this intense new metal song in drop-D tuning, transposed down a minor 3rd, what many refer to as “drop-B”

(low to high: B, F#, B, E, G#, C#) and aggressively strums its opening 16th-note power chord rhythms with consecutive downstrokes, which produces a relentlessly pummeling attack. Most of the strums are palm muted (P.M.), but notice how he selectively lets up on the muting to briefly accentuate certain rhythms that align with singer David Draiman’s “Bad - man, Bad - man” vocal.

The keys to playing this way while conserving energy — in order to get through the entire song without succumbing to pick-hand fatigue — are to 1) dial in a saturated, high-gain bridge humbucker tone, and 2) make your pick-hand movements as small and economical as possible, which the prescribed tone facilitates, so that you don’t need to pick or strum quite so hard.

During the last two bars of the verse, bars 11 and 12, Donegan lets up on the palm muting and reverts to the much less demanding technique of alternate strumming for the three-note G5, B5 and D5 chords. Doing this allows his rhythm part to sonically “open up” while welcomingly releasing both musical and physical tension.

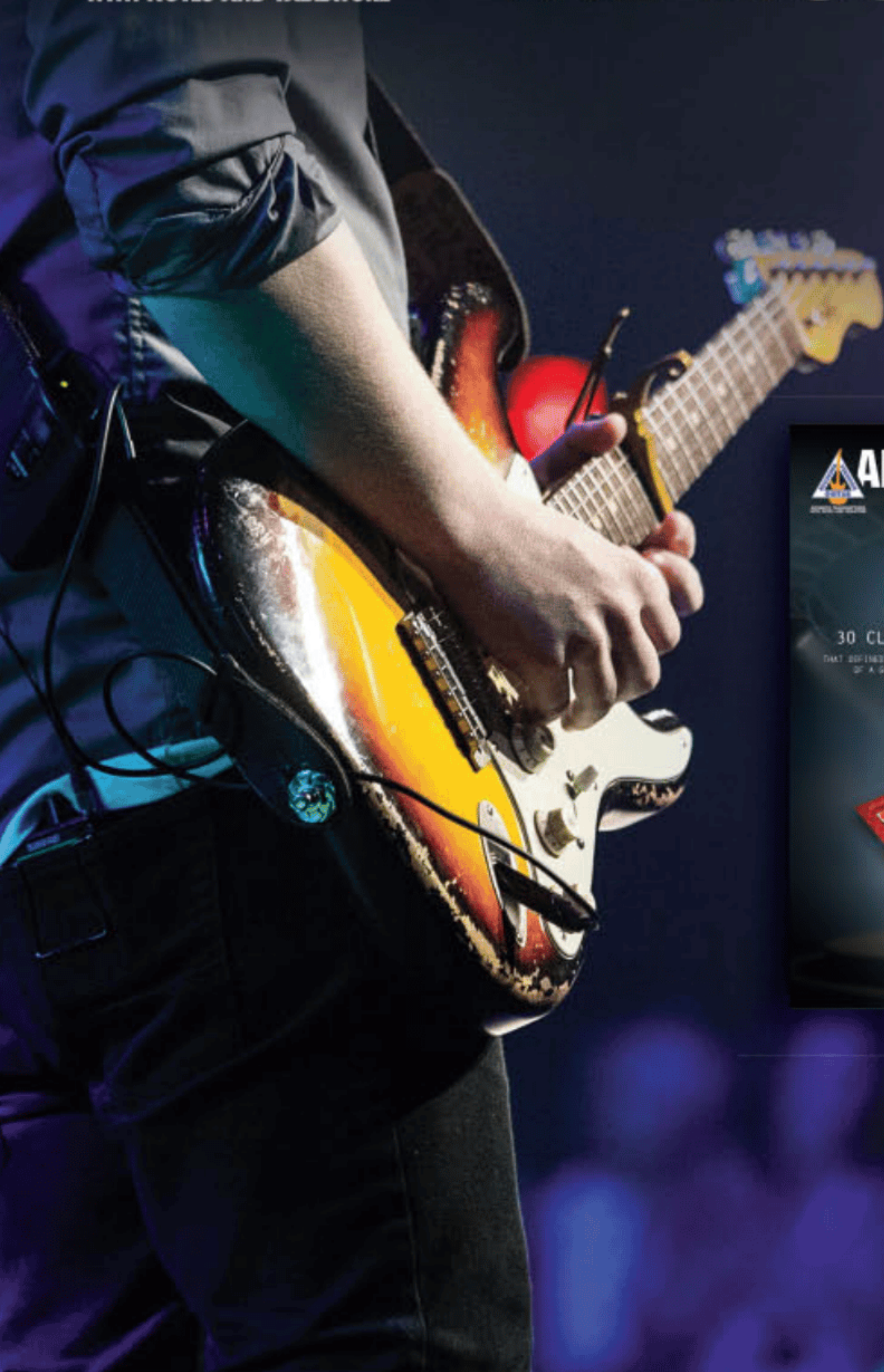
The guitarist begins his solo (section D) by making great use of a “whammy-style” pitch-shifting expression pedal, which when pressed forward raises the signal’s pitch two octaves (+15), creating a soaring portamento effect. He follows this with a blistering tapping sequence on his high E string, performing double pull-offs in a blazingly fast rhythm of 32nd-note triplets. When tapping, flick the string downward, off the fretboard, to give the fretted note that “catches” the pull-off a good amount of volume. Then yank that finger downward.

Donegan finishes his solo in bar 29 with a flashy, EVH-style double pull-off repetition lick decorated with random artificial harmonics (A.H.). These are produced by lightly laying the pick-hand palm on the strings and gradually sliding it over the pickups and fretboard (toward the nut) while performing the pull-offs with the fret hand.



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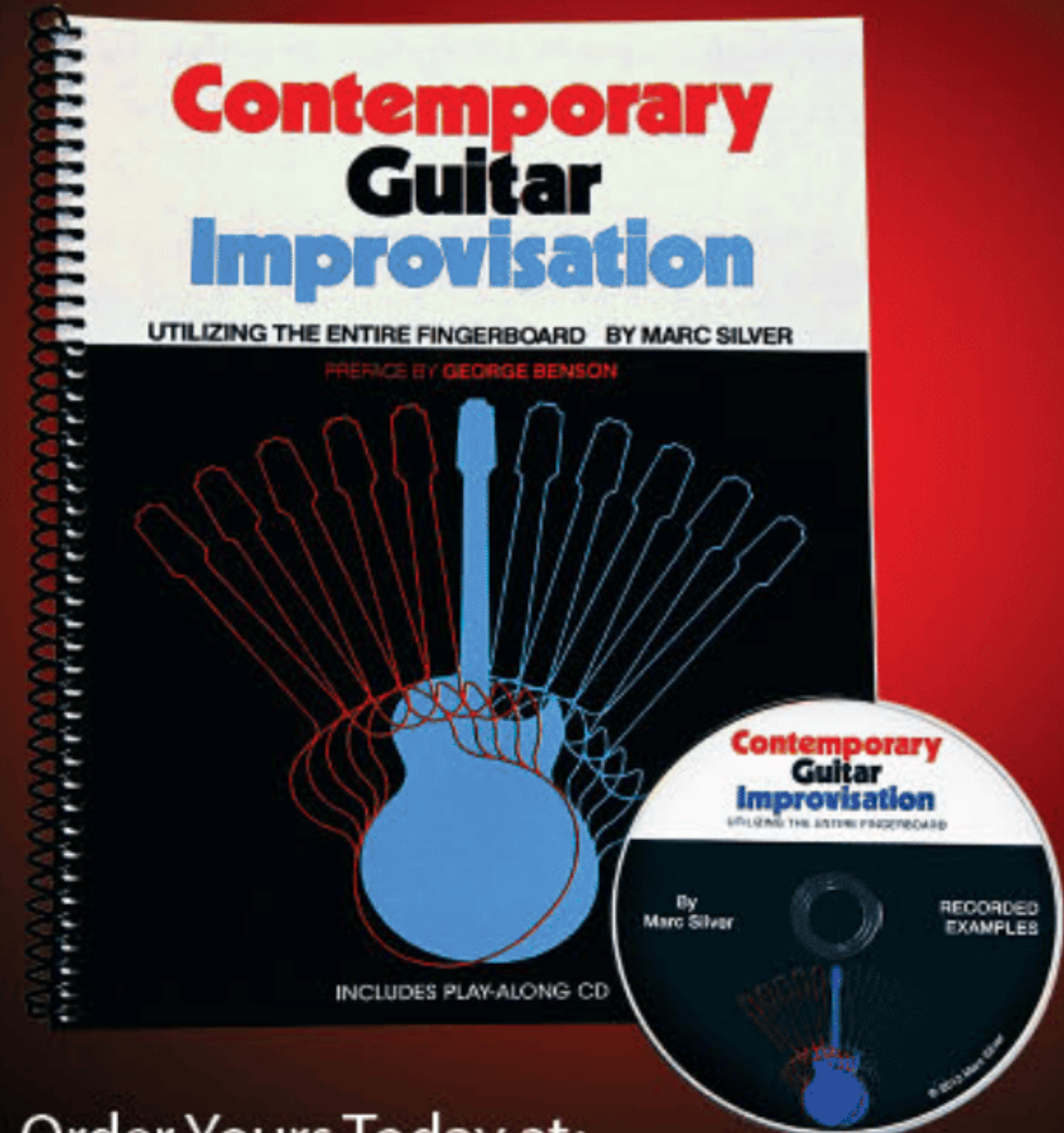
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A/DA FLANGER

CATEGORY: **FLANGER PEDAL**



OF ALL THE effects that emerged during the great stomp box explosion of the Seventies, flanger pedals were among the most coveted items. And one of the most coveted flanger pedals of this era was the A/DA Flanger, the first product developed by engineer Dave Tarnowski when his company A/DA (Analog/Digital Associates) arose from the ashes of Berkeley, California's Seamount Ltd. Birthed in January 1978, the A/DA Flanger wasn't the first flanger pedal on the market (although its Tarnowski-designed predecessor the Seamount Studio Flanger was an early contender) but it certainly was the most advanced and sophisticated flanger pedal of the era.

The A/DA Flanger stood out from competitors like the Electro-Harmonix Electric Mistress and MXR Flanger, thanks to additional controls that included a built-in noise gate with Threshold control knob, an Even/Odd Harmonics switch and input for an optional control voltage pedal that could be used to manually adjust the delay time (same function as the pedal's Manual knob). In addition to the Manual (delay time) knob, other controls included the standard Range (width), Speed and Enhance (resonance) controls.

The pedal's sound quality is excellent, and it is capable of producing a much broader range of effects than most competing flangers, including deep, dramatic jet-like flanging, rich and thick chorus and vibrato, brilliant metallic textures, insane laser gun zaps, hypnotic rotating speaker-style sounds and even crazy pitch-bending auto-whammy special effects. It was also the only flanger pedal available in the Seventies that produced effects that sounded almost identical to true tape flanging.

SUGGESTED SETTINGS

Traditional "jet" flanger

Even/Odd Harmonics switch: Even,
Threshold: 3, Manual: X (bypassed when
Range knob is maxed), Range: 10,
Speed: 6, Enhance: 5

Auto whammy

Even/Odd Harmonics switch: Even,
Threshold: 3, Manual: 6, Range: 6,
Speed: 6, Enhance: 10



"When it sweeps up, it sounds like it sweeps to zero time delay," Tarnowski told me in the mid Nineties. "It actually goes up to infinity, which is what true tape flanging sounds like."

One reason why the A/DA Flanger was coveted is because it was very expensive, originally selling for a price equivalent to the cost of a decent entry-level guitar. A/DA made about 50,000 units before the pedal was discontinued in 1981. A/DA produced a limited run of excellent reissues during the Nineties and resumed production in 2009 until recent years when their supply of essential bucket brigade chips ran out. In 2016 A/DA introduced the compact, pedal board-friendly PBF Flanger, which offered the same features as the full-size classic unit.

Pat Travers and Pat Thrall of the Pat Travers Band played a huge role in making the A/DA Flanger famous during the Seventies, using theirs extensively on *Heat in the Street* and the legendary concert album *Live! Go for What You Know*. Adrian Belew had one in his rig during the early Eighties that he used to summon various unorthodox textures and animal noises with King Crimson and on his solo albums. Paul Gil-

Introduced in January 1978, the A/DA Flanger wasn't the first flanger to appear on the market, but it was the most advanced and sophisticated flanger pedal of the era

[above] An original late-Seventies A/DA Flanger; A/DA made about 50,000 units before the pedal was discontinued in 1981

bert has used an A/DA Flanger since his days with Racer X in the Eighties, and it was the inspiration for his Ibanez Airplane Flanger. Other notable users include Page Hamilton, Jake E. Lee, J Mascis and Juan Alderete and Omar Rodríguez-López with the Mars Volta.

Original A/DA Flanger pedals as well as the reissues and PBF version have soared in price on the used market since the latest versions were discontinued a few years ago. The PastFx 80/A Flanger with an MN3007 bucket brigade chip is one of the closest contenders currently available.



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