

MARK KNOPFLER ON BROTHERS IN ARMS AT 40!

GUITAR WORLD

**GUITAR
& BASS**
TRANSCRIPTIONS

**PETER
FRAMPTON**
DO YOU FEEL
LIKE WE DO
(LIVE)

BOB DYLAN
BLOWIN' IN
THE WIND

JAKE KISZKA

Greta Van Fleet's
guitarist steps out
with a new band!



Bob Mould
The Darkness
Maya Delilah
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CELESTION

Contents

VOL. 46 | NO. 9 | SEPTEMBER 2025



30 Bare Knuckle Pickups

The Gear Hunter drops in on Tim Mills, pickup maker extraordinaire.

32 Tim Pierce

The session veteran looks back at a golden age of studio work with Bon Jovi, Rick Springfield, Belinda Carlisle and pretty much everyone else.

36 The Darkness

GW grills Justin Hawkins on just about everything, including the band's new record, an undeniable return to form called — what else? — *Dreams on Toast*.

40 Bob Mould

In a rare interview, the Hüsker Dü and Sugar mastermind walks us through his entire career, right on up to his brand-new “give the people what they want” record, *Here We Go Crazy*.

48 Mark Knopfler

In an even rarer interview, the former Dire Straits guitarist breaks his silence on the making of 1985's *Brothers in Arms*, not to mention his lucky 1983 Les Paul, his Peter Green-inspired soloing and much more.

54 Mirador

Guitarist Jake Kiszka — who has graced our cover a few times in the past in the context of Greta Van Fleet — is stepping out with a new band named — you guessed it! — Mirador. In this issue's cover story, Joe Bosso gets the scoop on the band's origin story, dual-guitar attack and more. We also check in with Chris Turpin, without whom Mirador wouldn't be, well, Mirador.

64 Hanoi Rocks

Michael Monroe, Sami Yaffa and Andy McCoy reveal all about rich girlfriends, glam looks and revolutionizing rock 'n' roll in the Eighties.

TRANSCRIBED

“Do You Feel Like We Do” (live)

PETER FRAMPTON

PAGE
86

“Blowin' in the Wind”

BOB DYLAN

PAGE
104

DEPARTMENTS

15 Tune-Ups

The one and only Don Felder looks back on the making of the Eagles' 1979 album, *The Long Run*. Meanwhile, the Cars' Elliot Easton revisits his September 1984 *Guitar World* cover. We also chat with former Jeff Beck guitarist Nicolas Meier, Blue Note Records artist Maya Delilah, Ty Segall, Madison Velding-VanDam of NYC rockers the Wants, Gregor Philp of Scotland's Deacon Blue and — the star of the section — Lari Basilio.

70 Soundcheck

- 70 **Epiphone** 1959 Les Paul Standard Reissue
- 73 **Jackson** Pro Series Lee Malia LM-1987
- 74 **Gibson** Firebird Platypus
- 76 **Harley Benton** JAMster Guitar
- 77 **Walrus Audio** Canvas Clock
- 78 **Solar** Chug Lite
- 79 **Mooer** Prime Minimax M2

80 Columns

80 Follow the Groove

by Cory Wong

81 Tales from Nerdville

by Joe Bonamassa

82 One Guitar Woman

by Sue Foley

83 Hardwired

by James Jared Nichols

85 Performance Notes

110 Power Tools

It might be an oversimplification to say that the chorus pedal defined the guitar sound of the Eighties, but it did appear on a hell of a lot of recordings during that crazy decade. The Boss CE-2 Chorus pedal played a huge role in the popularity of this effect during this period.

COVER PHOTO: AMANDA LAFERRIERE

PAIGE SARA

Woodshed

VOL. 46 | NO. 9 | SEPTEMBER 2025

In case things look a little different this month...

WELCOME TO THE September 2025 issue of *Guitar World*, which — as you might’ve noticed by now — looks a little different. Yes, gang, it was time for a “refresh” (which I’m told isn’t quite as huge and life-altering as a “redesign”). Seriously, before this issue, *Guitar World* looked essentially the same as it did when I got here way back in April 2011, when Ernest Borgnine, Jack Klugman, Alex Karras and Neil Armstrong still walked among us.

That said, please note that one thing that is definitely *not* a part of the “refresh” is the fact that only two songs (instead of the usual three) are transcribed in this issue. This is an incredibly rare occurrence, the result of Peter Frampton’s “Do You Feel Like We Do” (live) being so insanely long (18 pages!). I promise you that three songs is still the norm, and there will be three songs in the next issue and beyond — or my name isn’t Orville Redenbacher. (Seriously, where else are you gonna find such pointless references to Ernest Borgnine and Orville Redenbacher?) One thing the refresh *does* include, however, is an expanded Soundcheck section at the back of the issue; you’ll notice we now have seven gear reviews instead of the usual five, 10 pages instead of the usual seven — plus custom-shot, exclusive photography instead of the standard “supplied by the manufacturer” pics. Hope you like it!

WE NEED YOU, DEFENDERS! I don’t remember the last time we made this plea, but it must’ve been eight or nine years ago when good ol’ Jeff Kitts was the editor. But we need more Defenders of the Faith submissions, people! Even if we ran your entry in 2019, 2020 or 2021 (or 2022!), surely a new guitar has entered your life since then, yes? (I actually couldn’t control myself and ordered an “open box” Gibson SG Standard ‘61 Maestro Vibrola this past Saturday afternoon just before buying cat food. My mortgage be damned!). Take a new pic (and fill out the rest of the info) and send it our way! The details are at the bottom of page 13. Enjoy!

DAMIAN FANELLI



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GOT SOMETHING YOU WANT TO SAY? EMAIL US AT: GWSOUNDINGBOARD@FUTURENET.COM



The sad loss of the Alarm's Mike Peters

IT WAS WITH great sadness that I learned of the passing of Mike Peters of the Alarm this week after his decades-long struggle with cancer. I had the privilege of meeting Mike several times over the years. From my first encounter as a teen in the Eighties when he helped sneak us into an Alarm show through a back door when we were underage to a quiet conversation after a solo gig late in his career, Mike was always humble and generous with his time.

He was a consummate performer. Whether it was a large venue or a small club, he gave his lifeblood and passion to every gig. His strength and positivity transmitted in the lyrics and guitar licks of every anthemic song. His catalog is something I go back to frequently to celebrate good times and to find inspiration in difficult ones.

I hope you can find space in a future issue to honor Mike and his contributions to music. Given *GW*'s new commitment to a broader range of transcriptions, it would be great to see a song by the Alarm featured to celebrate Mike as a songwriter and guitarist and introduce his work to a new generation of guitar players.

Thanks for all you do every month. Even decades in, I still get excited every time *GW* shows up in the mailbox. Sincerely...

**THOMAS MARK JOHNSON,
BETHESDA, MARYLAND**

Let's shine a light on Paul Asbell

ANY CHANCE YOU have some space to do a feature on blues/jazz guitarist Paul Asbell, who recorded with some of Chicago's Chess Records elite (including Muddy Waters) in the late Sixties and Seventies? He went to Burlington, Vermont, in the Seventies and had a touring career as composer and guitarist for Kilimanjaro (original modern jazz and fusion compositions). He also backed Big Joe Burrell as leader of Big Joe Burrell and the Unknown Blues Band. Asbell's a super-nice cat with monster chops. He also teaches and hosts clinics at area colleges. Trey Anastasio took lessons from Asbell as a teenager.

It sure'd be nice to see a page or two feature for Paul in

a forthcoming issue of *Guitar World*. Thanks for all and all the best...

JOE C.

John Mayall deserves more, guys

JUST TWO PAGES dedicated to John Mayall, one of the most influential musicians in history [November 2024]? Honestly, Mayall was that. A complete overview of his career is warranted. Please reconsider.

BILL MYERS.

MORTON, PENNSYLVANIA

Joe Perry is the B.C. Rich king

I JUST RECEIVED my November 2024 issue and was thrilled to see an article on Joe Perry, the second in two months, for that matter! Joe Perry is the

reason I picked up the guitar when I was 12 (in 1978), and he's the reason I'm a diehard fan of B.C. Rich guitars and Bill Lawrence pickups. It would be awesome if you kicked it up a notch and transcribed Aerosmith's "King and Queens," "Sight for Sore Eyes," "Think About It" or "Woman of the World."

On another note, on page 43, Binky Griptite cites Michael Hampton's playing of a B.C. Rich Bich 10-string on "(Not Just) Knee Deep" by Funkadelic. I would urge you to listen to the Joe Perry Project's "The Mist Is Rising" to hear Joe lay down a nasty groove on his low-strung 10-string.

KEN YESILCIMEN
BRIDGEWATER,
MASSACHUSETTS



RANDOM PHOTO OF THE MONTH

Talk about random! Here's a photo we stumbled upon while looking for something else completely. We admit we can't ID everyone with certainty, but we're pretty sure we're looking at **Lee Ritenour** [*Les Paul*], **Charlie Daniels** [*white hat*], **Ray Parker Jr.** [*Strat*], **Billy Preston** [*piano*], **Mick Fleetwood** [*drums*] and, of course, **Bo Diddley** [*black hat*]. They're rehearsing for a (dare we say random?) 1978 TV special called *Jazz on the Screen*. If you can ID the other guitarist – or anyone else – in this photo, let us know!

DAMIAN FANELLI

KEVIN NIXON/EITURE MICHAEL OCHS ARCHIVES/GETTY IMAGES

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READER ART OF THE MONTH

If you've created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email GWSoundingBoard@futurenet.com with a .jpg or screenshot of the image. And (obviously...), please remember to include your name!



Wes Montgomery

BY JOSEPH GRIFFITH



Bob Dylan (Bringing It All Back Home)

BY A MAN AFTER MY OWN ART

DEFENDERS ⚡ OF THE FAITH



Phil Hojnoski

AGE: 58

HOMETOWN: Bath, NY

GUITARS: Lzzy Hale Explorer, Richie Faulkner V, LTD Explorer, Kramer Baretta, Jackson Soloist 7

SONGS I'VE BEEN PLAYING: War of Ages "Through the Flames," Dokken "It's Not Love," Kiss "Forever" and "Never Lose Hope" (an original)

GEAR I WANT MOST: Richie Kotzen Fender Telecaster, Ibanez Iceman, Gibson Les Paul Custom (Ace Frehley three-pickup model), Fractal Axe FX3, Marshall stack



August George

AGE: 30

HOMETOWN: Binghamton, NY

GUITARS: '64 Fender Jazz Bass, '65 Fender Precision bass, 1959 Gibson Eb-2, Fender Custom Shop Precision, Fender American Deluxe Jazz Bass

SONGS I'VE BEEN PLAYING: Marvin Gaye "Ain't No Mountain High Enough," Sam & Dave "Soul Man," Led Zeppelin "The Lemon Song," Tool "Schism"

GEAR I WANT MOST: 1961 Fender Jazz stocked knobs



Tony Taravella

AGE: 69

HOMETOWN: Mohave Valley, AZ

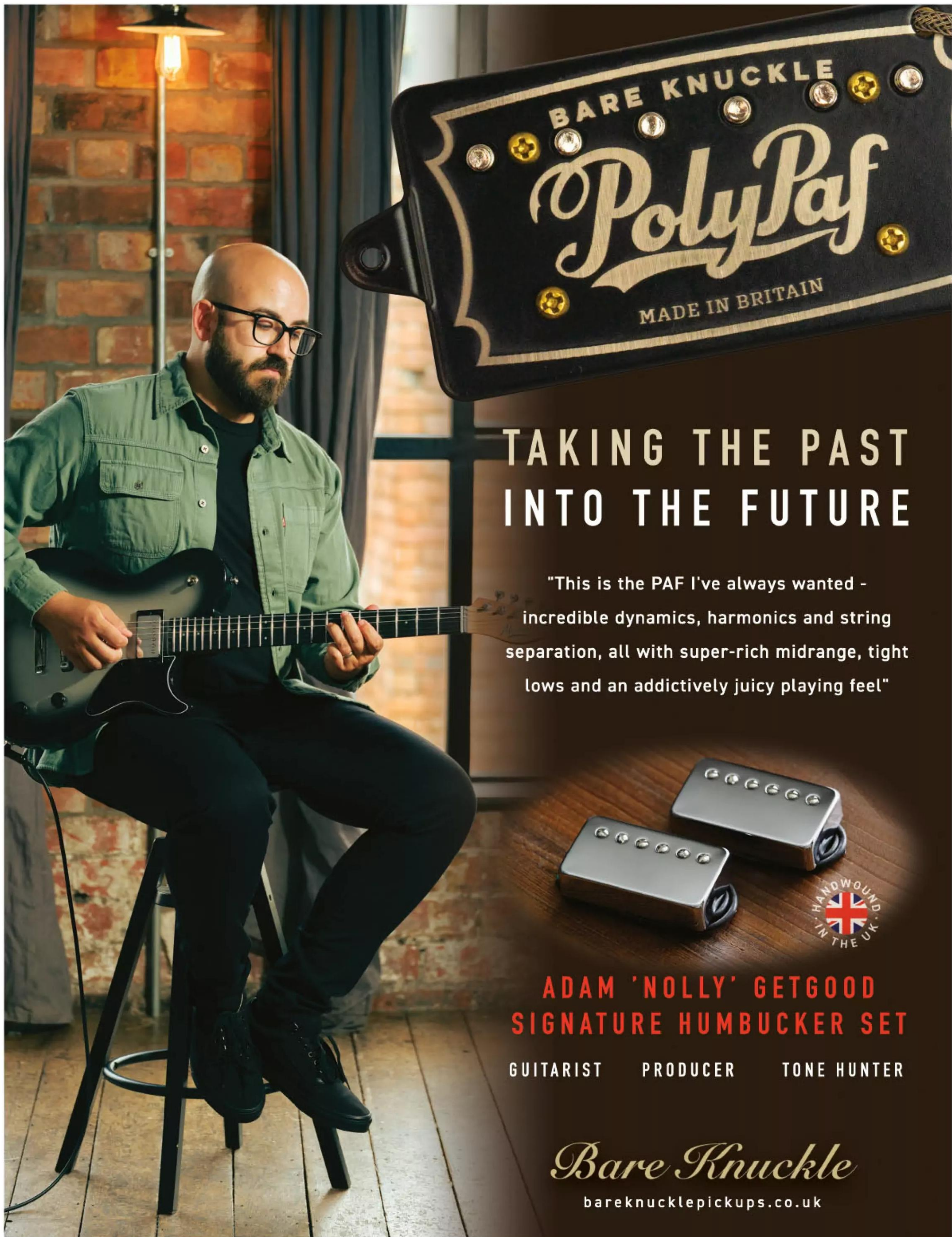
GUITARS: Fender 60th Anniversary Stratocaster, Fender 70th Anniversary Stratocaster, Fender 60th Anniversary Jaguar, Fender 60th Anniversary Telecaster, Gibson ES-335, Gibson Les Paul, Gretsch 6120, Taylor 410e

SONGS I'VE BEEN PLAYING: "Triste," "West Coast Blues," "How Insensitive," "Sunshine of Your Love," "One of These Nights"

GEAR I WANT MOST: Pre-CBS Fender Deluxe Reverb

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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TUNE-UPS

NEWS + NOTES

NICOLAS
MEIER

17

18

ELLIOT
EASTON

MAYA DELILAH

20

22

THE EAGLES

TY SEGALL

24

DEACON
BLUE

25

26

LARI
BASILIO



"I'm in a much better place because of how much of my own self I put into this record," Madison Velding-VanDam says



Riding the No Wave

NYC's the Wants return with *Bastard*, a sophomore album that transforms personal tragedy — and yeah, some additional bad luck — into a groundbreaking sonic landscape

BY ADAM KOVAC

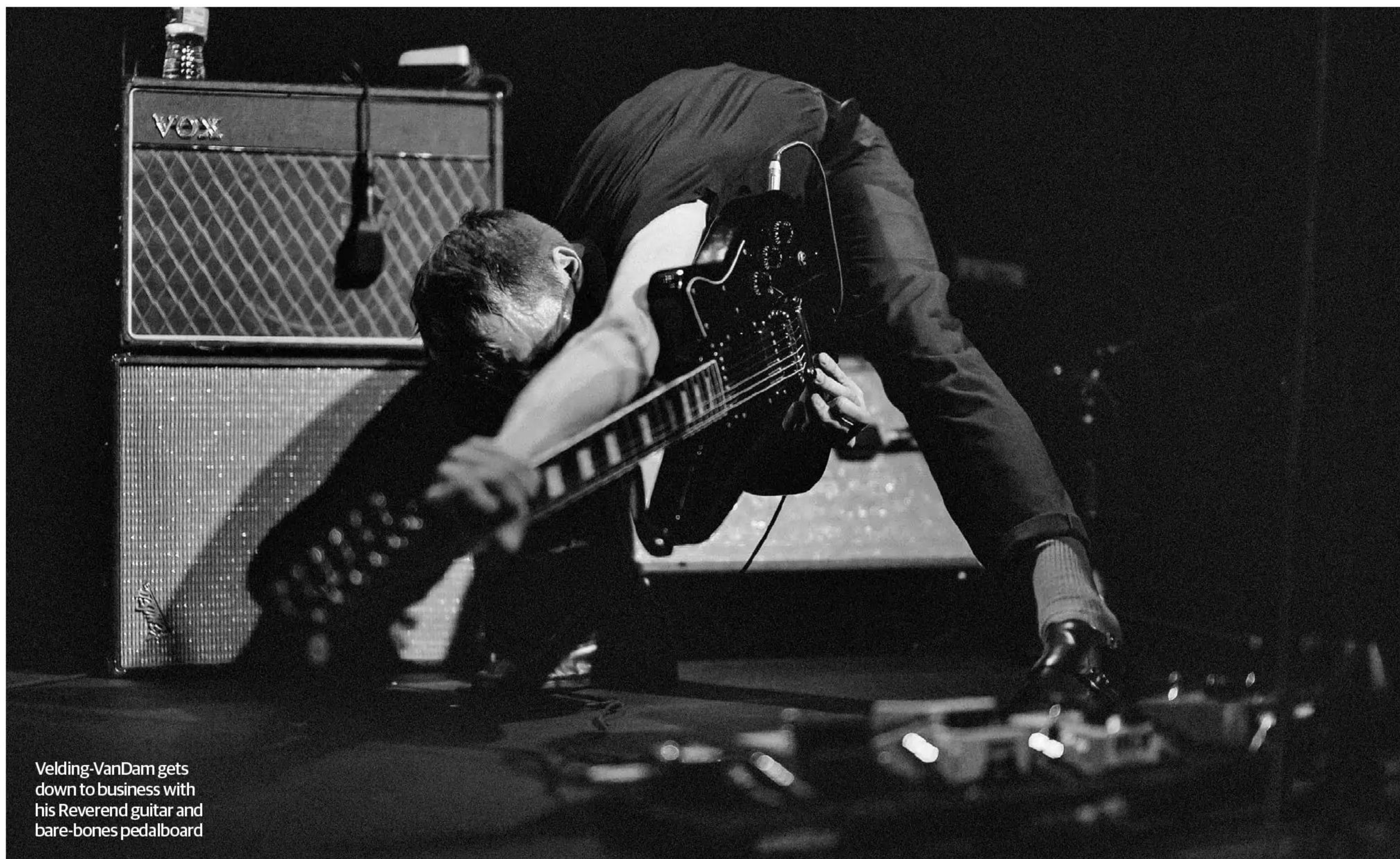
► **THE AMERICAN DREAM** is a simple one: if you work hard and are dedicated, eventually good things come your way. This is the myth we tell ourselves, whether you are a plumber, a lawyer or a band member. The unfortunate truth is, luck can play a huge role in success. Sometimes your band is in the right place at the right time. And sometimes you find yourself like the Wants, in exactly the worst possible place at the worst possible

time. In 2020, the band was wrapping up a European tour in France, when they suddenly found their entire future in doubt as a mysterious virus began to go international. It's only now, five years later, that the band seems poised to finish their recovery.

"Even though it was five years, we were working the whole time, and it's not something I like to dwell on, but we were about as unlucky as you can be with Covid,"

says guitarist and vocalist Madison Velding-VanDam. "The pandemic began on Friday the 13th, the day our album came out in 2020."

Like so many other working bands, the pandemic ended up costing the Wants precious time, as the members weren't able to further tour behind their debut, *Container*. Despite those lost opportunities, there was a silver lining. It gave them ample time to re-group and refine a new batch of songs. On the band's much-anticipated sophomore album, *Bastard*, they continue exploring the mashup of post-punk and dance music they pioneered on *Container*, but they take it much further. Where *Container* was often sparse, *Bastard* is layered and lush, with soundscapes taking up space in the sonic landscape. It's an evolution made possible by the addition of a new member, NightNight mastermind Yasmeen ►



Velding-VanDam gets down to business with his Reverend guitar and bare-bones pedalboard

Night, who brought not just her expertise in analog synths but a melodic sensibility steeped in her classical training. Her synths combine with Velding-VanDam's angular guitar lines to create deep and dreamy worlds of sound that provide a fitting backdrop for the pithy and occasionally bleak lyrics.

"We tried to push ourselves beyond where we were as a band to see if we could really define our own sound and explore some different things," Velding-VanDam says.

Among those explorations was a search into his own troubles. The world's been a fucked-up place for the last little while, and the frontman got more than his share of that pain. Just before lockdowns began in 2020, Velding-VanDam had the misfortune of seeing his father pass away, and his fight to come to terms with that death are all over *Bastard*.

"He sort of deteriorated, and I saw a version of my own life in him, because we had some similar temperaments," the singer says. "He was brilliant in a lot of ways but also allowed himself to descend, and I saw a version of myself in that, and I was like, I can't do that, I can't let that happen — and I can stop myself.

I think there was no choice but to reflect on that, coinciding with this big open-ended space of the Covid lockdowns. We were all sitting in our apartments, reflecting. I think I needed to purge the darkness, in a way, and this record definitely was a purge, and I think it was a necessary one. I feel like I'm in a much better place because of how much of my own self I put into this record."

To dive into such dark topics, Velding-VanDam approached the songs not as a guitarist first, but as a songwriter. As the songs came together, synth or bass parts could become guitar parts and vice versa. His instinct isn't to shred with a guitar in his hand, but to use the instrument "like it's my piano. It's a writing tool," he says.

"They're completely different processes for me at this point. It wasn't always this way, but it's where I think I've found my own voice. I have this style of guitar that I've honed by playing live a ton and adding a lot of different textures, like feedback and percussion and really articulated downstroke riffs. But that is really something I only lean into once I feel like the song has really come to life."

To facilitate that approach, Velding-VanDam relies on a relatively sparse setup. There's a Fender Tone Master amp, which he likes because "they don't destroy your back." He sticks to Reverend guitars, due partly to his loyalty as a fellow product of Michigan but also because of their unique looks and sound. His pedalboard is also a product of efficiency, with an MXR Dyna Comp compressor and TC Electronic Echobrain analog delay taking up a good chunk of the signal chain.

"My gear situation is actually really simple and minimal, and I've had the same pedal setup for years," he says. "It ultimately was like, What can I fit on the smallest Pedaltrain [pedalboard] so I can take it as a carry-on when we go on tour? That was kind of how it ended up the way it did."

The gear might not be plentiful, but the horizons it allows Velding-VanDam and his cohorts to explore are vast. Having taken such a big step on *Bastard*, they are poised to continue melding genres in new and exciting ways.

"We love exciting club, experimental, electronic music that just doesn't even really allow guitars in a lot of ways," he says. "So we're always like, we don't want this to be too rock. And the rock thing is something we're trying to fit in. That said, I think this record turned out kind of rock in some ways, but we were really chasing something where the guitar wasn't the primary aspect." **GW**

"I have this style I've honed by playing live a ton and adding textures, like feedback, percussion and really articulated downstroke riffs"

"It was all very natural," Nicolas Meier [right] says about his first jam session with Jeff Beck. "I guess you could say he was auditioning us"



Nicolas Meier

This former Jeff Beck collaborator re-recorded the songs he wrote for an unreleased Beck project. The results will likely have you freeway jammin' in no time

BY JOE BOSSO

▶ **BACK IN 2015**, Swiss guitarist Nicolas Meier was playing a low-key gig with violinist Lizzie Ball at Ronnie Scott's Jazz Club in London. Nothing about it seemed out of the ordinary at first, until Meier spotted somebody who looked familiar near the foot of the stage. "It was Jeff Beck," he says. "He had come to see Lizzie play. I couldn't believe it. You never think a guy like that is going to be watching you from only a few feet away."

Beck liked what he heard, so much so that he invited Meier and Ball over to his place to do some jamming, which soon turned into writing sessions. The trio then played a local gig, after which Beck said, "Why don't we go on tour with Brian Wilson?"

"It was all very natural," Meier says. "I guess you could say Jeff was auditioning us, but the whole thing just kind of evolved through playing together and becoming friends."

For the next two years, Meier — and sometimes Ball — performed with Beck on tours throughout Europe and the U.S. The guitarist's unique blend of jazz, metal,

"Being in a Jeff Beck mood never hurts"

A X O L O G Y

Guitars

Ernie Ball Music Man JP13, Godin nylon-string acoustic

Amps

Fender Bassbreaker 15 combo, AER acoustic amp

Effects

Electro-Harmonix Tape Reverse Simulator, Electro-Harmonix Pitch Fork pitch shifter, MXR EVH 5150 overdrive, King of Tone Analog Man, Strymon Timeline delay

flamenco and Middle Eastern influences offered Beck a lot of stylistic flavors to work with. "Jeff would hear me playing something, and he'd go, 'That's really interesting. Let's build on that,'" Meier says.

An album the two had recorded together went unreleased, but Meier recently gathered the songs he had written for Beck and rerecorded them with a stellar lineup of talents (among them Ball, bassist Jimmy Haslip and drummers Gary Husband and Vinnie Colaiuta) for a tribute collection called *Last Sunset*. It's a bracing set, brimming with riff-tastic rockers ("Plan 9," "Blasts from the Past") and futuristic jazz fusion burners ("Legend," "Strange Sensations") that sound and feel vaguely Beck-ish.

"The record was a labor of love," Meier says. "It was interesting because, when I recorded my solos, I would try to imagine Jeff standing next to me looking for the right sounds and melodies. I was influenced by my memories of how he played, but of course, I don't play like him." He laughs. "But being in a Jeff Beck mood never hurts." **GW**

COVER MODELS

Guitarist **Elliot Easton**Guitar **1982 Gibson Custom Shop
left-handed Flying V**GW Cover Date **September 1984**This Interview **February 2025**Photographer **Jonathan Postal**BY **ANDREW DALY****Q Where and when did you buy this guitar?**

I got it from Gibson. This was when they reintroduced the Korina Flying V [a limited run from 1981 to 1983]. Tim Shaw, who I was working with very closely and who was at Gibson at the time, had it built for me. It was a gorgeous guitar. The funny thing is, to surprise me, in gold lettering, they put my name on the headstock [just below the Gibson logo] — but they spelled it wrong! They spelled Elliot with two T's. [Laughs]

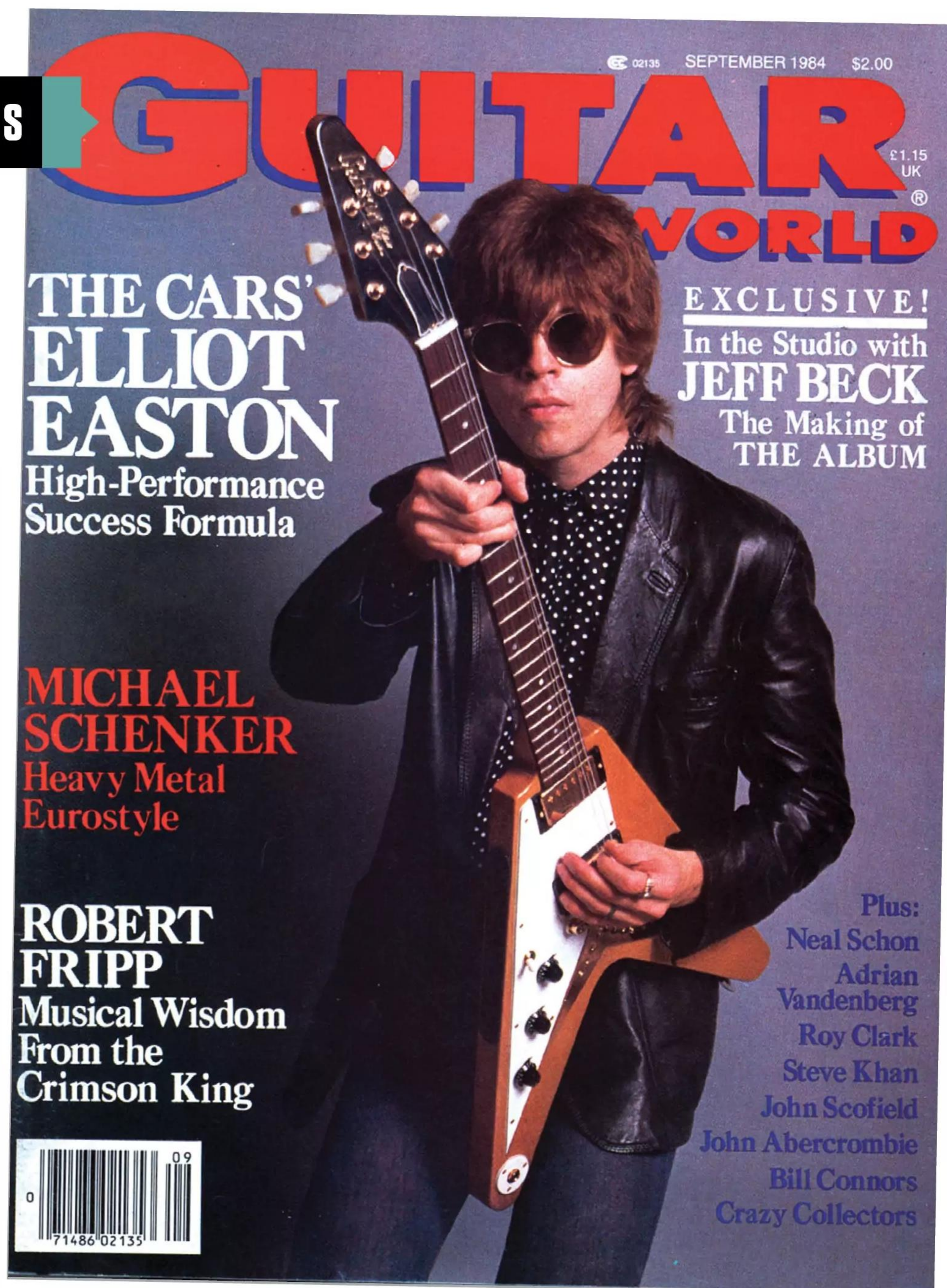
Q What did you like about it, and did you modify it?

I didn't modify it at all. I played it straight, just the way it came from the factory. I just set it up. I liked a few things about it. It basically had the same sort of wiring as most Gibson solid-body guitars. It had two humbuckers, 24-3/4" scale and, in this case, two Volume knobs and one Tone; it had only three knobs. But that didn't matter because I rarely used the Tone. I liked the weight of it, and I liked the tone of the Korina. It was different from a Les Paul or an SG — and certainly from an ES-335. It seemed to have a different tone and high end to it.

Q Did you use this guitar on any notable recordings or tour with it?

I toured with it. There are photos of me playing it, I think, at the 1982 US Festival [Head to YouTube and search for "The Cars: Bye Bye Love (US Festival 1982)"]. You can find pictures of me playing it, so I definitely toured with it — but I don't recall recording

"There was some guy who really wanted it, and he was offering stupid money for it"



with it. Or I might have, and I'm just not remembering.

Q Why did you choose this guitar for your *Guitar World* cover shoot?

Probably because it was brand new and I was just digging it. [Laughs] And, you know, I'm a big Albert King fan. I always liked the look of the Gibson Flying V, and since it was for the cover of the magazine, I thought maybe I'd do something a little flashy. And, like I said, it was a new toy, so I just pulled that one out. There wasn't a whole lot of thought to it!

Q Do you still have this guitar? If not, what happened to it?

I think I sold it in the early Nineties. I was living in New York and Connecticut, and there was some guy who really wanted it, and he was offering, like, stupid money for it. I wasn't really playing it and I figured, "I guess I could get another one," which I didn't! [Laughs] So I sold it to him. We all have ones we sold and we regret... it's just the way it goes. That one was nice. They're really nice guitars. I wouldn't mind getting one again — but I don't want to pay \$10,000! [Laughs] **GW**

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Ain't No Shortcuts to Success

After being named as a member of Fender's Class of 2024 and lauded as a 2025 Spotify Artist to Watch, Maya Delilah makes good on those promises with her Blue Note Records debut, *The Long Way Around*

BY ADAM KOVAC

▶ **MAYA DELILAH WAS** sitting at home when she got the email. For the sixth year in a row, Fender had named a group of artists meant to represent the future of guitar, and Delilah had just found out she was a part of the Fender Next Class of 2024. For a musician who had been slowly building an audience over the past half decade, but had been honing her craft since childhood, it was the realization of a lifelong dream.

"Oh my God, it meant so much," she says. "It was a proper bucket-list thing. I mean, with my Squier, I've been playing Fender my whole life and looking up to Fender my whole life. My amp that I've always had is a Blues Junior, and, yeah, it was just crazy."

Getting a push notification on your phone might seem like an underwhelming way to find out you're being honored by one of the biggest brand names in electric-guitar history, but low-key seems to be a recurring motif for the British singer and guitarist. Her brand of soul-pop is decidedly mellow, with soft beds of multi-instrumental backing tracks laying the framework for Delilah's tuneful vocals and melodic guitar lines. Listen closer, however, and there's some real artistic depth to go with the cool vibes. On her debut LP, she combines bluesy solos with folk, soul and funk to make a mixture that's all her own.

"The reason for the title of the album, *The Long Way Around*, is because it took such a long time to be okay with having so many different sounds and making them

into an album," she says. "I think I've always been super inspired by so many different genres like funk and soul and jazz and folk, and I always used to get really frustrated when I'd be on a path of writing quite a lot of folk songs, and suddenly I'd be really inspired by a Santana track. I'd be like, 'Fuck, I want to make something like this now.' This album kind of came about with the different sounds coming together."

As her first album, *The Long Way Around* – released via historically jazzy Blue Note Records – served as a lesson in contrasts. Half the album was recorded in Devon, in Delilah's native England, while the second half was done stateside. The former saw her laying down tracks in a single take, while the latter found her experiencing the modern-day approach, with all its positives and drawbacks.

"There's no tuning, there's no editing. If you make a mistake, it's like finding the beauty in the mistake, which I really enjoyed. Then for the other half of the album, most of it was done in L.A., which is so the opposite way

Maya Delilah, surrounded by Fender gear in 2024



of working, and everyone wants everything to be perfect. So it was quite like a weird process. On one of those trips, I literally did the trip with the tape, and then I went the next day to L.A. and it was a little bit of like a brain fuck. I was a bit like, 'I don't know how to work like this.' I find it interesting how different people work. So some of the tracks are one take, nothing changed, we mixed as we recorded it, and some of them we spent days and hours on."

While a collection of accomplished session players contribute to the lush instrumentation, the main accent to Delilah's singing is her stabs of guitar, often playing call-and-response with herself. Instead of cramming notes into the margins, her lead lines and solos go for quality over quantity. It's an approach that's reminiscent of one of Delilah's main guitar inspirations, John Mayer. The opportunity to do numerous takes allowed her to find ways to mesh the lyricism that's inherent to her vocals and playing: one compliments the themes of the other.

"I think when I do a guitar solo for a song, especially when I've written the lyrics, I will always have written the lyrics before I do the guitar solo, that's always the last part. If I've said exactly what I want to say lyrically, I feel like I need to mirror that with feeling when I play the guitar. I find that I need to take more care of doing that with the guitar, because you obviously don't get to say words with it. It needs to have the perfect feeling, and that also sometimes takes being in the right room with the right lighting. I think that part, for me, takes the most time, because I feel very precious about lyrics as well, but I always write with other people, and I get to bounce off other people. But when I'm composing a guitar solo, it's just me."

If the guitar work is well-constructed, it's because of intuition and experience, rather than any book learning. If it sounds like she's playing to the changes, it's a happy accident. Delilah grew up dealing with dyslexia, which made learning to sight read an impossibility in her youth, as she started on piano and then picked up guitar at just eight years old. As a result, she leaned on her ear to pick up the instrument.

"I have zero theory knowledge," she says. "It's all feeling. I can't read sheet music, I can kind of get by with tabs, but I've always learned by ear, and it's always off feeling. I never really think about this other than an emotional build that's already there in the music. I don't think about that or the structure or anything."

Her unconventional approach to guitar extends beyond her note choice. Having begun learning on an acoustic guitar, she eventually moved on to picking up the banjo. While most banjo players opt for a set of



Delilah with a Powers Electric A-Type in London, February 28, 2024

"The guitarist I used to reference as a kid for not using a pick was Wes Montgomery"

fingerpicks, she eschewed this approach, opting to keep finger picking. That approach stayed as she eventually moved on to electric guitar, a switch she made as something of a rebellious statement. At one point, Delilah had enrolled in the BRIT School, a music academy in England, where she found a split among the genders; the boys played electric, while the girls were on acoustic.

"I was like, 'This is so stereotypical.' I really didn't like the disparity. So literally after my first day at school, I went and I bought an electric guitar. I don't think I really played the acoustic guitar for my whole two years there. I was just like, 'I want to learn and be as good as the boys.'"

Her decision to continue without a pick

has led to some odd, if functional aesthetic choices. Showing off her hands, the nails on her fretting hand are neatly trimmed, while the ones on her right hand extend out. Watching Delilah rip through a solo, the tone and approach might seem reminiscent of a young Mark Knopfler, but her technique was more informed by a jazz great than the Sultan of Swing.

"I think the only thing it feels like it holds me back from is occasional speed," she says. "But at this time, I feel like I get a lot more feeling when I play with my fingers as well. The guitarist I actually used to reference as a kid for not using a pick was Wes Montgomery, because he used his thumb a lot, and I used to use my thumb more than I do now."

Like Knopfler, using her fingers give Delilah a distinctive feel and tone, one that's made even more pronounced by her decision to almost exclusively plug directly into a Fender Blues Junior, with no pedals in the way. As befits someone touted by Fender, these days she's playing mostly Strats (the company sent her a Tele, but it's in the shop), though she says her favorite guitar is an electric Maton, discovered in a London shop.

"I just love it, and there's apparently only two of them, so I feel very lucky to have it," she says. "It's got a slight hollow body, so it's a really warm jazz tone. I spent seven hours in the guitar shop that day before I bought it to make sure it was the right guitar." **GW**



EAGLES
THE LONG RUN

LOST CLASSICS

The Eagles

Don Felder takes us inside the making of the manic yacht rockers' 1979 album, *The Long Run*

BY ANDREW DALY

▶ **AFTER *HOTEL CALIFORNIA***, the Eagles' massive 1976 album, saw them rise from country rockers to just plain rockers, Don Felder and his bandmates should've been on top of the world — but all was not well in paradise. Indeed, the warm smell of colitas was not rising up through the air, and there was a distinct lack of cool wind in the band's collective hair. Exhaustion, infighting, drugs and alcohol — basically the tropes that were supposed to drag down rock bands, as per Cameron Crowe's *Almost Famous* — had all but derailed the Eagles.

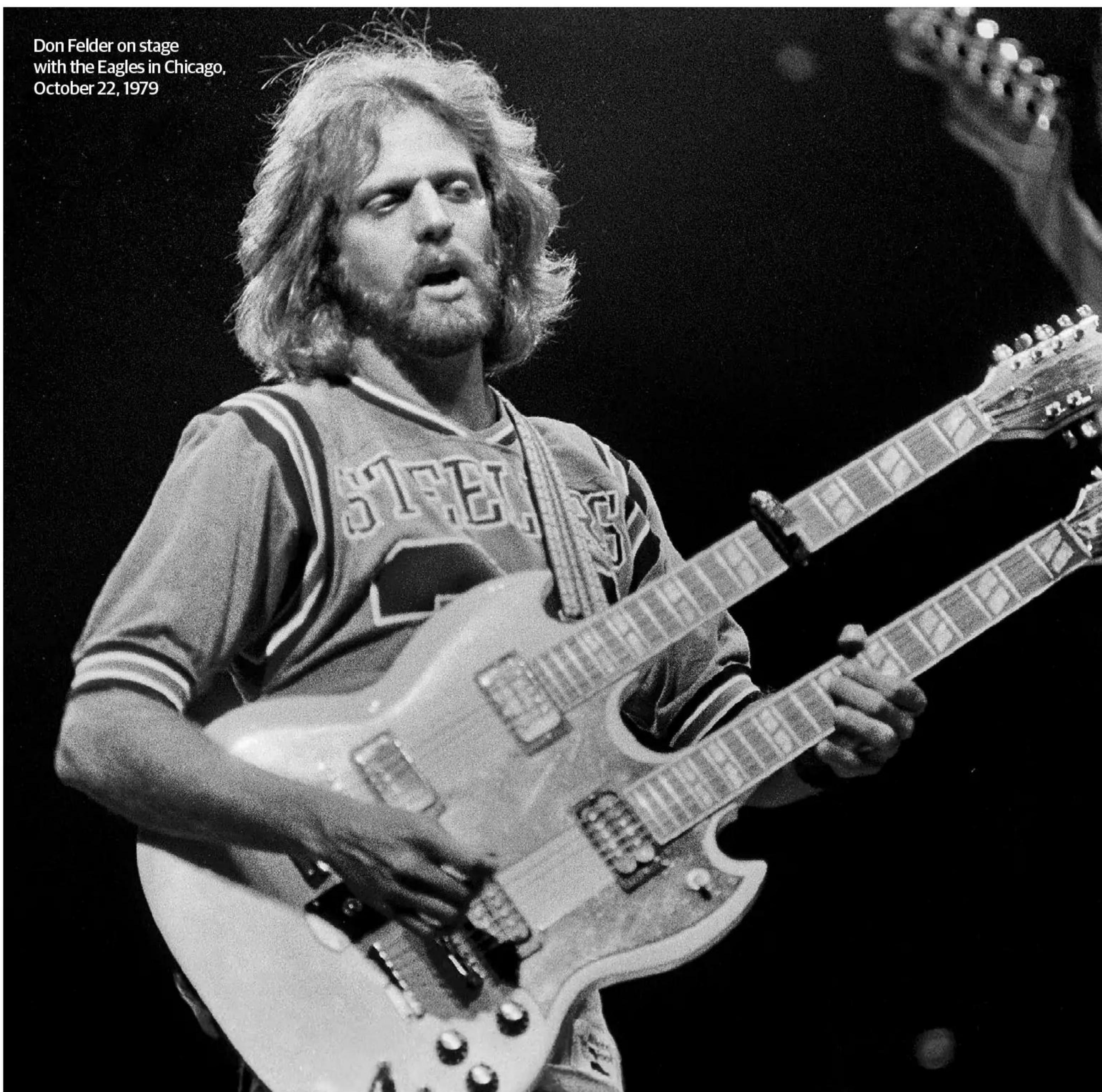
After the supporting tour for *Hotel California*, they could have stopped — and they should have stopped... for the night (okay, that's my last "Hotel California" reference!) — but they didn't. Instead, they hit the first of what would be five studios in 18 months and kicked off the sessions for aptly titled *The Long Run*.

Don Felder, one of the classic Eagles lineup's trio of guitarists alongside Glenn Frey and Joe Walsh, remembers this period well.

"*The Long Run* was a kind of crazy album," he says. "We started without very many song ideas."

Given the sheer strength of *Hotel California*, it's strange to think the Eagles suffered from a lack of tuneage, but it's true.

Don Felder on stage with the Eagles in Chicago, October 22, 1979



"Joe had joined during the *Hotel California* album," Felder says. "When we got to *The Long Run*, we were right off the road, going into the studio, and nobody had a break or time to start writing. It was a difficult time personally, physically, emotionally and creatively in every way."

On the surface, *The Long Run* doesn't seem too far off from *Hotel California*. But Felder refers to *The Long Run* sessions as a dark time, adding, "If you look at it, that's why the record is black. And when you opened it up, the photo of us was dark."

To Felder's point, if you dig deeper into *The Long Run*, differing themes of darkness linger throughout. Be it "The Disco Stranger," with its overt disdain for "four-on-the-floor" beats, or the poignant bewilderment of "I Can't Tell You Why," *The Long Run* is a snapshot of a band on the brink of self-destruction. But it wasn't all bad, as Felder and Walsh traded off plenty of quintessential riffs and solos.

"Joe and I always had a great personal relationship and a great deal of respect for each other," Felder says. "We developed, without even talking about it, the ability to dance

together, where somebody would take a step back and support the person who stepped forward, and that person would step back and support the other person to step forward."

After a year and a half of self-inflicted damage, *The Long Run* hit shelves in September 1979. Although not as lauded as *Hotel California*, *The Long Run* eventually sold in the millions, leaving the Eagles with a proper followup. Still, critics weren't initially kind to *The Long Run*, likely as a market correction for lavishing so much praise on *Hotel California*. But no shade thrown the Eagles' way could do more damage than the wounds already inflicted, and by 1980, the Eagles had imploded.

Darkness, sadness and an eventual public breakup will always be inextricably linked to *The Long Run*. But like most things in life, there are two sides to every story, and with separation, Felder can see some positives.

"We made the absolute best product we could," he says. "Fortunately, it's kind of stood the test of time. Even though it took a long time to produce, I think it was well worth the effort, the energy and not letting stuff slide by that really shouldn't be on the record."

PAUL NATKIN/GETTY IMAGES

Did the Eagles feel pressure to follow up *Hotel California* with a great album?

I think Glenn [Frey] said it best when he said we “created a monster with *Hotel California*, and it ate us.” We were trying to get back up over the bar because we had raised the bar every album with the songwriting, performance, vocals and guitars; it was more and more refined toward being spotlessly perfect.

Notoriously, *The Long Run* took 18 months to record — in five different studios! That had to be draining.

Bernie [Leadon] had left the band during the very end of the *One of These Nights* album [1975] because he kept saying, “We need to take a break.” We just needed to take three weeks or a month off, stop doing it, go to Hawaii, get some rest, get off drugs and drinking and just recharge ourselves, and then regroup. Nobody wanted to do that.

Why not?

Everybody kept saying, “We’re pushing this uphill, we’ve got to keep going.” [Bernie’s advice] was probably the most sound advice anybody gave that band, and it was only upon his departure that I realized how right he was. The longer we stayed at that pace, the more difficult it became to be happy, in a good mood, have fun and write great songs. It was just very heavy to continue on.

Despite the heaviness and darkness surrounding the band, *The Long Run* boasts several great songs, including “Those Shoes,” which features you and Joe on dueling talk boxes.

I wanted to do some unique stuff with Joe, so I wrote the music for what became “Those Shoes.” I wanted to do two talk boxes, like two trumpets that would play that line. So Joe and I played harmony talk boxes, and we had a place for a talk box solo, which had never existed on any of the Eagles’ records. It was a new sound in those days.

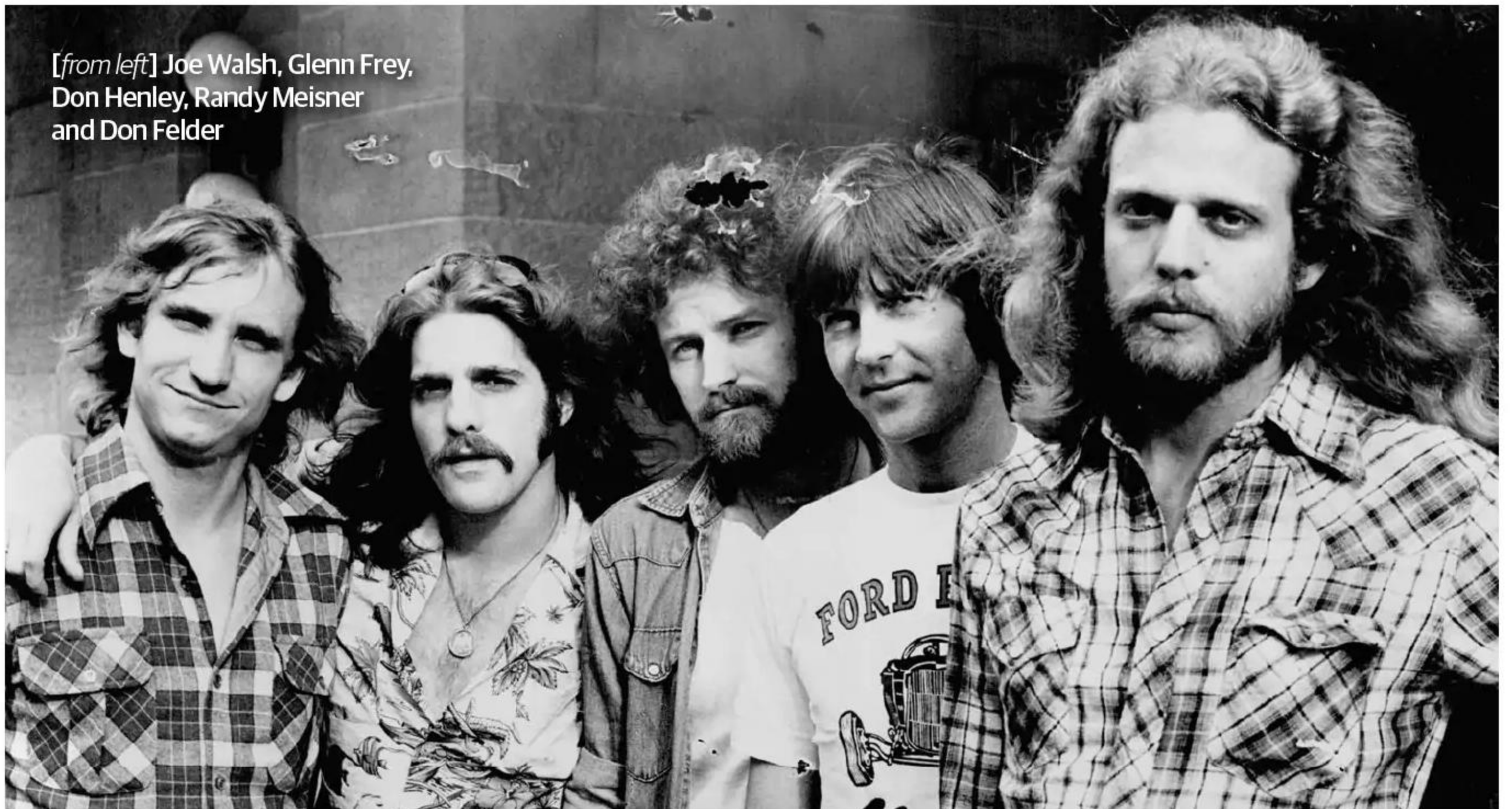
You also wrote the music for one of the more rocking tracks on the record, “The Disco Strangler.”

I wrote the song that Don Henley started writing lyrics to called “The Disco Strangler.” It was back in the disco days, and [Don] hated disco. [Laughs] He hates the four-on-the-floor beats; he just wanted to kill disco, you know? So he took this little music track I had written and he wrote [the lyrics for] “The Disco Strangler.”

It’s true that your solo song “Heavy Metal” originated from *The Long Run* sessions?

I wanted to do a follow-up to “Hotel,” where Joe and I could play off each other, much like

[from left] Joe Walsh, Glenn Frey, Don Henley, Randy Meisner and Don Felder



“I think Glenn Frey said it best when he said we ‘created a monster with *Hotel California*, and it ate us’”

we do in “Hotel.” We recorded a basic track tentatively titled “You’re Really High, Aren’t You?” but we didn’t have lyrics, and I was just writing the music. It was much heavier, sort of toward the heavy metal edge, but it would have been more refined, like “Hotel” was, but with a harder rock edge. We loved it.

If you loved it, why didn’t that track end up on *The Long Run*?

We ran out of the time we had allocated to finish the album. We had a tour starting, so there’s a track that was written by me and played live by the Eagles, but it never got finished. So when I got a call from a movie director to come to the studio and write songs for this crazy animated movie called *Heavy Metal* [1981], I thought of the track and said, “Maybe I could take the idea musically and turn it into something for this movie,” because it was never going to happen with the Eagles at that point. So I did.

How did you, Glenn and Joe divide the guitar parts on the rest of *The Long Run*?

A lot of that just kind of fell into place as things happened. It really fell into what was needed for each song and who was going to play what. We never played three Gibsons; it was always a Strat, a Tele and a Les Paul, or a Gretsch, just to have tonal separation. You could recognize one player because his sound was so different from the others. I remember Joe came into the studio one day with this old Strat. He brought it in, plugged it in and was sitting there playing, and I said, “That thing sounds great. Let me hear that,” and I picked it up, and it sounded like me. [Laughs] It didn’t sound like Joe. So we just kind of figured out, “Okay, who’s gonna play what?”

As far as lead guitar goes, how would you describe the yin and yang between you and Joe while recording *The Long Run*?

As we were soloing together, he would go up and be playing high and I’d be playing a solo underneath him halftime, and he would be playing faster, and I’d be playing low and slow. Then he would start coming down, so I’d start going up, and he’d be playing low and slow and I’d be playing fast and high. It was a dance we worked out without ever having talked about it. It was just a natural way we figured out how to play together, sense each other and respect each other.

Despite it being a long process during a dark period, did you feel good about *The Long Run* the first time you listened back to it?

I thought we had done a really good job with what he had. We had people with casts and wounds and crutches to get through the very few last months of finishing that record. But when you listen to it, you don’t hear any of that. It just came across really great. I was happy that we had done it, you know, put a bow on it and put it out.

Do you look back on *The Long Run* fondly now that you’ve had some separation?

Yeah. I think the combination of all the players I was in the band with, like Bernie and then Joe, and Randy Meisner and then Timothy [B. Schmit], who joined to replace Randy, the music and the writing were of a really high quality. We just kept setting the bar higher and higher and higher in songwriting, lyrics, vocals and guitar parts and in the way the band sounded and the way it was recorded. **GW**



Ty Segall with a Gibson SG
in London, June 28, 2024

Ty Segall

The always-surprising SoCal garage rocker talks fuzz, SG-based blasphemy and the peculiar benefits of not writing songs on guitar

BY GREGORY ADAMS

▶ **WHEN TY SEGALL** and collaborator Matt Yoka started writing the lyrics to the former's new and 17th solo album, *Possession*, the pair set off to present a series of "quintessentially American stories."

To that end, Segall says the record's acoustic orchestral-punk freakout "Alive" was inspired by the infamously cannibalistic Donner Party case of the mid 19th century before transforming into a broader look at man's battle against the elements. "Shoplifter," a slow-building strummer that leads up toward a screaming three-way sax-off and a barbershop vocal section, empathizes with a sticky-fingered character going through economic turmoil — though Segall says he still feels guilty about the candy bar he boosted out of a convenience store when he was a kid.

One of its most relatable moments — for some musicians, at least — comes halfway through the shag carpet-lined Seventies rocker "Fantastic Tomb," where Segall punctuates a laundry list of down-on-your-luck scenarios with a reveal that someone's "last guitar just broke." There's lived experience in the line, with the prolific musician telling *Guitar World* of the many cracked fretboards and headstock snafus he's faced over the years. No horror story quite compares to the

"The headstock shattered into five pieces; it was not just a crack. That was so sad"

time he accidentally smashed his '65 Gibson Melody Maker, a beloved gift he received after graduating college.

"I'd toured with it for about a year," he says from his current home and studio base in South Pasadena, "but one show I had it leaned up against my amp, and [*when*] I went to go say hi to somebody, I stepped on the stage really hard and the guitar fell over and exploded. The headstock shattered into five pieces; it was not just a crack. That was sad."

Though *Possession* occasionally erupts with psych-garage six-string bombast, it's also one of Segall's most purposefully toned-down guitar albums. This time, inspired by the "golden era of studio layering" and the late-Sixties work of the Beach Boys and Love, he opted to harness a more orchestrated, symphony string-based "thickness" unlike the "emotional chaos and noise" of more guitar-specific albums of his, like 2024's *Three Bells*.

"I think this record is poppier. Less aggressive, less in-your-face," he says. "I feel like I'd gotten into stacking guitars and arranging pretty wild parts on my last couple of records, and I didn't want to do that this time. I wanted it to be stripped down when the guitar showed up."

Taking the album title literally, what are your most prized possessions in your gear haul these days? And how much of it is on this record?

A Les Paul has been my main studio guitar for close to 10 years now, but it only makes an appearance on one song. But I've got this SG that I customized... it's blasphemy, I think; it's a '62, and it has P90s, but I took those out and put some late-Sixties humbuckers in there. Everybody I know that's a guitar head is like, "Why would you do that?" It's just what I wanted! And it rules. So that's the main guitar on this album.

How did the humbuckers affect the bite?

It's dirtier. I like there to be a lot of gain on my guitars, and the P90s weren't that loud. But the SG is also cleaner than my Les Paul. It's still nasty, but it's not 100 percent nasty like the Lester.

What's happening with the amps?

I have one amp that I've been using for the past 13 years. It's a '72 Fender Quad Reverb, and it's kind of a Frankenstein. I didn't figure this out until two years ago, but it has a Peavey power transformer in it, so it's weird and extra fried-sounding.

There's a harmony section in "Another California Song" that has these really gritty, vintage fuzz tones on it.

Those are all done with [*a Univox*] Super-Fuzz.

That's one of my three favorite pedals in my studio. It's the big, long orange one. It sounds like a dinosaur dying. [Laughs]

Did any of the songs driven by electric piano and bass, like "Hotel" or "Buildings," start out on guitar? Or were those always absent from the arrangement?

The only songs I wrote on the guitar for this were "Shoplifter," "Shining," "Alive" and "The Big Day." All of the other ones were written on the piano. But then I would take what I wrote on the piano and tweak it on the guitar, because I'm a pretty terrible piano player. It's cool to be informed by choices on an instrument you're not too familiar with. You can make decisions that are simple and pretty obvious when you don't know what you're playing. You're like, "This sounds great! This is unbelievable! What did I just do?" But then you realize, "Oh... I just went from E to A."

I'm at the point now with writing songs [on guitar where] I'm too aware of easy moves. I want to make things weird or interesting, so I get in the way of writing a simple, catchy song sometimes. Doing the piano thing on this record let me be simple and catchy again.

This was the latest in a line of records made at your home studio, Harmonizer. How have you grown into the room over the years?

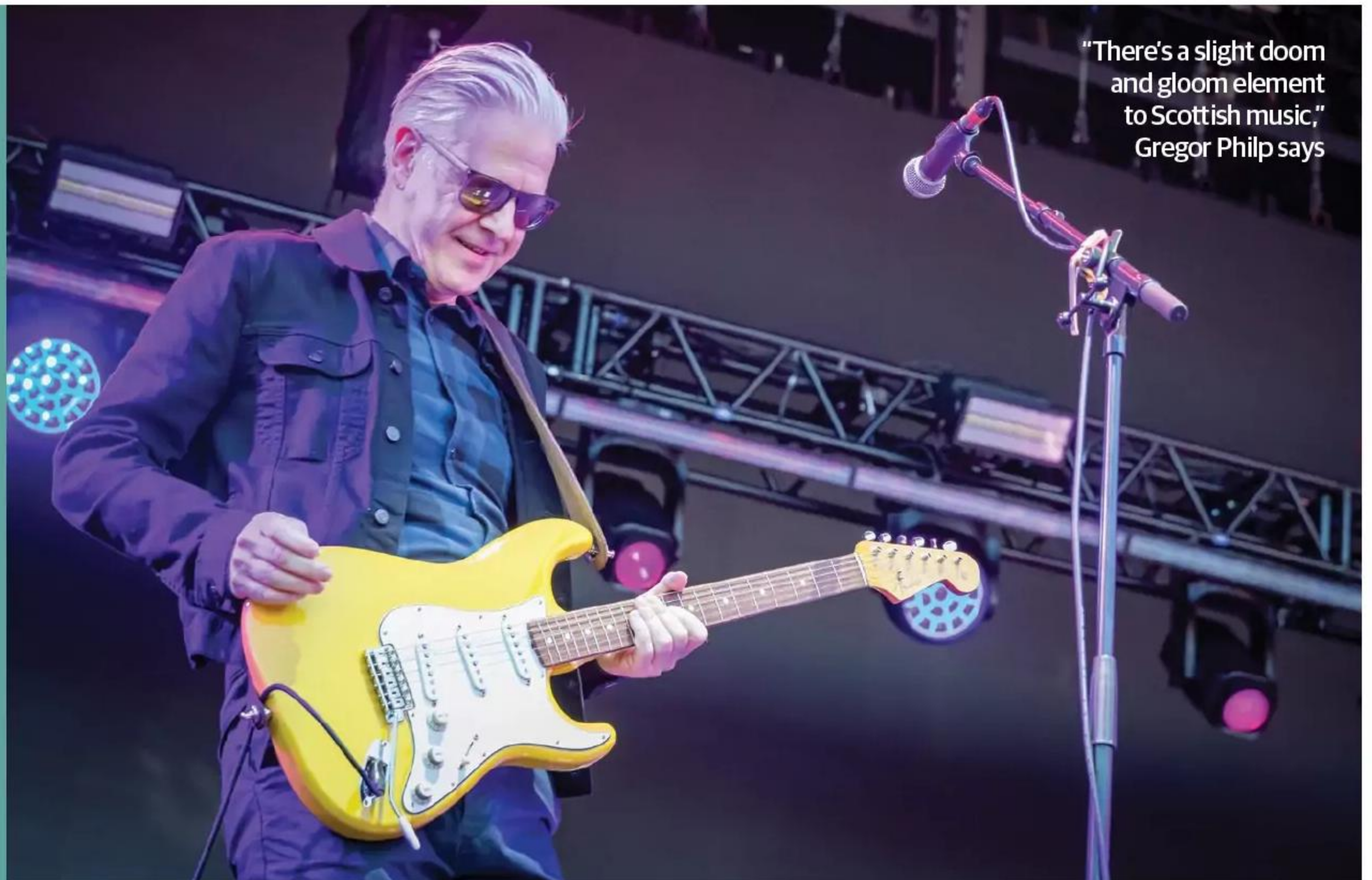
Well, here's the thing. I moved! So that version of the studio you're referring to doesn't exist anymore. I moved to another spot, though, and built Harmonizer II. I have all the same gear in there, but it's about a third of the size of the old place. But with *Possession*, I knew I was moving so I was determined to make the biggest-sounding thing I could make in that room. I maximalized the sound. The ceilings were too short there, though. That was my biggest complaint.

How did you go about making it a bigger-sounding record?

You just had to figure out which way to point the mics. The room was long, so that was cool. You could get far away [with the mic placement], but because the ceiling was short you got a lot of cymbals in the mix. There was a lot of harshness for drums, but for guitars you could do some cool stuff. I don't know if you'd heard this record of mine called *Three Bells*, but there's a lot of roomy guitar sounds. It sounds like it could be a delay, but it's just the room.

How are you going to pull off something like the three simultaneous sax lines on "Shoplifter" in concert?

We might just cut all the horns! It's easy to just go raw live, so we'll probably electrify everything and make it loud. **GW**



Deacon Blue

Gregor Philp stows his virtuosity and simply asks, "What does the song want?"

BY BILL DeMAIN

▶ LIKE THE WEATHER in Scotland, the country's pop music often feels overcast with a chance of showers. "There's a slight doom and gloom element to Scottish music," guitarist Gregor Philp says with a smile. "It's plaintive and yearning, but I think that's what gives it its emotional power."

For the past 17 years, Philp has played with venerable Glasgow band Deacon Blue, whose now-classic 1987 debut was called — appropriately — *Raintown*. Nearly 40 years on, their 10th album, 2025's *The Great Western Road*, marked a return to the U.K. charts behind the single "Late '88," which Philp co-wrote with singer Ricky Ross. Tucked in to the song's Philly soul-style grandeur, Philp's precise rhythmic attack propels the groove along. Elsewhere on the new record, he displays kaleidoscopic tonal command, from the crisp, bluesy licks of "Underneath the Stars" to the Pete Townshend-esque acoustic rush of "Ashore" to the wah-wah strut of "Mid-Century Modern."

"I always aim to play what makes sense for the song," Philp says, "and it hardly ever makes sense to do a lot of virtuoso stuff." Not that he can't do the virtuoso stuff. The son of musician parents, Philp started playing at age 10, inspired by everything from the Beatles to Genesis to AC/DC. By the time he was in bands in his twenties, he'd expanded from guitar to drums, bass and

"I aim to play what makes sense for the song, and it hardly ever makes sense to do a lot of virtuoso stuff"

keyboards. "I had this sort of larger musical picture in my brain," he says. That prepared him for years of working as a composer in film, TV and commercials. "The budgets were tight, and I had to learn to do everything from jazz quartets to orchestral scores on my own," he says.

That informed his musical philosophy. "I see myself as a facilitator — somebody who can help make something and bring it to life," he says. "The ego is quite useless in a writing situation. I just ask myself, 'What does this song want?'"

Philp's preferred acoustics and electrics are made by Atkin Guitars ("The best Strat ever," he says), while his Fender Princeton '68 Reissue provides a "perfect compromise between clean power and lower volume." All will be part of his setup as Deacon Blue tour the U.K. this spring and fall. Philp says, "We make very orchestrated records, with parts that are done quite deliberately. In the studio, that's how I think. On stage, I get to improvise more and stretch out!" **GW**

Lari Basilio with her signature Ibanez LB1

INTERVIEW

Lari's Road to *Redemption*

The Brazilian guitarist on the thrills of her new album — and playing guitar to her newborn son

BY GREGORY ADAMS

▶ **ON THE SURFACE,** *Redemption* feels like a curious name for Lari Basilio's latest and unendingly dynamic instrumental album. The Brazilian-born, Houston-based guitarist's third full-length once again finds the virtuoso finessing her fretboard with a fluidly funky, percussively harmonic-popping fingerstyle akin to the work on her 2022 full-length, *Your Love*. Gain-surgéd rockers like "Dear D" and "Just Like Home" are likewise ripe with the kinds of jubilantly screaming leads she brought to 2019's Joe Satriani-featuring *Far More*. No vindication necessary — her playing remains impeccable

and on-point.

As Basilio explains to *Guitar World*, the "redemption moment" through the making of her new album was more behind-the-scenes and personal.

It's the eve before Basilio releases *Redemption*'s ballad-like, yet vivaciously vibrato-coursing title cut onto streamers, but likewise a couple of days after the official announcement of another bundle of joy — her newborn son, Liam. The album, Basilio says, was steered and inspired by the "formation of a new life," this reflected through *Redemption* pieces "Heartbeat" and "New Chapter." That

said, the record also marks a second chance at motherhood for Basilio, following difficult and tragic circumstances.

"It's been an emotional journey for me. When I started writing these songs for this album, I found out I was pregnant — [*but*] that first pregnancy didn't progress, unfortunately. So I had to deal with this miscarriage when I was writing this song," she says in relation to first single "Redemption," adding that she turned to playing music to process the profound sadness she'd been facing. "Of course, guitar has always helped me in any phase of my life, but especially in this moment. I think music is always a great way to find joy and happiness."

Seeking salvation through songcraft, Basilio reteamed with her *Your Love* backup band — drummer Vinnie Colaiuta and

"I've still been able to play the guitar. I just have the baby near — in the bassinette, by my side — and he'll listen"

bassists Leland Sklar and Sean Hurley – as well as keyboardist Mari Jacintho, and cut the 11-song *Redemption* at L.A.'s EastWest Studios. Armed with her signature Ibanez LB1, a pair of her JHS-modeled Violet distortion pedals and a couple of Laney amps, Basilio worked herself through an emotional diaspora of morning dew-glistening fusion ("Summertime"), thick-necked-and-low-slung chunking ("Seven") and tastefully bar-bent melodicism ("Forever").

Amazingly, just as the collection neared completion, Basilio discovered she was pregnant again. While *Redemption* began in trying times, the guitarist never gave up faith in her technical abilities, the healing power of music and the plan to start a family.

"I always dreamed of being a mom," she says of the latter, in particular. "It's a dream come true to be able to live this moment right now."

Speaking with *Guitar World*, Basilio discusses her captive audience at home in Houston, how the new record balances ballads with nostalgically "hardcore" energy and other details surrounding her current *Redemption* arc.

Q You recently made an Instagram post announcing the birth of your son, wherein the first slide has you sitting there – quite pregnant – with your signature LB1 in your lap. The next slide finds you in the same living room, but now you're holding onto your baby, while that guitar is far off in the background. You're just a month into your son's life, but have you felt a shift in priorities? Has the balance between daily life and playing guitar changed for you at all?

Luckily, I've been playing guitar but, of course, for less time during the day now. The baby needs me so much. It's great, though! I always wanted to live as a mom, to have this experience as a woman. And I think it's so important during this first month of motherhood to be there for the needs of the baby. It's crucial! But I've still been able to play the guitar. I just have the baby near – in the bassinette, by my side – and he'll listen. I mean... he listened to me play when he was in my belly for nine months, but now he's here outside with me and he continues to listen to me play. [Laughs] I'm finding a new balance. So far, so good.

Q What was the first thing you played for your son once you came home from the hospital?

I played a riff off my song "Sunny Days" [released as a single in 2021].

Q Any reason you chose that?

I didn't think much about it. It just

happened to come out of my hands. [Laughs]

Q As you mentioned, you had someone else there along with you as you were writing the album. Did that experience inspire your playing to go in any different directions, performance-wise or rhythmically?

I'm always looking to find new melodies. The melody for me is the main point of my



Lari Basilio
REDEMPTION



"My rock side is very, very much alive and well," says Basilio, seen here with her customary Ibanez-Laney-JHS setup

songwriting. And, of course, I don't want it to be repetitive. So the challenge is to come up with new, interesting songs – something I can give to the listener that they can carry with them throughout the day.

Q Something different on this record is your seven-string song, "Seven." You'd uploaded and previewed this song through your socials back in 2021 before fleshing it out for *Redemption*. Why did you end up saving the track for this album, rather than slide it onto *Your Love*?

On *Your Love*, I just did some rhythm work with the seven-string guitar. But I spent time playing it between albums and felt it was the right time to start exploring it more. So I was just feeling like finishing that song... Inspiration isn't always right there – sometimes it happens, sometimes it doesn't. I accept that. That's fine. But I do my best to wrap up the songs I have when I need to. I think that was what happened with "Seven."

Q Despite the gentler songs like "Redemption" or "Bliss," in many

ways this feels like a more ripping album than *Your Love*. You're pushing the tempos harder. "Seven" is one of those songs. "The Fighter" is another. Did you feel inspired to get heavier on this one?

Yes! Despite *[the fact that]* I love writing ballads and groove-stuff – as well as some funky tunes – my rock side is very, very much alive and well. I think I showed that on this album, very much so. I noticed this at the end *[of the writing sessions]* and was like, "Wow, there's a lot of rock tracks on this album!" I felt really good about that. It was something that happened naturally.

Q There's this climax on "The Fighter," a double-time shred section, that's unique to the album. How do you remember that one coming up, in particular?

That was inspired by my teenage days, playing in my hardcore band in my hometown. I said, "Let's just put a bridge in here that would bring me back to playing in the underground rock scene in São Paulo."

Q The record doesn't seem as acoustically minded as *Your Love* had been, either.

Your Love had two full acoustic tracks. With this one, the only piece I used an acoustic guitar on was "Redemption," for rhythms.

Q How conscious of a decision was that?

It was conscious. Although I love playing and writing on acoustic guitar... I wanted to do something different. With that in mind, I did include a track that's 100 percent electric guitar, with no other instrumentation – "Forever." That was something new for me.

Q Songs like "The Fighter" or "The Way Home" tap into your super energetic side. Something like "Seasons," however, scales it back toward a gentler, percussive approach. Is that all with your fingerstyle?

Exactly. I love playing fingerstyle, because it allows me to reach for different dynamics or expressions on the guitar. And I love to explore the ghost notes that bring out that rhythmic, percussive sound. The riff on "Seasons" is 100 percent fingerstyle, with a lot of that percussive approach. And it's a very laidback track. I love having that contrast on the album.

Q Something that keeps things unified across the album, though, is the way you use these quick, warbling whammy ringouts in your leads and melody lines. How have you developed your bar work over the years?

I love having the bar to accentuate the

expressions that I try to put in notes. And I love exaggerating the vibrato *[with]* these flutters – when I pull back the bar to create these little screams. I love that trick.

Q The album cover finds you holding the latest, all-black version of your signature LB1. Was that your number one guitar on this album?

I played the LB1 throughout the whole record. It's my main guitar for everything. It's so versatile – I don't need any other guitar

"I love playing fingerstyle, because it allows me to reach for different dynamics or expressions"

to play my songs or to do a clinic or a show. Everything I need is in this one guitar. I didn't specifically use that black one for recording... but the LB1 was the guitar.

Q And those were loaded with your signature Seymour Duncans?

Yes. And all the lead guitars, especially the high-gain guitars, were done with my JHS Violet pedal. I've been using it for years, but we officially released it last November.

Q How did it feel to have the pedal ready for market?

It was amazing to finally be able to show everyone *[the finished product]*, although I had the prototype pedal on my board. I was traveling and doing clinics and tours, and everyone was so curious about it.

Q Was the prototype painted, or was it just a straight-silver housing?



It was purple but a different shade from the actual Violet.

Q You're stacking two of these in your chain. How differently are those set up?

I have the violet-colored one set up as low gain right now, and the black [variant] set up as high gain. So, low gain I would use for tunes like "Your Love," "Not Alone" and "Redemption." The black one I'm using for all of the heavy riffs and leads.

Q You made a video promoting the pedal alongside Josh Scott from JHS, and in that you were teaching him how to do divebombs, which he wasn't necessarily picking up — or at the very least, he was feeling self-conscious about it. What do you remember about sharing pointers with him on that?

Josh is such a nice guy. I had so much fun at JHS with him and the whole crew. I mean... it's just not his style of playing! Not that I'm that special with the whammy bar and diving either... I also try my best. [Laughs]. He did great, I think.

Q Was there anything else on your pedalboard for this album?

Pretty much just the Violet.

Q There's an interesting harmonic tonality to "Dear D," another super chunky song on Redemption. Where did this one come from?

Well, I love drop D tuning, so that's what the name suggests. Dropping down... brings different kinds of [riffs] out of me; it makes me play differently. And... oh, yeah... there's a different pedal I use in the second solo. I used the Vezzpa from Beetronics; it's like an octave-fuzz sound. So that was a different pedal that I used on this album. That's it, though.

Q You recently did a guest solo on "Inerrata," the debut song from Alyssa Day's new metal project, Absentia. How did that come about?

I've followed Alyssa for a while; she's an amazing player. Such a technical player but with so much feel. A while back she approached me and invited me to play a guest solo on the track and, of course, I accepted. I had so much fun playing the solo. I love heavier stuff; every now and then it's fun for me to adventure along on those kinds of things as well.

Q Does participating on a track like that make you want to add some

of that technical djenting into your repertoire?

Oh yeah, it's so good! It's always good to change up the air, you know — to refresh yourself.

Q Bringing it back to the idea of redemption, were there any ways you redeemed yourself on this record, as a guitarist?

Ooh, that's tough... I think it's [just about having] the joy of playing in you. And to not be too hard on yourself. Because the whole point of playing the guitar is because it's so much fun. That's the reason that I picked up the guitar in the first place, because it brings me joy. It takes me to this happy place, writing songs and coming up with new ideas. Despite the fact that I had this sad moment during the process of making [Redemption], I think the outcome is very happy.

Q Was there ever a period in there where you couldn't find the joy in playing guitar?

To be honest, I don't think I ever lost that. The joy was always there with playing. I thank God for putting the guitar in my life, because it's a place I can come to find... happiness. **GW**

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THE GEAR HUNTER

Bare Knuckle Pickups

Tim Mills, the guitarist behind the beloved U.K.-based artisan pickup brand, explains how he got started in the biz and what to expect from his company over the next year

BY AMIT SHARMA



Tim Mills in his workshop at Bare Knuckle Pickups, circa 2017

IN THE SEVENTIES, Larry DiMarzio and Seymour Duncan broadened the tonal horizons for the electric guitar community by developing their own pickups to be retrofitted onto instruments made by other companies. To this day, they are still very much masters of their trade, with innovations to suit just about any kind of player, from low-output passives for purists to enhanced firepower for higher-gain thrill-seekers – and everything in between.

Over the last two decades, however, a company from England has risen from being a relative unknown to becoming arguably the world's largest independent pickup manufacturer, thanks to some highly customizable and award-winning bespoke creations that guarantee tonal excellence. We are, of course, talking about Bare Knuckle Pickups – the business founded by session guitarist Tim Mills in 2003 with an emphasis on everything being hand-wound to order, giving customers complete control on how their pickups should look and sound. As well as producing best-selling circuits like The Mule and The Nailbomb, the specialists also have collaborated with guitarists like Steve Stevens and Misha Mansoor to create signature sets that are tailor made to get the job done. It all happened very organically, Mills says when asked about his journey from hopeful newcomer to becoming the brains behind an internationally respected phenomenon.

What made you want to get into building pickups?

I came to it as a player because I don't have a science

"Working on Jimmy Page's guitar was bucket-list stuff for me"

background. In the Nineties, I was playing for Elkie Brooks, a blues star with a career spanning 65 years. Later on, some friends asked me to help out in their Ozzy Osbourne tribute band. I knew it would be fun, but I had to emulate lots of different tones. I started messing around with pickups just to see what worked. I got frustrated by the fact that nobody was describing what these things did. I felt like every pickup was marketed to say it was good at everything. The information was very generalized. I ended up pulling a pickup apart just to see what the hell was going on inside. I reverse-engineered one with a winding machine I'd cobbled together and then started experimenting with different permutations of magnets and wire.

How did that end up becoming your full-time job?

I put a website together with some designs, figuring it would be a nice way to earn [money] alongside teaching music and martial arts. I was looking for a name and realized there was a synergy between guitars and combat; it's all hands-based. The penny dropped when I remembered that bare knuckle, the original form of fighting, was something we excelled at in this part of the world. It all felt quintessentially British. I wanted to prove we could make good stuff here. In my first year, I had two people with me; now there's over 20 in the workshop plus all the IT, service and accounts teams. But it's all done the same way. We use the same machines I put together back in the day. I think I'm now on the sixth motor for that winder.



"We use the same machines I put together back in the day," Mills says. "I think I'm now on the sixth motor for that winder"

JOSEPH BRANSTON/FUTURE

You must have done a lot of research to know exactly what you're working with.

I became obsessed with tone. I had a mentor who gave me original Fifties pickups. I wanted to learn about why they could sound three-dimensional, ultra dynamic and touch-sensitive. I went down the wormhole of plastics, metals and carbon content, looking at the strand count in the wire and all that stuff. I also wanted us to be making our own parts. I ran into an engineer at a guitar show and asked if he could make a base plate exactly like an old Gibson. We analyzed everything to the finest degree and didn't cut any corners, even down to the direction of the grain on the nickel silver. The same went for the tooling and magnets, with X-ray spectra graphs analyzing aluminum, nickel and cobalt. When it comes to retrofit pickups, people tend to want something hotter, but I studied low- and medium-output designs as well.

It's interesting how you make pickups that vary in terms of output, though everything is passive.

EMG have really got their game together when it comes to active stuff. I can't see anyone chasing them down that path. Their pickups do exactly what they say. Sure, other companies have come along with their own permutations of actives, but EMG still hold their own in that world. I felt there was more scope to develop by staying passive. Active pickups have an in-built preamp that sculpts the tone. It's based around creating a lot of compression. That's the great thing about them; you can put an active pickup on any guitar and it will sound consistently great. But in the Ozzy tribute, I needed something that could do Tony Iommi's rock sound as well as Zakk Wylde's metal sound. And I could only do that using passives.

Customers have full aesthetic control when ordering from you. How crucial is that to the business?

I wanted to expand on what a pickup could look like, so we concentrated a lot on aesthetics. There are a lot of custom finishing, from colors to etching and so on. We were the first to come up with the camo or tiger finish pickup. These are all part of guitar language now, but they came first through us. We'd mess around with things like acid etch, blow torches, burnt chrome – which technically you can't do, because chrome doesn't burn. But if you do it with nickel, all these glorious colors come out.

So what's next for Bare Knuckle?

We're doing something with Claudio Sanchez from Coheed and Cambria. And we're working on a signature for Tracii Guns. We started talking online; it all happened organically. That's way better than me chasing somebody. If you give an artist something for free, it's totally unsolicited and will probably end up on the shelf. I remember one day getting an order from someone called Steve Stevens and didn't question it. A bit later, he emailed again asking if I'd like to come to a show. We met backstage and he got me to watch from his backline. We then started talking about a signature, which started a chain of events; I've since worked with Misha Mansoor, Chris Robertson, Adam Getgood and, most recently, Mike Stringer [*Spiritbox*]. This latest one



A Bare Knuckle Peacemaker Chris Robertson signature humbucker and [below] the underside of a PolyPaf humbucker, which was reviewed in our April 2025 issue

has been really successful; it's the pickup equivalent of a bulldozer.

Who would be your dream client?

I'd love to make something for Jimmy Page. He actually sent his "Number One" 1959 Les Paul to my workshop because of a pickup issue just before the 2007 Led Zeppelin reunion. It was fantastic to analyze such a brilliant guitar. The back of the neck had this odd carve where it got thin from frets three to nine. Interestingly, the neck pickup was just shy of 9k. Normally that would be muddy and hot, but because the magnet had discharged so much and the coil windings were heavily asymmetrical, it was behaving more like a single-coil. That's why it had this woody, almost SRV sound. The bridge was a symmetrically wound 8.2k Seymour Duncan installed around the late Seventies. It was nicely balanced with a good growl. Most of the tone came from how much timber had taken off the neck, almost to Ibanez levels of thinness. I was amazed the truss rod hadn't popped out. Honestly, working on Jimmy Page's guitar was bucket list stuff for me. **GW**

"When it comes to retrofit pickups, most people tend to want something hotter"



PERSONALITIES

Tim Pierce

The session veteran looks back at a golden age of studio work with Bon Jovi, Rick Springfield, Belinda Carlisle and pretty much everyone else

BY ANDREW DALY



▶ WHEN SESSION MAN Tim Pierce looks back at his career, he doesn't view himself as a legend who's played on more than a thousand records; instead, his perspective is one of deep gratitude.

"It seemed like a dream I could fulfill," he says. "It seemed like a scenario where I could be a working guitar player. But the real dream was to play on records."

Man, did he do that – and quick. After moving to L.A. from his home town of Albuquerque, New Mexico, in 1979, Pierce grabbed all the work he could, learning along the way. "Somebody told me that songs on these records could typically have one, two, three or four guitar players," he says. "That's a tradition that came down from Motown; there's so much unique personality that happens with guitar players."

Few had more personality than Pierce. Behind the scenes, he starred on Bon Jovi's "Runaway" single in

ABOVE "I always looked at rock-band situations as very unstable things," says Tim Pierce, seen here with a Heritage Core Collection H-150

OPPOSITE Pierce with a Guild F-212

1984 (no, that's not Richie Sambora playing guitar on that track), Crowded House's "Don't Dream It's Over" two years later and parts of Belinda Carlisle's *Heaven on Earth* album in 1987. Oh, and he joined Rick Springfield's band. And that was just the Eighties!

In the Nineties, he lent his licks to everyone from Michael Jackson on 1991's *Dangerous* to Roger Waters on 1992's *Amused to Death*, to multitudes of records by Tina Turner, Whitney Houston and Celine Dion, and most notably the Goo Goo Dolls' 1998 smash hit, "Iris," where he knocked out the solo and layered in some gorgeous mandolin.

"I never wanted to be a rock star," he says. "I wanted to be a musician creating parts and sounds, for lack of a better word, in a laboratory. I toured with Rick Springfield and thought, 'This is cool, but it's not me.' It seemed artificial, and I'd much rather be making records than going out there and imitating them for an audience."

To Pierce's point, during the back nine of his session career, he offered his services to Carlos Santana, appeared on dozens of pop stars' albums and even settled in for sessions with Boston Red Sox pitcher Bronson Arroyo and New York Yankees center fielder – and truly talented guitarist – Bernie Williams.

The way Pierce looked at it was there were no boundaries and no session too small, which is why he was so successful. It also didn't hurt that he knew how to give his clients what they needed. "You have to be a chameleon," he says. "You have to play any style. You have to win big in the first half hour. That means you have to come up with something that makes the artist's dream come true out of the gate."

These days, Pierce focuses more on his guitar-education business than on sessions, but he still has plenty of solid advice for musicians looking for studio work.

"You have to play with as much heart and soul as you can," he says. "If an idea gets rejected, you accept that rejection, deal with it in seconds and come back stronger. You get over the resentment and hurt. Be versatile and nice, don't say too much – and read the room. You'll be on your way."

What brought you from Albuquerque to California as a young player?

I always dreamed of moving there because when I was

JEN ANGKAHAN/COURTESY OF TIM PIERCE

"YOU HAVE TO PLAY WITH AS MUCH HEART AND SOUL AS YOU CAN."

young, I fell in love with pop music on the radio. I loved songs more than anything – but then I started loving guitar players. I was born in '58, so I grew up listening to some of the greatest music of all time, like Jimi Hendrix, ZZ Top, Led Zeppelin and huge rock bands. My mom gave me her car, I saved \$2,000 and moved here at the end of 1979.

What got you into session work?

I was aware of everybody in the business, all the rock stars. But I was even more aware of the behind-the-scenes guys like Larry Carlton and Steve Lukather. I knew every name on the back of every record; for me, that seemed more realistic.

You make a good point about knowing all the players on the back of the records, but at the time, many people assumed that whoever was on the cover played on the records. Once you got into doing sessions, were things generally amicable between you and the people you were subbing for?

It was your job as a studio musician to make it amicable. There were situations where I'd be brought in in secret, and they would never know. But that's no problem because you're there on a different day from the person you're replacing. [Laughs] But the self-contained band thing did require specialists to be called in. Sometimes they'd be credited, sometimes not.

One of your earliest credits is "Runaway" from Bon Jovi's first record. How did that happen?

That happened kind of by accident, as many great opportunities do. I was 23 and recording in New York. Jon Bon Jovi was living upstairs at the Power Station [recording studio]. Basically, his job was the janitor for his uncle, Tony Bongiovi. They put together a master demo and he asked me to play on it. I said, "Of course!" I ended up doing all the guitars on "Runaway," and Jon credited me on the back of the record. That was his first Top 40 hit, and I got full credit. It was great.

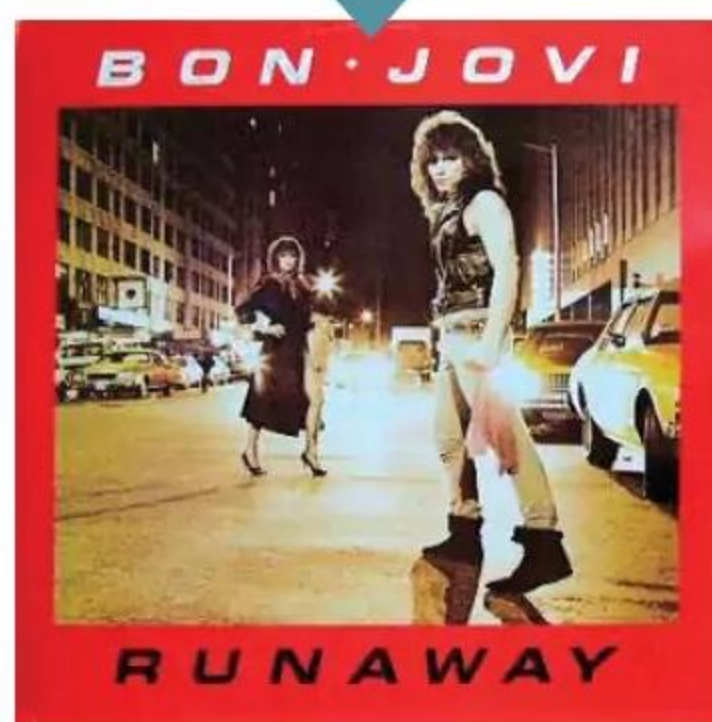
What gear did you use?

I used a [Gibson] Les Paul and a B.C. Rich. And what you would do in the studio back then is you'd find all the Marshalls you could, so we had two or three Marshall heads for the "rock" parts and maybe a Fender Deluxe for the clean parts.

Richie Sambora wasn't part of the mix yet, right?

No, he wasn't. These were master demos, and we did six or eight songs and finished them. That's how Jon got his record deal.

TWO WITH TIM PIERCE



BON JOVI
"RUNAWAY"
(1984)



GOO GOO DOLLS
"IRIS"
(1998)

Was there any talk of you joining Bon Jovi?

Jon and I became friends. He came to L.A. when he was looking for musicians to join his band, but a couple of things happened. First, I didn't have the image to be in the band. People forget that you couldn't be in a rock band unless you looked a certain way. I didn't have that image, so Jon never came out and asked.

You joined Rick Springfield's band not long after.

I joined Rick's band right after that. Rick, at that moment, was the biggest star in America because of "Jessie's Girl." He had just had his run [as an actor] on *General Hospital*, so it was a wonderful thing to jump into. I became Rick's guitar player for five albums, and we're friends to this day.

No regrets about not joining Bon Jovi?

I missed out on being in one of the biggest rock bands in the world – but I don't think I had the image! Richie was the perfect choice. The way he plays, looks and sings is great. They wrote some of the most amazing songs ever. Jon didn't ask, and it probably had to do with the fact that I had another gig – and didn't look like a rock star.

As far as Rick goes, did you basically follow the template Neil Giraldo created?

I was enamored with Neil Giraldo. He was using very particular Marshalls, and Rick and I both got those. The great thing about Rick is that his entire aesthetic on stage is basically the Who's Pete Townshend and Roger Daltrey. It was full-out. The actual show was just full-out guitar rock, and there were lots of solos on the first record I did with him [1982's *Success Hasn't Spoiled Me Yet*]. It was just a huge guitar experience.

Even though you didn't have the image, it must've been gratifying knowing you could hang with anybody in L.A. at that time.

I always looked at rock-band situations as very unstable things. Once I moved here and saw how musicians worked, my goal was to be independent of being in a band. I was more impressed with studio musicians who'd go from one project to another, record constantly and never have to tie their fate together with a band, most of which seemed like they had a three- to five-year existence.

Speaking of going from one project to the next, in 1986, you played guitar on Crowded House's self-titled debut, which features "Don't Dream It's Over."

That was a situation where the producer, Mitchell Froom, knew they were coming, and they were a trio. Mitchell wanted a second guitar player for the recording, so nobody got put on the bench; I just added color and played off Neil [Finn]. Most of what you hear is live off the floor with some overdubs afterward. I was



IF AN IDEA GETS REJECTED, YOU COME BACK STRONGER"

the guitar insurance policy there, and it jumpstarted my career to where every songwriter in L.A. fell in love with "Don't Dream It's Over." When they found out I played on it, it created a lot of work for me – and it was the springboard for Belinda Carlisle.

You laid down "additional guitars" on Belinda Carlisle's *Heaven on Earth*. Can you recall what you did and didn't play on?

I can't remember exactly what I played on. The thing about the environment back then is you would go from studio to studio daily and play on records with notable people, so I was part of a cast of thousands on that record. The producers and engineers – who I knew – loved to bring in different people and put different personalities on parts, particularly guitar players. They loved to have multiple guitar players who'd add different colors to the songs. But from there, my career really took off in the Nineties.

An example of such is you tracking guitars for Michael Jackson's *Dangerous*.

The producer, Bill Bottrell, brought me into the studio. Michael was very normal; I was expecting weirdness, but it wasn't that way at all. Michael came in dressed in a sweater, jeans and loafers and looked me straight in the eye. He was just a normal person, and he was very interested in my pedalboard. [Laughs]

He was easy to work with?

Michael felt secure. When you're in the studio like that, it was me, Bill the assistant and Michael, so he felt very safe in that situation. My job was to actually treat him like an equal, and that means you don't act like a fan. You act like an equal in the workspace; don't gush over them, don't ask questions. I was doing my thing, and he was doing his. That's how you play it.

Before long, you were in the studio with Roger Waters for 1992's *Amused to Death*. What was it like working with him?

He was very open. But you gotta realize that at that stage of the game, you're tracking songs and everything is negotiable. He knows that when that day is over, he can go home, listen to it and come in and recut the song in a different city with different musicians if he wants. He's not worried about it, so he's open-minded. It was very pleasurable. It was kind of a dream come true.

Jeff Beck is all over that record. Were you in the studio with him at all?

BELOW Pierce with a PRS DTG David Grissom signature model. "Naturally, as you age out of a studio career, the great thing about having a resume is when I work with these kids, they treat me like an elder and a legend," he says

I did a lot of the rhythm guitars, and when they brought in Jeff, it was just him, Roger and the engineer.

In the Nineties, you continuously recorded with Tina Turner, Whitney Houston and Celine Dion. How did you approach the guitars considering all three had such a massive vocal presence?

It was the Dann Huff and Michael Landau era of tones. Generally, what I did was use big, beautiful stereo, clean chorus and delay sounds. That became a lush pad for keyboards, so I'd do these percolating R&B parts that were clean, travel all through the chord changes and maybe add new voices to the verses and bridge. So it wouldn't sound like rock, but it'd add size to all the big sections of the song.

In 1998, you recorded guitars for the Goo Goo Dolls' "Iris." For a long time, people didn't realize that.

That's probably the best record I ever did. That was a situation where they gave me credit, but the credit was somewhat obscured. And as the years have passed, they have actually brought it out into the open. John [Rzeznik] talks about me every time he does an interview about that song. He's very open and nice about it. But they didn't have a lead guitar player, so nobody was threatened when we were doing "Iris." Nobody was being put on the bench, so I was able to come in, play a big guitar solo and overdub some mandolin. That record had the most airplay, I think, of any song for, like, 18 months. It still holds up.

I'm a big-time baseball fan, so I have to ask how you ended up on records by Bronson Arroyo and Bernie Williams in the mid-2000s.

Being a studio musician can offer these projects, and I did tons of records, for example, for people who were actors but wanted to do records. I'd do records for sports stars, and some of these guys are amazing musicians. And it's a great thing because, budget-wise, it's usually like a promotional thing that gets offered to the sports audience in some unique way. I don't remember the specifics of Bronson's record, but it was really fun. It was low-pressure because nobody was trying to have a hit song. He was wonderful and really talented. Bernie Williams from the Yankees is an amazing guitar player. I did two or three records with him, and it was humbling because he was amazing.

Throughout the 2000s and into today, you've worked with everyone from Miley Cyrus to the Jonas Brothers to Lana Del Rey. That's a far cry from your rock days in the Eighties. Does the approach change?

It became really focused on parts and sounds. Rock came back a bit, so I'd do punk rock parts and aggressive and even ambient sounds.



JEN ANGKAHAN/COURTESY OF TIM PIERCE

"MICHAEL JACKSON CAME IN AND LOOKED ME STRAIGHT IN

I'd make my guitar sound like a keyboard; they really wanted the guitar to do everything. They'd load up songs with as many parts and ideas as they could. There was a lot of overdubbing and a lot of freedom; honestly, it was fun because I could throw in the kitchen sink, and they'd choose what to use later.

It wasn't all pop, though, as you hooked up with Carlos Santana several times.

I've played rhythm guitar on five Santana records. Carlos isn't present for any of the recording production because he's such a veteran that he would deliver the songs, make decisions and ask for changes as he listens. And then, when he's ready, he plays lead on the songs. Carlos basically floats above the work, gets delivered the songs and because he's done the nuts and bolts for decades, he can shape it afterward.

You've started to slow down in terms of sessions, which you've earned as you've been nothing short of hyper-prolific. Do you think you'll ever stop?

I won't stop. I've built an educational business, and I have employees.

What led you to go from recording at a breakneck pace to stepping into the guitar-education sector?

I had this epiphany in my early fifties, where I thought, "If the business were robust and growing, I would still age out." I knew I was getting older, and the business was shrinking, and that meant budgets were shrinking. I was grateful for the work I had, but it's not what it used to be. I thought, "I can keep myself off the street and move forward if I do fewer sessions and get into the education thing."

I hear you. But your session resume is unparalleled. Did you really think people would stop calling?

Naturally, as you age out of a studio career, the great thing about having a resume is when I work with these kids, they treat me like an elder and a legend. So there's no problem there. But if you look at the business, if you're Bruno Mars, who you hire has changed.

How so?

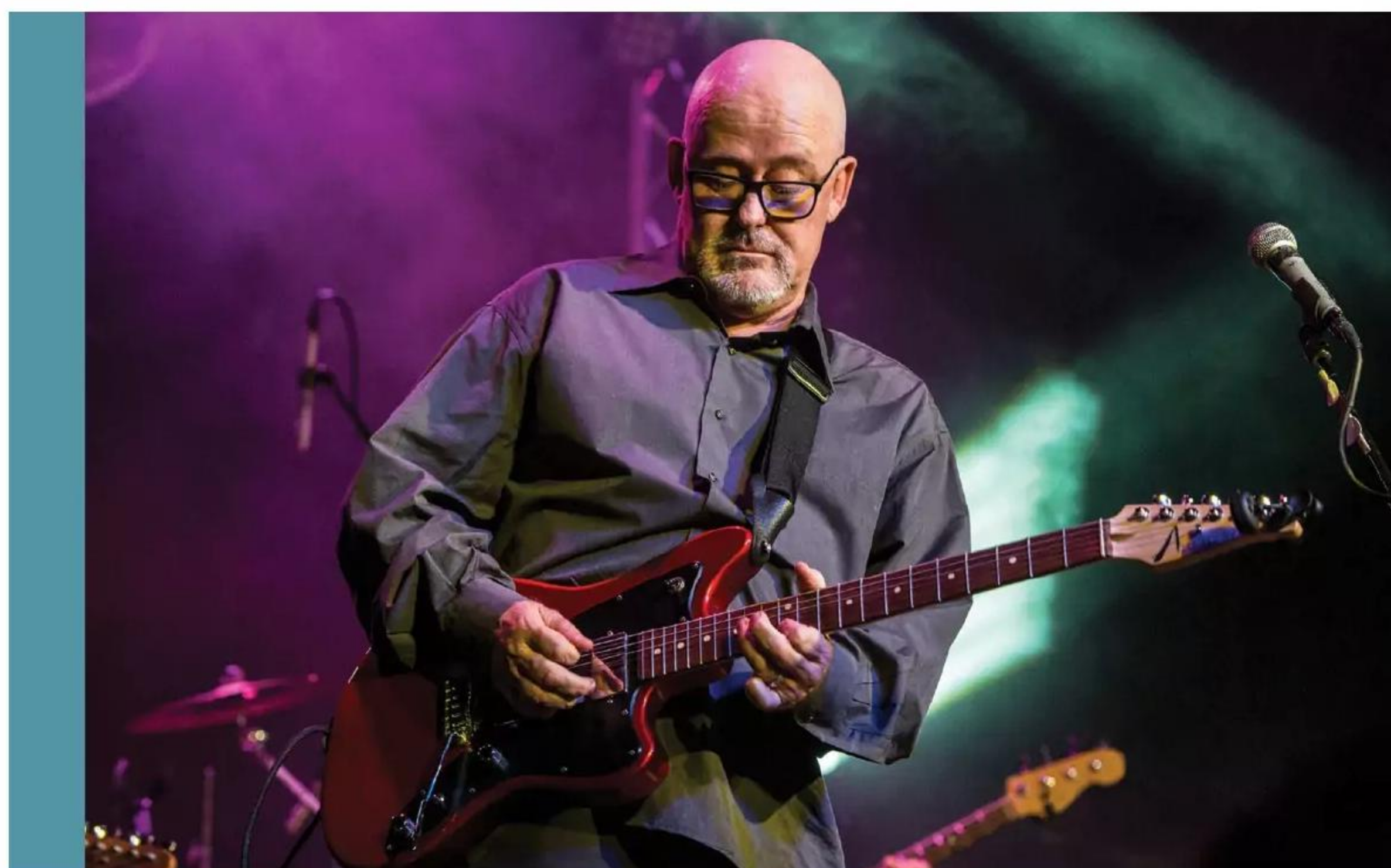
Back in the day, if you were Tina Turner, you'd get all the studio pros to do parts on the record. But now, if you're Bruno Mars, his team has people they text who are favorites. And guitar can be fixed; you can go in, throw down a part, and it can be imperfect. It can be sloppy.

And that's not you.

I'm not making criticisms. The players are great. What I'm saying is they don't need studio pros anymore because they have their favorites in their iPhones. They text them, and that person will come down, throw down a part and build stuff randomly with people they know.

There's also the matter of the money.

I'm older, so I expect a higher paycheck. But the money



ABOVE Pierce in action at the RockGodz Hall of Fame annual induction ceremony at the Canyon Club in Agoura Hills, California, October 27, 2019

they get is negotiated for the comfort of both sides. It's not the union, meaning the sessions I was getting with pension, royalties and healthcare. So, in order for my future to be my choice, I slowly exited my session career, rather than have the music business take that choice from me.

Your choice for a second act was a good one. Just look at what [YouTuber] Marty Schwartz has done.

I discovered what was happening online and met Marty, who was doing it at a seven-figure level. I decided that if I could do even a fraction of what he was doing, that'd keep me off the street and become my next chapter. I built it and did both jobs for 10 years. I did sessions and built the business, and now I have a membership where people subscribe to a collection of yearly videos, and that keeps growing.

Where do you go from here?

I have more than 150 hours of lessons and content and more than 2,000 videos. I'm adding other players to it and have one full-time and three part-time employees. I actually have a business to keep track of and people who require me to be productive. That's my new thing, but I do some session work.

But it's not the same as the golden age.

When I do a session, I often don't even charge for it. It's usually just family, friends or a special occasion for someone.

That's is a good way to give back, seeing as few have as much knowledge as you and are willing to offer it up.

Thank you. I feel very lucky and grateful to have this. I will try to keep it on track. The pandemic kind of turbo-boosted it, where everyone decided to go home and take lessons, you know? So it was a lucky thing that I was up and running because I wasn't sure it was even going to work at first. **GW**

THE EYE. HE WAS VERY INTERESTED IN MY PEDALBOARD"

Justin Hawkins
in action with his
signature Atkin
Guitars JH3000



The Prince of Darkness

GW grills The Darkness guitarist Justin Hawkins on just about everything – rehab, farts, breakups, tunings, country music and the band's new record, an undeniable return to form called – what else? – *Dreams on Toast*

BY JON WIEDERHORN

S EEMINGLY OUT OF nowhere, the Darkness swooped out of Suffolk, England, and onto the international music scene in 2003 with their high-voltage debut, *Permission to Land*. At a time when hipster bands including the Strokes, the White Stripes and Kings of Leon were making inroads with the alt-rock community, the Darkness were an anathema, wearing loud, glam-influenced outfits and bashing out energetic anthems propelled by white-hot power chord riffs, flashy leads and sometimes ridiculous-sounding falsetto vocals.

Many rock fans embraced the exuberance of the anachronistic quartet, composed of frontman Justin Hawkins, his guitarist brother Dan, bassist Frankie Poullain and drummer Ed Graham. But music purists dismissed the Darkness as a parody band,

comparing them to Spinal Tap instead of aligning them with their true heroes, Queen and AC/DC. Songs that abounded with double-entendres about genital herpes ("Growing on Me"), masturbation ("Holding My Own") and a mythical demon-dog ("Black Shuck") only fueled the rock-satire accusations. Regardless, the album quickly topped the U.K. charts – where it went quadruple platinum – and hit Number 36 on the *Billboard* 200 in the U.S., where it went gold.

To this day, Justin Hawkins admits he is drawn to the ribald, even juvenile lyrics and antics of AC/DC and has always believed that a good sense of humor makes rock 'n' roll more fun. He also cops to being a big fan of *This Is Spinal Tap*, but stops short of accepting that the Darkness were ever intended to emulate Tap.

"We confused a lot of people at first because what we were doing was desperately

unfashionable in 2003," says Hawkins, wearing a checkered flannel shirt, a black, flower-patterned acoustic resting in a stand beside his office studio chair. "Some people saw us as a throwback. And then, because of the wittiness of the lyrics, other people thought they were somehow the subjects of a joke and we were trying to make fun of them, which wasn't the case at all."

What made *Permission to Land* and its similarly structured 2005 follow-up *One Way Ticket to Hell... and Back* so enjoyable – aside from the abundance of great ham-fisted riffs – was that the Darkness were outrageous to the point of being comical, but they were never condescending; most of the time, their jokes were aimed at themselves.

"I'm not a big fan of bands that take themselves too seriously," Hawkins says. "Look at Angus Young. He's a grown man who wears a schoolboy uniform, and AC/DC's lyrics



[left to right] Rufus Taylor, Justin Hawkins, Dan Hawkins and Frankie Poullain

have always been ridiculous. But they're great and they're entertaining. As for Queen, their approach was bombastic and pompous, but you can't deny the tonality of the guitars or the quality of the songs."

As much as they shook the rock landscape with their first two offerings, the Darkness entered uncertain territory in 2006. Even without factoring in the rock parody element, the band's look and sound relied on a certain shtick that seemed time-stamped. To continue to evolve, they needed to establish themselves as more than rousing, flamboyant rockers. For a while they struggled, yet somehow, they're defied all odds, surviving the test of time and developing into a more adventurous, eclectic band with their new, eighth album, *Dreams on Toast*, which injects pop balladry, moustache-in beer country and singer/songwriter alt-rock into the band's musical *oeuvre*.

However, even when the Darkness were at their commercial peak, Hawkins harbored no ill will against anyone who bet against the Darkness lasting more than a few more years, let alone emerging in 2025 with a bold new sound and their best record since their debut. In fact, back in the early 2000s, he might have put money on himself in a death pool that predicted he wouldn't be around to see the next decade.

"I wouldn't have expected myself to be alive," he says. "I was living in a pretty intense way. If I had kept going, I imagine I would have died. That could have happened. I wasn't built for comfort. I think one of the things that gave the Darkness gravity was that I was in that world of drugs and alcohol, and I was trying to do it 'properly,'"

During a candid and often humorous conversation, Hawkins discussed the band's wild ride, the hands-on approach for the new album, the addiction that could have ended the Darkness, the band's six-year breakup and how the passing decades have made Hawkins and his bandmates more willing to compromise and more eager to experiment.

***Dreams on Toast* is a development from other records. Some of it rocks like a beast, but you've got a country song on there and some MOR rock. Why the evolution?**

We started writing it about three years ago, and we had more time to spend on it because we had the *Permission to Land* 20th-anniversary tour, so we were able to write during that time. We've always been focused, but this time we could be super-discerning about all the choices we made. We're really confident in every song on this record, including the bonus tracks. There's nothing superfluous or unnecessary; even the ridiculous arrangements are justified.

Were you unhappy with your last album, 2021's *Motorheart*?

It wasn't our most unified record. We worked on it during the pandemic, and "Welcome Tae Glasgae" is the only song where we were all working together in a socially distanced way in a room. The rest of the time, Dan sent backing tracks and he was socially distanced recording drums and building tracks. This time we wrote everything together, which made an enormous difference because you fight for every note and every word.

Is writing together a confrontational process for you?

It used to be when we were younger and stubborn, but I think we all listen to each other more now. At the same time, we're not conflict-shy. We'll fight for what we believe in, and that can cause some rather frustrating moments. But we'll entertain every proposition and try out every idea, which allowed us to make this record as good as it is.

Sometimes, having lots of time means being oversaturated with ideas, which can lead to creative constipation or bitter stalemates.

We've grown up a bit and were open to anything, so that wasn't a problem. Plus, we took advantage of the time we had. You don't often get the luxury of spending three years making a record. Most of the time you've got a small window to write and an even smaller window to record. Everyone's stressed out, and you're only doing it to justify continual touring. One of the important things was to write riffs that make the guitar the prominent and powerful voice in the arrangement.

You experimented with different styles. Did you also use different tunings?

Oh, no. I like a standard-tuning guitar. There's not a semitone down across the board. If you can't put your ideas across with that, you're in trouble anyway, I think.

Do you tend to rely on the minor pentatonic scale to achieve traditional rock leads?

There are a lot of moments when it's pentatonic, but I go for harmonic minor stuff as well. I like a ninth in a solo because I think it forces you to decide whether you're going to go up or down from there. You can't just have it suspended in no man's land. You have to make a choice. Pentatonic is a go-to thing when you're building a solo. But I tend to think of a solo as a collection of phrases that you've bastardized and made your own. And I've got a couple licks that I don't think anyone else does that sounds like a spider crawling across the fretboard.

Some might call that an exercise in indulgence. How do you make that work with the more conventional guitar styles on the album?

There's a lot of melodic stuff you can immediately cling to, but I like to add in stuff that makes you scratch your head a bit, and fast bits with a lot of dive bombs. During the pandemic I taught myself how to play slide guitar with traditional tuning, and I added that to this album as well, just to express myself in a different way.

You're best known for bombastic crowd-pleasers like "I Believe in a Thing Called Love," "One Way Ticket," "Get Your Hands Off of My Woman" and the new "Rock and Roll Party Cowboy." Did you have reservations about putting five songs on the new album that explore other styles, including country, dad rock, easy listening and folk-pop?

Not at all. This is what we wrote, and we chased each song to its natural conclusion. Doing that led us down some genre explorations, but they work. And I think those five or six songs walk straight into the set and sit there nicely alongside all the other stuff from the last seven records, so I'm quite pleased with the balance of everything.

Have you always had a soft spot for country music?

I like the great, classic stuff, but it's not like we went into the album saying, "We need country music on this album." There was one song in particular, "Hot on My Tail," that had the beginnings — or like a shell — of a country sound in the melody, so we decided to chase it. We went to the pub and said, "Well, what is it that makes a country song great?" And we decided it all comes down to the Johnny Cash method: three chords and the truth.

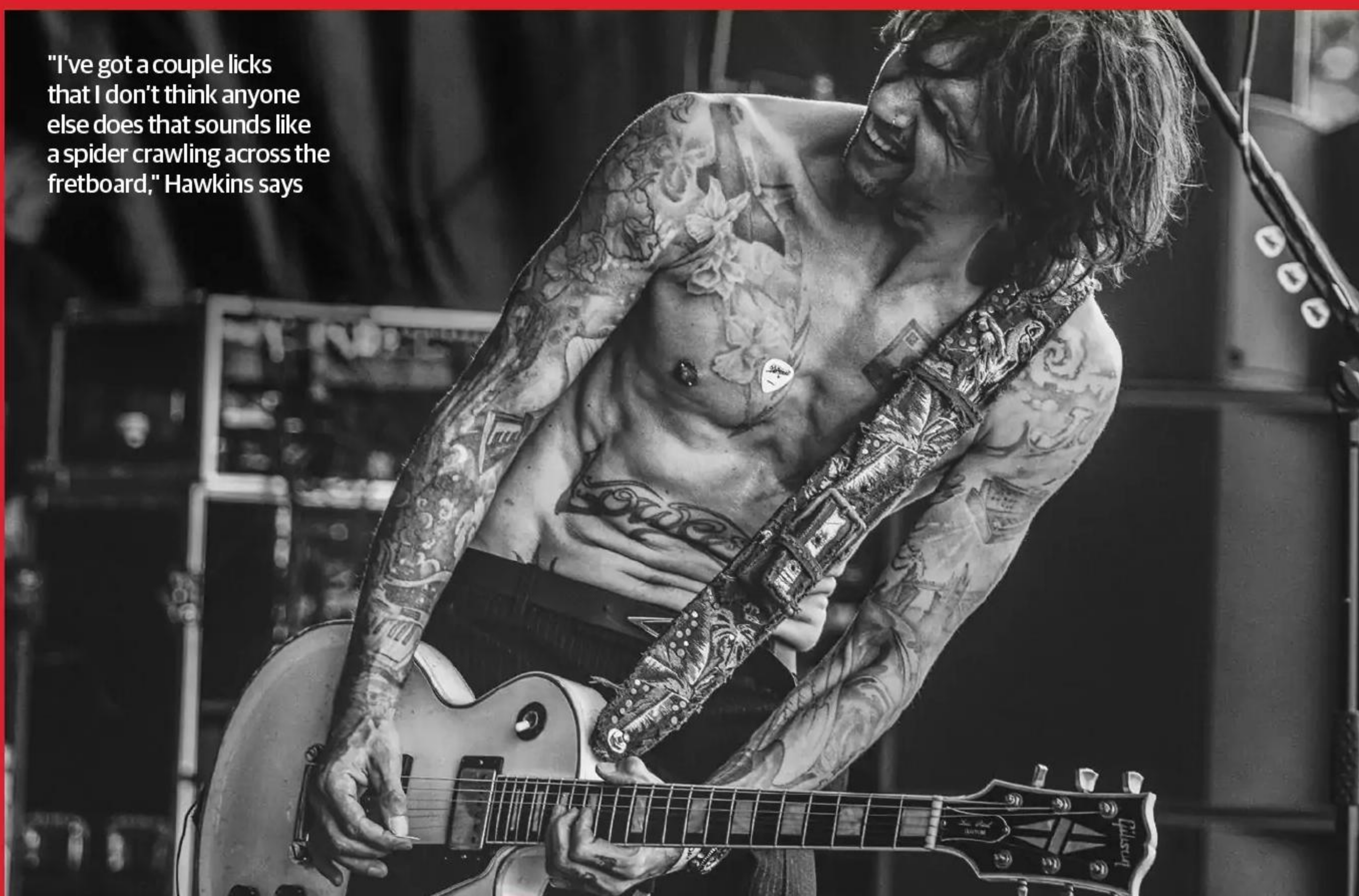
"Hot on My Tail" sounds like a heart-on-sleeve song about lost love, but the lyrics are about a different kind of regret.

We looked at some modern country songs and broke them down into common themes. You have some mention of a pickup truck, there might be beer involved, and girls — maybe going to a lake. It might mention Jesus and America. So I sat down with my list of themes and wrote a lyric about an unpleasant fart in an opportune moment just after the anniversary dinner of a couple that have been together for a long time. And the consequences of that fart are disastrous.

Farts are always funny. Did you want to juxtapose the lovelorn with the comical?

I wanted it to feel real and be about an experience that's not necessarily universal, but certainly one that has impacted more than one relationship that I know of. It just resonated with me, so I went with it. There's always a temptation to make bombastic rock music that is broad enough to expand your fanbase, and then there's the temptation to only play the Darkness as we know it — to try to recreate the first album. And I think what I'm doing is rejecting all of that and doing whatever's right for the song. At the end of the day if the song isn't something we feel we can put across with the Darkness we'll give it to someone else, ideally somebody in Nashville who can make a load of money with it.

"I've got a couple licks that I don't think anyone else does that sounds like a spider crawling across the fretboard," Hawkins says



You touched on the self-indulgent lifestyle you had in the early 2000s. After *One Way Ticket*... you went to rehab. You've said there was a period of time when you were snorting up to five grams of cocaine a day and copiously drinking.

I was in a place where I couldn't care less about the effect [that] what I was doing was having on myself or anyone else. I was jeopardizing everything we all had worked for. I never talk about the low point, but I finally went to rehab. It wasn't the first time I tried to get sober. It might have been the third or fourth, and I'm going back to way before the Darkness were successful. So this isn't a Darkness fame issue. It's a me issue. It's addiction, which is a hard, complicated thing. But I've managed now to transfer my addictive urges into buying expensive clothes and fitness.

Did your addiction lead to the breakup of the Darkness between 2006 and 2011?

It wasn't only about my behavior. It was also about how we were functioning as a creative entity. There's a lot of factors to why we

needed some time away from each other. There was a lot of pressure we were under, and we did a lot of work without ever taking a break. There were many days when we were getting burned out. We maximized all those opportunities and that made us the biggest band in England for a while. That was a hell of an achievement for a pub rock band from Lowestoft. But we never had a chance to sit back and smell the roses.

You played reunion shows in 2011 and followed up with 2012's *Hot Cakes*, which received a mixed reaction. Were you unhappy with the way it came out?

It was a hard record to do because when we first started playing together again we were so worried about upsetting each other. So maybe we didn't make the songs as good as they could have been. I think the albums we did were pretty polite and predictable. I think people were allowing things that they didn't really believe in to pass by, and I don't think any of us have that much love for those records.

How long did it take you to reignite that creative flame?

A long time. *Motorheart* was done mostly remotely, so we literally mailed it in. Maybe seeing how fans reacted to the *Permission to Land* 20th-anniversary tour in 2023 had something to do with getting us excited again because it wasn't until we started working on *Dreams on Toast* that we all felt like we wanted to do something new and great. We all love this album because we've all fought for it. There were battles that we each lost, but we all accepted the results because the song won in the end. The right stuff happened, and we were able to grow in ways that make what we're doing more enjoyable. **GW**





HERE WE GO! THE CRAZY MUSIC WORLD OF BOB MOULD

In a rare interview, the Hüsker Dü and Sugar mastermind walks us through his entire career, right on up to his brand-new “give the people what they want” record, *Here We Go Crazy*

BY JON WIEDERHORN

PROLIFIC SONGWRITER **BOB** Mould is a reluctant generational icon. Sure, he’s proud of his musical accomplishments and realizes

he has been a major inspiration for a wide range of mainstream acts, including Nirvana, Pixies, Weezer and Green Day. He’s well aware that if it weren’t for the open chords and ringing hooks he injected into Minnesota-based Eighties hardcore band Hüsker Dü and later, Sugar, college music and alternative rock might not have evolved in quite the same way. And yet, like some of the groups

he has inspired, he doesn’t relish being in the spotlight and cherishes his privacy.

“I would not like to think I’ve been difficult. I prefer to think of it as challenging,” Mould says, relaxing at his home in Palm Springs, where he moved in 2020 after a stretch in Berlin. “I know I might sometimes come across as pretty contrary and enigmatic, and maybe that comes from always getting asked what I’m trying to do with something, when half the time I might not really know. If it wasn’t for people asking, I wouldn’t even think about it. I’d just be on to the next project.”

Mould feels most at home when he’s writing and performing. He’d rather vent his sentiments through swarming, honey-rusted guitar lines and finely crafted rhythms than conversational banter. He has never bought into hype or catered to expectations, which is likely why he hasn’t risen to the commercial heights of many of the musicians he has inspired. And he’s okay with that. Mould values authenticity more than celebrity, and not having to worry about whether his handlers and record company will consider his music mass-marketable has allowed him to remain fiercely independent. ■



Bob Mould performs
"When Your Heart Is Broken"
on NBC's *The Tonight Show*
on March 20

As highly regarded as the eight studio recordings (and two EPs) Mould made with Hüsker Dü and Sugar are, they only account for about half of his career recordings. And while Mould's 15 solo albums often feature his trademark guitar sound, they cover a far broader range of styles than punk and alt-rock, including pastoral, folk-inspired music, tarpit-clotted hard rock, jangly singer/songwriter fare, fizzy pop, orchestra-embellished rock and even beat-thumping electronica.

"Some musicians take a long time to find their true voice. Others find it relatively early – like Bob," says author and journalist Michael Azerrad, who co-wrote Mould's autobiography, *See a Little Light: The Trail of Rage and Melody*. "But they become restless, because they're – you know – artists, and they want to try new things. Maybe it works out, maybe it doesn't, but the point is to try, which can be very risky artistically and commercially. Bob deserves a lot of respect for all the chances he's taken over the past 46 years."

With the exception of albums from his dance music period, Mould has never started working on a record with a specific goal. He has just picked up a guitar – usually his blue 1988 Fender American Standard Stratocaster or a Yamaha APX 12-string – and spontaneously assembled chords and notes, allowing his experiences and environment

to guide his creative flow.

"I know a lot of people sit down with an objective when they work," he says. "I don't like to do that. With any writing process, at the beginning of a cycle you have no idea what you're doing. You try to be unconscious. You try to get a couple ideas down and move on from there. It's like getting a stake, some poles and fabric, and once you've identified those, you have something you can stretch your fabric across to make a tent. And then you start filling in the color of the fabric and decide on the height and size of the tent. You identify the things that are good about what

you've built, and you put together everything else around it in a way that makes sense."

Some fans of Hüsker Dü and Sugar have been disappointed by Mould's solo albums, which have been driven by a determination to experiment with different sounds and styles. However, on his first release in four years, *Here We Go Crazy*, Mould has returned to a framework of driving riffs, propulsive melodies and confessional lyrics that sound instantly familiar and welcoming, and he performs with a reverence for the past that fans of his most popular releases have applauded.

"A lot of the sound of this album comes from doing solo shows for two and a half years," Mould says. "I got to reconnect with the audience and really understand what they like about my work. I used that as a guide of sorts for the new songs."

On a foggy late-winter afternoon, we took a winding stroll with Mould through some of his most revered albums and discussed the circumstances that led him from being a rebellious punk kid to an alt-rock pioneer. We also addressed his life as a guitar player, from the first time he picked up the instrument to the gear he has used to create his trademark tones. And we discussed his unquenchable desire to always grow as an artist and reflect his life through his music.

When did you start writing music?

I taught myself music theory as a child and wrote simple keyboard parts. I performed them at a talent show in grade school. I didn't pick up a guitar until I was 14 and I played with some friends, but that was it until we formed Hüsker Dü [Mould, drummer Grant Hart and bassist Greg Norton].



Mould — with his Ibanez
Rocket Roll — performs with
Hüsker Dü in Minneapolis,
September 1987

"My style felt like an amalgamation of Pete Townshend, Johnny Ramone and Johnny Thunders"

What drew you to the guitar?

I thought, "I like rock 'n' roll. I like Cheap Trick. I like Kiss and Aerosmith. Maybe I should pick up a guitar and do something?" I got a Sears Strat copy — the functional \$90 guitar — and a cheap amp, and I taught myself to play. I had exactly two guitar lessons in my life, so I didn't have a lot of help or guidance.

Did not knowing the conventional approach to playing give you more room to explore and discover?

It was great to figure out stuff on my own. I thought, "Look at how much I can do with all these open chords." Then you find out about capos and it's like, "Wow, you can do the same thing in all keys!"

In Hüsker Dü, you played an Ibanez Rocket Roll, which looks a lot like a Gibson Flying V. How did that contribute to your tone?

I picked that up right before I moved from the Adirondacks [*in upstate New York*] over to the Twin Cities [*Minneapolis-Saint Paul in Minnesota*]. We were a trio, and I wanted the guitar to be loud and fill up a lot of space. I plugged the Flying V into a Seventies Electro-Harmonix Mike Matthews Dirt Road Special, and that was the core sound for a while.

You played typical punk chords, but you also used open chords with buzzing distortion, which gave your angry, biting riffs a sweet melodicism.

Yeah, that's the sound, and I've refined it over the years. I used an MXR Distortion Plus and later some chorus, which might have contributed to that tone. My original style, to me, felt like an amalgamation of Pete Townshend, Johnny Ramone and Johnny Thunders.

How so?

Pete Townshend was the sole guitarist for the Who, so he had to play rhythm and lead at the same time. I did the same kind of thing in Hüsker Dü. As for Johnny Ramone, the Ramones changed my life. Their energy and speed influenced me as well as their great riffs. They played barre chords all the time, and that was the era of the single note solos. Then there was Johnny Thunders from New York Dolls and also the Heartbreakers, where he had that Chuck Berry approach with all the surf dive bombs. There were other players I liked, but those were the main three.

Hüsker Dü's first full-length release was 1982's *Land Speed Record*, a crazy-fast live hardcore album. By the end of 1983, you released the frantic noise-fest *Everything Falls Apart*.

We went through a couple of iterations,

Mould in Chicago with his familiar blue Strat, May 14, 1989. "It has a whole different touch and a whole different neck and body shape, and that led me on a new path," he says



including a brisk, poppy period and a time doing dark, chimey stuff like Joy Division. A couple years into just making it up, we tapped into a much more hardcore sound. In around 1981, Hüsker Dü were booking shows on the fly and playing with bands like DOA, Poison Idea, the Dead Kennedys and MDC. Seeing that other people were doing that hardcore thing, I think it's fair to say we got more competitive and tried to play faster.

Did the speed of the music stem more from rage or joy?

That's a great question. I don't know if I got a definitive answer. It was exciting to be part of something, but, at least for me, the aggression came from somewhere real. As a then-closeted young gay man in [Ronald] Reagan's America, I was pretty angry at the state of the world. Anti-gay sentiment was building, and then HIV showed up and a pretty awful stretch of time followed. I think all of that fueled a fair amount of the work I was doing, and to me, that would be the only good thing that came from the Reagan administration.

Did you find acceptance in hardcore?

I look back at the hardcore scene as a land of misfit toys. It was a lot of people who didn't belong anywhere else, and getting into that community was the ultimate goal for me. We created alternative spaces through independent radio, fanzines and sharing information. I didn't embrace it as a tool for anarchy. There

was an element of protest there, but I always thought of it as protest for change.

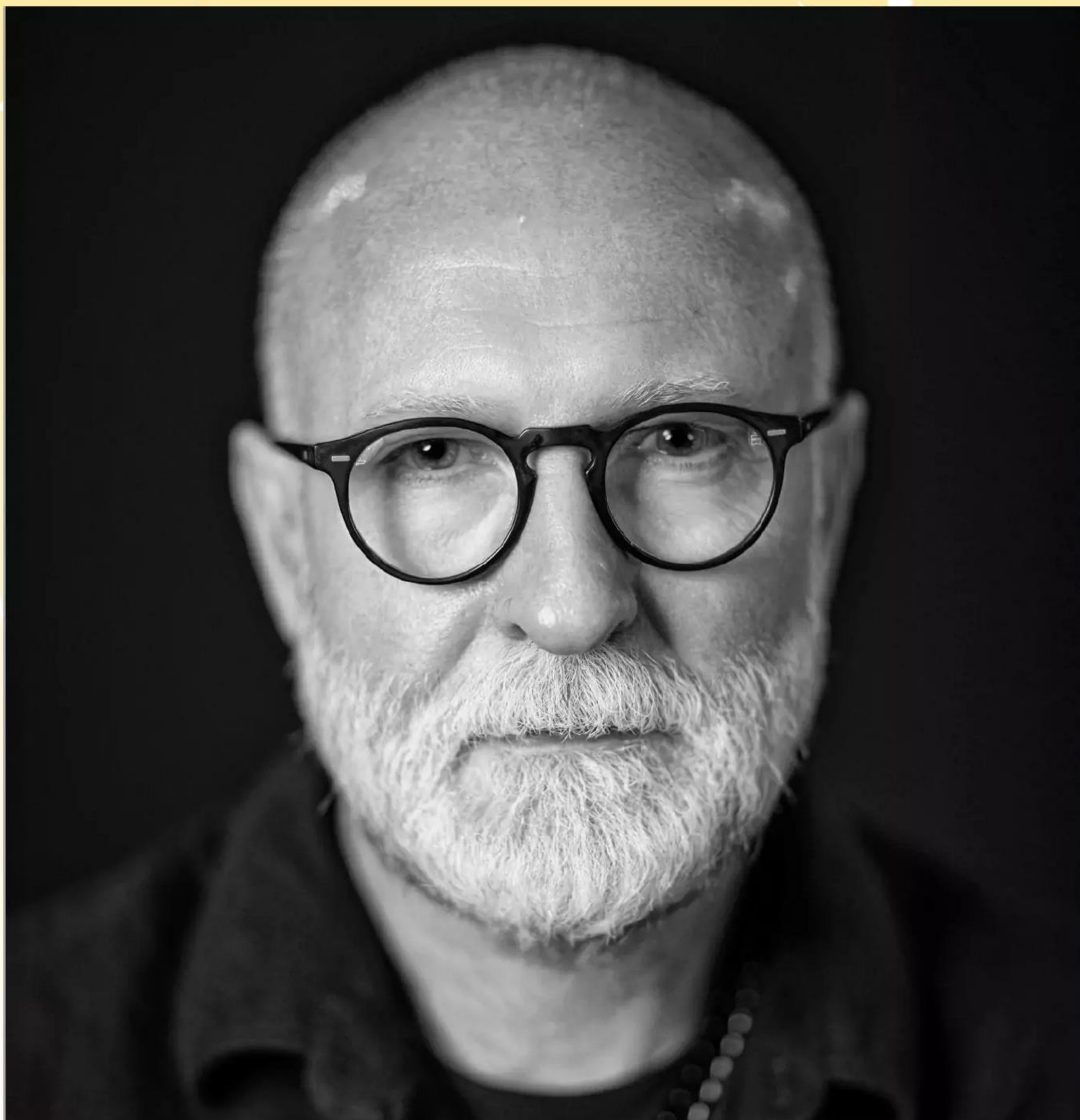
Hüsker Dü's second studio full-length, *Zen Arcade*, was a double-album, which was an anomaly for hardcore. It was far more tuneful than *Everything Falls Apart* but still fierce.

That was the moment when everything changed. We were driving down the West Coast from Seattle to Los Angeles when I came up with the rough framework for a concept album. We wanted to break out of the confines of what we saw around us in hardcore. We wanted to do something expansive, so we dialed down the simplistic politics and turned up the autobiographical emotion. A lot of it was based on my life. It's about a kid growing up in a violent, broken home. So he goes to California to design videogames and finds himself in a game called "Search." That was the rough outline, and it came together quickly.

The public response to *Zen Arcade* was tremendous, largely because music that fierce and fast was rarely filled with hooks. Did you feel affirmation from the press that you were doing something groundbreaking?

No. We had not yet gotten the blessings of the critics because *Zen Arcade* was barely out by the time we were touring for the next album. Let me lay out the calendar so it makes sense: In October '83 we recorded *Zen Arcade*. ■

"I was listening to Appalachian music, Depression-era songwriting, bluegrass. All these different things lined up in my head"



It's scheduled to come out in June or July of '84, but SST can't press enough records so the release gets delayed. The band is on tour in the summer of '84 playing a record that's still not out. In September '84, *Zen Arcade* finally comes out, and by then, we had already recorded our next album, *New Day Rising*, and were writing *Flip Your Wig*. That delay created this crazy bottleneck of music.

Did that cause friction between the band and the label?

We were frustrated with them for being late getting *Zen Arcade* out. So, as we went along we made sure we took back the reins of our career from anyone else who was holding them and we kept moving forward.

Some have called *New Day Rising* the album that bridged the gap between hardcore and alternative music.

To me, it was just a continuation of the work we were doing. I think of *Zen Arcade*, *New Day Rising* and *Flip Your Wig* as a series, and *New Day Rising* is the transitional record of the three.

***Flip Your Wig* features some of Hüsker Dü's most melodic tunes, including**

"Makes No Sense at All." Did you want to make a more commercial record, and did you use different gear to get a more mellifluous guitar tone?

I got a Fender Silverface Deluxe, but I was still using the [*Ibanez Rocket Roll*] with the chorus. It was a great time, the best. It was me and Grant making a pop record our way without anybody looking over our shoulders. Hence the title. *Flip Your Wig* was the name of the Beatles board game [*from 1964*].

Were you always a pop music fan?

I was born in 1960, so I grew up with pop music in my DNA. When I was a kid, jukebox singles were my toys, so *Flip Your Wig* was fun and easy to make, and it's my favorite Hüsker Dü record. At the time, we were on fire. There was nothing that could stop the band except ourselves, and, over time, that's what happened. But back then, we were on a tear. I didn't think anybody could touch us.

You ripped from one album to the next, with an abundance of songs to spare.

We were going nonstop. We were like three fighter jets all trying to be in the lead. When I listen to the records, the foundation of everything is shaky, and that's not to badmouth

it at all. That's just the way we sounded. Everybody was racing, full speed, full energy all the time. There was constant forward momentum, especially live. If I go back and listen to shows from that era, it's off the hook.

You've been open about how alcohol fueled the band's abundant energy.

For me, it was functional alcoholism, for better or worse. I was moving through the day and nothing was gonna stop me. I was drinking a fair amount. Greg probably was drinking. Grant was drinking. I wasn't keeping track of how much, but all the work would get done. The shows happened and they were great. When we needed to deal with record companies, we were perfectly fine. There was a lot of alcohol but we were constantly moving forward, which is a weird thing. I wouldn't advise that if I were a career counselor: "Just drink all the time and keep moving ahead really fast. You'll do great."

Hüsker Dü signed to Warner Bros. and rapidly recorded its two most melodic rock records, including the double-album *Warehouse: Songs and Stories*. That's 30 new songs in 10 months, plus touring. Did the band burn out by going too fast for too long without a break?

There were other factors. In the summer of '86, I stopped drinking. That was the beginning of the last 18 months of the band. Greg and Grant had idiosyncratic behaviors of their own that also contributed, but I only feel comfortable speaking about myself. When I quit drinking, I changed as a person. It cost me a lot of acquaintances because so much of what I did with my days and nights had revolved around bars and drinking. And it changed the dynamic of the band. Greg moved an hour away and started spending time on other interests, and Grant drifted away from us and toward a different group of people I didn't know. I could sense things were changing, but it was nothing I could put my finger on until the very end of the band.

Were you growing apart musically?

I had let a lot of songs go and I wasn't happy about that. Grant let some songs go, too. That was restrictive for both of us.

What was the straw that broke Hüsker Dü's back?

We had a terrible run of shows in December of '87 that led to a situation where Greg and I wanted Grant to clean up his problems and try to get back to work. That plea did not work. The problems didn't get fixed, so I quit — and that was the end.

Did you start working on your first solo album, *Workbook*, right away?

I left music at first. I applied to the Parks Department for a job as a junior ranger and I moved up to a farm in northern Minnesota. I sat there for a year, re-learned guitar and wrote music for myself. I didn't know what I was doing. I just wanted to play guitar and be away from everything I'd been around for the last eight years. I was healing myself and expanding my musical vocabulary. And lo and behold, we have *Workbook*.

Was abandoning the Ibanez a part of that change?

It came out of a desire to progress and change. And that's when I moved to the blue Stratocaster that I picked up at the music shop in Forest Lake [Minnesota]. It has a maple neck and the Lace Sensor pickups. It has a whole different touch and a whole different neck and body shape, and that led me on a new path. I was listening to a lot of world music and Appalachian music, Depression-era songwriting and bluegrass. All these different things lined up in my head with the direction I was already going. I started to free myself of who I used to be and work on who I wanted to be. Part of that growth came from being in a rural environment that was smaller than the small farm town where I grew up.

The album is rich with discovery, but it echoes with loneliness and isolation.

I didn't have a destination in mind, so I was working in the dark and finding things out as I went along. Eight months or so into this new life, I had a good sense of what I was working on and the different styles of songs I was writing, and I could tell which songs were good. *Workbook* is a very genuine record. What you hear is where I was. It's the sound of somebody trying to figure out what the next part of their life is going to look like while also mourning the loss of what came before that.

You followed *Workbook* with the much heavier and angrier *Black Sheets of Rain*. What led you from a largely melancholy album to a torrent of unfiltered rage?

The density of *Black Sheets of Rain* is a direct result of the touring I did for most of '89 with [ex-Pere Ubu bassist] Tony Maimone and the late Anton Fier [ex-Golden Palominos]. There was a heaviness to the way we played together that I loved. The *Workbook* songs got heavier and heavier the longer we played them. And that's the sound we had when we went into *Black Sheets of Rain*.

Were there other reasons *Black Sheets of Rain* was so bleak and despondent?

I was in a relationship for six years that ended, so that definitely gave some brush to the fire. Neither *Workbook* nor *Black Sheets* are terribly happy records. But *Black Sheets*

was influenced by a relationship ending and the environmental changes I underwent when I moved out of Minnesota to Hoboken, New Jersey, and then to Manhattan and Brooklyn. I really believe the time, place and environment you're in are so key to the music you make. *Workbook* was an open project for me. *Black Sheets* was more claustrophobic, as was my living situation.

Having done two solo albums, when did you decide to start another band?

The day before Sugar played its first show. The *Black Sheets* campaign was over by the end of 1990. I spent all of '91 doing solo touring – just me and a 12-string. I went on the road for three weeks at a time, then I went home for a couple weeks and wrote a batch of new songs. I'd play them on the road for three weeks and then do the whole thing again. That went on for nine months before I started looking for a rhythm section. I chose David Barbe [ex-Mercyland] on bass and Malcolm Travis [ex-Zulus] on drums, and we got together in Athens, Georgia, in the back of a shop called Snow Tire, which was across the street from the 40 Watt Club. On the last day of rehearsal, the owner of the 40 Watt Club, Barry Green, came over and said, "I know you're taking off, but we had a band cancel for tomorrow night. Do you want to

"Zen Arcade was barely out by the time we were touring for the next album"

play a show before you go?" We went to Waffle House to have breakfast and talk about it, and I looked down on the table and there was a sugar packet. That was the moment when those songs went from being on the third Bob Mould solo album to being on a record by a band called Sugar.

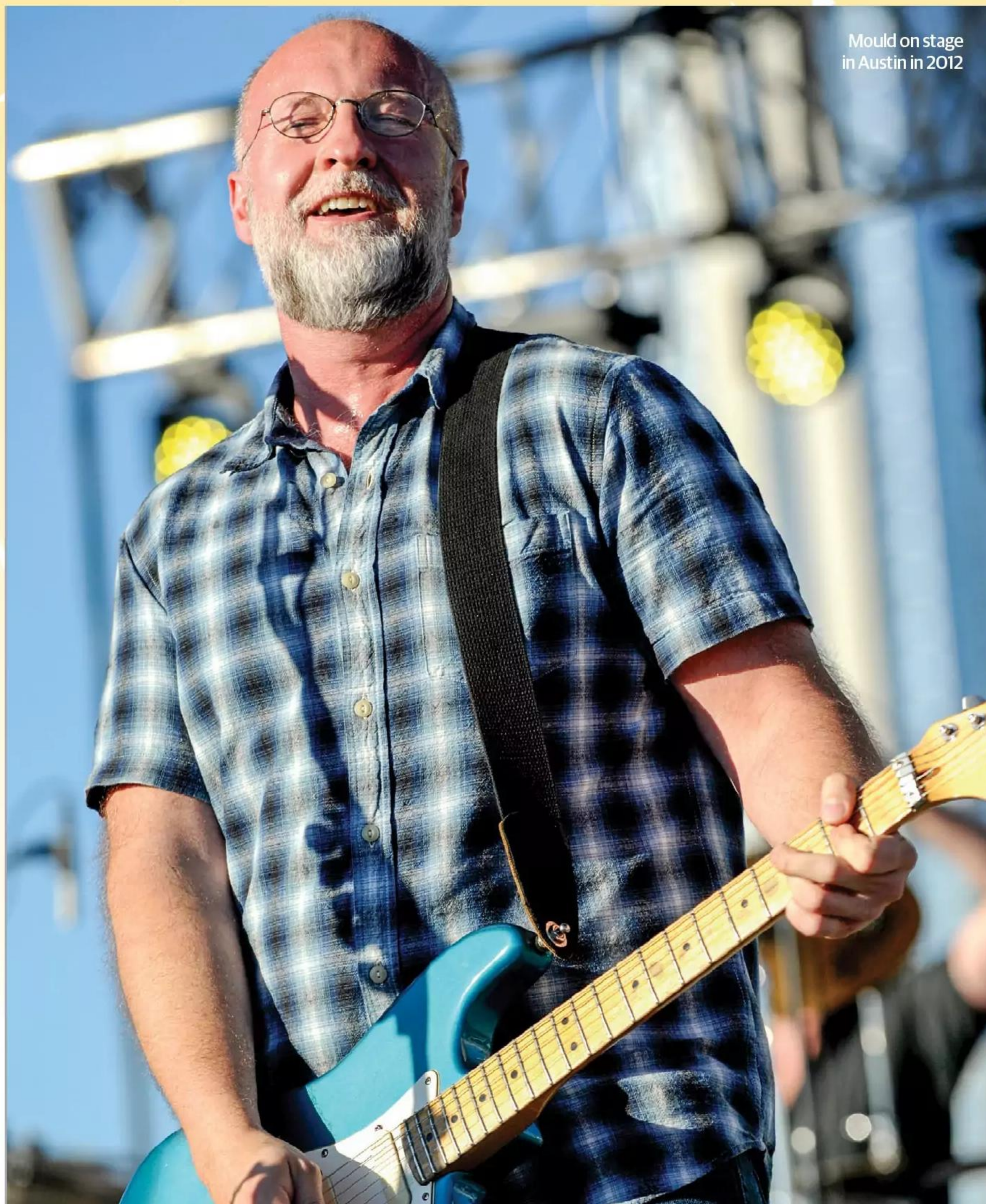
Did Sugar feel like a real band from the start?

We got along well, and after three weeks of playing with them and doing that show, it was clear we played together well. I was definitely the band leader and I wrote the songs. But yeah, it felt like a band because we were all applying equal intent and purpose into the music.

Sugar's first album, *Copper Blue*, was a poignant blend of poppy alt-rock that was better produced than Hüsker Dü's albums and seemed more musically cohesive. Seven months later, you released the



Sugar in Belgium, October 9, 1994; [from left] Malcolm Travis, Mould and David Barbe



Mould on stage
in Austin in 2012

more aggressive, cynical *Beaster* EP. Was that a reaction to the mainstream success of *Copper Blue*?

No, we did both recordings in one session and we played the *Beaster* songs at that very first show we did. All the heaviness that became *Beaster* was already separated out as the last 20 minutes of that set. A fair amount of it was formed as instrumental music with improvisational vocals that then came into focus as actual lyrics during the overdub session for *Copper Blue*.

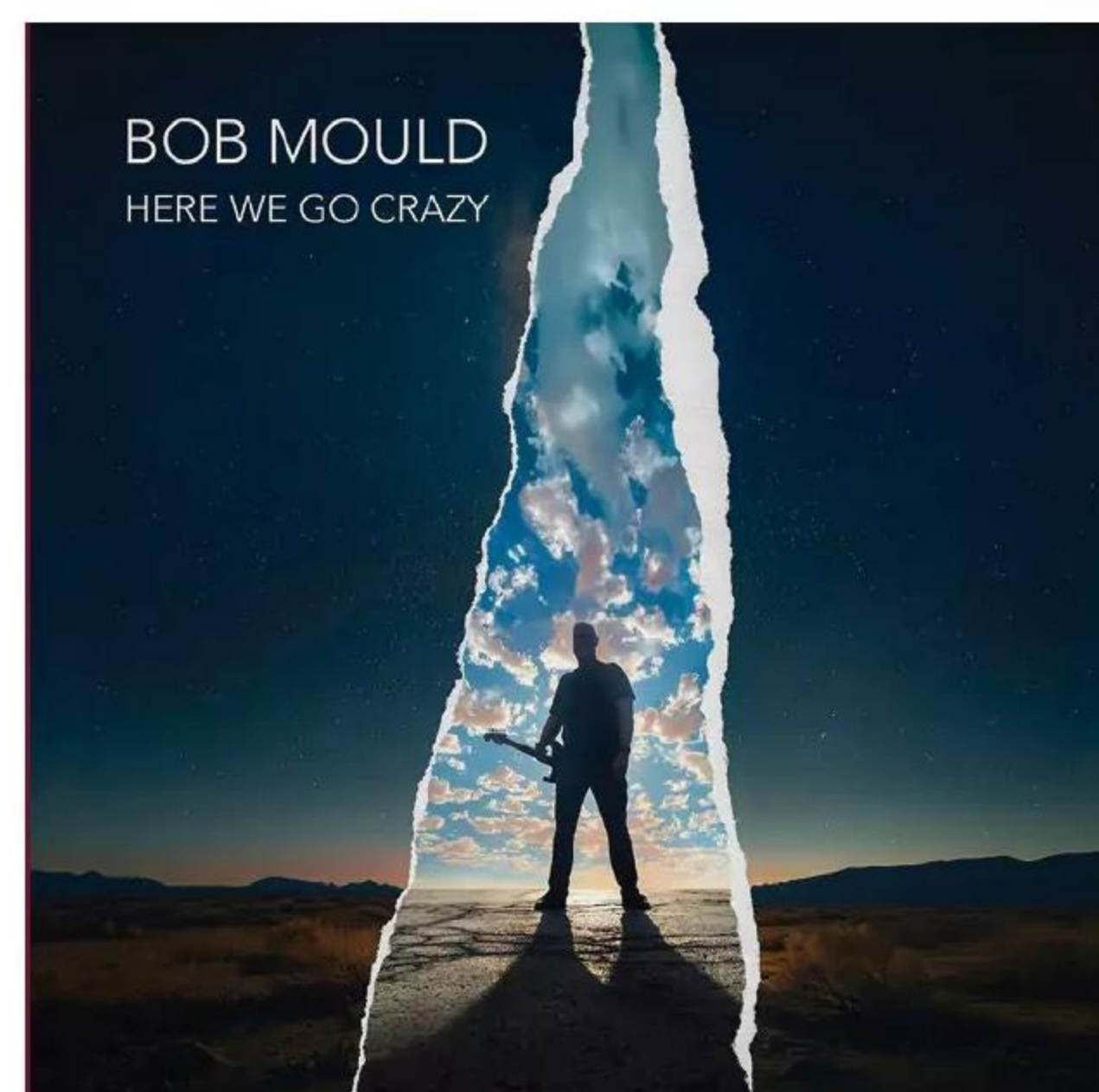
That's an incredible amount of material for one session.

Those are just the 16 songs you've heard out of 30 we recorded. Many of them ended up as B-sides, and I have no idea where they went.

You did one more album with Sugar, 1994's *File Under Easy Listening*. After that, you went back to making solo albums and experimenting with a variety of music

genres, including electronica, new-wavey rock and jangly pop. Do you enjoy the freedom of doing solo albums?

I like having the freedom to do what I want. In 1996, I did a self-titled solo record written mostly on bass guitar, where I played everything. In 1998, I did *The Last Dog and*



Pony Show, which was my way of letting people know I was going to be moving on from being this rock guy and I was going to make a different life for myself musically. I got pretty deep into electronic music and made some more synthetic-sounding records, which was fun. I moved to D.C. and got together with a [*dance music producer*] named Richard Morel, and we started a DJ party called Blowoff that went for 11 years. Richard and I wrote a record together [Blowoff]. And then I started easing back into guitar electronic music and then closer to guitar rock with [2008's] *District Line* and [2009's] *Life and Times*, leaving some of the synthetics behind. And then we got to 2012's *Silver Age*, and that's where I began working with Merge Records. We made five records in eight years with [*ex-Verbow*] bassist Jason Narducy and [*former Superchunk*] drummer John Wurster.

You put out a scathing political album, *Blue Hearts*, in 2020. Your new album, *Here We Go Crazy*, is lighter on politics and includes themes of hope and survival.

It's the give-the-people-what-they-want record. The familiarity of sounds and themes are there. I was putting all these songs I came up with together in the context of a big songbook and seeing how they held up against my prior work. And people let me know what they liked. So if it feels like an amalgam, it probably is. But there's a difference.

How so?

It's a wiser perspective. It's an older perspective, and it's a very simple perspective. It's a super-simple record. All I do is play a rhythm guitar and sing. Some of that again came from the changes in my environment. I started spending a fair amount of time in Southern California in the desert in wide-open spaces. And that's a different way of life than being in San Francisco, Berlin, D.C., Minnesota, New York or the Adirondacks. Maybe it lent itself to a different type of adventure.

Is it a more hopeful record for you? Has that angry, closeted young man from the hardcore scene of the early Eighties been replaced by someone more content and optimistic?

Probably, but I don't think that's something I was aspiring to put into the songs. I just think the chemistry of life forces things on you. The record goes through three distinct phases. There's a lot of uncertainty. There's a lot of dark time. And then there's a lot of bright time. It's a three-act play. It's real simple. There's nothing complicated about this record. And that's really where I am in my life right now. **GW**

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Mark Knopfler with his Steinberger GL2T at the Greek Theatre in Los Angeles, September 10, 1985

Strait Talker

As *Brothers in Arms* marks its 40th anniversary with an expanded reissue, Mark Knopfler breaks his silence on the songs that ate the Eighties. From his lucky '83 Les Paul and Fleetwood Mac-inspired soloing to "getting away with murder" at the sessions, this is the Dire Straits legend at his most open in years

BY HENRY YATES

BEHIND AN UNMARKED door in a nondescript West London street, you'll find the recording studio of the world's most reluctant rock god. Do this job long enough and you'll learn to spot the artists who project a carefully cultivated aura of false modesty, often blended with a phoney man-of-the-people vibe. With Mark Knopfler, you can tell, it's absolutely genuine. Over the course of our interview at the British Grove facility he founded two decades ago, the 75-year-old former leader of Dire Straits will tell us, with unblinking sincerity, that he considers himself a mediocre player who struggled among more capable studio musicians and squirmed every time he was anointed as a guitar hero.

We must respectfully disagree with our host, of course. Anyone who followed his band from the South London ratholes of the late Seventies to the stadiums of the mid-Eighties would agree that Knopfler is a contender for the most beautiful, lyrical, shiver-and-tingle guitarist that Britain ever produced, the sound of his bare fingers dancing on the neck of his preferred '61 Strat one of the era's most magical sounds.

The evidence for his brilliance is writ large across a five-decade catalog, from the bob-and-weave outro of 1978's "Sultans of Swing" to the metallic resonator pluck of 1980's "Romeo and Juliet" and all over a 10-album-strong solo career that makes his peers look sluggish with its breadth and quality.

But if a Knopfler fan were to pick his or her desert island album, it would surely be 1985's *Brothers in Arms*. Flowing from the Synclavier quack of "So Far Away" to the stormy title track's molten solo – via the zydeco tootle of "Walk of Life" and the hairy-backed riff of "Money for Nothing" – this is Knopfler's masterpiece. Riding the CD boom to sell 30 million copies, it made Dire Straits the biggest band on the planet, but it also drove the guitarist to overload and exhaustion.

These days, Knopfler doesn't do much press – and he talks even less about Dire

"The world is bursting with fabulous players. Writing a good song is what counts to me"

Straits. But with a new 40th Anniversary Edition of *Brothers in Arms* presenting these classic tracks alongside a dynamite full-length 1985 concert from San Antonio, he'll make an exception. And if you offer him the right questions, this modest, self-effacing man speaks with all the eloquence of his fabled guitar parts.

You must have been thinking about *Brothers in Arms* a lot recently because of this reissue. How does it feel to revisit a piece of music you recorded 40 years ago?

Well, it's tempting just to say, "Oh, it's nothing" and downplay it, but thinking about *Brothers in Arms* now, it seems like that record meant so much to so many people. I mean, that's why we're sitting here now. I think it was a combination of luck and events crashing into each other. We were so lucky to have intersected with Neil Dorfsman, who was such a great engineer. The record came out and we had a bunch of hits in America – that makes a hell of a difference. The CD had just been invented and they decided it would be a super idea to push *Brothers in Arms* in hi-fi shops. That's where a lot of people first heard it. Then the



Dire Straits pose with their awards for the best-selling CD in Holland, May 25, 1985; [from left] guitarist Jack Sonni, Alan Clark, Chris White, Terry Williams, Guy Fletcher, Mark Knopfler and John Illsley

singles made it in different countries and it became a worldwide thing. Next thing you know, you're in the eye of the storm.

You say in the sleeve notes that you only just had enough material for *Brothers in Arms*.

Probably, yeah. Because we were touring so much. I would have been writing a lot on the road, in hotel rooms. And you got used to doing that. If you saw me walking up a hotel corridor holding a chair that had no arms, that was so I could play guitar on it.

What do you remember about writing the key tracks?

"Walk of Life" came from a big spell of listening to Cajun music – that's the accordion lick, played on a keyboard by Guy Fletcher – combined with a rockabilly guitar rhythm. That would have been played on my red '83 Schecter Telecaster.

"Money for Nothing" was my '83 Les Paul, and it comes from that clawhammer style. It's just picking that pattern, and you mask off a lot of the notes, try to play the right ones. With that song, I was listening to a lot of ZZ Top, things like "Gimme All Your Lovin'." That boogie they played was right up my alley. I still love it. That's what it's all about for me. Boogie is a big part of where I'm from. You know, it almost comes from a fingerstyle perspective, just cranked up a little bit and smokin' along. Boogie doesn't really have an overplayed vibe, it just rocks.

It's very interesting to me, the furniture of the title track on *Brothers in Arms*. If you think about the first four notes I play on guitar – I've tried doing other intros live, and they

just don't work. People have bought tickets and you can see them thinking, "That's not 'Brothers in Arms'." That's not to say you have to play the guitar part the same way every time. Once I've played those four notes, then I can start to improvise.

In the early days, you were known for single-coil sounds, but your 1983 Les Paul '59 reissue played such a major role on *Brothers in Arms*. Did you always covet a Gibson?

That's putting it mildly! That moment of looking through the windows in Denmark Street – there was all of that. Every cliché. Why did I choose to play the title track on the '83 Les Paul? Maybe it was from listening to "Need Your Love So Bad" by Peter Green [*with Fleetwood Mac*]. He was a beautiful guitar player. What a shame that he deteriorated. And that wasn't a distorted guitar sound, but it was so powerful.

My gear got more expensive as Dire Straits got bigger, but it still took a long time before I could get to a '58 Les Paul. That was a bit later on, when I realized just how good they were. When Gibson made a bunch of repro '58s, they took my '58 and did a great job recreating it. They made about 55, and they're fabulous. The tooling is so accurate – they even copied the scratches from my belt buckle.

"'Money for Nothing' comes from that clawhammer style. I was listening to a lot of ZZ Top"

What other gear was central to *Brothers in Arms*?

My '61 Strat would have been in the mix. I know there was my roadie Ronnie Eve's Marshall JTM45 that I've still got [*Eve confirmed via email that the head was run into a Laney 4x12 belonging to AIR Studios in Monserrat*]. My 1937 National resonator from the *Brothers in Arms* record sleeve – that would be on "The Man's Too Strong." Debbie Feingold, she was the photographer for that sleeve, and she'd marked that shot with lipstick saying, "I love this." And I remember saying, "I love it too." How could you not? It was such a great shot. That National looked like a spaceship, up against the sky like that. And that was Montserrat light, too. Spending so much time in AIR Studios, that taught me a lot about what kind of gear to get for British Grove.

Did you enjoy being called a guitar hero in that period?

No, that was just awkward. The world is bursting with fabulous players. Whether I've written a good song or not, that's what counts to me. I gave up trying to be a great guitar player. I have enough to get by in the studio – that's how I see myself as a guitar player. Not much more than that. But I can get away with it. If you're the one who wrote the songs, you're kind of allowed to be crap. Well, not to be crap, but you're given some leeway because you wrote the thing. The other guys are there, really standing by their instruments: "I play piano," "I play bass." Like, "I'm good at this and that's why I'm here" – and boy, they are. I got away with murder. But the guys that really know their business – the session guys, making a living with their instruments – that's a whole other kettle of fish. I remember, in the solo band one day, I said, "Oh, I'm sorry about the [*mistake*] in so and so." And Richard [*Bennett, guitar*] said, "Well, the singer is always right!"

How many takes did you need to nail the *Brothers in Arms* guitar parts?

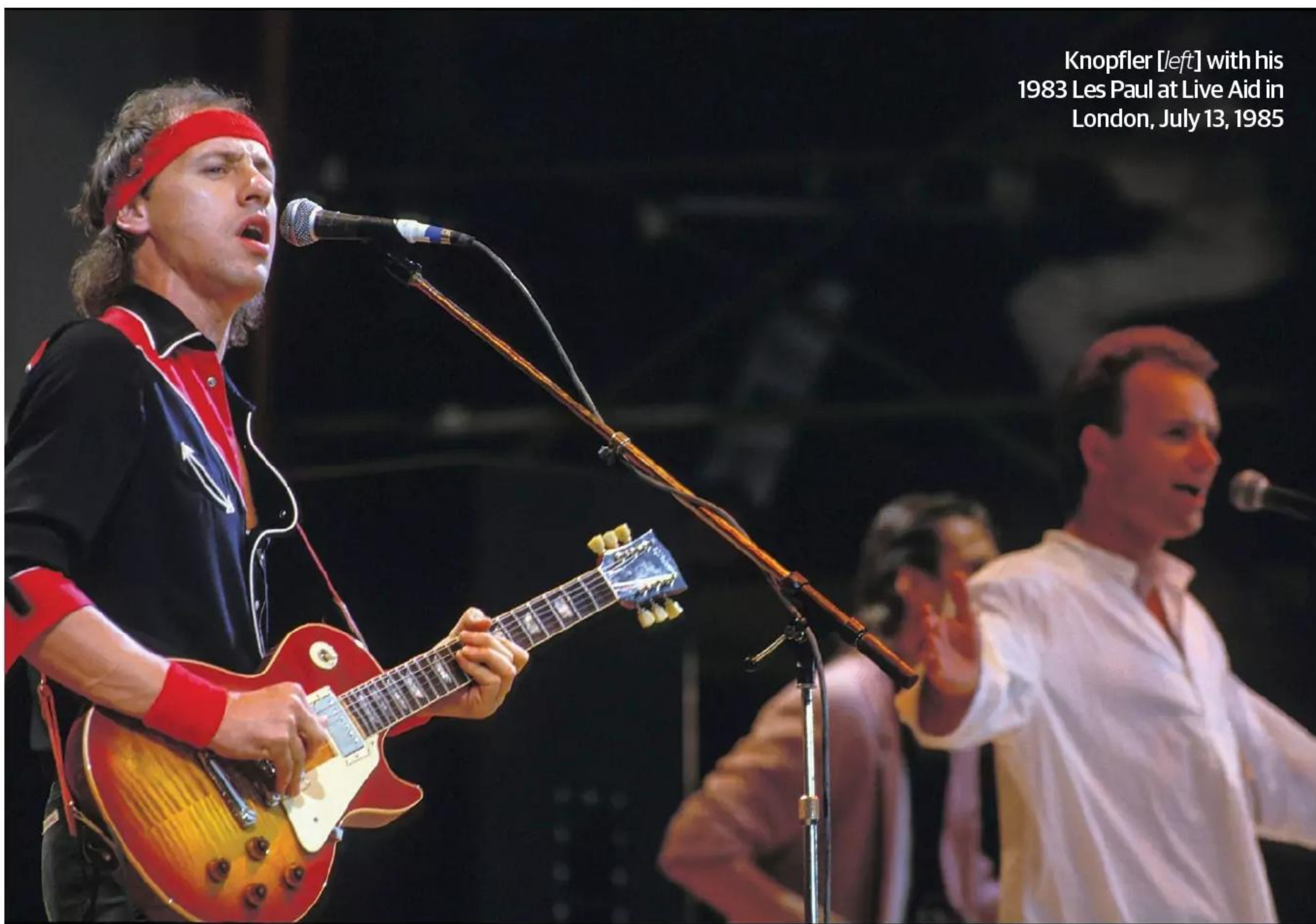
I was getting a little bit better. I was still learning how to play in time, after years of working in studios with engineers who would say, "You're rushing there." And you'd say, "No I'm not." And they'd say, "Yes, you are." Because you didn't recognize it. You didn't know it yet. You think you're playing in time – but you're not. You have to learn that. It takes a long time, especially if you're playing 8th and 16th notes with your thumb and fingers. That's just part of the journey. Some of the very finest musicians have told me they had to learn the same thing. Glenn Worf [*bassist*] was just the same. There was a guy in his band who told him, "You're not playing in time." And he said, "The hell I am!"

The solos on *Brothers in Arms* are very different from, say, "Sultans of Swing." You seem to really let each note breathe. Do you think your philosophy to lead work was changing?

It probably was. You start to realize how much real estate there is in a bar – where you can put the notes or, if you have a band of that quality, where you can lean on the timing a little bit. But there wasn't really time to think about it. You're just moving on. The band had developed. It was a lot louder and more powerful, with keyboards becoming more important. That then makes you think in a different way – more inversions, perhaps. But I didn't force it. I didn't stop picking on country tunes. I was still doing rootsy things.

In the wake of *Brothers in Arms*, some of the guitar world's most respected figures wanted to play with you.

I remember, Chet Atkins gave me a [call]. Because we were both pickers in that sense – but, of course, Chet was otherworldly. I used to go round to his office and hang out, and I'll never forget, we once played and sang the song "Kentucky" all morning. Chet had such facility and knowledge, and yet what he wanted to do was play "Kentucky" – which has two chords – all morning long. He'd say



Knopfler [left] with his 1983 Les Paul at Live Aid in London, July 13, 1985

"You develop lazy techniques. Nothing I do would make a guitar teacher happy"

to me, "You're pretty good, but you're no Mark Knopfler." He always had good jokes. You know, you'd get to the end of something and he'd go, "Very educational." And then he'd say, "A little below above average." Or something like that. Very dry.

I only remember him being slightly put-out once, when John Fahey said he'd been double-tracking. Chet was not pleased by that. And he wrote to whatever magazine it was and said, "You can learn to do this with your own two hands; you don't need double-tracking." I mean, Chet liked multi-tracking too, of course, but only if he was doing something even more complicated. But he could play "Yankee Doodle" and "Battle Hymn of the Republic" at the same time.

What do you remember about the hysteria that set in after *Brothers in Arms*?

I remember doing the Mandela show [*Nelson Mandela 70th Birthday Tribute, June 1988*]. We were walking up to the stage – Eric Clapton was playing with us that night – and somebody said, "Oh, there's 650 million people watching." And I thought, "Oh, what have I done?" I heard our sound man's voice from the desk and he's going, "I can't hear a fucking thing!" I thought, "Oh shit, there's been a breakdown, he's lost his sound." But what he was talking about was the noise in the stadium before we went on.

Much of the *Brothers in Arms* gear was sold in the charity guitar auction you held in 2024. Did it hurt to see it go?

Yeah, of course, when you're saying goodbye to that '83 Les Paul and that Schecter Tele. But it's fine. You're not going to sit and play



Knopfler on stage in Toronto in August 2019. "My gear got more expensive as Dire Straits got bigger," he says



Knopfler's guitars went under the hammer in early 2024; some of the models on hand at Christie's in London were [from left] a 1970 Dan Armstrong bass, a 1966 Fender Electric XII, his 1983 Les Paul (a '59 reissue) and a 1985 Custom Shop Les Paul

all those guitars. It's time to thin it out a bit. Give them another home. Let them be played by other people.

What are some of the real treasures still left in your collection?

Tony Joe White gave me his blonde Gibson 330 that he used for "Rainy Night in Georgia." We'd become pals and Tony had switched to a Strat, and I was 'round at his house playing one day. I'd given him an acoustic guitar as a present. And he reached under the sofa and he pulled out this dusty old case. And he says, "Mark, I want you to have this guitar. I don't play it anymore."

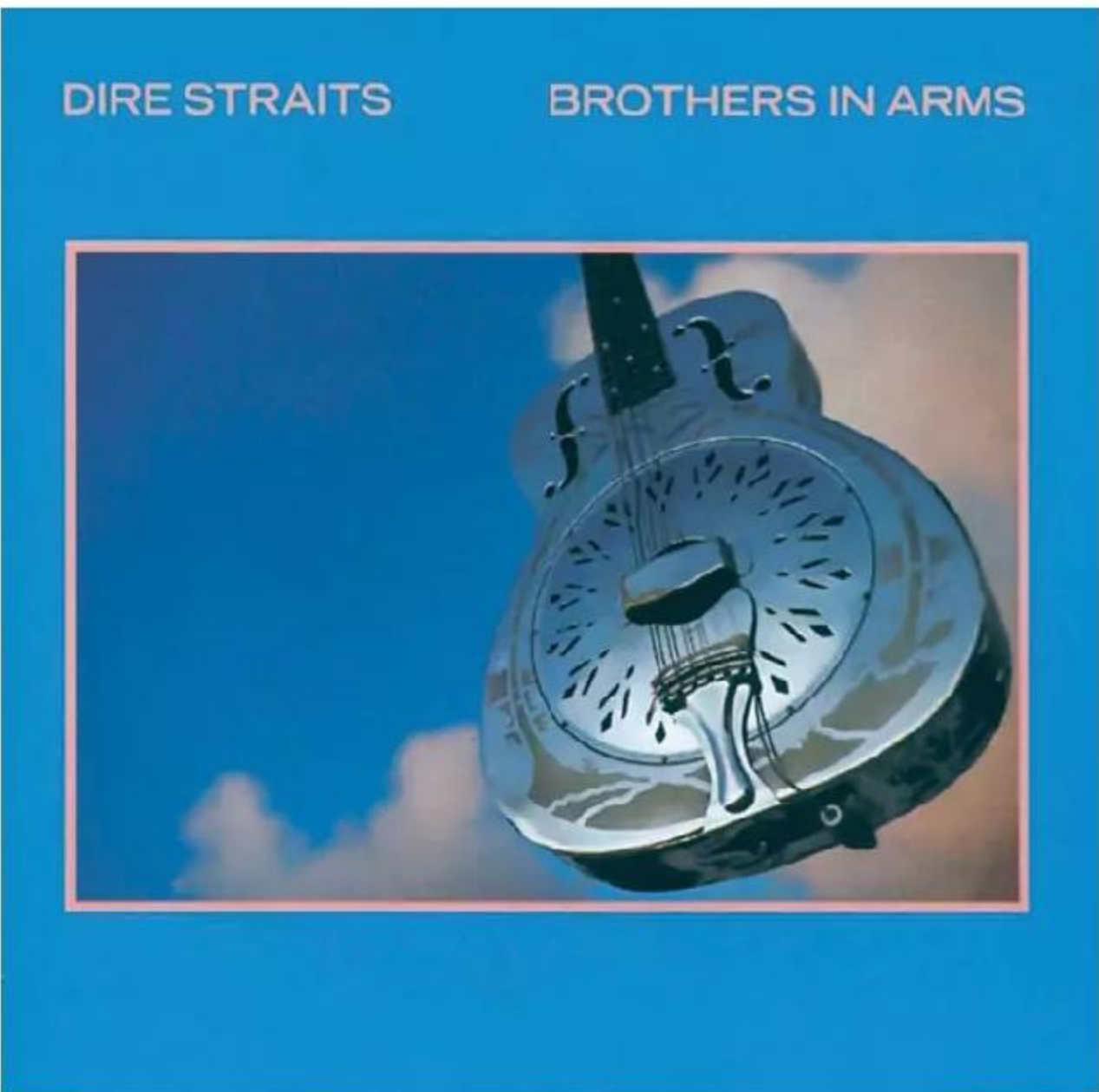
I opened up the case and the fingerboard is so sweat-pitted it's got shell shapes between all the frets. And I said, "I can't take this, Tony." And he said, "Hell, take it; I don't want the damn thing." So I put a new fingerboard on it and I'm never without that on a recording session. If I was recording now, that 330 would be here. I love that guitar. And actually, in a lot of ways, I'd rather have a 330 than a 335 because the P90s are such wonderful pickups."

If you were tracking Brothers in Arms today, would you play the parts differently?

I probably wouldn't be able to play them so well now. But I'm hoping to put my head

down and really get back into some proper playing in the near future. Covid slowed me down a lot. I've had it three times. And then, if you're away from the guitar for a while, your pads get softer and you lose your facility a little bit. So I'm really looking forward to improving. I think what happens is, you develop lazy techniques. I'm forever doing that. You know, half-chords, these little semi-shapes. It wouldn't make a teacher very happy. I mean, nothing I do would make a guitar teacher happy.

Do you think guitarists can keep improving all the way through their lives?



I don't know about "improve." I think you just find new things to inspire you. Because there's just no end to it. It's really all there for you, if you just want to sit down and be bothered to learn it.

If you were to look in a guitar shop window today, would you be as excited as when you were a young man?

Absolutely. I'll still walk across the road to look at motorbikes. And it's the same with guitars. What's wrong with me? I'm stuck in my childhood. But I think you need to have that semi-obsessional point of view. It doesn't matter what it is. I mean, how could you succeed in football if you didn't love the game, even if you were earning a quarter-of-a-million pounds a week? If you didn't love the game, it would show. It has to border on obsession. And I think people like to be around that. Just to see these maniacs.

Finally, do you think Brothers in Arms is Dire Straits' best record?

I never think in terms of "best." You absolutely can't. You might as well be asking, "What's your favorite cheese?" [GW](#)

Dire Straits' Brothers in Arms (40th Anniversary Edition) was released May 16 on LP, CD and Blu-Ray.

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DOUBLE TROUBLE

There's a whole lot more to Greta Van Fleet guitarist Jake Kiszka than Greta Van Fleet, and a big part of it can be heard in Mirador, the globe-trotting riff-meister's other band. "One-take Jake" talks snarling solos, life beyond Greta and how he teamed up with Chris Turpin, his Mirador brother from another mother

BY JOE BOSSO

THIS BUSINESS OF naming a band can be a tricky thing — and a little silly sometimes. Greta Van Fleet guitarist Jake Kiszka and Ida Mae guitarist Chris Turpin racked their brains trying to come up with the perfect moniker for the new group they had just formed. Ideas were batted back and forth... but nothing clicked. Finally, in a dramatic bolt of inspiration, Kiszka seized on a word: Marauder. He excitedly texted Turpin, who enthusiastically agreed that the name felt right. But there was just one problem: Kiszka had misspelled the word as "Mirador."

"I was like, 'mirador'? No, no, I wrote 'marauder,'" Kiszka says with a laugh. "Then we looked it up, and it said that a mirador is basically a vista or a viewpoint suspended on a high place, typically overlooking a body of water. That seemed to fit, and it felt symbolic being that Chris is British and he was always looking to the West for influences, whereas I looked East and got my influences from Europe. So that's how we became Mirador."

Kiszka and Turpin met back in 2018 when Ida Mae opened for Greta Van Fleet during a run of dates at the Fox Theatre in Detroit, about an hour and a half south of Greta Van Fleet's old Frankenmuth, Michigan, stomping ground. "I was very attracted to how they had this blues element that they mixed with worldly music and this sort of ancient folk approach," Kiszka says. "I remember watching their soundcheck before I had met them. They were these interesting, drab-looking British folks with blond hair. Chris had long hair and a goatee, and he played resonator guitar and slide. I thought it was really cool, and I connected with what he was doing."

As it turned out, the admiration was mutual. The two guitarists became fast friends, and their relationship blossomed a year later when Ida Mae served as Greta's opening act for arena shows in the States. Wine-fueled backstage jams became the norm, and before long Kiszka and Turpin were writing songs together and sharing vocals. "It was really great," Kiszka says, "and fortunately the guys in Greta were totally cool

about it. Because we're a band of brothers [*the group also includes singer Josh Kiszka and bassist Sam Kiszka, along with drummer Danny Wagner*], there was always that kind of thing when we were kids, where I'd go off with a new friend from school. But in the end, the brothers would always get back together."

Once Kiszka and Turpin decided to formalize their partnership and take things a step further by forming an actual band, they rounded out the lineup by bringing in London hotshots Mikey Sorbello (drums) and Nick Pini (bass, keyboards). Greta Van Fleet's 2023 *Starcatcher* world tour was already on the books; the year-old excursion might cause Mirador to lose some steam, but Kiszka had an ace up his sleeve: his new band would simply open shows for Greta throughout the U.S. run. All of which meant there was a hell of a lot of Jake Kiszka on stage each night.

"I don't think there was any pacing myself during those shows," he says. "It was absolute trial by fire, and by the end there was sort of this controlled chaos to it. It was a little crazy, doing this 40- or 45-minute set with Mirador."

PAIGE SARA

Jake Kiszka with his
1961 Gibson Les Paul





Greta Van Fleet's Josh [left] and Jake Kiszka do their thing in the Netherlands, June 23, 2024

Then I'd get off the stage, go get ready and go back out to do a two-hour headlining set with Greta Van Fleet."

At the conclusion of the U.S. tour, Kiszka felt as if he'd pushed himself to the limit. "It was overwhelming," he says. "I was experiencing emotional nuances to this dance that I had to try to overcome. I think what made it all possible for me was the band chemistry between everybody in Mirador, and that chemistry was immediate. If I didn't have the support from those guys, it would've been very challenging for me to get through it. There was a brotherhood in Mirador that was forged in the fire of those shows." He pauses, then adds, "And, of course, it's there with my brothers in Greta. I think all of my bandmates helped keep me alive."

A good many side bands sound like exactly that; their records are tossed-off affairs not to be taken seriously, and to varying degrees, they're simply excuses for musicians to let off steam from their day gigs. But on Mirador's self-titled album, the group comes off like the real deal, and they serve up a full-bodied set bursting with nerviness and brio, along with a host of exquisitely crafted songs that arrive fresh and vital.

It's always a pleasure to listen to marvelously gifted people doing what they do well,

and here we have Kiszka and Turpin going toe-to-toe and blowing each other's minds. Turpin's voice is that of a bourbon-flavored chest-beater, while Kiszka's forceful tenor reveals piquant nuances. Together they're dynamite. As guitarists, they come loaded for bear. Riffs pile atop riffs, and tangled, snarling solos land punch after punch. On gutsy, cosmic blues rockers like "Roving Blade" and "Raider," the two rip it up with wah-drenched leads and smarty-pants licks. Things get chill and pastoral on "Dream Seller" and "Ten Thousand More to Ride," but "Ashes to Earth" (a last-minute addition to the album) takes off in a heady gallop and just won't quit, with Kiszka's spitfire soloing accelerating the pace.

Kiszka sounds like he's having the time of his life with Mirador, and he's psyched to hit the road with the new gang. But he stresses that, no matter how well Mirador is received, it won't spell the end of Greta. "We're working on a record right now, as it were," he says.

"It's just me and Chris as two partners locking in together"

JAKE KISZKA

"So I've sort of gone into this very involved landscape of working between two different groups." Asked if the other members of Greta are entertaining their own side projects, he smiles and says, "Yes. You'll see it's all sort of up in the air... but you'll see."

When Greta Van Fleet were starting out, you fine-tuned your songs in clubs. For a long while, you were under the radar while you got your act together. Was it a little strange to road test Mirador's songs in front of 20,000 people a night?

I think so. I honestly didn't really know quite what to expect. I didn't know how many people were going to show up. We went out with this new material, but in a way there was nothing foundational for them to react to. But by show two, people were already singing the lyrics to this unreleased music.

Because the night before the audience recorded you on their phones, and the videos went around.

Yeah. I thought maybe we'd have about 2,000 people show up early, maybe a bit, but almost every single night of that tour, the arena was packed full. Our first performance was for something like 10,000 people. It was really remarkable, the response to it. I was shocked.

Greta is now a big-time arena band. Has success changed the way you guys operate, business-wise or creatively?

I would say in some aspects, in that the business landscape surrounding the musical industry has evolved. There's a lot more people involved with us now than there once were. It's getting to that point where you don't necessarily know everybody by name, whereas before we were going into a club or a theater and we saw people's faces and connected with them in a more intimate setting. I suppose now you can do that to a certain degree with the people down in the pit.

For the most part, though, it's the four of us looking out at this sort of cosmic space every night. There's this sort of black void, and the people just go off into the distance. I guess some of the nuance of that connection or that intimacy gets lost because of the sheer scale of these venues. It's arenas every single night. I think another aspect of Mirador that I was anticipating was that we'd have this intimacy with people again, and we could connect with them more directly through the music.

In the early days of Greta, you guys were so young, and there was no real roadmap at first; you were all just making it up as you went along. I imagine it's different with Mirador because you're something of a veteran musician. You know what works and what doesn't.



"The thing just happened in a spontaneous moment, and Mirador became what it was," Jake Kiszka says; [from left] Nick Pini, Chris Turpin, Kiszka and Mikey Sorbello

That was another interesting aspect to Mirador. There were a lot of things I wish I had done with Greta that if I could go back in time and do differently, I would.

Such as?

Such as the way things were recorded. I love the way that there's an evolution to what Greta has done, and there's a stark difference between every record we've created, which I think is quite cool and unique. With Mirador, I think it's going to be different because there are musicians who weren't playing in a garage growing up together. They're sort of seasoned veterans of their own kind, established musicians and artists, if you will, from different parts of the world.

Mikey and Nick are very serious session players and have played throughout the underground London circuit scene. I know Nick has done a lot with Adele. But even so, they're kind of under the radar. And, of course, there's

Chris and his approach to guitar playing. Getting all of these people together, it wasn't going to be like, "Let's figure out who we are and what we stand for." It was more like, "We're a bunch of men who know." We got together and it was just like *bash!* The thing just happened in a spontaneous moment, and Mirador became what it was.

Launching any new band is tough, but you have a leg up because of Greta's fan base. The simple fact is, there's a segment of people who are going to be interested in what you're doing.

Yeah.

At the same time, some Greta loyalists might be disgruntled. Fans can be a little territorial.

Of course. Not that I've noticed that particularly, but I'm sure there's a faction of people who understandably do share that philosophy

— "I want to see this thing I'm familiar with. I know it speaks to me, it touches me." I think you're right. I think you nailed it with that. There is probably a fraction of people who have a protectionism over the Greta thing in some ways.

What kind of musical common ground do you and Chris share?

This has been pretty interesting to me, I think, because our initial relationship grew from our identical influences. At the same time, there are commonalities between Greta and Mirador — we both share blues as a foundation. With Chris and me, maybe being more guitar and vocal-oriented individuals, we were drawn to it. As kids, we were raised on it. Chris' fascination varies from mine as he's from England, and he was getting all the imported stuff from all the old record labels, the Chicago and Delta blues. I kind of grew up in Detroit where there was a lot of

Kiszka with his new custom
Martin OO 12-fret guitar



that Motown, but I also had this immediate influence from all the blues records I had.

The two of us grew up playing guitar, and we learned blues music by the original guitar heroes. That was a huge connection between us. We talked about Junior Kimbrough, Muddy Waters, Howlin' Wolf and Lightnin' Hopkins... Elmore James and Albert King, Freddie King and all the Kings... Buddy Guy. All this blues stuff was mecca for us. Chris gets really into the blues, and he's sort of a historian. I found that fascinating. We traded lots of guitar licks. I mean, I was finding a lost brother who had all the guitar licks that I didn't. So there was a huge pivot of diffusing into each other's playing in some way.

This must have been new for you, because in Greta you're the one making all the guitar noise. But now you have somebody to work off of; you didn't have to create that sound yourself. Was there a bit more freedom there?

Yeah, I would say so. I mean, that's an interesting question because you can sort of hear the guitar playing and be like, "Oh, that does sound like something Jake would do." But there's also these elements of, "Oh, that's something Chris would do." It seemingly comes together as a uniform thing.

But as much as I was able to remove myself from just solely focusing on the guitar playing, I was now starting to focus on the vocal aspect of the record. There would be times when I'd go, "This guitar part is kind of done and I'm happy with that. I'm going to leave this be and Chris can smooth it over." That was a completely different approach for me, and one that I was very unfamiliar with, approaching vocals and guitars. In some ways I found the solution on the record was to do less with the guitar. I would be like, "What do I do here?" Actually, in most cases, the answer was to do nothing.

I imagine you already encountered that on stage, where you were trying to focus on singing.

Totally.

You were like, "I can't do this complicated lick here while I'm trying to put a song across."

Yeah, totally – which is frustrating. But yes.

Is there a difference between how you write with Chris versus how you write songs with the guys in Greta?

I think so, because typically with Greta, there's four guys and they're all main contributors. Something comes in on different instruments all the time, and sometimes it's just vocal. Sometimes it's on piano, sometimes it's guitar. Sometimes it's

just a song idea based on an orchestral piece of music or some world music. There's so many different angles.

With Mirador, it's fascinating because it's just me and Chris as two partners locking in together. It's a fusion of how much can we do with two vocals that haven't been done before, and specifically in the realm of rock 'n' roll as this genre specifically. But as it applies to everything else, it's like, "How can we approach two vocals in a way that hasn't been done, and how can we approach two guitars at the same time in a way that hasn't been done?" We thought it was interesting territory to be in. Part of the writing chemistry became, "Where do we put these harmonies? How are they going to be?" And then creating actual guitar riffs where two guitars come together to effectively achieve one thing that could be played on a single guitar by one person if that's what we wanted.

You're working again with Dave Cobb, who produced Greta Van Fleet's 2023 album, *Starcatcher*. Did you at first think, "New band, so we need a new producer"?

There were a few names in the hat, [producer/engineer] Ethan Johns being one of them because Chris is quite close with him. There were a few other ideas. I've done a lot of production work with Greta that's coming up, and Chris has done a lot of production work as well, so we were thinking that maybe we could self-produce the record. But pretty soon the material became a main influence in deciding how we were going to go about producing it, and Dave was immediate to me. He was the right choice for the record we were trying to make, with us co-producing. I had a really specific idea of what I wanted it to sound like, and Chris allowed me to take the reins. He wanted me to get across what I was hearing and feeling. So I called Dave and asked him if he'd be interested in co-producing this new project, and he was into it.

Let me ask you about a few songs. "Roving Blade" has an absolute whopper of an end solo. What was going on there?

From a guitar perspective, I think I was using my beloved "number one" — the '61 Les Paul. That solo was interesting in that I had a basic pedalboard while we were tracking; I had a Sixties Hendrix Vox wah, and I was going through an old Princeton amp. But I played the solo as something of a placeholder. I was improvising and working my way through it with the idea that I would perfect it later. Then we got to overdub world and Dave said, "That solo, just leave it. It's perfect."

That happens time and time again.

It does. It was like I was "one-take Jake," as they call me. It was a good solo, but I was



Black Mirador

The ins and outs of Jake Kiszka and Chris Turpin's new one-off Martin guitars

MIRADOR'S JAKE KISZKA and Chris Turpin obviously have their go-to Gibson electrics — Kiszka his 1961 Les Paul (the one most people would more casually identify as an SG) and Turpin his stripped, Bigsby-equipped 1970 Les Paul

Custom that started life as a Black Beauty.

But there's more to Mirador's gear pie chart — including a pair of recently acquired, one-off custom black Martin 00 12-fret guitars. Both instruments — which were heavily featured when Kiszka and Turpin shot some video over at *Guitar World* HQ in mid May — have Adirondack spruce tops and highly figured Wild Grain East Indian rosewood backs and sides. Both guitars feature slotted headstocks, V-neck profiles, pyramid bridges, Golden Era bracing, low-gloss finish and hide-glue construction. Each guitar also was uniquely aged to Kiszka and Turpin's specs. Last but not least, each guitar has the Mirador logo inlaid in abalone pearl; on Kiszka's guitar, the logo spans the 14th to 19th frets on the fingerboard; on Turpin's guitar, it appears under the Martin logo on the headstock.

To see (and hear) these axes in action, head to guitarworld.com/september2025.

— **Damian Fanelli**

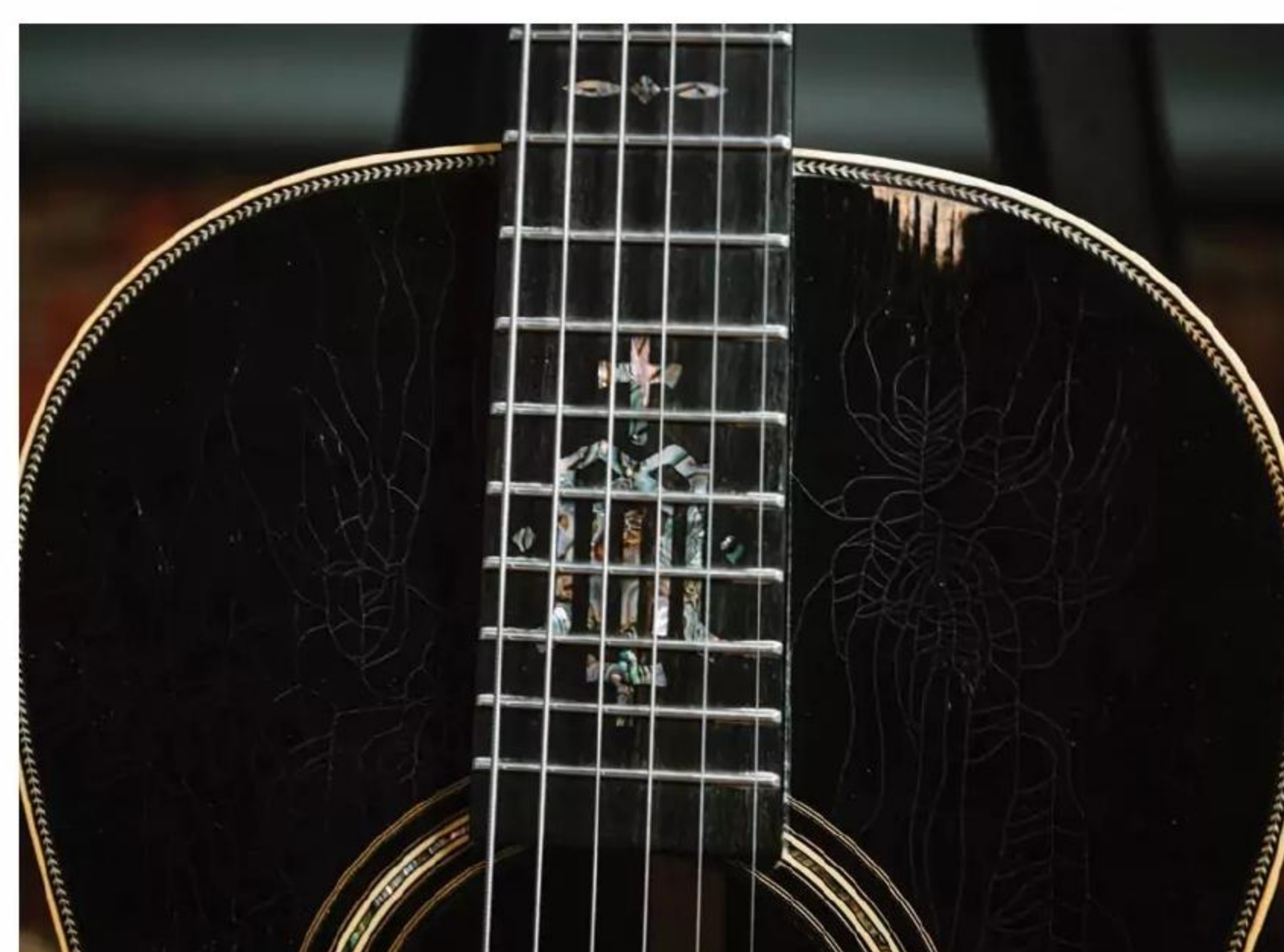


TOP Jake Kiszka's custom "Mirador Martin," also seen on page 58

RIGHT Chris Turpin's custom Martin

LEFT The Mirador logo on the headstock of Turpin's guitar and...

BOTTOM LEFT ...the Mirador logo between the 14th and 19th frets of Kiszka's guitar





"There were a lot of things I wish I had done with Greta that if I could go back in time and do differently, I would," Kiszka says

a little skeptical. I thought I could beat it, but Dave and Chris were very adamant that it remained that way, which is fine. I'll admit, there is this kind of imperfection in the solo, but I think it's full of attitude and it just leaps.

That's what counts.

Right. I think there might have also been a stereo slap pedal on that as well, but we definitely pushed the volume.

"Blood and Custard" has an epic riff. Those kinds of riffs don't come along every day, do they?

No, they don't. I think that song is a perfect example of what type of things don't necessarily translate in the world of Greta. That was a riff I had for a long, long time. It's just been sitting on the shelf. I would say I was influenced by the Eric Clapton and Duane Allman song "Mean Old World," that kind of acoustic interpretation of a traditional blues song. So I had this thing hanging on the wall, and I wanted something with slide guitar on the record. Obviously, Chris is a great and very unique slide player, and I'm also known to play some slide, which I love doing. I put that riff to Chris and he loved it. He suggested "Blood and Custard," which was an old nickname for the original Vox [AC] amplifiers

— they had this cream-and-red binding. That's a good [example of] guitar nerdism.

Greta didn't want that riff?

No.

What's wrong with those guys?

[Laughs] Yeah, exactly! That's what I'm saying. I think Josh is very critical of guitar things, and it wasn't something that he was particularly interested in. I don't think it ever made it to the final stages.

Wow. All right then. "Ashes to Earth" is one of the most exciting tracks on the record. It grabs you right away and gets the job done.

Oh, thank you. That song originally started out completely different. If you can imagine it, it was a ballad at first. Dave listened to it and said, "We need something that's more aggressive. I think we can enhance the danger level

"I found a lost brother who had all the guitar licks that I didn't"

JAKE KISZKA

on this one." He went home and then Chris and I put together what you hear now. Dave came back the next day and loved it. Again, I think this is one of those things where that delineation between Greta and Mirador becomes more present. It's a pretty heavy song. I think it's slightly more aggressive than anything Greta has done.

Are there guitar or sonic elements you employed in Mirador again that you just haven't been able to get across in Greta?

I think I've been quite clever in how I incorporate most of the guitar-type stuff that I want into Greta. Again, the only person who really meets me with disinterest or pushback is Josh, really. That's understandable, because the vocals and the guitars are very succinct in their frequencies, but they're also melody instruments. Josh is singing lots of melodies, and I'm a very melodic guitar player, so those two things do have a tendency to clash.

I've wanted to play more 12-string guitar, and I was able to do a lot of that on the Mirador record. The slide playing was also a huge aspect, because again, slide and some of the vocal things weren't working together in Greta, but here they did. I should point out that the sheer volume of the guitars on this record is another difference. Dave Cobb was like, "Look, this is a guitar record by two guitar players. People are expecting to hear guitar, so we're going to turn them way up." [Laughs] I couldn't agree more.

Did you have a go-to set of guitars for the record?

Yeah, it ended up being that way. I think the guitars I play on records seem to be the ones that are close by and accessible. Obviously, I use my '61 Les Paul a lot — I've always been steadfast about that one. There were two acoustics that I used — one was Dave's old pre-war Martin, the 00-18. That was a huge one. I was pretty glued to that guitar, and I write almost exclusively on it. There was a Gibson 12-string electric — it was an ES-335 with this brown sparkle. It's pretty unique. That guitar was a gift from Daniel, the drummer in Greta. I used that one on the record; it's on "Fortune's Fate."

Dave has this early Fifties Telecaster. It was his first guitar, and he just loves it — it's *the* guitar. I have to agree with him. It was one the best-sounding Telecasters I've ever played. I used it on a track called "Heels of the Hunt." Dave was like, "We're done with the record, but let's do one last track. You and Chris go out on the dock, write a song, come back and we'll record it in 24 hours."

Sure. No pressure.

[Laughs] No pressure, yeah. We were in Savannah, Georgia, out on the water. So Chris

and I were like, “OK, this is a test.” I think the objective was to get the ideal dream guitar tone, and for me it was an old Selmer combo amplifier and Dave’s Telecaster. It was just the most incredible guitar tone I’ve been able to get.

What other amps did you use?

I used a few combo amps and a lot of Fenders. There was that Princeton amp I mentioned, along with some Fender Pro Reverbs and a few new Fender Champ combos.

Okay, so realistically, how much extracurricular time are you going to be able to devote to Mirador before you have to go back to Greta World?

It’s going to be interesting. There will be a balancing walk between giving as much as I can to one thing before I can go back into the other thing. I’m in a position where I’m sort of walking away from Greta and into Mirador, and I’ve basically been given a year to do as much as I can before I go back and transition to the other world, with potentially a new Greta record at some point soon. I think my world will be like that for a while.

I’m just thinking about what you told me about the “Blood and Custard” riff. Let’s say you came up with another awesome riff tonight. Will you be thinking, “Shit, which band do I give it to?”

[Laughs] That’s it! That’s the dance, that’s the balancing act. Even now, there’s things I’ve put together that come about, and I try to discern whether it belongs to Greta or Mirador.

Normally, I can pre-dictate that. There have been times when I’ve brought a riff to Greta, and the guys go, “That’s not a Greta song, man. That’s a Mirador song.” Obviously, there’s enough for interpretation, and I’ve explained to the guys – “Look, we can manipulate this, we can arrange it, and we can nuance it so that it fits Greta.” And they’re like, “No, it belongs to Mirador.” Some songs are like that. I think I have a pretty good gauge on which is which, because the two groups are sort of separate enough and they both have their own sound. But I think if it comes down to it, I have to go to the Greta guys and say, “You have rights to this first.”

But then you don’t want to go to Chris and have him say, “Oh, is this the stuff that Greta turned down?”

Yeah, exactly! [Laughs] Right. And it kind of goes both ways. With “Blood and Custard.” It was like, “Wait... that was one of ours!”

I see your problem. Sounds like you need to start a third band.

Exactly. Don’t give me any ideas!

MORE THAN JAKE

Ida Mae’s Chris Turpin – half of Mirador’s twin-guitar attack – talks Double Dreamers, Dinosaural Cogmeisters and Jake Kiszka’s raw, effervescent energy

BY Henry Yates

GEOGRAPHICALLY, IT’S A long way from the sticky-floored rehearsal spaces of Motor City to the Roman-era cobblestone streets of Bath in southwest England. But it doesn’t take a musicologist to join the dots between Greta Van Fleet’s levee-breaking classic rock and the punchy folk-blues of Ida Mae.

The heavy-roots duo – Chris Turpin (guitar) and Stephanie Jean Ward (vocals), who met as students at Bath Spa University and married in 2016 – was born from the rubble of an earlier outfit, Kill It Kid. But since rebranding under the moniker of a vintage Lightnin’ Hopkins tune, Ida Mae have made major ripples, with three albums since 2019 released to ever-noisier acclaim – and three million streams to date for the wiry tremolo stomp of their tune, “Click Click Domino.”

Moving to Nashville in 2019, the pair have already shown a taste for collaboration on tracks like “Deep River,” which – like “Click Click Domino” – features South Carolina gunslinger Marcus King on guitar. Now, having bonded with Jake Kiszka during support slots with Greta, Turpin tells us why he was ready to commit to Mirador and trade in his familiar Gretsches and resonators for a meatier rig.

Jake tells us he thought your fretwork was “really cool” when he first saw

Ida Mae live in 2018. What was your first impression of him as a player?

The first show we played with Greta was at the Fox Theatre in Detroit. Somehow our name was thrown into the ring to open for them. I’d heard them on the radio, but that first night, I got to be side-of-stage at this hometown show, watching Jake with his “number one” SG [1961 Les Paul] and Marshall stack. And it was a crazy, spiritual experience. I’d grown up with rock ‘n’ roll. But I’d never really seen it with that level of intensity or raw, effervescent energy. I hadn’t heard a guitar player like that before. His touch is reminiscent of so many of my heroes, but it’s entirely its own thing.

How does the two-guitar dynamic work in Mirador?

It’s fascinating that both of us were the sole guitar player in our bands, so it took us a second to work out the right lanes. But it’s hugely freeing when you learn how to take a step back and let the other person lean forward. ▣

“It was pretty simple to orchestrate the parts. There was just a natural symbiosis”

CHRIS TURPIN

Ida Mae's Chris Turpin and Stephanie Jean Ward in the U.K. in 2021



It was pretty simple to orchestrate the parts. There was just a natural symbiosis between us, like feathers folding around each other. I think, because I'm a fingerpicker, that's been interesting, because there's always something different I can pull out of a chord. And Jake, I've shared a lot of tunings with him over the years – and he's developed his own – so that's one way that as a guitar band we've tried to differentiate. It was more the sonics that we had to think about.

What guitar did you feel would suit this project best?

Jake's SG is such a specific sound, so finding something that would work with that was no mean feat. It took a lot of trading, trying different things, getting it wrong. I ended up with a 1970 Les Paul Custom; we call it the underdog because it just screams, and it's so big and fat. That worked perfectly with the SG; it just sat right underneath it. The riff for "Feels Like Gold," it's just those two guitars, straight down the middle, playing the same thing at the same time – and it just sounds huge. I never imagined myself wielding a Les Paul again, but with the Bigsby on that

model, it had an acoustic quality that the Gretsches I've used in the past also had.

And then, the other guitar was this '66 refinish Strat with new electronics. Again, I never expected to be playing a Strat, but as soon as I tried it alongside Jake's SG, it was clear they really liked playing together. Sonically, it scoops around Jake's tone perfectly. It shimmers, bloats out at the low end, and it has this percussive quality that really works.

How have you adapted your backline for Mirador?

It's hugely different. Jake has traditionally played Marshall-style amps, but on this record he was using a Fender Princeton. So I decided to lean into the British thing and ended up using a Lead and Bass 20 Marshall head that Dave Cobb had, which had been modified by Dumble. But then, for the live stuff, Jake plays really loud. So for the first time in my life, I've been playing a cranked Marshall JTM45 through a half-stack, *à la* Jimi Hendrix. And I've now decided it is just the king of amplifiers. I'm still getting my drive from pedals and using the amp more as a platform, but my God, that JTM45 has changed my life. While everybody else is going to modeling and being sensible, I'm doing the complete opposite!

Which pedals are your go-tos for Mirador?

Jake's rig is very simple. He just hits the amp really hard. Whereas I'm using more gain

stages. On the record, I used a Dinosaural Cogmeister, one of these British pedals made by Dan Coggins, who's a bit of a genius. And I'm loving this Jam Pedals Double Dreamer [*dual overdrive*], which I'm taking out on its first tour. It's a Tube Screamer-based pedal – and I don't really like Tube Screamers, so I have no idea why this pedal is working so well. Other than that, it's [*Jim Dunlop*] Fuzz Faces and wah – really traditional ingredients.

Do you think of Mirador as a tug-of-war between Greta and Ida Mae – or is this band something entirely new?

Something entirely new. There's no way either of us would have done this if it felt like a paler shade of something else we were already doing. We wrote the record in the best part of a week, at Jake's old house in East Nashville, with him playing his Gibson L-oo and me with this tiny 1920s parlor. We wrote three of the songs in one day. And again, that came down to the natural symbiosis and kinship and brotherhood. It all just fell out so quickly, we didn't have a chance to think too much about the initial stages, but then we were very precious about how we curated it from that point onwards. I've not heard a band quite like this. And I'm not quite sure what it is. It leans into moments of folk and rock 'n' roll, it's got a lot of American folk ballads. I don't know: it's a really interesting cocktail. And there's no way we could have planned it.

Do you have a favorite example of your guitar partnership?

When "Feels Like Gold" came together, that was a bit of a moment. It's a big, heavy riff, but it's very simple, and it just felt like we'd cracked the code. It was something that felt like it already existed but hadn't quite been done that way before. I'd probably put that on the jukebox.

For me, "Must I Go Bound" was another huge moment.

I think a song like that would scare a lot of rock 'n' roll bands. We were reconnecting with early British folk, trying to write a song that felt like it had pre-existed for maybe a hundred years before we wrote it. That's what we are aiming at. I get excited by moments like that, outside of the rock

and heavy guitar playing – just two gentle acoustics picking on a song like that. And Jake's solo on that is killer. **GW**



Turpin's 1970 Les Paul Custom. "It worked perfectly with Jake's SG; it just sat right underneath it"



To watch Chris Turpin and Jake Kiszka in action at Guitar World HQ in NYC, head to guitarworld.com/september2025

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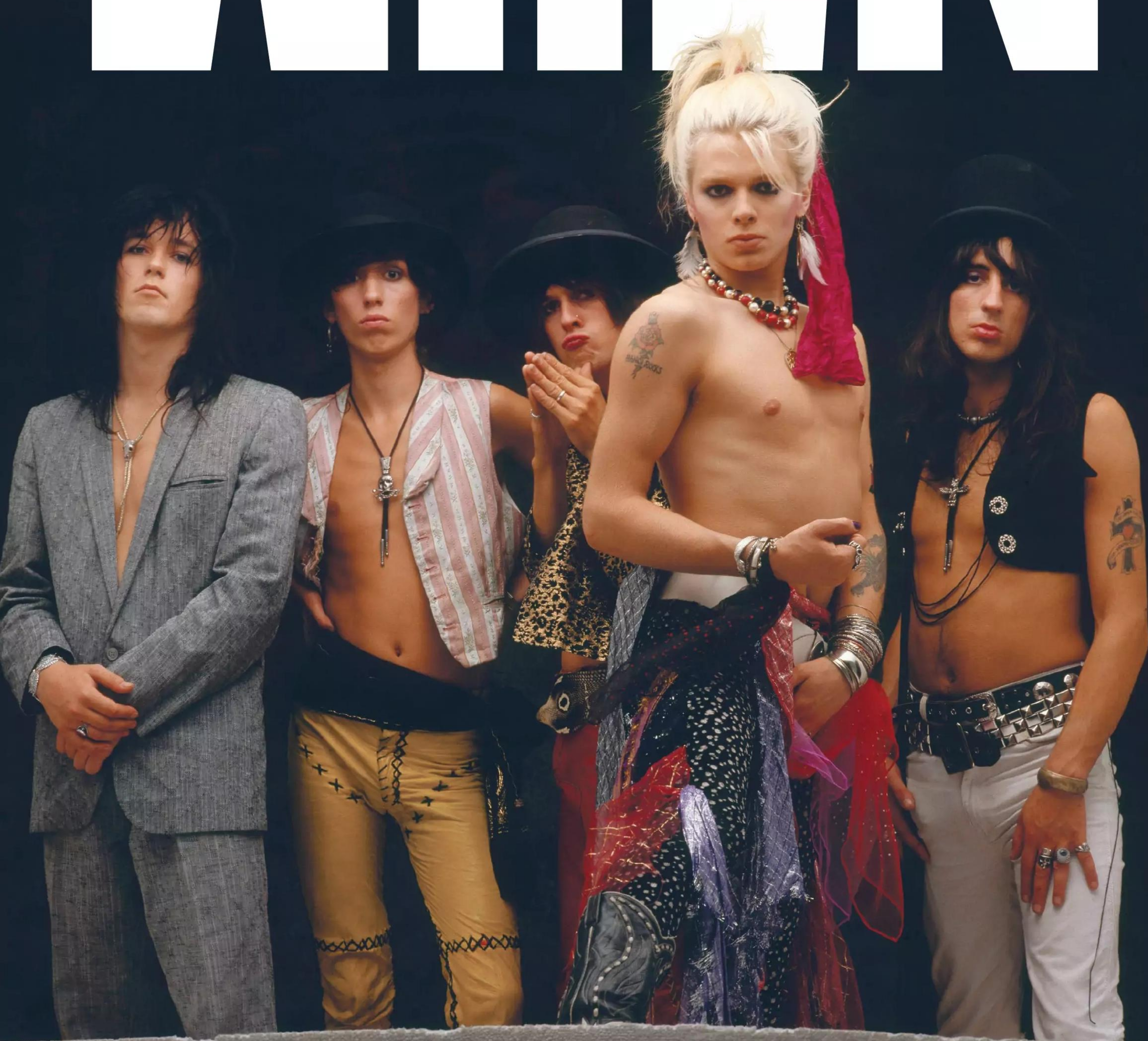
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WHITE ZEPHYRUS



HANOI ROCKED!

Forty years ago – after moving to London to invent the movement that'd inspire a million L.A. bands – Finnish upstarts Hanoi Rocks self-destructed. Now Michael Monroe, Sami Yaffa and Andy McCoy tell all about rich girlfriends, glam looks and revolutionizing rock 'n' roll

BY MARK McSTEAD

ARE HANOI ROCKS the most underrated rock band of all time? The Finnish rockers had everything – anthemic songs, an unrivaled live show and a killer guitarist in Andy McCoy. And then there was singer Michael Monroe, the most charismatic, photogenic frontperson, male or female, since Elvis Presley. Taking their cue from the New York Dolls and Johnny Thunders' Heartbreakers, cut through with the snotty attitude of classic U.K. punk, they distilled their own uniquely potent brand of sleaze-fueled, take-no-prisoners rock 'n' roll.

Hanoi Rocks' live show reminded you of why you got into music – the adrenaline rush of loud electric guitars through a wall of Marshalls set to stun, and a frontman who had the audience in the palm of his hands.

A Hanoi Rocks show was an event. No matter the size of the venue or the crowd, the band delivered every night as if their existence depended on it. Monroe was in perpetual motion, McCoy pulled off every move in the guitar-hero playbook, and rhythm guitarist Nasty Suicide and bassist Sami Yaffa managed to hold their own. Drummer Razzle was so busy, he looked like a blur. Unfortunately, tragedy knocked the band sideways when Razzle was killed in a crash in 1984 while a passenger in Mötley Crüe vocalist Vince Neil's car. Although the band continued for a few months, relationships frayed and decayed until they finally fractured. The band split up the following year.

Monroe and McCoy each had firm ideas on what a band should be.

"Nothing I was doing prior to the band was really where I wanted to be musically," Monroe says. "I didn't really have a musical partner who shared my vision until I met Andy. Once we met, we knew what sort of band we wanted to have, even before we formed Hanoi. It was a couple of years before we got together in the same band; I guess we shared a dream. He told me about Aerosmith, but I wasn't that familiar with them. I got *Get Your Wings* after that. I thought Steven Tyler and Joe Perry were a little like Robert Plant and Jimmy Page, where the focus was mainly on those two guys. Someone like the New York Dolls, who I really liked, was different, though – everybody in the band was a strong individual, in contribution and appearance, and I always thought that was what a band should be like. I thought it would be really



Andy McCoy
[left] and
Michael Monroe
in April 1983

cool to have a band where everyone was equally interesting."

Criminally under-appreciated nowadays, Hanoi Rocks were hugely influential on the U.S. metal scene in the early Eighties – musically and visually. "There wasn't really much happening when we first got to America in 1983," Monroe says. "It was kind of a post-new wave era. There wasn't any real scene going on. When I went back, after I started my solo career a few years later, interviewers would be telling me that I started the whole glam rock, hair metal scene. I remember saying, 'What? Don't blame me for that!' Anyway, we were always a hat band, not a hair band. [Laughs] I think it was funny when all of a sudden people were looking like me. I was always anti-fashion, thinking everyone should have their own style, not all look like a template."

Hanoi Rocks defied categorization, mixing influences ranging from Fifties rock 'n' roll through classic rock, punk and metal. "Anything from Little Richard to the Stones and the Ramones," Monroe says. "We felt like we could play anything – we even had a calypso song."

Prior to forming Hanoi, McCoy had been in Briard, releasing the first-ever Finnish punk

single, "I Really Hate Ya," in 1977. Having built a rep prior to teaming up with Monroe, McCoy always had a sense that Hanoi was his band, causing an undercurrent of tension that'd rise to the surface sporadically and ultimately bring the band to its knees.

Hanoi's mission was plain from day one; they wanted to break out of Finland and into the U.K. and U.S. markets, writing and singing in English. They also adopted English-sounding names – Matti Fagerholm became Michael Monroe, Antti Hulkko morphed into Andy McCoy, Yaffa changed his surname from Takamaki and Jan Stenfors became Nasty Suicide. "We wanted to get out of Finland as quickly as possible," Monroe says. "For rock 'n' roll, English is the only language, really."

The first step to breaking out of Finland was a move to Stockholm, Sweden. As

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MICHAEL MONROE

Monroe recalls, there was more than musical ambition that drove the move.

"In Finland, in the late Seventies and early Eighties, there was a weird resurgence of Fifties style. We called them James Deans. They were racist motherfuckers, and they'd beat up anybody with long hair. It was getting dangerous to be in Finland looking the way we did. Stockholm was just a ferry ride away, and over there it was an entirely different scene. I never wanted to become a famous band in Finland anyway, as I didn't want to get stuck there. We knew we could get gigs in Sweden, and we saw it as a stepping stone to moving to London. No band ever thought of leaving Finland before us, so I guess we paved the way."

But once in Stockholm, the band found themselves struggling to make ends meet. "We were basically homeless," Monroe says. "Andy had a rich girlfriend, so he lived with her, but the rest of us were living rough, maybe getting a few nights with some girl or whatever."

"We were literally living on the street and sleeping in the rehearsal room for a while," Yaffa adds. "It was quite a rough time. We ended up living with refugees from Afghanistan." Back to Monroe: "We had very little money and we were always starving. It felt like us against the world. We felt like we were all part of a gang, though I guess Andy wasn't really a part of that. The music was all that mattered to us, giving 2,000 percent every show. It was like an all-out attack when we went on stage."

The move to Sweden paid off, with the band being given the opportunity to record their first album – *Bangkok Shocks, Saigon Shakes, Hanoi Rocks* – in 1981. An instant classic, featuring perennial favorites "Tragedy," "Lost in the City" and "Don't Never Leave Me," it was the band's ticket to England. Although initially only available as an import, the U.K. music press was enthusiastic and Hanoi toured relentlessly up and down the U.K., moving to London in 1982. A second album, *Oriental Beat*, followed within months and again delivered the goods, featuring Hanoi classics such as "Motorvatin'" and the title track. The band was riding high in the U.K. by this time, so much so that their Finnish record company released a cash-in compilation of outtakes and demos, *Self-Destruction Blues*, to give the band their second album of the year.

Hanoi were unhappy at the record company's move – but not because of any concerns about running out of new material. McCoy was a prolific songwriter, but he was always reluctant to share credits with the rest of the band, regardless of their contribution. Monroe: "I'd always been frustrated by the writing process. Andy would write everything

and would insist he wanted it a certain way. I wasn't always convinced he was right, and I'd have a lot of ideas. I think they improved the songs, but I'd have to fight for them, and I never got any credit for what I added. It was my own choice, and I wasn't worrying about publishing and shit back then."

That changed when the band released their fourth album, *Back to Mystery City*, in 1983. Widely considered by fans to be their best work, it marked a major step up in terms of songwriting and production. As Monroe says: "By the time of this album, I'd started to assert that I wanted to have a lot more input. Andy would come up with great ideas, but they'd be unfocused in terms of the finished song, and I'd work hard at structuring and arranging things so that they made sense, making the most of what Andy had come up with. I learned a lot about arranging from [Dead Boys vocalist] Stiv Bators, who was a great friend of mine."

Mystery City was the first album to feature new drummer Razzle, aka Nicholas Dingley. "Me and Andy were very much on the creative side," says Monroe, "and Sami and Nasty were very much the soldiers, and you need guys like that in the band; they're all part of the team. If everybody is fighting to get songs on the record and trying to get their own material into the show, you end up like the Eagles. [Laughs] You have to split, because everybody wants to do their own thing. Too many creative people. When Razzle joined the band, he made the chemistry complete — he was perfect."

McCoy's take on the band's contributions was markedly different. In a 1981 interview with U.K. rock publication *Sounds*, he said that, apart from Monroe, the rest of the band were just background musicians and relatively unimportant. It was a view he maintained years later when interviewed for the definitive band biography, *Hanoi Rocks: All Those Wasted Years*, which was recently republished by Cleopatra Records.

The success of the album attracted attention in the U.S., leading to CBS signing the band and setting them up with producer Bob Ezrin. As a fan of his work with Alice Cooper, it was the perfect combination for Monroe.

Michael Monroe in London, July 24, 2011. "The music was always more important to Hanoi Rocks than the partying, whatever it looked like from the outside," he says

"Interviewers would tell me I started the glam rock, hair metal scene. I remember saying, 'What? Don't blame me for that!'"

MICHAEL MONROE

Although there were high expectations from their first major label, Monroe wasn't fazed. "I didn't feel the pressure," he says. "I was just excited, particularly with Bob on board. Everyone was so fucked up then anyway that we wouldn't have even been aware of pressure. Andy might have been the exception, as he was feeling under duress to come up with material. Smack was a big thing for the band in '84, though, and that was messing with everything."

"I was really excited," Yaffa adds. "I got [to see] Alice Cooper when

I was a kid; [bassist] Dennis Dunaway was one of my biggest heroes."

During the prep for what was to become the band's fifth album, *Two Steps from the Move*, things weren't going well in the Hanoi camp, however.

"Bob was exactly what we needed," Monroe says. "The morale of the band was terrible. We'd rehearse, do half a song and then someone would say, 'Let's go to the pub.' I wasn't really a drinker then, so it was a bit frustrating. Bob saw us live and then told our management he wanted to meet me first. That annoyed Andy. He said, 'Why you? I'm the writer?' [Laughs] Bob had a whole lot of great tips for the live show and my performance — things I took on board to refine the way I performed on stage. He said, 'We have one problem, but I'm sure I can handle it.' I said, 'What, Andy?' He laughed and said yeah, but [Andy] reminded him of [guitarist] Glen Buxton from the Alice Cooper band, and he knew how to deal with him."

McCoy was undoubtedly the factor that frequently served to unsettle the band's dynamics. A vocal advocate of his own abilities as a songwriter and a guitarist, the problem was that he was usually right. Often to be seen wielding a range of cool vintage semi-acoustic Gibsons, McCoy could peel off face-melting solos at will. Unafraid to mix genres, McCoy could happily take an unexpected detour from classic blues-based riffery into flamenco-flavored stylings before slipping seamlessly into classic Delta blues — all within the same lead break. Ezrin remembers that McCoy could run through up to nine takes of a song, with each solo taking a different approach — and each one a potential keeper.

The album's basic tracks were recorded in New York City in February 1984, although pre-production work started in Toronto the month before, where the rest of the album would be completed. Ezrin knocked the band into shape, insisting on an intensive rehearsal schedule, which managed to pull them back, temporarily, from the brink of self-destruction. McCoy was persuaded to share writing duties with one of his heroes, Ian Hunter. Hunter had been lined up to produce *Mystery City* but had been unable to fit it into his schedule. His contributions added an increased maturity to the writing, enabling the band to record their most mainstream, commercially appealing album.

"I think it showed how much we evolved as a band," Monroe says. "We went up to the next level without losing anything. Ezrin was really important in helping refine everything. He was very hands-on."

When CBS heard *Two Steps*, they insisted the band needed a hit single and therefore needed to record another song.





Monroe [left] and McCoy on stage in the U.K. in 2008

"The label wanted a single – they didn't like the record," Monroe says. "We were on tour, and we'd been playing the Creedence Clearwater Revival Albert Hall album [1980's *The Concert, recorded in 1970*] in the tour van, so we decided to pick one of the songs from that. We went for 'Up Around the Bend.' It was that or 'Bad Moon Rising.' We did it in one day in London, and Bob came over for it; he sings one of the harmony vocals. It did well for us and scored us our biggest hit single."

"I always felt *Two Steps* sounded too American – too polished and not enough sleaze," McCoy offers. "*Mystery City* was my favorite Hanoi album."

The release was delayed until the fall of 1984. In the meantime, the band toured the world, generating hysteria in Japan along the way. Although they appeared to be finally breaking through internationally, relations within the band were becoming tense. Substance abuse was the root of most of the problems, though McCoy's dictatorial attitude didn't help. McCoy remembers that he and Suicide had developed a "serious smack habit" to the point that it was compromising their ability to deliver on stage.

"We did some shows where Nasty and I were so sick on stage we could barely stand," he says. "It got to the stage where people started calling us the suicide twins." During the summer, Hanoi met Mötley Crüe, who were playing in London and struck up what was to become a fateful friendship.

On the back of *Two Steps* selling 40,000 copies in the U.S. in its first week, November 1984 saw the band kicking off their first

American tour. Their previous albums had been available only as expensive imports in the States, but they'd already built a strong following, and the relentless exposure they'd been getting on MTV since the release of "Up Around the Bend" had helped ratchet up their profile. Duff McKagan and Izzy Stradlin were regulars at their shows. McKagan was quoted as saying Hanoi were one of the premier influences on Guns N' Roses, who would go on to re-release the band's records on their own UZI Suicide label. Halfway through the tour, Monroe injured his foot jumping off a drum riser and a number of shows were pulled. The band relocated to L.A. while Monroe recuperated. For drummer Razzle, this was everything he'd wanted from a life in a rock band – touring the States and partying in L.A.

When Vince Neil heard that the band were in town, he invited them to a party at his house that had already been in progress for a couple of days. Monroe didn't go, but McCoy, Yaffa and Razzle did. At one point, Neil realized they were running low on booze and said he was driving to the store to stock up. Asking if anyone wanted to go with him, Razzle volunteered. He'd been admiring Neil's red 1972 Ford Pantera. On the way back from

picking up the beer, Neil lost control, skidding into a car coming the opposite way and wrecking the Pantera. They'd been traveling at 65 mph in a 25-mph zone. Razzle was taken to the hospital, where he died at age 24.

Neil was later found guilty of vehicular manslaughter and driving under the influence of alcohol. He paid \$2.6 million in damages but spent only three weeks in jail. Razzle had a tattoo on his arm: "Too fast to live, too young to die." Unfortunately, that turned out to be untrue. For the rest of the band, things seemed to change with the passing of their drummer. Razzle was the glue that kept the band together. Whenever arguments broke out along factional lines, Razzle, impervious to the divide, would remind them just how lucky they were to live the life they'd dreamed of and had struggled for so many years to achieve. A few years older than the rest of the band, he was able to bring a different perspective to the camp. "It was a tragedy the band couldn't recover from" adds Monroe. "It was the beginning of the end."

McCoy, who formally identified Razzle's body at the hospital, has never made any secret of his own feelings about Neil's actions, frequently voicing his anger at the events and Neil's subsequent punishment. The fact that Crüe released a couple of box sets titled *Music to Crash Your Car To* in 2003 probably didn't help. John Corabi, who sang with Crüe in the late Nineties, has recalled that McCoy once tried to attack him, thinking he was Vince Neil, shortly after the release of the box sets.

On returning to London, discussions took place about whether to carry on or not. Within

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ANDY MCCOY

weeks, Yaffa left, having already been feeling that things were no longer the same anyway, in part due to friction with McCoy.

"Razzle's death was the straw that broke the camel's back," Yaffa says. "We were already really fragile as a band because of all the drug use and [differing] personalities. We were still a very good band and if Razzle hadn't died, who knows what would have happened, but we were also very young and we didn't really have the ammunition to try to deal with that kind of trauma."

With two key members down, Monroe felt it was impossible that suitable replacements could be found. Touring commitments were fulfilled with former Clash drummer Terry Chimes taking Razzle's spot. "We would never have found two more guys with the same spirit who were two of the best friends we ever had," Monroe said. "We did some auditions, but it wasn't right. Our managers pushed us to keep going, as we were getting a certain amount per month, and when we wanted to split they asked us to hang on so everyone could get paid. I had no money anyway and it wouldn't have maintained the integrity of the band to keep going."

When Hanoi finally split in 1985, Monroe relocated to New York to embark upon a solo career. McCoy and Suicide formed the Cherry

Bombz, a female-fronted venture that was — musically — not unlike Hanoi Rocks.

Although Hanoi never made the leap to household-name status, their influence was immense. Foo Fighters' Chris Shiflett was active on the L.A. scene when Hanoi arrived and recalls that there was almost an overnight shift to the decadent flamboyant style the band embodied. According to Shiflett, leather and studs went out, and scarves and makeup took over. Plenty of acts were taking notes.

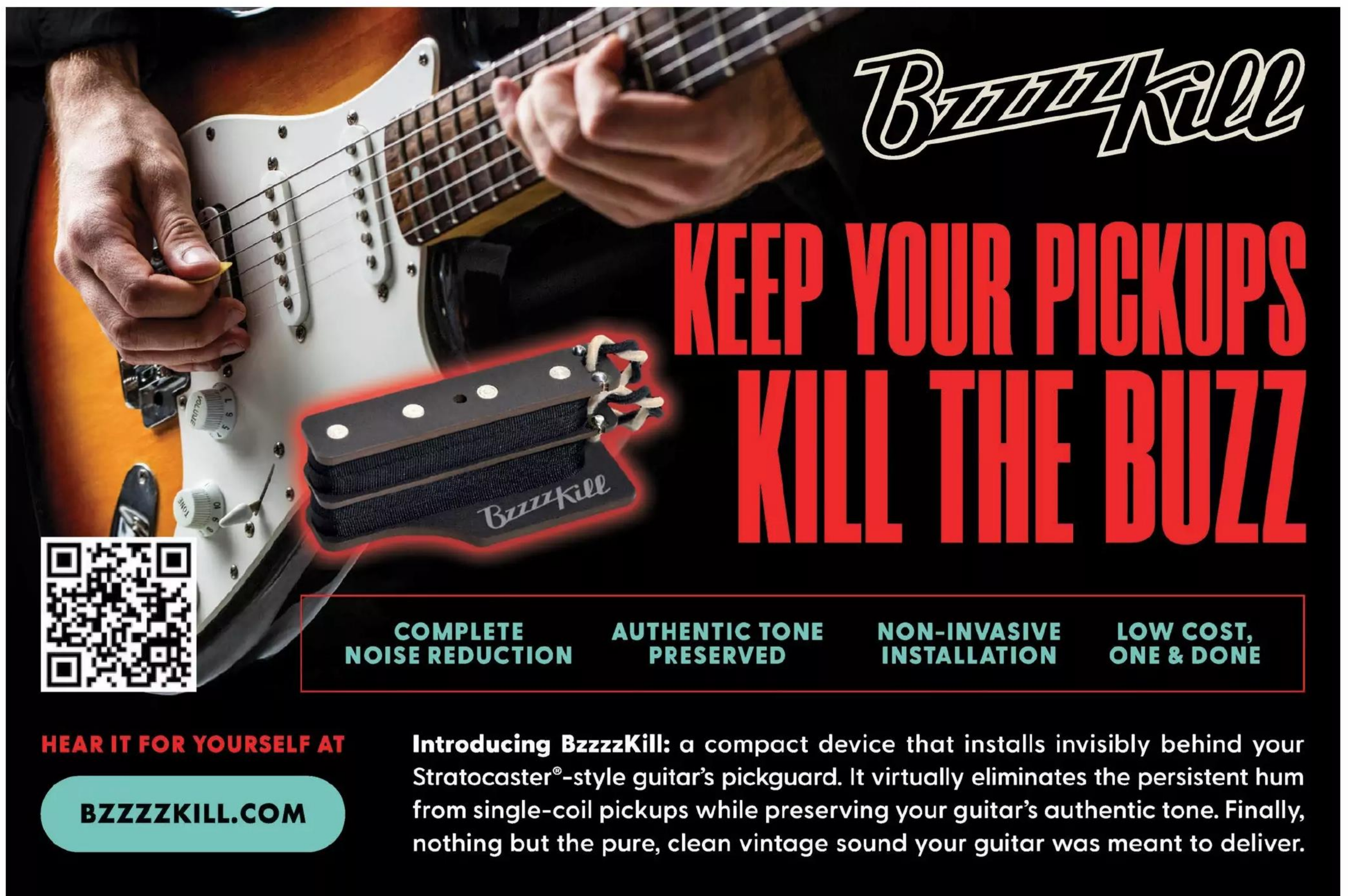
Monroe's subsequent success as a solo artist has eclipsed that of his former band members. McCoy has formed a number of bands since the demise of Hanoi, though without notable success. Yaffa had spells in Jetboy and the New York Dolls before becoming a member of Monroe's band; he's also recorded two solo albums. Nasty retired from the music business to work — without any sense of irony, given his years of copious substance abuse — as a pharmacist. He has been tempted out of retirement in recent times to play some sporadic shows celebrating the legacy of the band and also released a solo album, *Stenfors*, in 2022. There was a short-lived reformation of Hanoi Rocks in 2001, when Monroe and McCoy convened a new lineup and recorded a couple of albums. Though well received, it was hard to refute

the sense that something was missing.

Monroe looks back with pride and fondness when recalling the rollercoaster ride that was Hanoi Rocks.

"We never had the sales that matched the influence we turned out to have," he says. "I don't worry about it; I guess we never made it to the next level. I suppose we were one of those well-kept secrets. We were certainly never big enough to be considered for something like the Rock and Roll Hall of Fame, but I think we were a very cool band whose influence went far beyond our expectations."

"We were always true to ourselves — that was the most important thing to us. Rock 'n' roll has become ever more rare now; it seems like a different world. The integrity of the band and my solo career have always been important — never sell out, always mean what you do and do it for real. It was always about making fun music; that's what bands in the past were all about. Songs were made for the right reasons. Everybody had their own thing; nobody was trying to be part of a movement or something. Nobody was looking for a shortcut like TV talent shows. The music was always more important to Hanoi Rocks than the partying, whatever it looked like from the outside." **GW**



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Epiphone Inspired by Gibson Custom 1959 Les Paul Standard

Epiphone chases the flame of the world's most coveted electric guitar

BY DAVE BURRLUCK

▶ EARLIER IN THE year, Epiphone took the wraps off eight new Inspired by Gibson Custom models. These guitars are now called Reissues to differentiate them from the previous models; they also involve various upgrades that include a return to rosewood fingerboards, new Vintage Gloss finishes (which, Epiphone says, “are thin, allowing for more resonance and keeping a vintage lacquer-like look that more closely resembles a Gibson aged nitro finish”) and “vintage era-appropriate capacitors (Black Beauty, Bumblebee) to more accurately capture the Gibson ‘Golden Era’ tone.”

Right off the bat, if you haven’t played an Epiphone Les Paul for a while, you’re in for a surprise. First of all, it’s made in a very similar fashion to, well, a Custom Shop Les Paul. Sure, the back is two-piece – not one – and that subtle tiger-strip figure is a AAA veneer over a plain maple top. The

actual top carve might not be quite as deeply dished as the original, but it’s very close to our current Gibson USA Les Paul Classic reference. With its long tenon extending under the neck pickup, the neck itself apes the real deal – one-piece mahogany with the correct “open book” headstock and a shallower back angle, something that might help, rather than hinder, the Les Paul’s notorious Achilles heel.

There are four new Reissue Les Pauls: a 1960 double-cut Special, a ‘57 Goldtop and two standards, a 1960 and our featured guitar, the benchmark 1959.

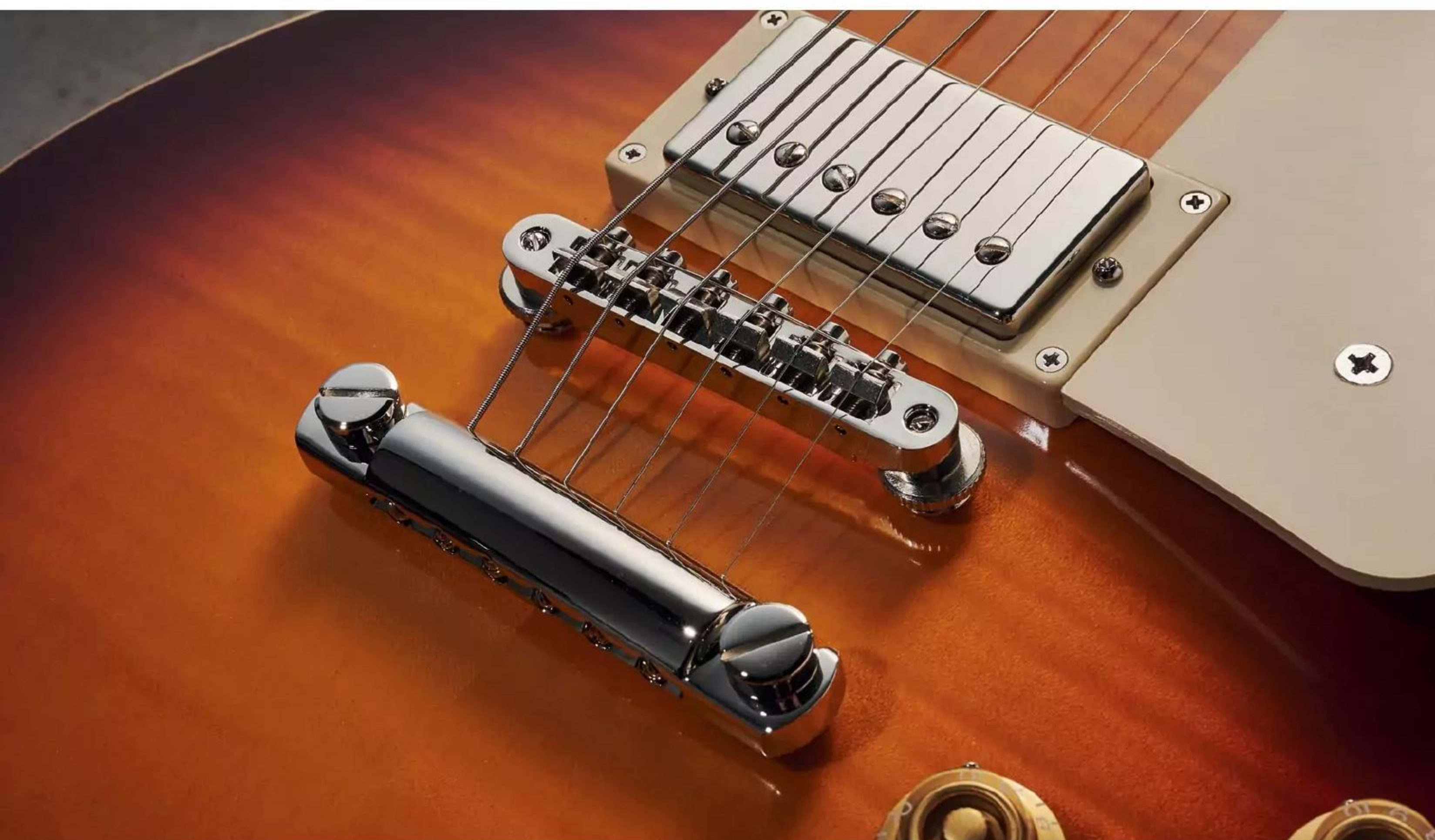
This new Vintage Gloss is well applied and paired back to a lower-gloss sheen that’s silky satin and certainly not a dull matte. But the

"If you haven't played an Epi Les Paul for a while, you're in for a surprise"

top’s figuring lacks some of the crispness of the real thing; the actual figure looks a little diffused too, but it’s a massive improvement over those heavily applied high-gloss finishes of old. And this ‘59 is available in two colors: our Washed Bourbon Burst or the ubiquitous Ice Tea Burst.

With rosewood now replacing the previous laurel, we have a good-looking deep-chocolate fingerboard contrasted by the bright and crisp inlays. The fretwire can best be described as “medium,” and the ends sit over the edge binding without the binding “nibs” of the real thing or the more historic Gibson models. The Graph Tech nut does look rather modern, too – certainly not vintage.

While the hardware is pretty generic but perfectly serviceable, the inclusion of the real-deal Gibson Custombuckers, CTS 500k ohm pots, a Switchcraft toggle switch and some boutique-looking “Bumblebee”



OLLY CURTIS/FUTURE





capacitors – all wired Fifties-style – are more than welcome.

While certainly not the lightest Epiphone Les Paul we've played, it's on the right side of 10 lbs. and feels more comfortable strapped on than seated. Hey, it's a Les Paul! But with a good setup with .010s, it plays well, although the relatively small frets give it a more vintage than modern

feel. While that setup is good, as is the tuning stability with no more than some basic string stretching, the fret ends feel a little sharp and erode some of the played-in vibe. You engage with a neck shape immediately, and here the Rounded Medium C profile sits between Gibson's rather fuller Fifties profile and the slimmer but still quite full-shouldered Sixties SlimTaper.

STREET PRICE: \$1,299

MANUFACTURER:
Epiphone, epiphone.com

PROS

- + Good build quality overall
- + Great pickups and control circuit
- + Excellent tuning stability

CONS

- Needs to go on a diet
- Not everyone will get the price point

VERDICT: No, it's not the real deal, but this new "Reissue" level of the expanding Inspired by Gibson Custom Epiphone range is a noticeable upgrade to the original 2024 model.

At full tilt, this '59 has certainly got that Les Paul bigness. It's a fulsome classic-rock voice but not over-egged; the Alnico 3-powered Custombuckers are in the classic rather than hot "Patent Applied For" range. But select a clean amp, and this is a plummy, smoky jazzier. Use those controls too. The Fifties-style wiring pulls out lots of colors; back off the volume, pull down the tone to just before it rolls off and you have a completely different guitar with snap and plenty of cleaner jangle. Pull the controls back up, hit the neck and you're in thick, vocal solo heaven. It's a *good* Les Paul.

While this example would be a tad too heavy for many, and it's crying out for a little more time on the fret-finishing basics, this really is a very viable, vintage-inspired Les Paul. Yes, it's got the wrong name on the right "open book" headstock and it's not as crisply built as the "proper" Gibson USA Les Paul Standards, but if we're talking about sound, playability and overall style, it's worth considering against the starting point of that Gibson USA Les Paul range. The lines are getting blurred. **GW**



Jackson

Pro Series Lee Malia LM-1987

The year's most anticipated metal guitar arrives. Is it worth getting all offset about?

BY JONATHAN HORSLEY

▶ **NOT EVERY METAL** guitarist needs to string a piece of medieval weaponry up with a set of D'Addario 0.009s to have a good time. Lee Malia doesn't. When the Bring Me The Horizon guitarist signed up with Jackson, he wanted a signature guitar with a classic vibe — something more than just “another color variant” — and he ended up with a guitar with no sharp edges, the LM-87.

If the LM-87 looks familiar, it's because it has the body and headstock shape of an early Nineties Charvel/Jackson Surfcaster, a cult semi-hollow that was — until recently — lost to history. But this is quite a different beast. First of all, the LM-87 has a solid okoume body with a glued-in maple neck (the Surfcaster is a bolt-on), and it comes with a custom-wound humbucker at the bridge and a P90 at the neck. The TOM-style bridge isn't that unusual for Jackson, but the tailpiece with the fine tuners is. It reminds us of the Gibson TP6 tailpiece on B.B. King's Lucille. Malia complements that heavy-duty bridge/tailpiece ordnance with a set of die-cast locking tuners, which have a nice enough action.

Malia's choice of okoume makes sense. He wanted a lighter instrument; this weighs in well under 8 lbs. and is nicely balanced. The Black open-pore finish reveals all the grain underneath. Malia also wanted it to be affordable, so there are some concessions to economic reality.

Where you might find Luminlay side dot inlays on some Pro Series models, such as Diamond Rowe's signature model, here we have simple oversized side dot markers on cream binding. We've got an amaranth fingerboard, not rosewood, and 22 jumbo frets with “Shark-Eye” block inlays. The LM-87 might be an unorthodox Jackson, but it is on-brand with the performance and sound. It is quick by anyone's standards. The 12” to 16” compound radius 'board feels just like a Jackson,

“Probably this year's best metal guitar so far, even if it lacks the pointy edges”

STREET PRICE: \$899

MANUFACTURER:
Jackson Guitars,
jacksonguitars.com

PROS

- + Clever specs, sensible price
- + Cool vintage aesthetic but with state-of-the-art playability
- + Great metal tones and a lot more besides

CONS

- Gigbag is worth upgrading
- Coil-tap isn't that exciting

VERDICT: Imaginatively spec'd, very agreeably priced and worthy of the hype. It's probably this year's best metal guitar so far, even if it lacks the pointy edges to prove it.

i.e. shreddable, like a contemporary metal guitar, with little to get in the way of accessing all of the fingerboard (besides ability).

It's difficult to recall another production-line Jackson with a P90/humbucker pairing, but this is par for the course for Malia's signature models with Epiphone. The bridge humbucker does the heavy lifting. Some would've gone with an active design, especially if tuning down to G, but really, at full bore, with a Blackstar tube amp dimed and a Fulltone OCD in front — not a million miles away from Malia's desert island rig (a Marshall JCM800 and a Klon) — there's ample heat for the gnarliest metal riffs, with that kind of ragged quality at the extremes making it sound more aggressive.

The coil-split is useful in the sense that it's there, and it's another core voicing, but, as is often the case on mid-priced instruments, it's a bit weak. There is nothing weak about the P90. It's the kind of pickup we'd be happy to find at the bridge, too. Like all good P90s, it can do sweet cleans but has the personality to give the humbucker a run for its money. Give it some fuzz, EQ it just right, and it's gnarly punk nirvana. **GW**



OLLY CURTIS/FUTURE

Gibson Firebird Platypus

The Firebird takes flight once again, this time on the path of a forgotten iteration

BY DARYL ROBERTSON

IF THERE'S ONE Gibson model that often gets overshadowed and underappreciated, it's got to be the Firebird. The model has been absent from Gibson's lineup for a few years – until now. Yes indeed, the Gibson USA Firebird is back. Emerging gloriously from the ashes, Gibson has resurrected this elegant offset – and this time, it's donning its transitional-year getup.

Developed by car icon Ray Dietrich in 1963, the original iteration was a symphony of flowing lines and chrome, with a unique construction that set it apart from everything in the Gibson catalog at the time. By 1965, Gibson would start to introduce the new Non-Reverse model, which flipped the body so that the longer

"The Platypus is a delightful oddity, playing homage to an unsung curio"

horn was now on top, ditched the neck-through design and – most importantly for this review – transitioned to the simplified headstock style. However, before the transition was fully underway, a few rare gems left the factory, sporting a delightful mix of features from both versions. These unique hybrids became known as "Platypus" models.

Fast forward to 2025, and Gibson's new Firebird Platypus is here, tipping its hat to those elusive transitional six-strings. This version boasts a mahogany body that, while featuring the characteristic center ridge of the original, actually sports a glued-in neck. Let's not forget its Platypus-style headstock, which has been modified for better tuning stability, offering a straight string pull.

On the sonic front, the Platypus doesn't stray far from tradition, with a pair of historically accurate, Alnico 5-equipped Firebird pickups that promise to deliver that sweet, focused top-end Firebird tone. The review model is finished in a jet-black Ebony,



which beautifully highlights the body's contours. The gloss nitrocellulose finish has been mostly well-applied, resulting in a tidy overall appearance. However, the lacquer has sunk in a few spots, revealing the wood grain pattern underneath, and the edges around the center portion could be tidier.

Now, regarding the neck, the fretwork on this new Gibson model is impeccable. All 22 medium jumbo frets are flawlessly polished with no sharp ends or dead spots to report. The binding is expertly installed and scraped too. The most contentious issue among Firebird aficionados is the absence of a neck-through-body. Gibson has opted for a set neck similar to that of the Explorer. We're not purists who insist that every guitar must be historically accurate; that said, many would prefer to see Gibson

OLLY CURTIS/FUTURE



resurrect the Firebird with that distinctive design element, which sets it apart from the rest of the catalog. Conversely, this new design brings a significant advantage — it's lightweight. Despite its large size, at just over 7 lbs., this review model feels considerably lighter than the average Firebird or Explorer and is more comparable to an SG.

If you've had your hands on a modern Firebird, you might've noticed that Gibson often opts for a rather thin neck. But not the Platypus. This 'bird has been graced with the universally adored SlimTaper profile, and honestly, it's to the guitar's benefit. Skinny, yet rounded at the nut and a little wider and flatter closer to the body, this neck is comfortable and superbly playable. The SlimTaper profile has always been this reviewer's gold standard for versatility. It doesn't

matter if you're strumming cowboy chords, unleashing bluesy riffs or shredding past the 12th fret; this neck shape is always forgiving and easy to navigate. It's also ready to go right out of the box, sporting an impressively low action.

Tonally, we're happy to say the Platypus delivers the classic Firebird snarl you'd expect, with an abundance of top-end and a tight and focused low-end. Plugged into a Vox AC30 teetering on the edge of breakup, the bridge pickup comes alive. It's sharp and punchy, with a chime that could make even the most stoic Telecaster blush. Flip to the neck, and things take a mellower turn. Smooth, rounded and a touch on the dark side, this setting is perfect for throaty blues licks. In the middle, you get the best of both worlds, with a seriously balanced tone. We actually

STREET PRICE: \$2,499

MANUFACTURER:
Gibson, Gibson.com

PROS

- + Very playable
- + The Firebird pickups are a big draw — with great middle position
- + Light weight

CONS

- Not neck through
- Finishing on our test model could be neater

VERDICT: A great guitar for those seeking the classic tone of a Firebird, but ultimately we'd prefer true neck-through construction.

found ourselves favoring this position more than normal, taming the bright attack of the bridge pickup on its own.

The new Gibson Firebird Platypus is a delightful oddity, paying homage to an unsung curio. It combines unique aesthetics with modern playability and impressive tone, creating a Firebird unlike any other. We've got to say, the Platypus-style headstock is charming, and the SlimTaper neck feels great in your hand. However, there's still trepidation about stepping away from the original neck-through construction. If you're willing to put the historical considerations aside, the craftsmanship is top-notch and the playability is superb. Most importantly — on the sound front — the bridge pickup delivers the coveted top-end clarity deserving of the Firebird name. **GW**



OLLY CURTIS/FUTURE

Harley Benton JAMster Guitar

A practice amp that scales down on size and price

BY RICHARD BLENKINSOP

▶ **WITH A LOT** of familiar amp brands jumping into the portable-mini-amp market, it's never been easier to take your tones with you, regardless of where you're going. More and more features are being packed into amps to help inspire players, but Harley Benton's strong suit forgoes modelling and effects in place of a downright startlingly low price. But can less be enough?

The solid-state JAMster Guitar combo can be powered by an outlet or batteries, with 10 watts of power through a 5-inch speaker – plus a tweeter for full-range music playback via Bluetooth or its 3.5mm aux input. There's a handy headphones output, too.

The plastic casing isn't the most robust around, but there's a very simple control layout that's easy to use: Volume, Tone and Gain rotary controls with buttons to switch between the clean and overdrive modes, plus Bluetooth connection pairing. No frills – but also accessible for beginners and those who don't want more than solid foundations, and the Bluetooth connection was reliable and easy to set up in our testing.

This is obviously a budget amp, and there's no getting around the impression that the clean channel sounds a little like a basic DI, so there isn't much character to it, but if you do appreciate the character of your own guitar, then it should come through fairly well. That said, it's the overdrive channel that offers some unexpected depth. What's surprising is how much range there is in the gain, albeit with a fairly dark character. You can add just a touch of overdrive and get a satisfying blues sound, drive it into crunchy, classic-rock territory or even as far as metal. There's a surprising amount of that gain on tap, so you can really cover a lot of ground.

When pushed, the amp can throw out a decent level of volume for its small dimensions (245 x 123 x 152 mm – also known as 9.6 x 4.8 x 6 inches) – more than enough for living-room practice – and it might even be an option for street performers. We'd recommend rechargeable batteries if you're taking it out and about though, and you'll need a U.S. plug adaptor if you're thinking of plugging it in; it comes with a Euro two-pin option only from German online Harley Benton retailer (and owner) Thomann. But none of this detracts from the JAMster's success as a great-value, basic little amp that could be a decent start for newcomers or something portable for multi-amp owners. **GW**

"There's a surprising amount of that gain on tap, so you can really cover a lot of ground"

STREET PRICE: \$38

MANUFACTURER: Harley Benton, harleybenton.com

PROS

- + Very affordable
- + Overdrive channel has good range
- + Surprisingly loud

CONS

- Clean channel is a weakness
- You'll need a U.S. plug adaptor or new cable

VERDICT: For the price, it's hard to complain, but if this is your only amp, you might outgrow it quickly.



Walrus Audio Canvas Clock

If you have MIDI effect pedals, this could be your missing link

BY ALEX LYNHAM

▶ **WALRUS'S CANVAS UTILITY** range continues to grow. And while this MIDI clock and pedal switcher might seem more *niche* compared to previous releases, for the guitarists it might actually appeal to, it could quickly become a crucial piece of their pedalboard signal chain.

With mini jack and standard MIDI in/out – not to mention four 1/4" jacks alongside sync out and MIDI in – connectivity is flexible, and with editing functionality available within the pedal, you don't actually need a laptop – though a USB-C power option makes that easier too. This is a huge practical strength for a compact MIDI brain, with a 2.8" TFT LCD keeping everything vibrant and clear.

The Clock can send time signals to analog and MIDI devices, and there are 128 song slots, which serve as editable presets with BPM, MIDI macros and names that can be grouped together in setlists.

Overall (and unsurprisingly) the target market seems to be gigging guitarists with several MIDI-enabled high-end pedals on their pedalboard. If this is you, and you're looking for a self-contained control and clock solution, this could be well worth the investment. **GW**

STREET PRICE: \$299.99

MANUFACTURER: Walrus Audio, walrusaudio.com

PROS

- + Great user interface
- + Edibility on the pedal
- + Can send MIDI PC and CC message

CONS

- It's relatively pricey for a utility pedal

VERDICT: It's fairly niche, but the Canvas Clock is also deceptively powerful should you want to leverage the power of your MIDI-enabled pedals without needing a computer or larger MIDI switching device.

Solar Chug Lite high-gain distortion pedal

The original preamp pedal scales down without losing its appeal

BY DARYL ROBERTSON

IF ANYONE CAN be hailed as the King of Chug, it's online guitar personality (and guitarist with the Haunted) Ola Englund. This Swedish guitar virtuoso, YouTuber and record producer has mastered the art of extracting mind-blowing modern metal tones from just about any gear that comes his way, and he's used this knowledge to launch his own line of guitars and pedals under the Solar brand – allowing you to snag those face-melting tones for your own musical escapades.

The Chug Lite is marketed as a streamlined, compact and user-friendly sibling of the original Chug preamp pedal from 2022. It promises to deliver the same super-thick saturation as the original, but in a much more manageable package, perfect for those who crave simplicity but don't want to sacrifice tone.

While the original Chug was designed to shine when plugged directly into a power amp, the new Chug Lite has been tweaked to work seamlessly into the front end of your amp; it's now a classic distortion pedal. But don't worry, it's still built like a tank, and this little metal-enclosed beast still comes packed with the same astonishing amount of gain. And while EQ controls have been simplified, they still offer plenty of sonic shaping.

The new Frequency dial, which works in harmony with the Mid control, allows you to precisely cut or boost frequencies between 160 Hz

"It cranks out an ungodly amount of gain that's truly mind-blowing"



and 2.6k Hz to get that sweet spot just right. Elsewhere, the bass, mid and treble controls are fairly ubiquitous on metal-centric pedals. That said, there is a reason this particular formula is used so often – it just works. But will it chug?

First, a word of caution. This pedal packs a serious punch in the volume department. Setting the pedal's output to well under halfway was more than sufficient to push a U.K.-style tube amp into delightful overdrive before even thinking about adding any gain.

But this pedal cranks out an ungodly amount of gain that's truly mind-blowing. The level of saturation from the Chug Lite is, quite frankly, insane. Armed with our trusty Gibson Explorer and a Marshall-style tube amp, we set out to explore a spectrum of tones, from classic old-school metal to contemporary heavy sounds.

Keeping the gain just under halfway delivers the throaty vibe akin to a JCM900. It's saturated,

responsive and super musical; this setting eats E-standard classic metal riffs for breakfast. Plus it's incredibly dynamic under the fingers, making it an absolute joy to play.

At midway, the gain is thick, full and fiercely in-your-face, epitomizing brutal modern metal tones. Honestly, some pedal brands would chalk this up as their maxed-out setting, but not the Chug. At max the pedal unleashes a relentless wave of distortion, but the dynamics will just vanish. We feel this pedal excels for metal in that halfway territory, dialing back the bass and treble just a tad and giving a slight boost to the upper mids.

Overall, the Chug Lite delivers on its promise of high-gain distortion in a user-friendly package that we think is fairly priced. Whether you're a seasoned professional or an aspiring metalhead, this pedal is an essential tool for crafting powerful, heavy tones that'll leave your audience feeling winded. Oh, and yes, it most certainly chugs! **GW**

STREET PRICE: \$129

MANUFACTURER: Solar Guitars, solar-guitars.com

PROS

- + Huge gain on tap
- + The frequency dial is great for tone-shaping
- + Roadworthy build

CONS

- Pushing the gain can result in a very fizzy top-end
- Our test pedal had some sharp edges

VERDICT: The Chug Lite takes the essence of Solar's first-ever pedal and distills it down to the bare essentials for gut-punching, face-melting metal tones.

Mooer Prime Minimax M2 Intelligent Pedal

Mooer updates its compact Prime series to offer even more tones in just as small a package

BY RICHARD BLENKINSOP

THE LATEST IN Mooer's budget-friendly Prime multi-fx series, the Minimax M2 packs an unholy amount of features into a standard-sized compact pedal. It's essentially a multi-effects touchscreen unit with built-in amp and cab simulators as well as a tuner, looper and drum machine.

It's powered by a rechargeable lithium battery that offers up to six hours of playback, but the M2 also can be run via USB-C, which anyone with a pedalboard setup will need to keep in mind. You also can utilize this connection to use the pedal as a recording interface. The pedal has a touchscreen and two footswitches, but there's also a dedicated app to use alongside it – and this is important.

When it comes to the usability of the Prime M2, bear in mind that any tweaks you want to make to the presets have to be done via the app on your phone or tablet – but it paired easily via Bluetooth in our testing. There's no way of adjusting any sort of parameter – volume, gain, EQ, etc. – without dialing it in on your smart device. On the pedal alone you can switch between the different presets, of which there are 80 ready for you to use right out of the box.

If you want to use this live – or if you want access to a number of different presets without having to bend down during a gig – you'll need to program them in the order you need them in; you can only scroll

"It covers everything from super clean all the way to high-gain territory"

OLLY CURTIS/FUTURE



through presets backwards and forwards, but you can change their order in the app.

Getting to the settings screen feels a little clunky using the touchscreen, as do some other parts of the menu; don't expect it to be as responsive or sensitive as the screen on your phone. But the app is actually very intuitive when it comes to quickly changing parameters in your virtual signal chain. And you've got a whopping 194 different amps and effects to play with. As you might expect, it covers everything from super clean through crunchy overdrive all the way to high-gain territory.

We tested the pedal with a Tele and an SG and found a lot of the presets to be quite dark sounding. So, to rectify that, you've either got to dial it in with your actual amp/speaker if you're using one or go into the app and adjust the settings there.

STREET PRICE: \$199

MANUFACTURER: Mooer Audio, mooraudio.com

PROS

- + Wide range of sounds
- + Compact
- + Good value

CONS

- Tone-tweaking needs to be done via app
- Footswitches can only scroll and forward through presets

VERDICT: The Mooer M2 packs a lot into a small pedal. If you're happy using a smart device alongside your gear, you'll get along with it just fine.

Digital modelling can often suffer when it comes to the super-clean and high sounds, but the cleans are pretty good here, and once you've got some reverb or delay, you can get by quite happily. Some of the high-gain settings impress too, with a distinct lack of that fizzy "wasp in a bottle" tone that plagues some modeling units. The effects range is a comprehensive introduction for newcomers and those looking for a compact solution, plus there's a looper and drum machine section for jamming.

The Mooer Prime M2 is a lot of fun to play around with. The factory presets are mostly very good. The quality of tones is perfectly acceptable, even more so when you consider the price. But if you don't like menu-scrolling, move along; this isn't for you. You only really get the most out of it when you're using the app; it's not a plug-and-play thing. **GW**



FOLLOW THE GROOVE BY CORY WONG

The Right Stuff

Nile Rodgers-style
funky strumming

THIS MONTH, I'D like to talk about the paramount importance of the right, or pick, hand – how it's the keeper of time and the thing that gives us the groove while we play. I'll demonstrate some examples and practice tips for you to work on to help develop your strumming technique.

When it comes to strumming, I subscribe to the “steady motor” method, keeping my hand in perpetual motion, in an unbroken down-up “pendulum” pattern, most often in a 16th-note rhythm, even when I'm not hitting every 16th note. As shown in **FIGURE 1**, I'm strumming steady 16ths in an alternating pattern while dampening all of the strings with my fret hand.

In **FIGURE 2**, I apply this strumming technique to a chord progression. Notice that, in bar 1, on beat 2, I strum G5 and let it ring for the equivalent of three 16th notes as my hand keeps moving before striking the chord again. In bar 2, I switch to eighth-note accents on beats 2 and 4. In **FIGURE 3**, the technique is applied in a funk context. Here, I repeatedly strum a G9 voicing, interspersed with muted-string accents.

In all three examples, my right hand is doing the same thing, moving down-up-down-up in 16th notes, which may be counted “1-ee-and-uh, 2-ee-and-uh, 3-ee-and-uh, 4-ee-and-uh.” Any note or chord that falls on a downbeat (“1,” “2,” “3” or “4”) or eighth-note upbeat (“and”) is sounded with a downstroke, and anything that falls on the second or fourth 16th note of the beat (“ee” or “uh”) is caught with an upstroke. This way, I never have to think about my strokes, as the continuous motion will make those decisions for me.

Are there times when I'll change my strumming approach for a unique musical situation? Absolutely – this is just a general guideline.

FIG. 1 N.C.

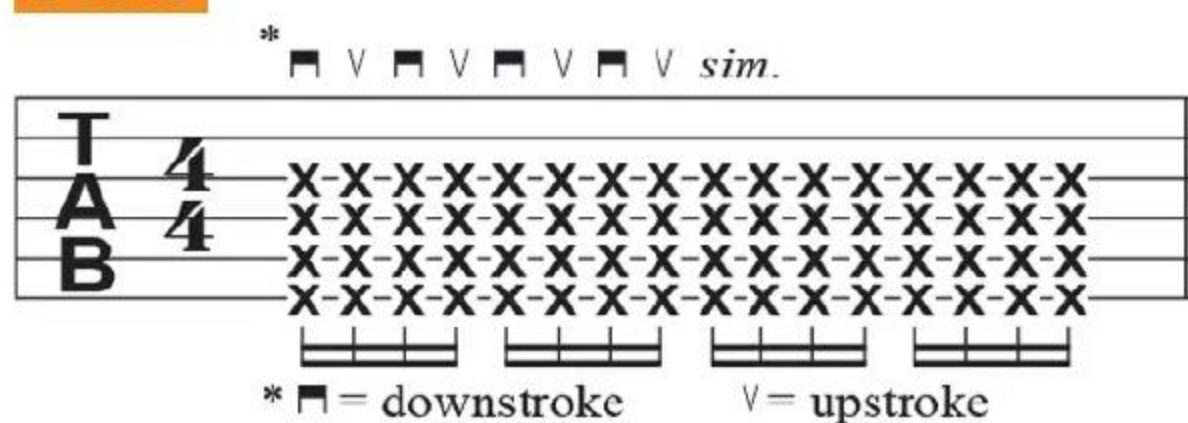


FIG. 2 G

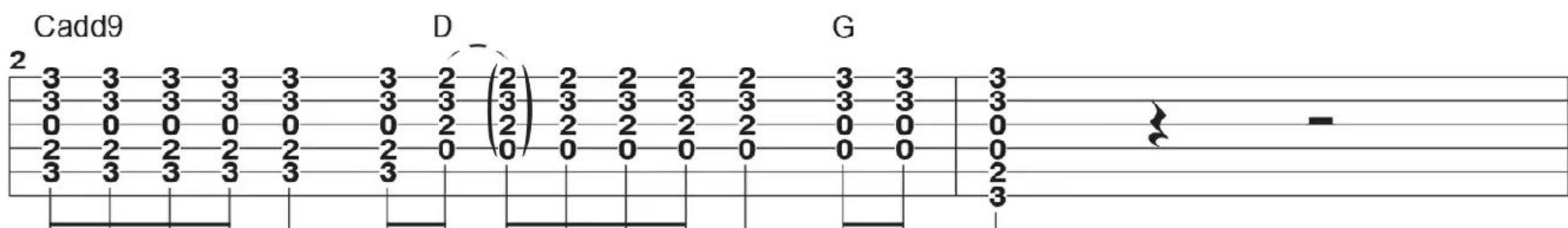
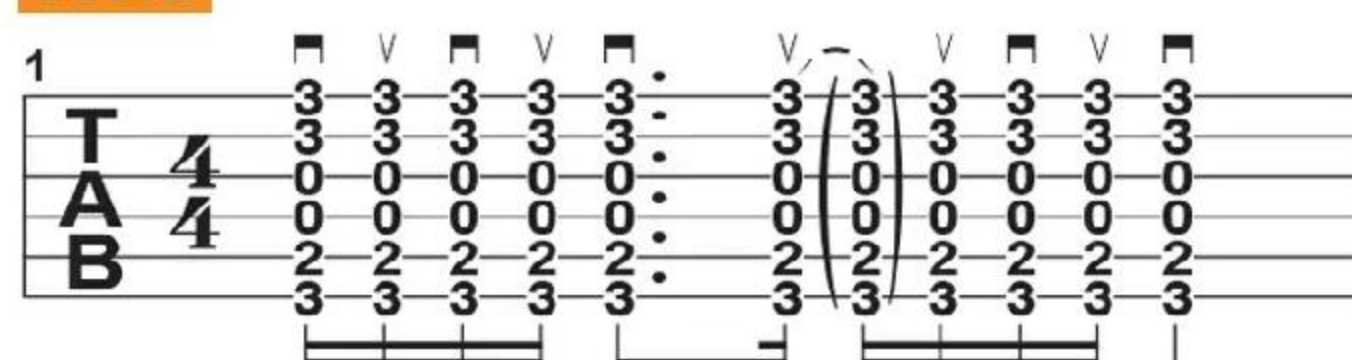


FIG. 3 G9

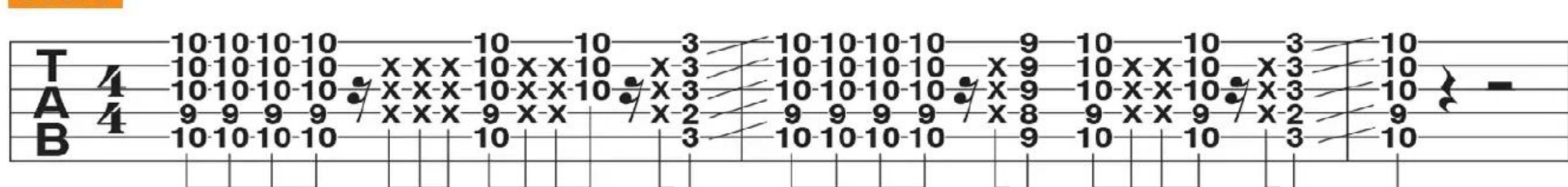


FIG. 4 C9

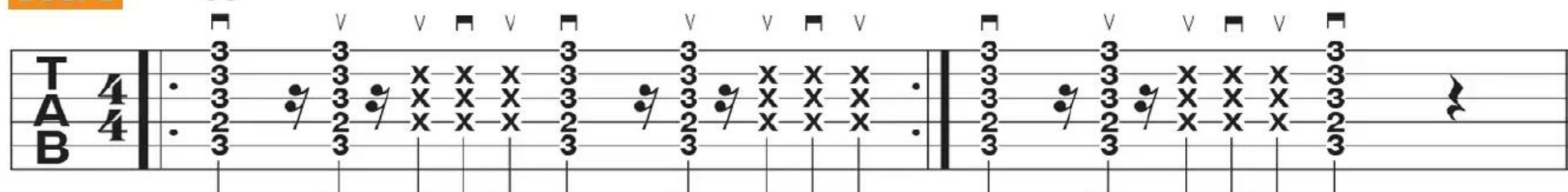


FIG. 5 Em11

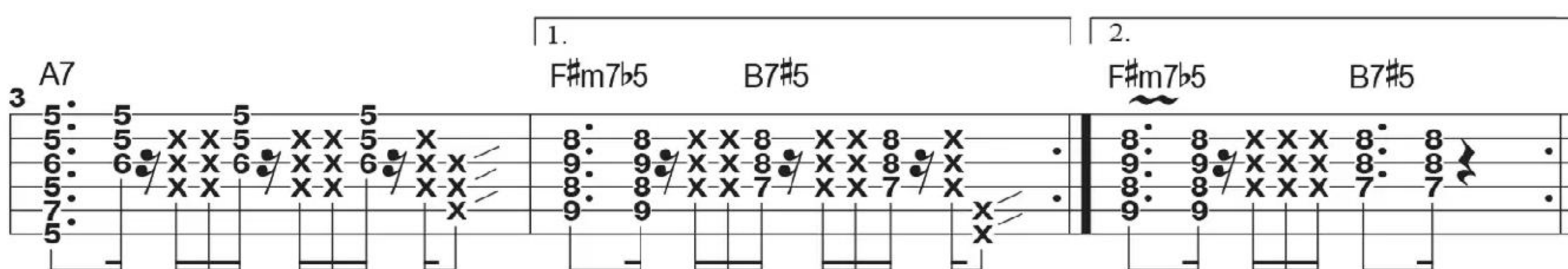
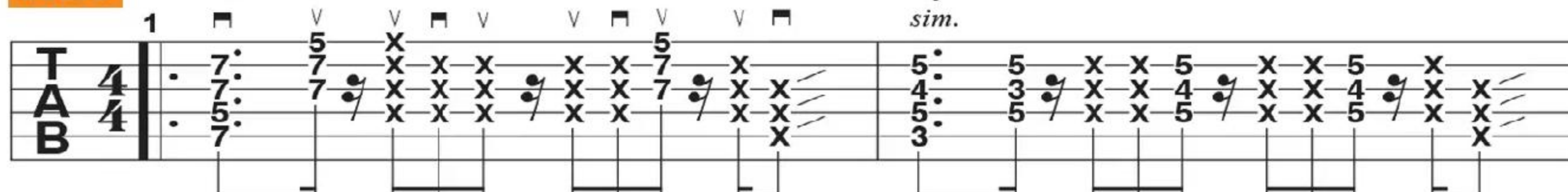
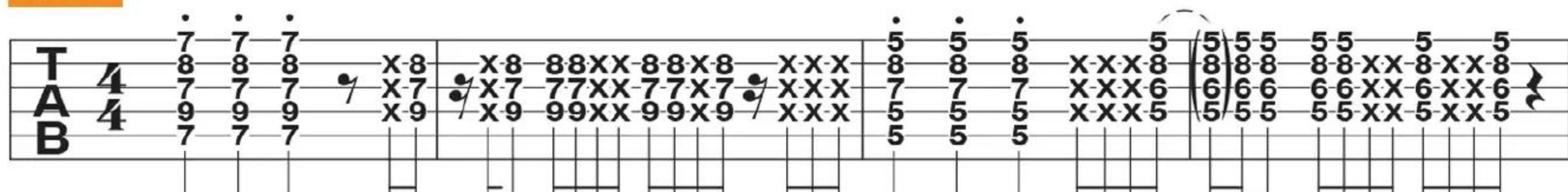


FIG. 6 Em7



When moving my hand like this, I don't always strum the strings, even though the down-up motion is constant. There are three sounds that you can get: a chord (or note), a muted-string accent (“x”), or nothing at all – silence. In funk-style music, the most effective rhythm parts combine notes, chords and dead-string accents with space, which together create the desired syncopated rhythms.

FIGURE 4 illustrates an example of this. On beats 1 and 3, I sound C9 on the downbeats and on the last 16th-note upbeat (“uh”). On beats 2 and 4, the downbeats are silent while the muted-string accents through the rest of the beat are strummed in steady 16ths. In those holes of silence, my right hand is swinging over the strings without touching them.

I learned a lot about rhythm guitar from

listening to and watching Nile Rodgers and Prince play, and also chatting with Nile about rhythm guitar techniques.

FIGURE 5 offers an example of a chord progression played in Rodgers' rhythm style. For my tune “Cosmic Sans,” the main chord progression is Em11 - Cmaj7 - A7 - F#m7b5 - B7#5. If I were to strum a full barre-chord voicing for each chord, it would feel too “chunky.” Instead, I do what Nile advised me to do – “Fret the whole chord form, but only sound parts of it at certain times, moving your right hand from the lower to the higher strings; that will add clarity and definition.”

Nile will often move back and forth between full chords and smaller voicings, as in **FIGURE 6**. His tunes “Good Times” and “Le Freak” are great examples of this. **GW**

For video of this lesson, go to
guitarworld.com/September2025

Funk, rock and jazz pro Cory Wong has made a massive dent in the guitar scene since emerging in 2010. Along the way, he's released a slew of high-quality albums, either solo or with the Fearless Flyers, the latest of which are 2025's *Wong Air (Live in America)* and *The Fearless Flyers V*.



TALES FROM NERDVILLE BY JOE BONAMASSA

Slow Struttin'

Effective approaches
to medium/slow shuffles

A BIG PART of blues is playing over a “shuffle” groove – a triplet-driven swing-eighths feel with a backbeat (accents on beats 2 and 4) – at various tempos. There are many great shuffle-based tunes. An example of a great slow shuffle is Jimmy Reed’s “Bright Lights, Big City,” and a great uptempo shuffle is Memphis Slim’s “Steppin’ Out,” covered brilliantly by John Mayall with Eric Clapton on the Bluesbreakers’ 1966 album.

One of my favorite medium-slow shuffles is Jeff Beck’s “Rock My Plimsoul,” which was featured on his debut album, *Truth*, and is based on the B.B. King blues classic “Rock Me Baby.” Played in the key of B, the tune’s main riff is similar to bar 1 of **FIGURE 1**, which is a simple, repetitive motif based on the B minor pentatonic scale (B, D, E, F#, A). In bar 3, I play a single-note phrase that sets up the change to the IV (four) chord, E7, in bars 5 and 6, with the riff in bar 6 leading back to the I (one) chord, B7, in bar 7. In bars 9–12, I emulate what Beck played for his intro solo, alternating between the notes A and F# on the B string with a *staccato* (short, clipped) attack. And, like Jeff, I end the phrase in bars 11 and 12 with an aggressive slide down the top three strings.

When you’re playing a shuffle at this moderate tempo, you can approach it in a similar way to a slow blues. **FIGURE 2** is played in the style of B.B. King. I begin with a B minor pentatonic-based phrase, bending D, the minor, of “flatted,” 3rd (♭3) up a whole step to the 4th, E, release the bend then hammer on from D to the major 3rd, D#, followed by a barre across the top two strings at the 7th fret.

In bar 2, I switch to B major pentatonic (B, C#, D#, F#, G#) and then back to B minor pentatonic, shifting up to 10th position in bar 3. At the end of this bar, I shift up to 12th position and play another B major pentatonic phrase.

FIG. 1 (B7)

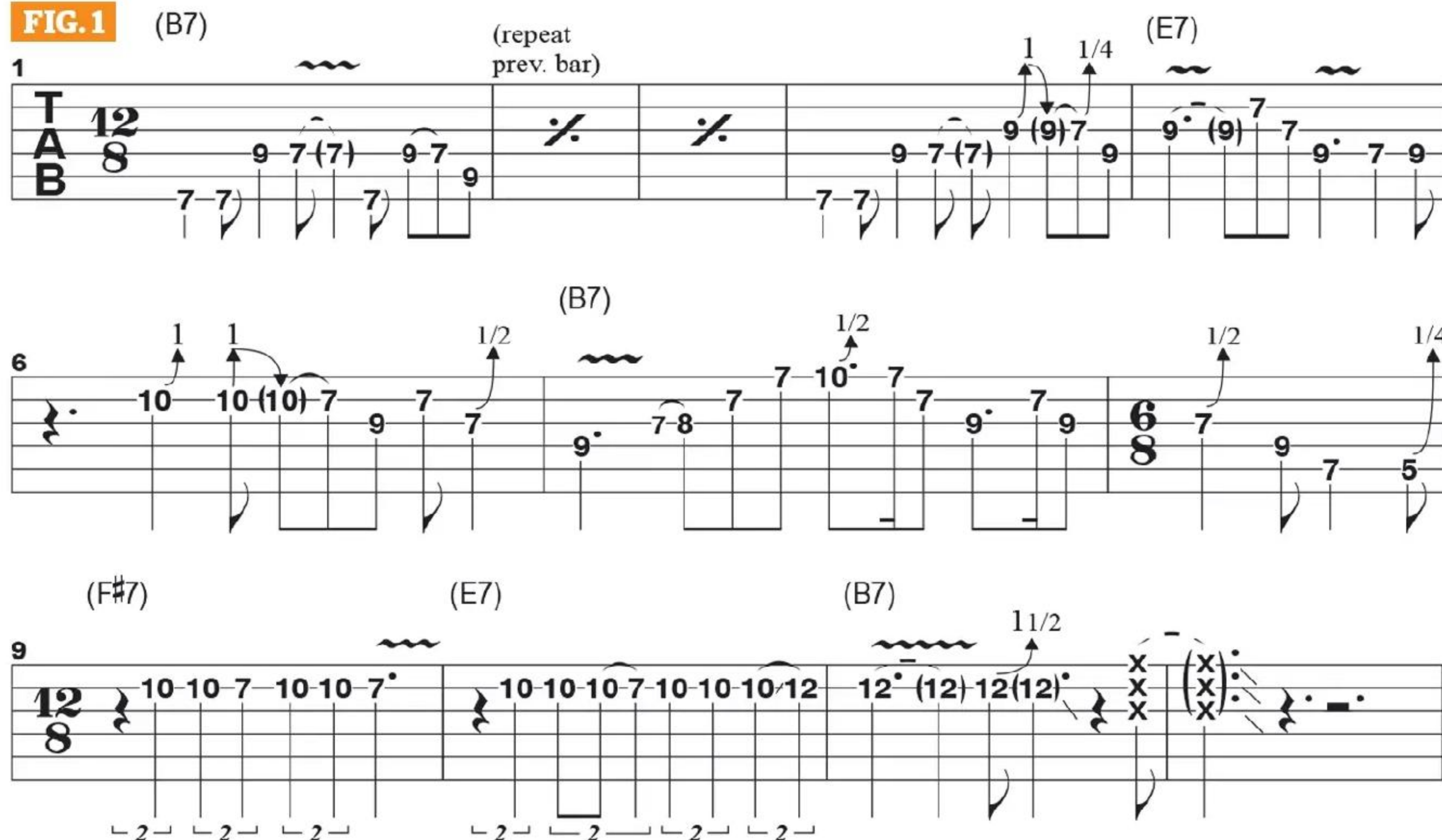


FIG. 2 (B7)

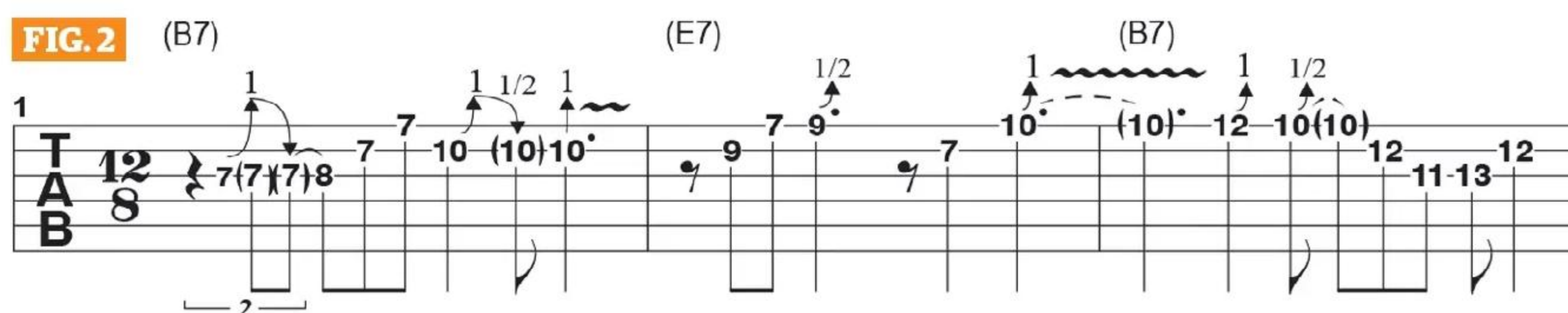
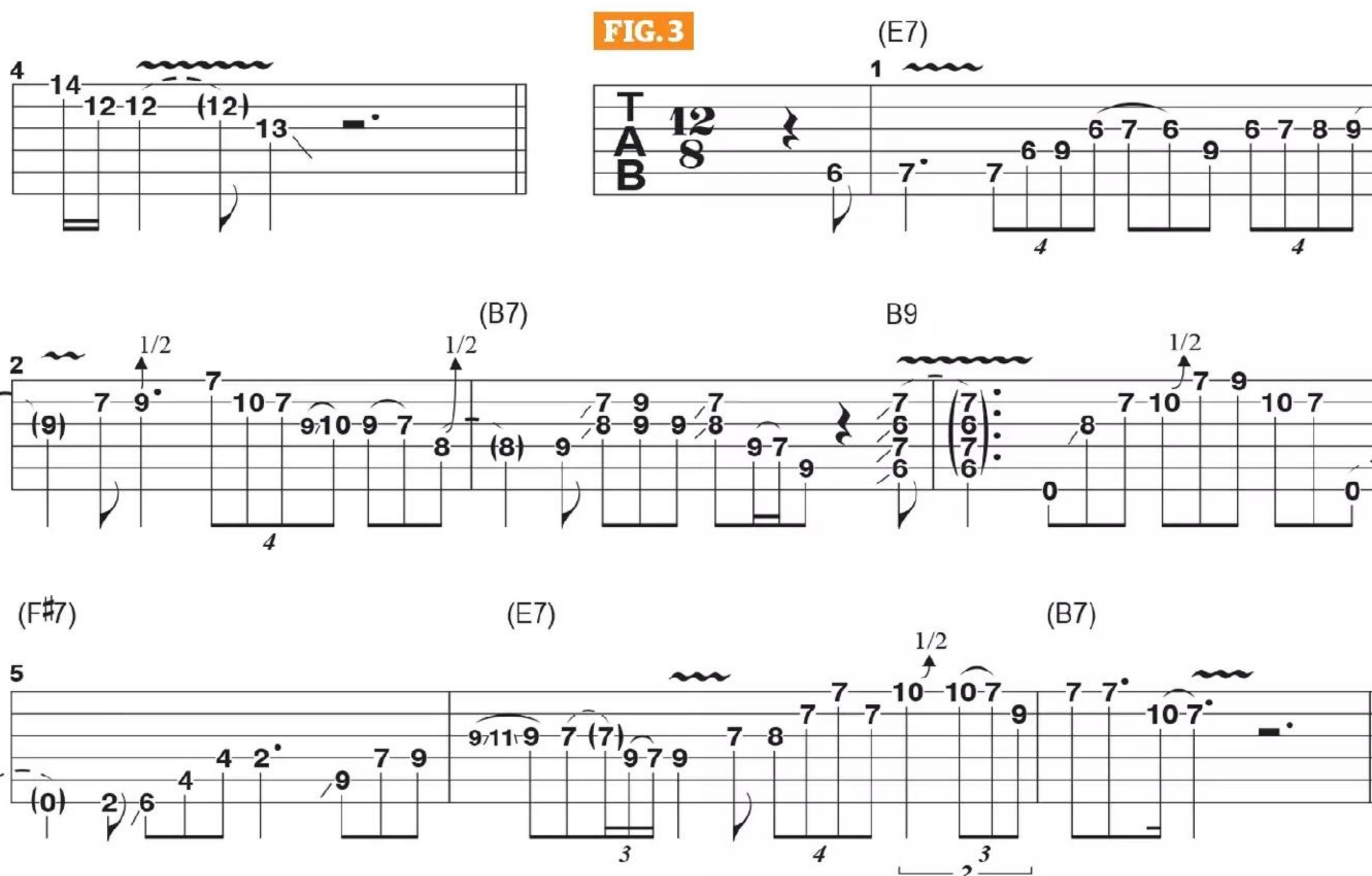


FIG. 3



Alternating between parallel minor and major pentatonic scales in this way is a staple of blues melody making and can be heard in the playing of all our favorite blues and blues-rock guitarists.

A great benefit of a slower tempo is that it gives you a lot more time to think about what you’re playing and express yourself. In **FIGURE 3**, I start on the IV chord, E7, and play simple licks that lay far back in the groove. In bars 3 and 4, I return to the I chord, B7, and play double-stops of D# and F#, and E and G#, referencing B7 and E7, respectively.

Bar 5 is played over the V (five) chord, F#7, and in bar 6 I return to the IV, E7, with lines based on B minor pentatonic. Notice that my phrasing is very “free” here.

One thing I like to do when playing in the key of B is utilize my open B string. For example, I can hammer-on from A to B on the D string while simultaneously plucking the open B note, using hybrid picking. This is a great sound and one I associate with a British approach, though you will also hear the liberal use of open strings in the playing of the great Billy Gibbons of ZZ Top. **GW**

For video of this lesson, go to
guitarworld.com/September2025

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. His new album, *Breakthrough*, will be available July 18. For more information, head to jbonamassa.com.



ONE GUITAR WOMAN BY SUE FOLEY

Blues You Can Use, Part 4

Variations on the V - IV - I turnaround

IN MY PREVIOUS “Blues You Can Use” columns, I focused on what I consider to be essential rhythm guitar and accompanying single-note patterns that exemplify Chicago-style blues guitar, as heard in the playing of blues greats like Jimmy Rogers, Eddie Taylor, Luther Tucker, and Robert Lockwood Jr. This month, we’ll focus on the “turnarounds” that fall within the last four bars of a standard 12-bar blues progression.

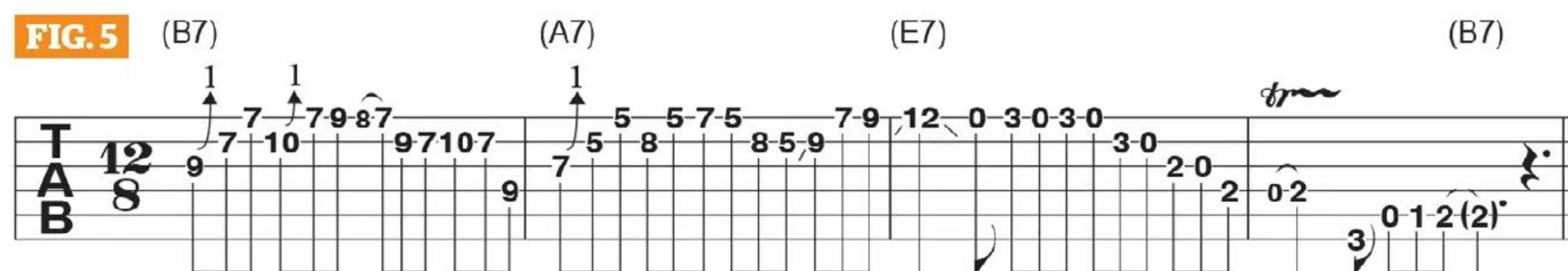
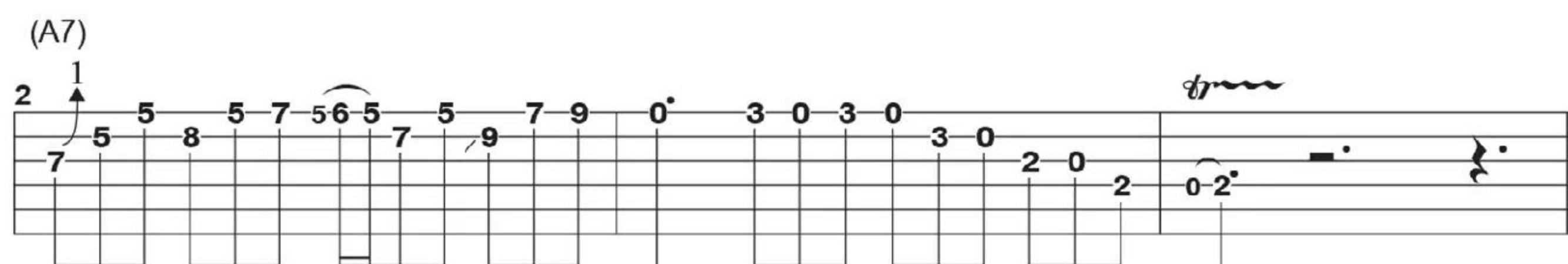
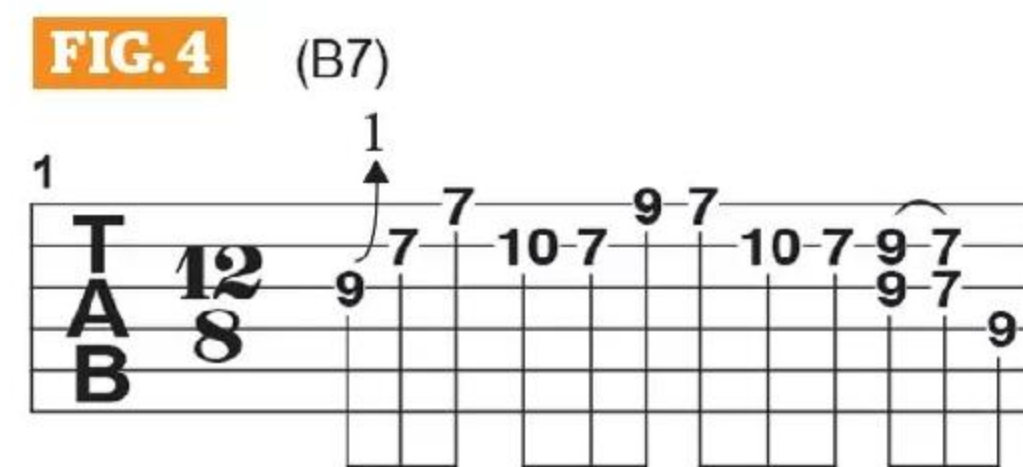
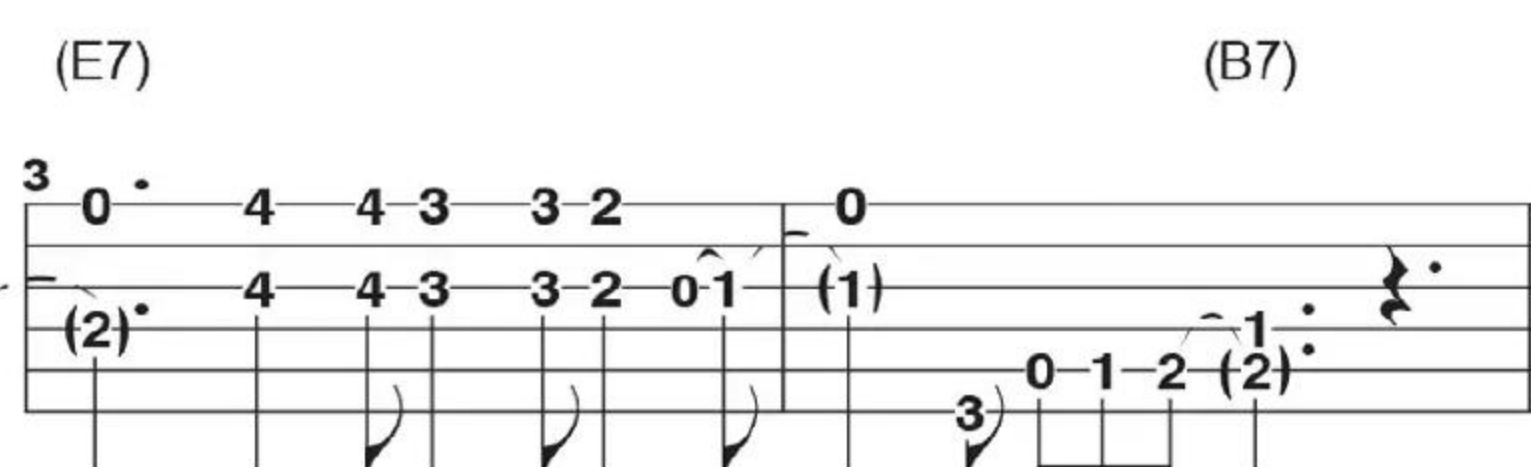
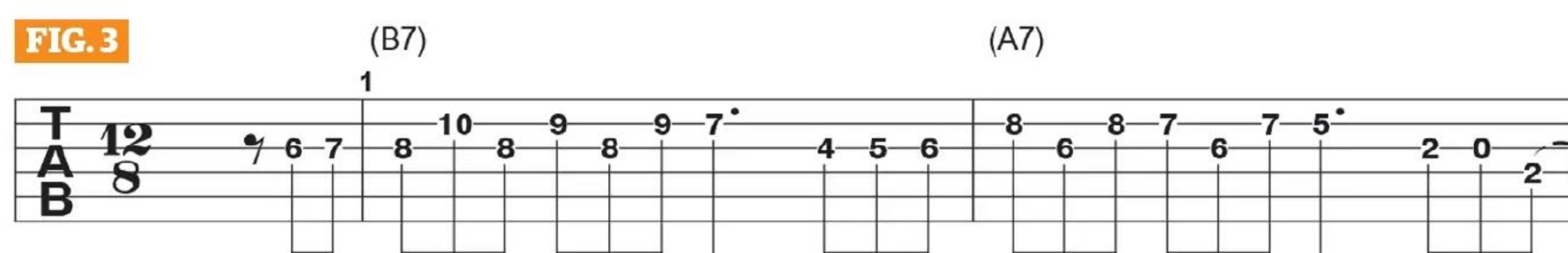
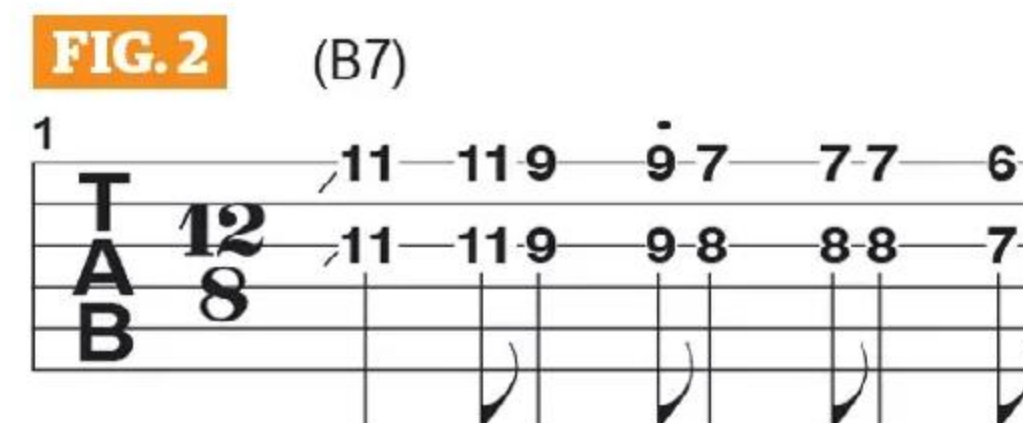
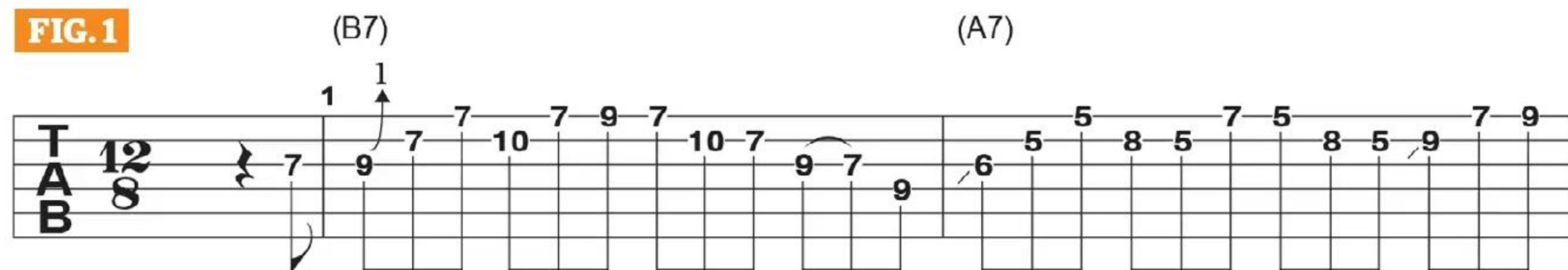
To review, the first four bars in a 12-bar blues are either made up of the I (one) chord, which is the home key or “tonic,” or are built from one bar on the I chord, one bar on the IV (four) chord, and then two bars on the I chord. Bars 5 and 6 move to the IV, and bars 7 and 8 return to the I chord. The last four bars, 9-12, are one bar on the V (five) chord, one bar on the IV, a bar and a half on the I and, finally, by two beats on the V chord, to set up the next 12-bar chorus.

When playing over bars 9-12, it’s all about the “turnarounds,” which are patterns that smoothly and musically “walk” you from one chord to the next.

In **FIGURE 1**, the pattern begins over the V chord in the key of E, B7, and uses notes from the B minor pentatonic scale (B, D, E, F#, A) with the inclusion of the 9th, C#. In bar 2, the pattern moves down to the IV chord, A7, and is essentially based on A minor pentatonic (A, C, D, E, G) with C#, the major 3rd, played in the place of C, the minor 3rd. Notice that the shape of the melodic line is nearly identical over both chords; that is why I think of these riffs as *patterns*, as opposed to being scale-based.

At the end of bar 2, I slide up to G#, followed by B and C#, and these notes anticipate the move back to the I chord, E7, in the next bar. This phrase is based on the E minor pentatonic

All examples performed fingerstyle, with a thumbpick.



scale (E, G, A, B, D), and we end with a “walk-up” to the V chord, B7.

FIGURE 2 offers another way to navigate through the V - IV - I changes: I begin with double-stop 6ths – pairs of notes that are the interval of a major or minor 6th apart – over the B7 and land on an A7-type double-stop in bar 2. On beat 2 into beat 3, this is really an E7 lick that moves to an A7 lick on beat 4, and the example ends with a standard E7 turnaround, with a high E note fingerpicked together with a chromatically descending bass line D, C#, C, B.

FIGURE 3 focuses on the walk-ups that set up the B7 chord – C#, D, D# – and A7 – B, C, C#. The figure ends with chromatically descending

double-stop 5ths sounded on the 1st and 3rd strings.

FIGURES 4 and 5 offer two more variations, featuring whole-step bends at the start of the B7 and A7 chords, respectively. Notice that both figures illustrate different melodic connections as you move from one chord to the next.

As I stated previously, this type of playing was developed in Forties and Fifties Chicago blues, as players moved to electric guitars and began playing more single-note lead lines. I find these phrases to be very multi-functional. When soloing, it’s great to have lines like these that ground and “center” your playing on each chord in a very effective and musical way. **GW**



HARDWIRED BY JARED JAMES NICHOLS

Time Warp

Playing behind, ahead of or on the beat

AN ESSENTIAL ELEMENT of playing music is being aware of “where” you’re playing in the beat and how it relates to the groove being laid down by the rhythm section. This concept can be broken up into three approaches: playing *behind* the beat, playing *ahead* of the beat or playing squarely *on* the beat. How a guitar player chooses to interact with the beat, or pulse, will have everything to do with the feeling of the music and the expression being communicated to the listener. This is, of course, true for all instrumentalists, regardless of musical style.

When I was first learning to play the music of my biggest hero, Mountain guitarist Leslie West, I was thinking, “Why does it sound different when I play the ‘Mississippi Queen’ intro, as compared to when he does it?” I’d be playing right “on the click,” meaning that I was following metronomic time. We’ve been taught to practice with a metronome, and develop solid time at different tempos.

That said, I eventually discovered that many of my biggest heroes often played “behind the beat,” meaning that they’d play just a little bit slower, or “late,” so that the riffs would sit “back” in the pocket. Another great example is Paul Kossoff’s rhythm playing on the Free classic “All Right Now.” **FIGURE 1** is played in this style, as I alternate between A5, Dadd4/A and D/A chords.

If you were to measure that against a click, when I’m playing a riff like that I’m deliberately pulling back on the beat just a little bit to change the feeling of the music.

If I’m playing a lick like **FIGURE 2**, which simply moves between the notes G and E in the key of E, I’m thinking in my head about slowing down a little, so that the notes are falling just a hair behind the quarter-note pulse. When you’re playing against the groove

FIG. 1 A5 Dadd4/A A5 Dadd4/A D/A A5

FIG. 2 (E)

FIG. 3 Triplet Feel ♩ = ♩³

FIG. 4 (E)

FIG. 5 Triplet Feel ♩ = ♩³

FIG. 6 Triplet Feel ♩ = ♩³

of the bass and drums, you can really hear the difference, and this approach is very effective.

You can also play “on top of the beat,” which means playing either squarely on the beat or a little bit ahead of it (“early”), which will give your playing a sense of urgency.

Some of the greatest examples of hearing how a guitarist can manipulate the way to relate to the beat are in the live recordings of the band Cream, featuring Eric Clapton, Jack Bruce and Ginger Baker. “Spoonful” is a great example, and **FIGURE 3** is played along these lines. The feeling is that the band is a little bit ahead of the beat and Clapton is pulling back against the groove.

In **FIGURE 4**, I play a repetitive lick that moves between G, A and E, and I can subtly “warp the time” – speed up or slow down – to create tension in the music. **FIGURE 5** is another example of this approach: though I’m not changing the notes much, I am changing how the phrases “sit” in the beat, which has a distinct effect on the feeling of the music. It’s like driving a car – you can speed up or slow down while traveling through the musical landscape to discover a variety of expressions.

In **FIGURE 6**, I start by playing on the beat then switch to playing way ahead of it in bars 2-3 then pull the phrases back behind the beat for dramatic effect. **GW**

For video of this lesson, go to guitarworld.com/September2025

Jared James Nichols is a true blues-rock titan with two signature Epiphone Les Paul models (and a Blackstar amp) to his name. His latest album is 2023’s *Jared James Nichols*. For more information, head to jaredjamesnichols.com.



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HOW TO PLAY THIS MONTH'S SONGS

BY JIMMY BROWN

PETER FRAMPTON

"Do You Feel Like We Do" (live)



THIS CLASSIC LIVE performance of a song that Peter Frampton and his band had originally recorded a couple of years earlier (for 1973's *Frampton's Camel*) features the inspired young rock guitarist stretching out on an extended and well-conceived improvisational journey. By the time of this recording, in 1975, for the soon-to-be-released album *Frampton Comes Alive!*, the arrangement had expanded into a drawn-out (but never boring) showcase for Peter's lead guitar artistry, melodicism, soulful touch and

creative application of dynamics (contrasts in volume, texture and intensity) and effects, namely a Leslie rotary speaker cabinet and, most famously, a talk box, which he uses to meld his guitar and voice and connect with audiences in an engaging way during the song's quiet breakdown section.

The song's signature jazzy intro theme is a great example of how to craft cool, singable melodies by combining notes from three parallel scales: D minor pentatonic (D, F, G, A, C), D blues (D, F, G, A, B, A, C) and D Dorian (D, E, F, G, A, B, C). Notice how Frampton develops short rhythmic motifs by repeating them with subtle variations and uses bends, finger slides, vibratos, hammer-ons and pull-offs as expressive phrasing techniques. At section B (bar 17), he further develops the theme by momentarily transposing it up a minor 3rd, to the key of F minor (akin to what Allman Brothers Band guitarist Dickey Betts did in the break riff to "In Memory of Elizabeth Reed" — Am9 to Cm9).

Frampton employs these same devices throughout his solos, along with some arpeggios, volume roll-backs and "the king of all vibratos" — *bend vibrato*. As indicated in tablature by a bend arrow followed by a wavy horizontal line, the technique involves bending a note up to a targeted pitch (typically a whole step) then partially releasing the bend by about a quarter step and restoring it to pitch in evenly repeating manner. The technique requires a good amount of practice to master, with the goal being to consistently produce a soulful, vocal-like warble with a smooth rhythm.

BOB DYLAN

"Blowin' in the Wind"



A MINI MASTERPIECE, this simple yet stirring folk song features Bob Dylan self-accompanying his poetic rhetorical questions with a bouncy

strum pattern, applied to a handful of open "cowboy" chords in the key of G. For this original 1963 recording, he capo-ed his acoustic guitar way up at the 7th fret, transposing everything up a perfect 5th to the key of D.

Dylan basically employs a "boom-chick" strum pattern throughout, for which a bass note is sounded on the downbeat, followed by a chord on the eighth-note upbeat, all down-picked/strummed. Notice his use of melodic "bass walk-downs" when moving from C to D/A.

The guitarist enhances the basic "boom-chick" pattern by adding an upstroke chord strum on either the second 16th note of the beat ("boom-a-chick"), the fourth 16th note ("boom-chick-a") or both ("boom-a-chick-a"). **GW**

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PETER FRAMPTON

“Do You Feel Like We Do” (live)

AS HEARD ON FRAMPTON COMES ALIVE!

WORDS AND MUSIC BY PETER FRAMPTON, JOHN SIOMOS,

RICK WILLS AND MICK GALLAGHER • TRANSCRIBED BY JEFF PERRIN

Chord diagrams for the song:

- A5: 1 1
- E5: 1
- A: 1 1 1
- E: 2 3 1
- D: 1 3 2
- Fadd9: 3 2 1 4
- C: 3 2 1
- G: 2 3
- G5: 1 4
- Fmaj9: 3 4 1
- Csus2: 3 1
- Dsus2: 1 3
- F: 3 2 1 1
- D: 1 3 2
- F#5: 1 4
- A7: 3 4

A Intro (0:01)
Moderately ♩ = 110

1

**N.C.(D5) (A5) (C5) (D5) (A5) (C5) (D5) (A5) (C5) (D5) (A5) (C5)

Gtr. (elec. w/dist.*)

*Guitar volume knob is rolled back to achieve clean tone.

**Chord symbols in parentheses implied by bass guitar (see bar 5).

Bass

(D5) (A5) (C5) (D5) (A5) (C5) (D5) (A5) (C5) (D5) (A5) (C5)

5

5 5 6 5 (5) 5 7 5 4 2 3 4 (4) 2 (2) 3 2 2 3 4 (4) 2 (2) 3 2 0

3

Bass Fig. 1 (repeat previous bar)

(roll guitar's volume knob forward for overdriven tone)

(D5) (A5) (C5) (D5) (A5) (C5)

Gtr.

9 8 10 10 8 (8) 10 8 6 7 8 (8) 6 (6) 7 5

Bass plays Bass Fig. 1 four times (see bar 5)

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"DO YOU FEEL LIKE WE DO" (LIVE)

The image shows a musical score for the song "I Wanna Be a Star" by The Beatles. The score is written for guitar (Gtr.), bass, and drums (Dr.). The guitar part is the most prominent, featuring a melodic line with various chords (D5, A5, C5) and techniques like bends, vibrato, and double stops. The bass part provides a steady accompaniment with a repeating pattern of notes. The drum part is indicated by a "Dr." label and a series of vertical lines representing the drum kit.

B (0:36)

(♩ = 108)

(F5) (C5) (E♭5) (F5) (C5) (E♭5) (F5) (C5) (E♭5) (F5)

w/Leslie (rotary speaker effect) - - - - -

17

8 10 10 8 (8) 10 8

6 8 8 (8) 6 (6) 8 6

6 8 8 (8) 6 (6) 8 6

8 10 8 10

let ring - - -

8 6

8 6

8 6

8

2/4 4/4

Well

21

(F5) (C5) (E $\flat$ 5) (F5) (C5) (E $\flat$ 5) (F5) (C5) (E $\flat$ 5) (F5) (G5)

11 13 13 11 (11) 13 11 9 10 11(11) 9 (9) 10 8 9 10 11(11) 9 (9) 10 8 11/13 (13) 13/15 (15) 0 0 0

8 8 6 8 8 6 8 8 6 1 3

Bass Fill 1 (3:22)

A5

T 4
A 4
B 4

X 5 5 5 X | 7 5 7 (7) 5 7 5 3 ||

5 5 5 5 5 5 5 5 5 5 7 5 3

Bass Fill 2 (3:31)

A5

TRANSCRIPTIONS

C 1st and 3rd Verses (0:53, 3:18)

1. Woke up this morning with a wine glass in my hand
3. Champagne for breakfast and a Sherman in my hand

Whose wine Peach top
What wine Peach tails
Where the hell did I dine never fails

A5 E5 A A5

25

(play repeat simile)

Substitute Bass Fill 1, second time (see below bar 21)

Must have been a dream I don't believe where I've been
Must have been a dream I don't believe where I've been

Come on Come on
Let's do it again Let's do it again

E5 E A A₅⁷

29

Substitute Bass Fill 2, second time (see below bar 23)

D 1st and 4th Choruses (1:11, 3:36)

Do you you feel like I do How'd ya feel

D Fadd9 C G D N.C. (A5) (C5)

33

(play repeat simile)

*fret 6th string w/thumb

2nd time, skip ahead to J (bar 89)

Do you you feel like I do

D Fadd9 C G D

37

Th. Th.

“DO YOU FEEL LIKE WE DO” (LIVE)

E 2nd Verse (1:30)

(♩ = 107)

2. My friend got busted just the other day

They said Don't walk don't walk Don't walk away

41

A5

E5

A5

2/0 0 0 2/0 X 0 0

2/0 2/0 2/0 0 2/0 2/0 2/0 0 0

(2/0) (2/0) (2/0)

0 0 0

5 5 5 5 5 5 6 7 7 7 7 7 X-X 5 5 5 4 5 5 5 5 X 5 7 5 7 6 3

Drove into a taxi

Bent the boot hit the back

Had to play some music

otherwise he'd crack

45

E5

A5

A₇

2 2 0

X X 0 0

2 2 0

X X 0 0

2 2 0

X X 0 0

2 2 0

5 5 0

5 5 0

5 5 0

F 2nd Chorus (1:48)

(♩ = 104)

Do you you

feel like I do Yes you come on

D Fadd9

C G D N.C. (A5) (C5)

49

Guitar part (standard notation):

- Measure 1: (C4) (D4) (E4) (F4) (G4) (A4) (B4) (C5) (D5) (E5) (F5) (G5) (A5) (B5) (C6) (D6) (E6) (F6) (G6) (A6) (B6) (C7) (D7) (E7) (F7) (G7) (A7) (B7) (C8) (D8) (E8) (F8) (G8) (A8) (B8) (C9) (D9) (E9) (F9) (G9) (A9) (B9) (C10) (D10) (E10) (F10) (G10) (A10) (B10) (C11) (D11) (E11) (F11) (G11) (A11) (B11) (C12) (D12) (E12) (F12) (G12) (A12) (B12) (C13) (D13) (E13) (F13) (G13) (A13) (B13) (C14) (D14) (E14) (F14) (G14) (A14) (B14) (C15) (D15) (E15) (F15) (G15) (A15) (B15) (C16) (D16) (E16) (F16) (G16) (A16) (B16) (C17) (D17) (E17) (F17) (G17) (A17) (B17) (C18) (D18) (E18) (F18) (G18) (A18) (B18) (C19) (D19) (E19) (F19) (G19) (A19) (B19) (C20) (D20) (E20) (F20) (G20) (A20) (B20) (C21) (D21) (E21) (F21) (G21) (A21) (B21) (C22) (D22) (E22) (F22) (G22) (A22) (B22) (C23) (D23) (E23) (F23) (G23) (A23) (B23) (C24) (D24) (E24) (F24) (G24) (A24) (B24) (C25) (D25) (E25) (F25) (G25) (A25) (B25) (C26) (D26) (E26) (F26) (G26) (A26) (B26) (C27) (D27) (E27) (F27) (G27) (A27) (B27) (C28) (D28) (E28) (F28) (G28) (A28) (B28) (C29) (D29) (E29) (F29) (G29) (A29) (B29) (C30) (D30) (E30) (F30) (G30) (A30) (B30) (C31) (D31) (E31) (F31) (G31) (A31) (B31) (C32) (D32) (E32) (F32) (G32) (A32) (B32) (C33) (D33) (E33) (F33) (G33) (A33) (B33) (C34) (D34) (E34) (F34) (G34) (A34) (B34) (C35) (D35) (E35) (F35) (G35) (A35) (B35) (C36) (D36) (E36) (F36) (G36) (A36) (B36) (C37) (D37) (E37) (F37) (G37) (A37) (B37) (C38) (D38) (E38) (F38) (G38) (A38) (B38) (C39) (D39) (E39) (F39) (G39) (A39) (B39) (C40) (D40) (E40) (F40) (G40) (A40) (B40) (C41) (D41) (E41) (F41) (G41) (A41) (B41) (C42) (D42) (E42) (F42) (G42) (A42) (B42) (C43) (D43) (E43) (F43) (G43) (A43) (B43) (C44) (D44) (E44) (F44) (G44) (A44) (B44) (C45) (D45) (E45) (F45) (G45) (A45) (B45) (C46) (D46) (E46) (F46) (G46) (A46) (B46) (C47) (D47) (E47) (F47) (G47) (A47) (B47) (C48) (D48) (E48) (F48) (G48) (A48) (B48) (C49) (D49) (E49) (F49) (G49) (A49) (B49) (C50) (D50) (E50) (F50) (G50) (A50) (B50) (C51) (D51) (E51) (F51) (G51) (A51) (B51) (C52) (D52) (E52) (F52) (G52) (A52) (B52) (C53) (D53) (E53) (F53) (G53) (A53) (B53) (C54) (D54) (E54) (F54) (G54) (A54) (B54) (C55) (D55) (E55) (F55) (G55) (A55) (B55) (C56) (D56) (E56) (F56) (G56) (A56) (B56) (C57) (D57) (E57) (F57) (G57) (A57) (B57) (C58) (D58) (E58) (F58) (G58) (A58) (B58) (C59) (D59) (E59) (F59) (G59) (A59) (B59) (C60) (D60) (E60) (F60) (G60) (A60) (B60) (C61) (D61) (E61) (F61) (G61) (A61) (B61) (C62) (D62) (E62) (F62) (G62) (A62) (B62) (C63) (D63) (E63) (F63) (G63) (A63) (B63) (C64) (D64) (E64) (F64) (G64) (A64) (B64) (C65) (D65) (E65) (F65) (G65) (A65) (B65) (C66) (D66) (E66) (F66) (G66) (A66) (B66) (C67) (D67) (E67) (F67) (G67) (A67) (B67) (C68) (D68) (E68) (F68) (G68) (A68) (B68) (C69) (D69) (E69) (F69) (G69) (A69) (B69) (C70) (D70) (E70) (F70) (G70) (A70) (B70) (C71) (D71) (E71) (F71) (G71) (A71) (B71) (C72) (D72) (E72) (F72) (G72) (A72) (B72) (C73) (D73) (E73) (F73) (G73) (A73) (B73) (C74) (D74) (E74) (F74) (G74) (A74) (B74) (C75) (D75) (E75) (F75) (G75) (A75) (B75) (C76) (D76) (E76) (F76) (G76) (A76) (B76) (C77) (D77) (E77) (F77) (G77) (A77) (B77) (C78) (D78) (E78) (F78) (G78) (A78) (B78) (C79) (D79) (E79) (F79) (G79) (A79) (B79) (C80) (D80) (E80) (F80) (G80) (A80) (B80) (C81) (D81) (E81) (F81) (G81) (A81) (B81) (C82) (D82) (E82) (F82) (G82) (A82) (B82) (C83) (D83) (E83) (F83) (G83) (A83) (B83) (C84) (D84) (E84) (F84) (G84) (A84) (B84) (C85) (D85) (E85) (F85) (G85) (A85) (B85) (C86) (D86) (E86) (F86) (G86) (A86) (B86) (C87) (D87) (E87) (F87) (G87) (A87) (B87) (C88) (D88) (E88) (F88) (G88) (A88) (B88) (C89) (D89) (E89) (F89) (G89) (A89) (B89) (C90) (D90) (E90) (F90) (G90) (A90) (B90) (C91) (D91) (E91) (F91) (G91) (A91) (B91) (C92) (D92) (E92) (F92) (G92) (A92) (B92) (C93) (D93) (E93) (F93) (G93) (A93) (B93) (C94) (D94) (E94) (F94) (G94) (A94) (B94) (C95) (D95) (E95) (F95) (G95) (A95) (B95) (C96) (D96) (E96) (F96) (G96) (A96) (B96) (C97) (D97) (E97) (F97) (G97) (A97) (B97) (C98) (D98) (E98) (F98) (G98) (A98) (B98) (C99) (D99) (E99) (F99) (G99) (A99) (B99) (C100) (D100) (E100) (F100) (G100) (A100) (B100) (C101) (D101) (E101) (F101) (G101) (A101) (B101) (C102) (D102) (E102) (F102) (G102) (A102) (B102) (C103) (D103) (E103) (F103) (G103) (A103) (B103) (C104) (D104) (E104) (F104) (G104) (A104) (B104) (C105) (D105) (E105) (F105) (G105) (A105) (B105) (C106) (D106) (E106) (F106) (G106) (A106) (B106) (C107) (D107) (E107) (F107) (G107) (A107) (B107) (C108) (D108) (E108) (F108) (G108) (A108) (B108) (C109) (D109) (E109) (F109) (G109) (A109) (B109) (C110) (D110) (E110) (F110) (G110) (A110) (B110) (C111) (D111) (E111) (F111) (G111) (A111) (B111) (C112) (D112) (E112) (F112) (G112) (A112) (B112) (C113) (D113) (E113) (F113) (G113) (A113) (B113) (C114) (D114) (E114) (F114) (G114) (A114) (B114) (C115) (D115) (E115) (F115) (G115) (A115) (B115) (C116) (D116) (E11

Do you you

feel **like** **I**

D F add9

C G

The image displays a musical score for the song "The Wind" by The Beatles. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff includes standard notation with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff includes standard notation with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. Both staves feature extensive tablature (numbers 0-4) and various musical notations such as chords, accidentals, and dynamic markings. The guitar staff has a measure number "53" at the beginning. The bass staff has a measure number "54" at the beginning. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or chords. The guitar staff has a "Th." (thumb) marking under a measure. The bass staff has a "Th." (thumb) marking under a measure. The score ends with a double bar line and repeat dots.

TRANSCRIPTIONS

G (2:04)

(♩ = 108)

N.C.(D5)

(A5)

(C5)

(D5)

(A5)

(C5)

56 Gtr.

Measure 56: 5 7 7 5 (5) 7 5. Measure 57: 3 5 5 (5) 3 (3) 5 3. Chords: (A5) over measures 56-57, (C5) over measure 57, (D5) over measure 57, (A5) over measure 57, (C5) over measure 57. A 1/2 note bend is indicated over the 5 in measure 57.

Bass plays Bass Fig. 1 four times (see bar 5)

(D5)

(A5)

(C5)

(D5)

(A5)

(C5)

58

Measure 58: 3 5 5 (5) 3 (3) 5 3. Measure 59: 5 7 5 7 7 5 5 7 3 5 5 3 2 0 3. Chords: (A5) over measure 58, (C5) over measure 58, (D5) over measure 58, (A5) over measure 59, (C5) over measure 59. A 1/2 note bend is indicated over the 5 in measure 58. Accents are placed over the 5 and 7 in measure 59.

(D5)

(A5)

(C5)

(D5)

(A5)

(C5)

(D5)

(A5)

(C5)

G5

60 Gtr.

Measure 60: 5 5 6 5 (5) 5 7 5 4. Measure 61: 2 3 4 4 2 (2) 3 2. Measure 62: 2 3 4 4 2 (2) 3 2 0. Measure 63: 3 5 (5) 5 5 3. Chords: (A5) over measure 60, (C5) over measure 60, (D5) over measure 60, (A5) over measure 61, (C5) over measure 61, (D5) over measure 61, (A5) over measure 62, (C5) over measure 62, G5 over measure 63. A 1/2 note bend is indicated over the 5 in measure 60. A 1/2 note bend is indicated over the 4 in measure 61. A 1/2 note bend is indicated over the 4 in measure 62. A 1/2 note bend is indicated over the 5 in measure 63.

Bass

Measure 60: 5 5 3. Measure 61: 5 5 5 3. Measure 62: 5 5 3. Measure 63: 3 3 4 5 3 4.

H 1st Guitar Solo (2:22)

N.C.(D5)

(A5)

(C5)

(D5)

(A5)

(C5)

(D5)

(A5)

(C5)

64

Measure 64: 7 10 13 10 13 13 13. Measure 65: 13 10 12 12 10 12 12 (12) 10 12. Measure 66: (12) 10 12 10 12 12 (12) 10 12. Chords: (A5) over measure 64, (C5) over measure 64, (D5) over measure 64, (A5) over measure 65, (C5) over measure 65, (D5) over measure 65, (A5) over measure 66, (C5) over measure 66. A 1/2 note bend is indicated over the 13 in measure 64. A 1/2 note bend is indicated over the 12 in measure 65. A 1/2 note bend is indicated over the 12 in measure 66.

(D5)

(A5)

(C5)

(D5)

(A5)

(C5)

(D5)

(A5)

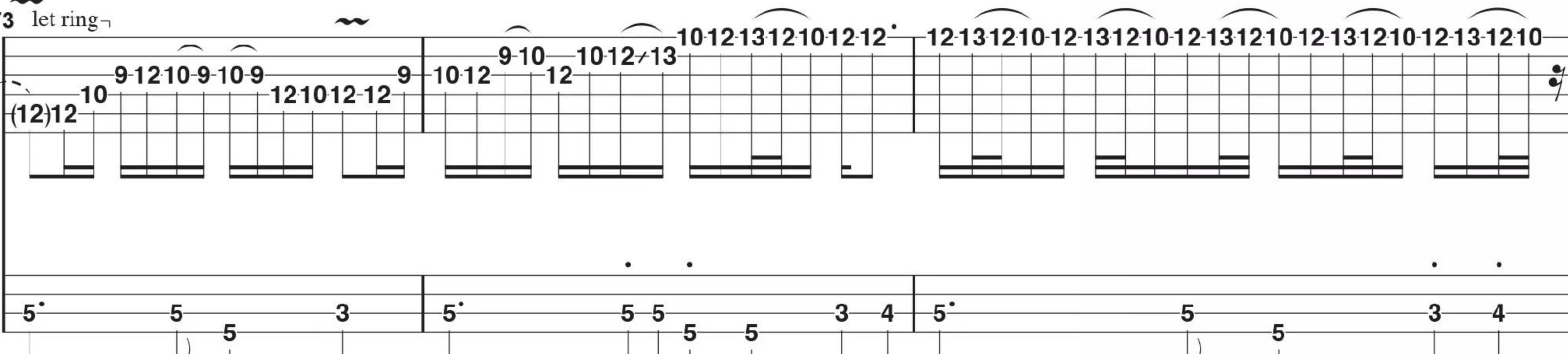
(C5)

67

Measure 67: 10 9 12 12 10 12 10 8 10. Measure 68: 8 10 8 10 10 12 10 12 9 10 (10) 10 12 10 12 (12) (12) 10 12 10 12 10 12. Measure 69: 10 12 10 12 (12) (12) 10 12 10 12 10 12. Chords: (A5) over measure 67, (C5) over measure 67, (D5) over measure 67, (A5) over measure 68, (C5) over measure 68, (D5) over measure 68, (A5) over measure 69, (C5) over measure 69. A 1/2 note bend is indicated over the 10 in measure 67. A 1/2 note bend is indicated over the 10 in measure 68. A 1/2 note bend is indicated over the 10 in measure 69.

“DO YOU FEEL LIKE WE DO” (LIVE)

(D5) (A5) (C5) (D5) (A5) (C5) (D5) (A5) (C5)

73 *let ring* 

(D5) (A5) (C5) (D5) (A5) (C5) (D5) (A5) (D5)

76 13-15-12(12)15-12-12 13 14-12 15-14(14) 12-10-12 10-12-10-12(12)(12)10-12 10-12-10-12 12 (12) 10 10 12(12) 10 10 12(12) 10 10 12(12) 10 10 12

5° 5 5 3° 3 5° 5 5 3 (3) 5° 5 5 5 5

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 includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music is written in standard notation with a capo on the 7th fret, indicated by a "7" at the beginning. The guitar staff also features a fretboard diagram with fret numbers (1, 10, 12) and a "1" above the first fret, suggesting a specific fingering or technique. The bass staff is written in standard notation with a bass clef and a key signature of one flat (Bb). The music is written in standard notation with a 4/4 time signature. The bass staff includes a fretboard diagram with fret numbers (3, 4, 5, 6, 7) and a "1" above the first fret, suggesting a specific fingering or technique. The score is divided into measures by vertical bar lines, and the guitar staff includes a "1" above the first fret, suggesting a specific fingering or technique. The bass staff includes a "1" above the first fret, suggesting a specific fingering or technique. The score is divided into measures by vertical bar lines, and the guitar staff includes a "1" above the first fret, suggesting a specific fingering or technique. The bass staff includes a "1" above the first fret, suggesting a specific fingering or technique.

TRANSCRIPTIONS

I 3rd Chorus (3:02) (♩ = 104)

Do you you feel like I do Yes you do

D Fadd9 C G D N.C. (A5) (C5)

82

Th. Th.

Go back to C 3rd Verse (bar 25)

Do you you feel like I do

D Fadd9 C G

86

Th. Th.

J (3:50)

K Interlude (3:52)

(♩ = 102)

feel like I

C G D5 *N.C.(F5) (C5) (D5)

89

*Chord symbols in parentheses implied by bass guitar.

(D5) (F5) (C5) (D5)

94 Bass

(5) (3) (3) (5) (5) (5) 7

L Electric Piano Solo (4:11)

(D5) (F5) (C5) (D5)

98 Gtr.

Bass
Bass Fig. 2

end Bass Fig. 2

"DO YOU FEEL LIKE WE DO" (LIVE)

(D5) (F5) (C5) (D5)

102 Gtr.

Bass plays Bass Fig. 2 (see bar 98)

(D5) (F5) (C5) (D5)

106 Bass

*Substitute notes in parentheses on repeat.

Bob Mayo on the keyboards Bob Mayo!

(D5) (F5) (C5) (D5)

110

(Substitute bottom note on repeats)

*Substitute note in parentheses second time.

M Breakdown (5:17)

Do you feel like we do
Do you feel like we do

Oh

that's true

(D5) (F5) (C5) (D5)

114 Gtr.

Bass

(on repeat)

(♩ = 100)

Do you do you feel like we do

Get back

D5 N.C. (F5) (C5) (D5)

118 Gtr.

Bass plays Bass Fig. 2 twice (see bar 98)

Do you feel Do you feel like we do

(D5) (F5) (C5) (D5)

122

N 2nd Guitar Solo (5:55)

(D5) (F5) (C5) (D5)

126

*notes played slightly 'behind' beat

TRANSCRIPTIONS

(D5) (F5) (C5)

130

13 10 12 10 10 12 10 12 10 12 10 (10) (10)

(D5) (D5) (F5)

133

8 10 8 10 (10) (10) (10) (10) 10 12 12 (12) 10 12 12 10 12 10 10 10 13 12 13 (13) (13)

(C5) (D5) (D5)

136

12 13 12 10 12 (12) 13 12 (12) 10 12 (12) 10 12 10 12 10 12 12 (12) 10 12 10 12 12

(F5) (C5) (D5)

139

10 10 10 13 10 13 12 10 12 14 13 12 15 15 13 12 (12) 15 13 15 15 (15) (15) 15 (15) (15)

(D5) (F5) (C5)

142

13 15 13 15 13 12 14 12 (12) 10 12 12 10 9 12 10 12 11 10 8 10 12 10 12 10 (10) 12 (12) 10 12 12 (12) 10 12 10 12 12

(D5) (D5) (F5)

145

12 (12) (12) 12 (12) 10 10 13 12 12 10 (10) 12 10

*w/clean tone

*Roll back gtr. volume knob.

(C5) (D5) (D5)

148

9 (9) 10 9 (9) 7 9 7 (7) 12 10 12 10 9 (12)

(F5) (C5) (D5)

151

10 10 12 10 10 10 13 10 13 10 13 15 (15) 13 (13) 13 (13)

"DO YOU FEEL LIKE WE DO" (LIVE)

O "Talk Box" Guitar Solo (7:21)

(♩ = 99)

154 **8** (D5) w/'talk box' effect (F5) (C5) (D5)

166 (D5) (F5) (C5) (D5)

170 (D5) (F5) (C5)

173 (D5) (D5) (F5)

P "Do You Feel..." (Talk Box) (8:00)

Spoken through talk box: **Do you feel**

176 (C5) (D5) (D5)

179 (F5) (C5) (D5) (D5) **Do you feel**

183 (F5) (C5) (D5) **like we do**

190 (D5) (F5) (C5) (D5) **I want to **** you**

TRANSCRIPTIONS

194

Exercise 194 is a single-line musical piece. It begins with a rest, followed by a series of notes and rests. The notes are marked with fingerings: 3, 5, 3, 5, 5, 5, 5, 3, 5, 3, and (3). There are two breath marks (1/2) indicated by arrows. The piece ends with a double bar line.

Q (8:49)

(D5) (F5) (C5)

198

3 5 (5) (5) 3 5 3 X X 1 (1) 3 5 2 3 4 5 (5) 3 5

(D5) (D5) (F5)

201 >

5 7 5 7 5 7 5 7 8 5 7 7 7 1/2

7 8 7 5 8 7 5 8 5 6 5 7 5

(5) 5 7 7 5 5 7 3 5 5 3 3 5 5 3

Bass substitutes Bass Fill 3 (see below bar 262)

(C5) (D5) (D5)

204

5 1 3 3/5 3 5

5 2 3 4 (4) 7 (7) 7 9

7 7 7 10 10 7 9

1/4

(F5) (C5) (D5)

207 . . 1/2 . . 10 10 . 10 9 8 10 12 12 (12) 10 12 10 10 10 10 10 10 10 1/2 12 10 12 10 12 12 (12) 10 12 10 12 10 12 10 1/4

Bass substitutes Bass Fill 4 (see below bar 264)

[illegible]

(D5) (D5) (F5)

217

"DO YOU FEEL LIKE WE DO" (LIVE)

(C5) (D5) (D5)

220 *tr* 8-5 8-5 8-5 8-5 8-5 7-7 (7) 8-7 5 (5) 8 8 6 8 6 (6) (6)

(F5) (C5) (D5)

223 5 7 6 8 9 8 6 8 7 6 5 7 5 7 6 5 3 5 (5) (5) 3 5 4 3 1 1 2 3 4

(D5) (F5) (C5)

226 5 (5) 3 5 5 (5) 1 3 3 (3) (3) 1

Do you feel like

R "That's All Right..." (Talk Box) (10:08)

I do (♩ = 98) That's all right That's all right to feel you'd

(D5) (D5) (F5) (C5)

229 3 1 3 5 (5) 3 3 3 5 3 3 3 5 3 5

like Feel you'd like Good time We'll go to bed have a

(D5) (D5) (F5) (C5)

233 3 5 3 3 (3) 3 5 3 5 3 5 3 5 7 5

good time Good time good time good time good

(D5) (D5) (F5) (C5)

237 5 (5) 3 (3) 1 5 1 5 1 5 1 3 1

time (S) (10:37)

(D5) (D5) (F5)

241 3 5 (5) (5) 5 (5) 0 12 14 11 12 14 12 (14) 14 (14) 14 (14) 14 12 14 12

(C5) (D5) (D5)

244 11 12 (12) 10 12 10 9 7 5 7 7 0 7 8 10 7 8 8 10 10 10 12 12 (12) 12 12 10 12 13

TRANSCRIPTIONS

247 (F5) 13-15 15 (15)* 15 (15) 15-13

248 (C5) 12-13-12 15-13-12-10 12-10-9 12-10

249 (D5) 12-9-11-12 10-12-10 (10)

250 (D5) 10-12-10 (10)

*notes played slightly 'ahead' of beat

(♩ = 97)

(D5) (F5) (C5) (D5)

250-

10 10 9 12 10 12 10 11 12 10 10

3 3 3

(D5) (F5) (C5) (D5)

254 let ring - - - let ring - - - let ring - - -



7 7 7 8 (8) 7 7 10 10 11 (11) 10 10 5 5 6 (6) 5 5 5 7 5 5 7 5

(D5) (F5) (C5) D

Gtr. let ring -

258 .

7 7 7 8 (8) 7 7 10 10 10 10 11 (11) 10 10 10 5 5 6 (6) 5 5 0

Bass

5 3 3 5 5 3

T (11:27) (♩ = 100)

D Fmaj9 Csus2 D5

(talk box effect off)

262

Bass Fill 3 (8:56)

N.C. (D5)

Measures 15-18: The piece concludes with a final cadence. Measure 15 has a whole note G4. Measure 16 has a whole note F#4. Measure 17 has a whole note E4. Measure 18 has a whole note D4, followed by a double bar line.

Bass Fill 4 (9:16)

N.C. (D5)

The first staff of music is in treble clef with a 4/4 time signature. It contains the following notes and rests: a whole note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The staff ends with a double bar line.

“DO YOU FEEL LIKE WE DO” (LIVE)

[illegible]

U 3rd Guitar Solo (11:46)

(♩ = 102)

N.C. (D5)

(w/Leslie)

(F5)

The musical score for "The Wind" by John Williams is presented in two systems. The first system consists of a guitar staff and a 3rd string 'caught' under the ring finger. The guitar staff is in standard notation, featuring a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a single line, with various fingerings and articulations indicated. The 3rd string 'caught' under the ring finger is written in a single line, with various fingerings and articulations indicated. The second system consists of a guitar staff and a 3rd string 'caught' under the ring finger. The guitar staff is in standard notation, featuring a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a single line, with various fingerings and articulations indicated. The 3rd string 'caught' under the ring finger is written in a single line, with various fingerings and articulations indicated.

(C5)

(D5)

[illegible]

(D5)

(F5)

274

The musical score for Exercise 274 is written on a grand staff with two systems. The first system consists of a treble and bass staff. The treble staff contains a sequence of notes and rests, with some notes beamed together in groups of two or four. The bass staff contains a sequence of notes and rests, with some notes beamed together in groups of two or four. The second system also consists of a treble and bass staff. The treble staff contains a sequence of notes and rests, with some notes beamed together in groups of two or four. The bass staff contains a sequence of notes and rests, with some notes beamed together in groups of two or four. The score includes various musical notations such as beams, slurs, and rests.

TRANSCRIPTIONS

(C5) (D5)

276

15 15 (15) 15 13 15 15 13 15 15 (15) 13 15 15 13 15 13 14 0 12 12 12 12 12 12 12 15 15 15 15 15 15 15

*2nd string 'caught' under ring finger

3 3 3 3 (3) 3 1 2 3 5 6 6 7 5 6 7 5 7

V "Sliding Octaves" (12:05)

(D5) (F5)

278

15 14 14 14 14 12 12 12 12 10 10 10 10 12 12 12 12 13 13 13 13 15 15 15 15 17 17 17 17 17 17

12 11 11 11 11 9 9 9 9 7 7 7 7 9 9 9 9 9 10 10 10 10 12 12 12 12 14 14 14 14 14 14

5 (5) 5 5 5 5 3 3 X 3 (3) 3 3 3 4 5

(C5) (D5)

280

17 15 15 15 15 17 17 17 17 19 19 19 19 17 17 17 17 15 15 15 15 17 17 17 15 14 14 14 12 12 12

14 12 12 12 12 14 14 14 14 16 16 16 16 14 14 14 14 14 12 12 12 12 14 14 14 12 12 11 11 11 9 9 9

3 3 3 3 3 2 4 5 7 5 X X 3 X 5 3 5 4 3 1

(D5) (F5)

282

12 14 14 14 14 12 12 12 12 10 10 10 10 12 12 12 12 13 13 13 13 15 15 15 15 17 17 17 17 20 20 20

9 11 11 11 11 9 9 9 9 7 7 7 7 9 9 9 9 9 10 10 10 10 12 12 12 12 14 14 14 14 17 17 17

5 5 5 (5) 3 5 3 3 (3) 3 3 3 3 5

"DO YOU FEEL LIKE WE DO" (LIVE)

(C5) (D5)

284

20 20 20 (20) 20 20 20 20 20 20 20 20 20 20 20 22 22 22 (22) 22 22 (22) 22 22 22 0 0 0 0

17 17 17 (17) 17 17 17 17 17 17 17 17 17 17 19 19 19 (19) 19 19 (19) 19 19 19 0 0 0 0

3° 3 3 3 3 3 3 4 5 7 5 5 7 5 7

W "Sliding 6ths" (12:24)

(D5) (F5)

286

13/14 14 13/14 14 13/14 14 13/14 14 13/14 14 16 16/17 17 16/17 17 16/17 17 16/17 17 16/17 17 16/17 17

13/14 14 13/14 14 13/14 14 13/14 14 13/14 14 16 16/17 17 16/17 17 16/17 17 16/17 17 16/17 17 16/17 17

5 5° 5 5 5 5 5 5 2 3 3 3 3 3 3 3 3 3

(C5) D

288

11/12 12 11/12 12 11/12 12 11/12 12 11/12 12 14 14 15 14 15 14 0 0 0

11/12 12 11/12 12 11/12 12 11/12 12 11/12 12 14 14 15 14 15 14 0 0 0

3 3 3 3 3 3 3 4 5 5 5 (5) 5 5 5 5 2 3 7

let ring

(D5) N.C. (F5)

290

13/14 14 13/14 14 13/14 14 13/14 14 13/14 14 16/17 17 16/17 17 16/17 17 16/17 17 16/17 17 16/17 17

13/14 14 13/14 14 13/14 14 13/14 14 13/14 14 16/17 17 16/17 17 16/17 17 16/17 17 16/17 17 16/17 17

5° 5 (5)° 5 5 5 5 5 5 2 3 3 3° 3 3 3 2 2 5

TRANSCRIPTIONS

(grad. decrease tempo)

(C5)

D

292

11/12 12 11/12 12 11/12 12 11/12 12 11/12 12

11/12 12 11/12 12 11/12 12 11/12 12 11/12 12

14/15 14/15 14/15 14/15 14/15 14/15 14/15 14/15 14/15 14/15

14/15 14/15 14/15 14/15 14/15 14/15 14/15 14/15 14/15 14/15

X **Outro** (12:43)

(cont. grad. reduction of tempo)

N.C. (D5)

(F5)

(G5)

F#5

294

5 7 7 5 (5) 7 5

3 5 6 \ 5 3 (3) 5 3

3 5 6 \ 5 3 (3) 5 0 4 2

(5) (5) 3 5 3

(1) 1 2

(3) 2

2

Freely

N.C. (G5)

297

3 5/7 5 7 5 7/9 7 9 8/10-12 10-12 13-12-10-12 13-12-10-12 13-12-10-12 13-12-10-12 13-12-10-12 13-12-10-12 13-12

4 4 4 4 4 3 3 3 3 3 3 (3) 7 3

(trem. pick)

"DO YOU FEEL LIKE WE DO" (LIVE)

[illegible][illegible]

D

309

2 3 2 0 2 3 2 0 2 3 2 0 14 15 14 14 15 14 (14 15 14) 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15

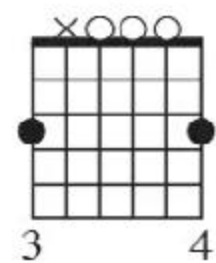
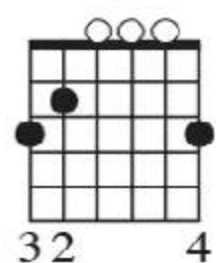
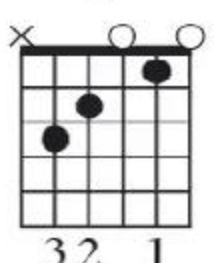
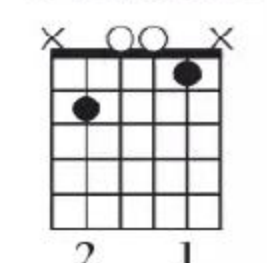
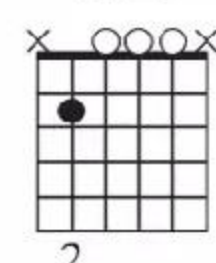
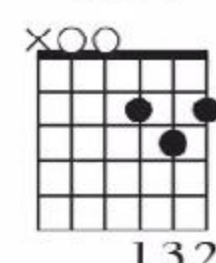
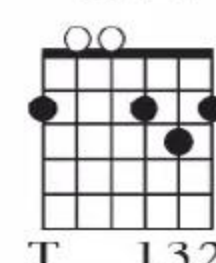
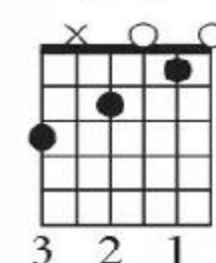
3 3 3 3 3 3 3 3 3 3

5 5 (5) 5° 5 7 14 12 10 12 10 12 11 10 8 10 9

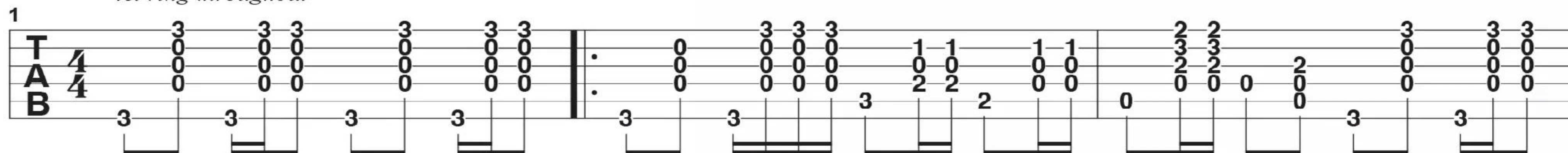
The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings, along with a key signature change to one sharp (F#) indicated by a double sharp sign. The score is written in a style typical of early 20th-century musical notation.

BOB DYLAN

"Blowin' in the Wind"

AS HEARD ON **THE FREEWHEELIN' BOB DYLAN**WORDS AND MUSIC BY **BOB DYLAN** • TRANSCRIBED BY **MATT SCHARFGLOSS****Acoustic Guitar, capo 7***All chord shapes and tablature positions are relative to the capo ("0" = 7th fret; "3" = 10th fret).**All music sounds in the key of D, a perfect 5th higher than written.***G****G****C****Csus2/B****G/B****D/A****D/F#****C/G****A** Intro (0:00)**Moderately** ♩ = 90**B** *Verses (0:03, 0:55, 1:48)

1. How many roads must a man walk down before
 (2.) many years can a mountain exist before
 (3.) many times must a man before

G*let ring throughout***G****C****Csus2/B****D/A****G****Play repeats simile*

you call him a man
 it is washed to the sea
 he can see the sky

G**C****G/B****G********

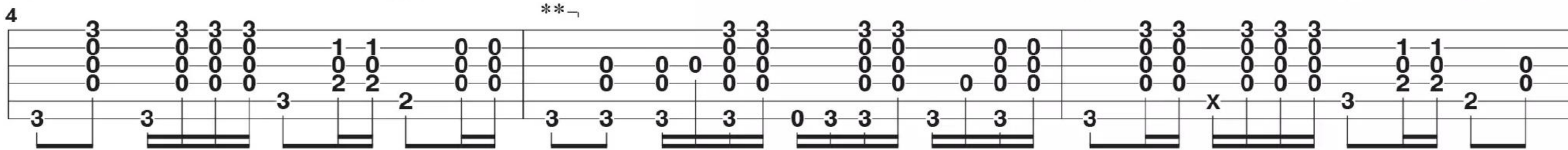
Yes and how
 Yes and how

How

many seas
 many years
 many ears

must a white

can some
 must

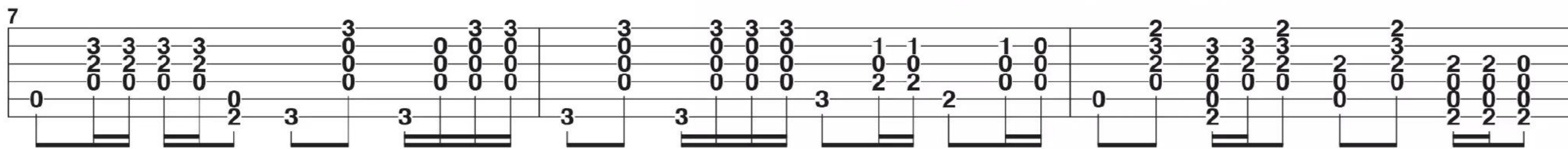
G**C****G/B*****Substitute open A note 1st time*

dove sail
 people exist
 one man have

before
 before
 before

she sleeps in the sand
 they're allowed to be free
 he can hear people cry

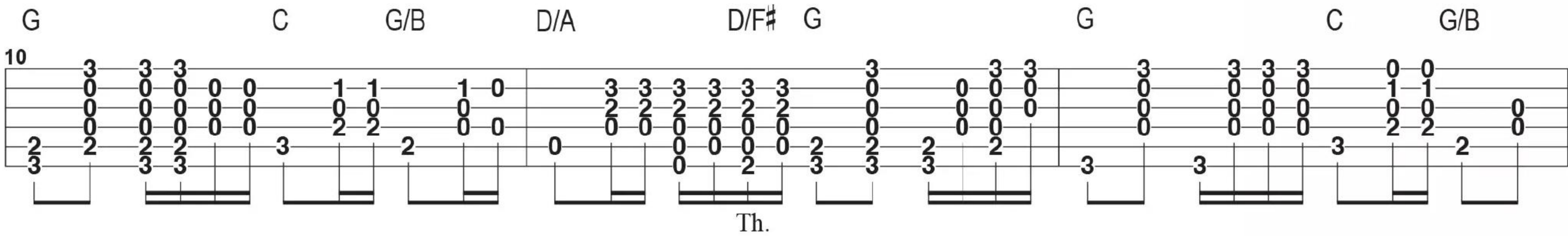
Yes and how
 Yes and how
 Yes and how

D/A**G****G****C****G/B****D/A****D/F#****Th. -----***Fret 6th string w/thumb.*

"BLOWIN' IN THE WIND"

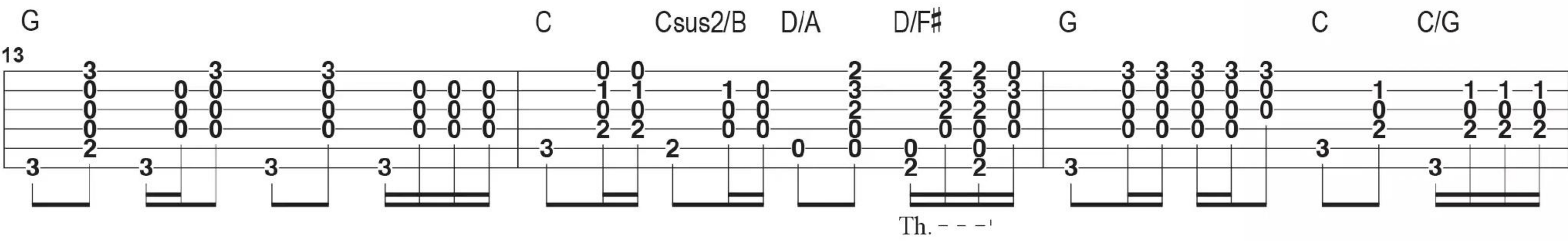
many times must the cannonballs fly before they're forever banned
many times can a man turn his head and pretend that he just doesn't see
many deaths will it take 'til he knows that too many people have died

G C G/B D/A D/F# G G C G/B



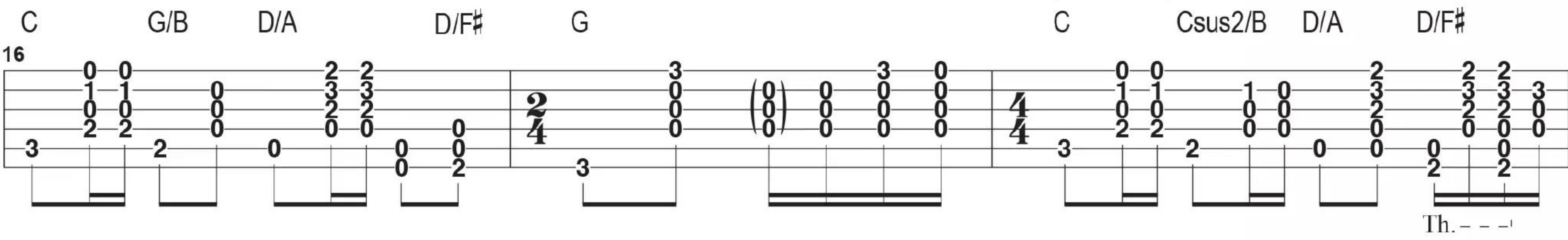
The answer my friend is blowin' in the wind The an -
The answer my friend is blowin' in the wind The an -
The answer my friend is blowin' in the wind The an -

G C Csus2/B D/A D/F# G C C/G



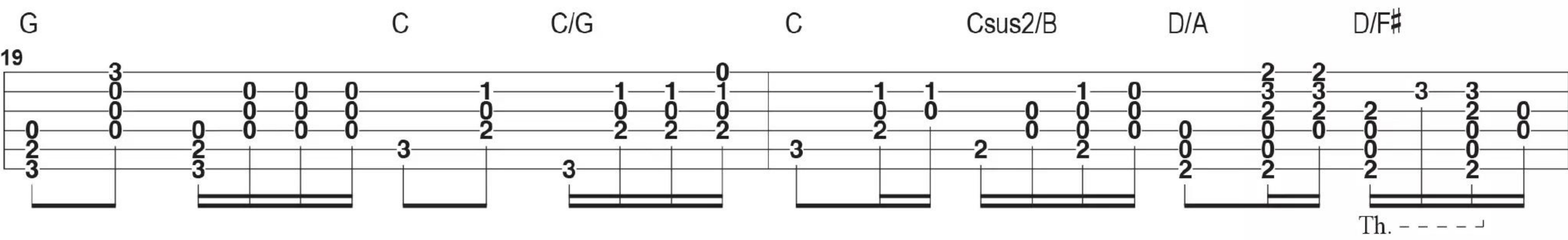
swer is blowin' in the wind
swer is blowin' in the wind
swer is blowin' in the wind

C G/B D/A D/F# G C Csus2/B D/A D/F#



1, 2.

G C C/G C Csus2/B D/A D/F#



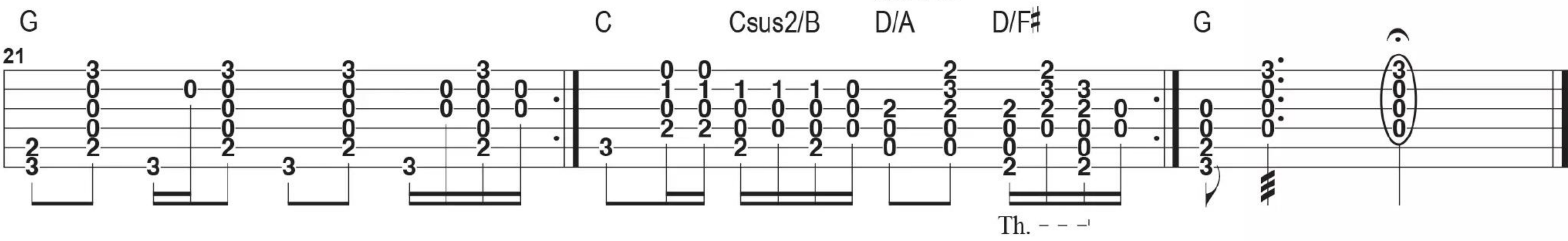
Go back to **B** (bar 2)

3.

2. Yes and how
3. Yes and how

Slower

G C Csus2/B D/A D/F# G





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

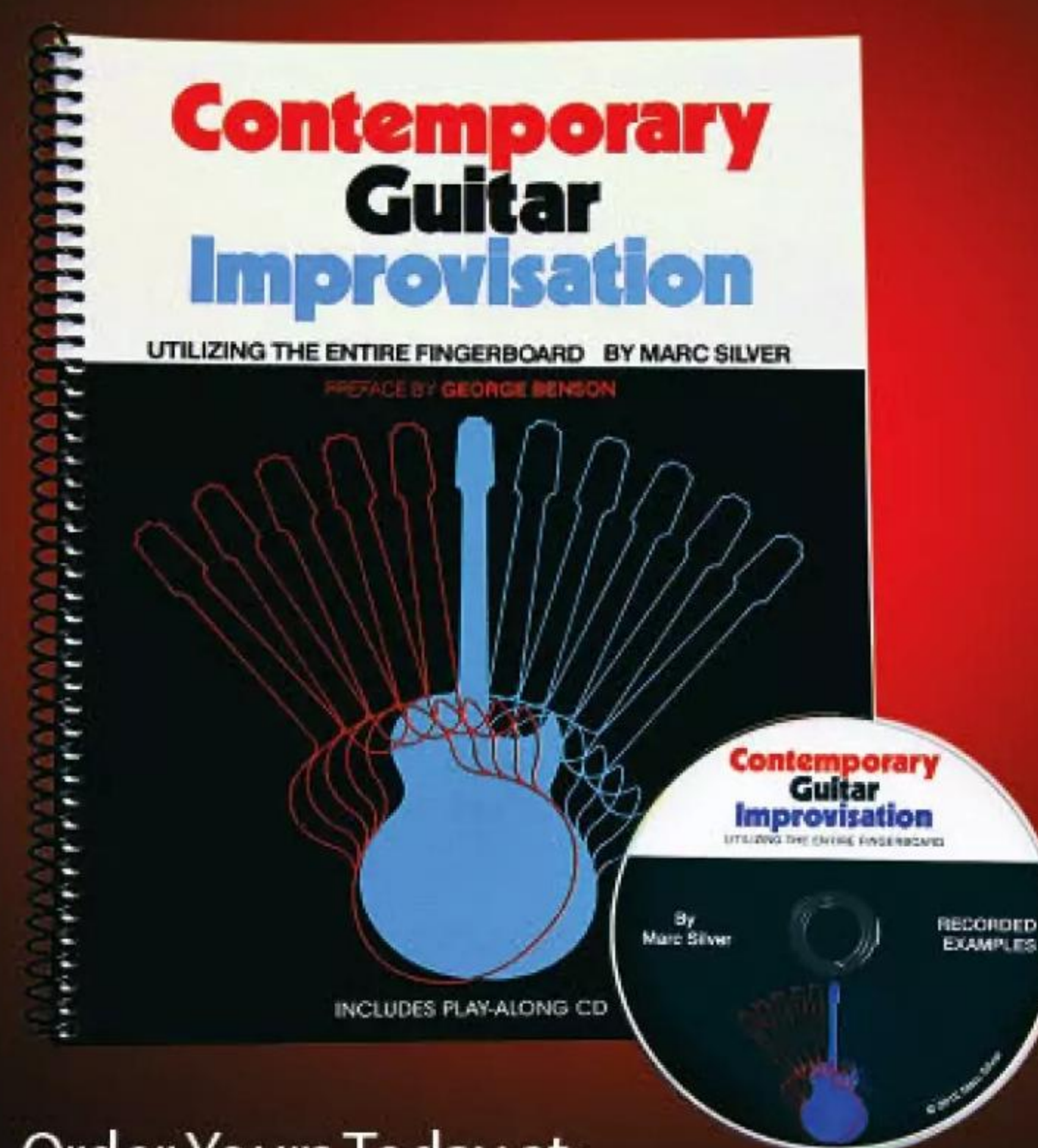
Lesson 2

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

Contemporary Guitar Improvisation will teach you:

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

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



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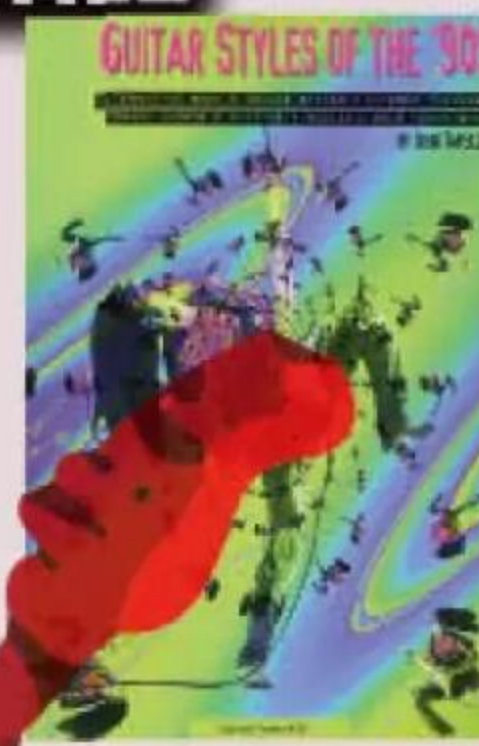
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POWER TOOLS**Boss CE-2 Chorus**

1979-1992

CATEGORY: CHORUS PEDAL

BY CHRIS GILL

IT MIGHT BE a gross oversimplification to state that the chorus pedal defined the guitar sound of the Eighties, but the effect did indeed appear on a hell of a lot of recordings during the entire decade by artists from almost every genre, including new wave, alternative, funk, metal, punk, jazz, country and probably even a few blues tracks. Although it wasn't the only chorus effect around at the time, the Boss CE-2 Chorus pedal played a huge role in the popularity and predominance of this effect during this period.

Several chorus effects preceded the Boss CE-2's introduction in late 1979. Roland's Jazz Chorus series amps whetted many guitarists' appetites for the chorus effect, but most players didn't want to be limited to a particular amp just to use the effect. Standalone chorus pedals like the Boss CE-1 Chorus Ensemble introduced in 1976 and the Electro-Harmonix Clone Theory released in 1977 made the effect more popular, as did flangers like the EHX Electric Mistress and ADA Flanger, which could be tweaked to provide superb chorus effects.

All of the preceding chorus effects were perfectly fine, but the Boss CE-2 hit all the sweet spots — affordable price, bullet-proof construction, simple controls and lush tones — that made it an instant hit from the day it first reached the market. Featuring only Rate and Depth controls, the CE-2 is basically “idiot proof” and provides great sounding chorus effects no matter where the knobs are set. Even with the Rate and Depth knobs fully maxed, it produces a gently warbling vibrato effect that is more warm and welcoming than the woozy and weird sounds from most other chorus pedals set to their extremes.

The CE-2's warm, rich mids play a huge part in its allure. Many chorus effects tend to scoop the mids, which can result in a brilliant, shimmering sound but with the drawback of tending to get lost in denser mixes. The CE-2's chorus punches to the front of the mix, thanks to a slight level boost and its distinctive midrange. The CE-2 also sounds equally good with either clean or overdriven tones, and it pairs quite well with bass, especially fretless.

Boss manufactured the CE-2 in Japan



Pretty much everyone who used chorus during the Eighties had a Boss CE-2 at some point; aficionados included James Honeyman-Scott and David Gilmour

“The CE-2 hit all the sweet spots — affordable price, bullet-proof construction, simple controls and lush tones”

SUGGESTED SETTINGS

David Gilmour “vibe” —
Rate: 4, Depth: 6

Classic ‘80s thick chorus —
Rate: 4.5, Depth: 10

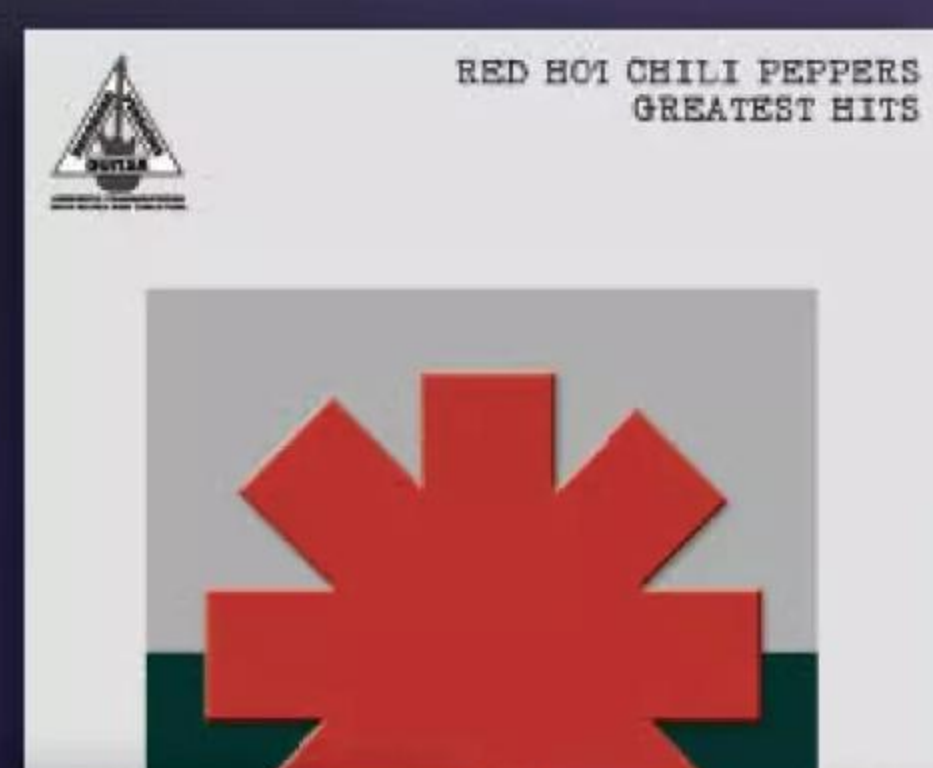
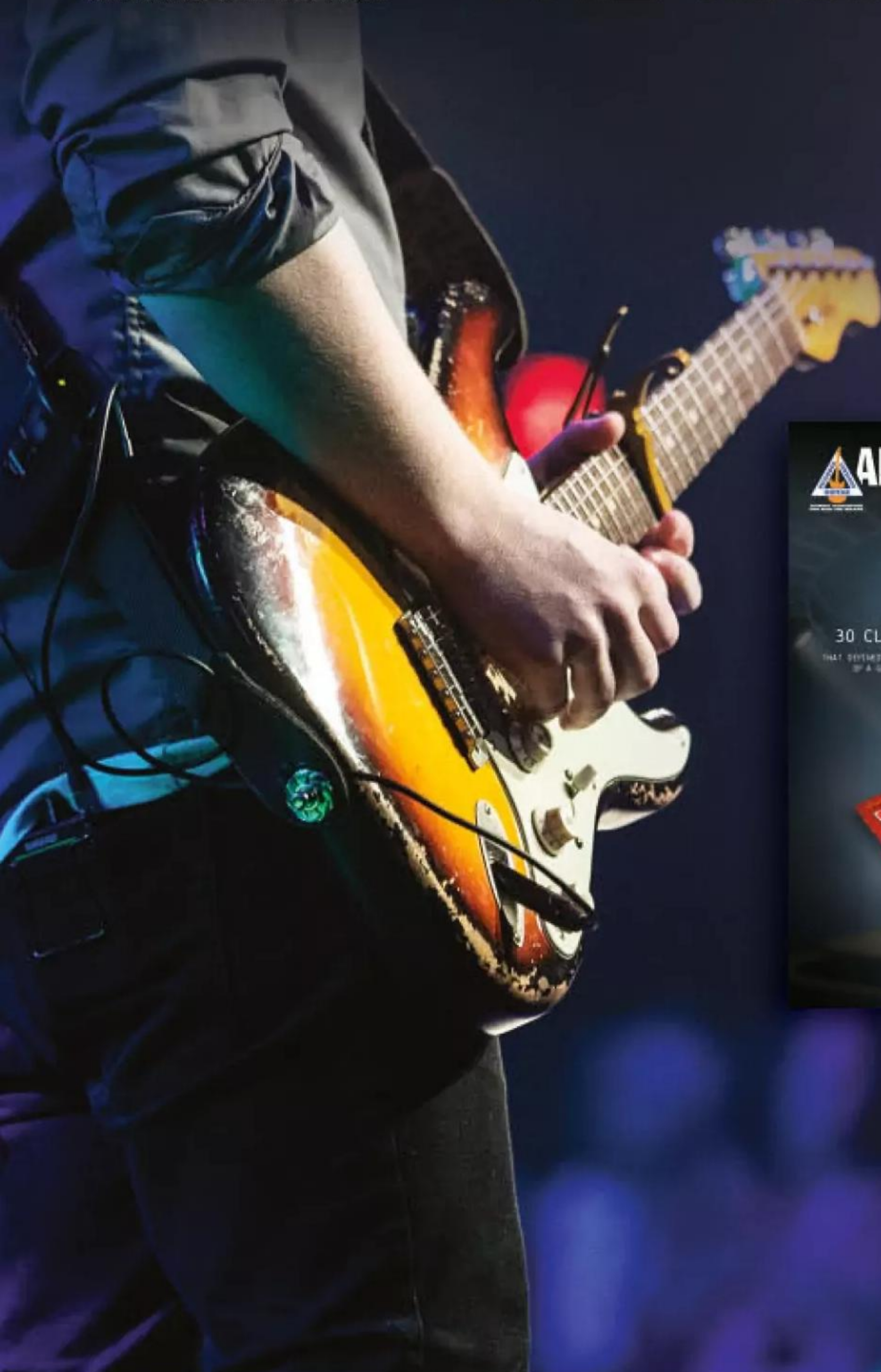
until 1988, when production shifted to Taiwan, and as a result, earlier made-in-Japan units sell for premium prices. If opting for an original unit, forget silver vs. black screws, black vs. green labels, Japan vs. Taiwan and look for a unit featuring an MN3007 BBD chip, which is more desirable, thanks to the circuit's lower noise and improved clean headroom. However, as great as vintage units can be, Boss's recent CE-2W Waza Craft unit offers a much more attractive alternative, thanks to its dead-on accurate CE-2 sounds combined with compelling classic CE-1 chorus and vibrato effects.

Pretty much everyone who used chorus during the Eighties had a Boss CE-2 at some point or another. Notable Eighties CE-2 aficionados include James Honeyman-Scott of the Pretenders (who used an EHX Clone Theory on the first Pretenders album but swapped to a CE-2 for his live rig), David Gilmour (who used a CE-2 in lieu of the Uni-Vibes and phase shifters he relied on earlier), Johnny Marr, Billy Duffy, Robert Fripp and Rory Gallagher. Current fans include John Mayer and Keith Urban. **GW**



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