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3699 FUZZ

Danelectro® owner Steve Ridinger created the FOXX® pedal line in the 1970's. Steve priced the FOXX® Tone Machine® at \$49. Today originals sell for \$600+. Now Steve brings back his original circuit with some important tweaks. He made the octave way more pronounced, the octave is foot switchable, the tone is warmer, and there is a "mids boost" toggle that counteracts the mid cut of the original pedal. Velvet tone for sure! Play one!

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Back in the 1970's, it was cool to have a phone number that spelled your product name. So about a year after launching the FOXX® pedals, Steve sat down in front of a phone dial and worked out what numbers were needed to spell F-O-X-X. He figured out the numbers were 3-6-9-9. To his amazement, this was the phone number FOXX® already had! A year earlier, the phone company had randomly assigned him this number: 213-XXX-3699. Creepy!

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he KM-505 A-Model Mandolin incorporates the I finest features of the classic instruments of the last Golden Age with modern features that are typically found only on boutique mandolins costing many thousands of dollars. The body configuration harkens back to the 1920s with all solid carved, graduated tops and backs along with the traditional split-lip neck/body joint.

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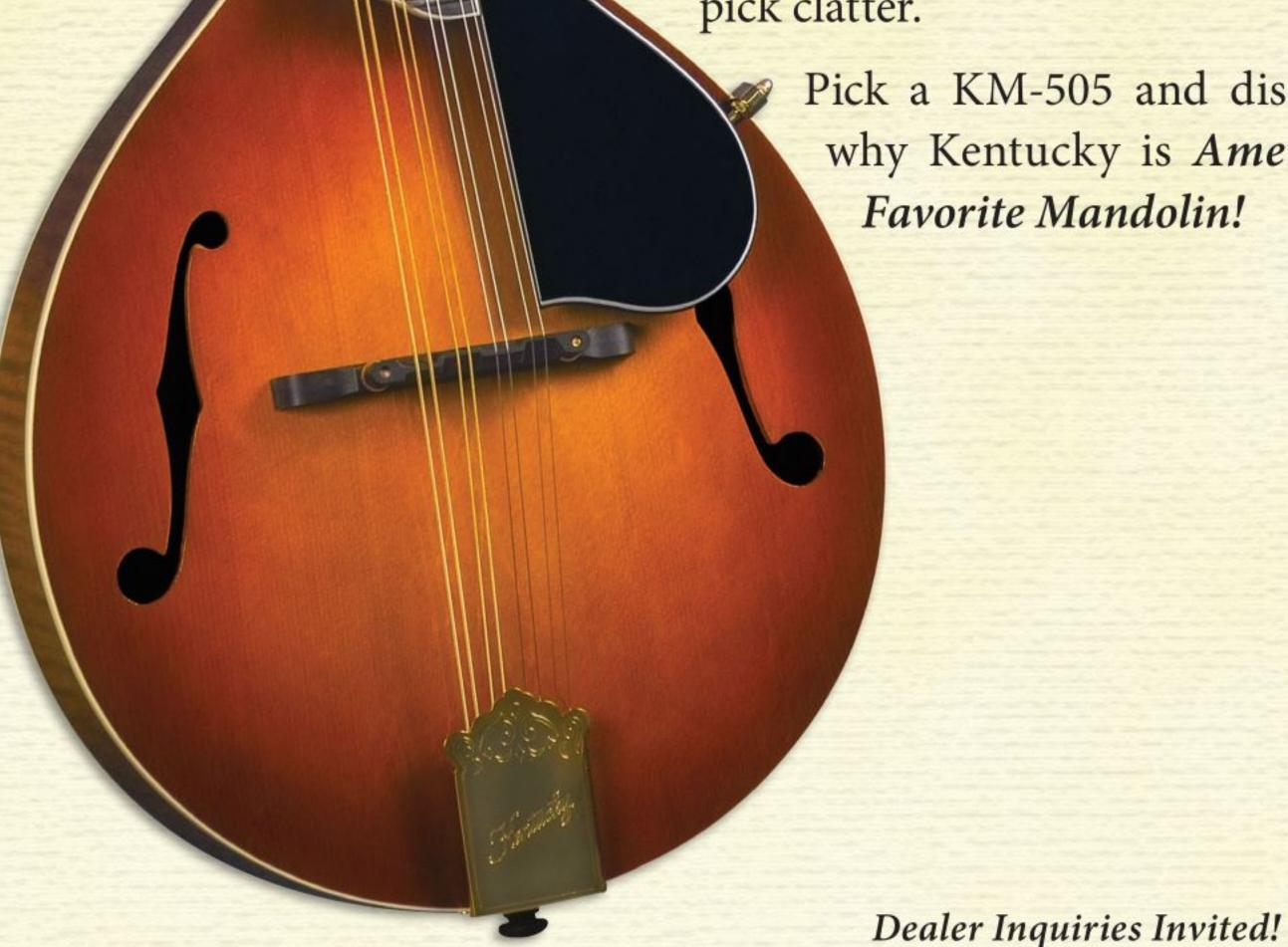
Kentucky KM-505 Artist A-Model Mandolin

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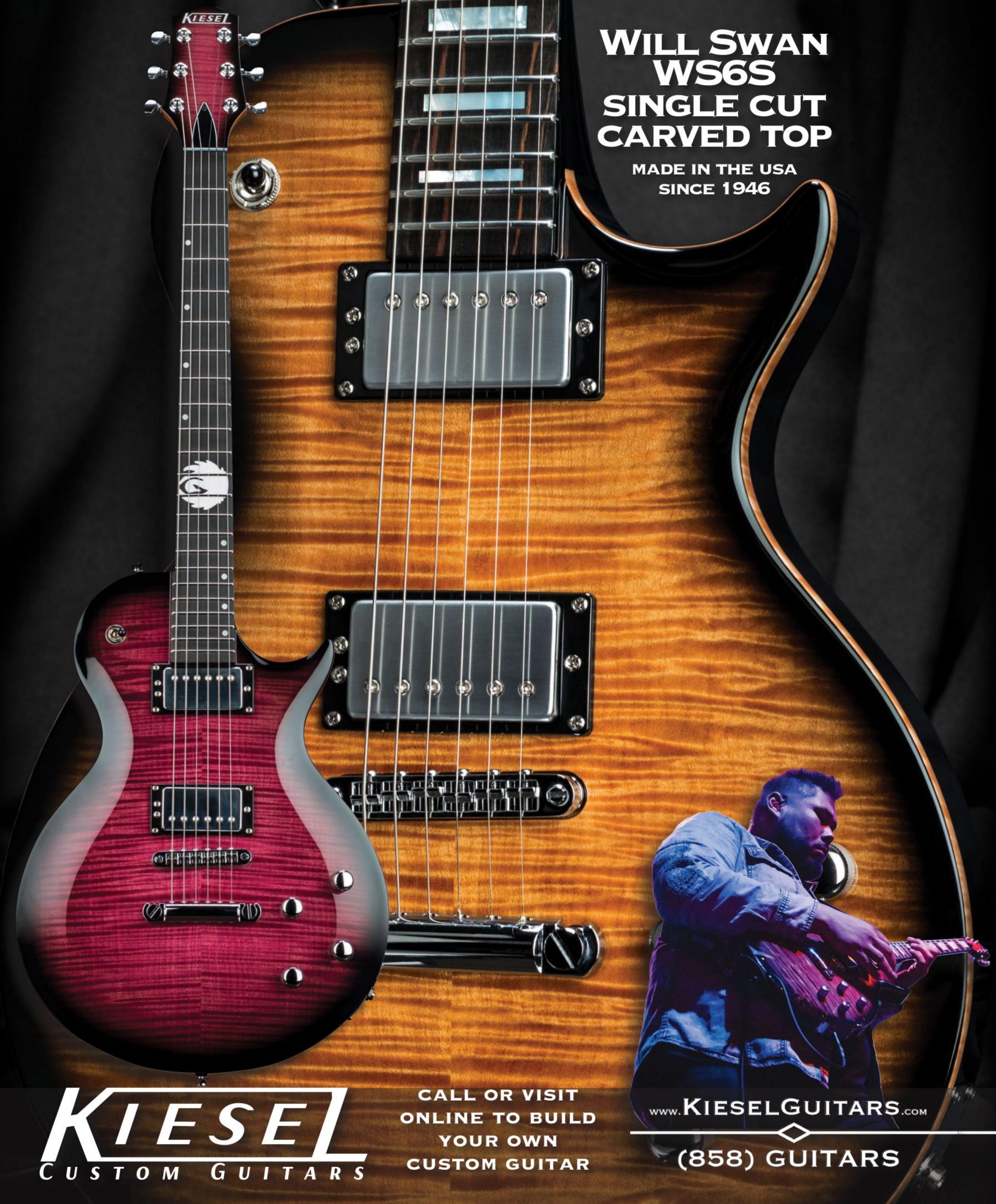


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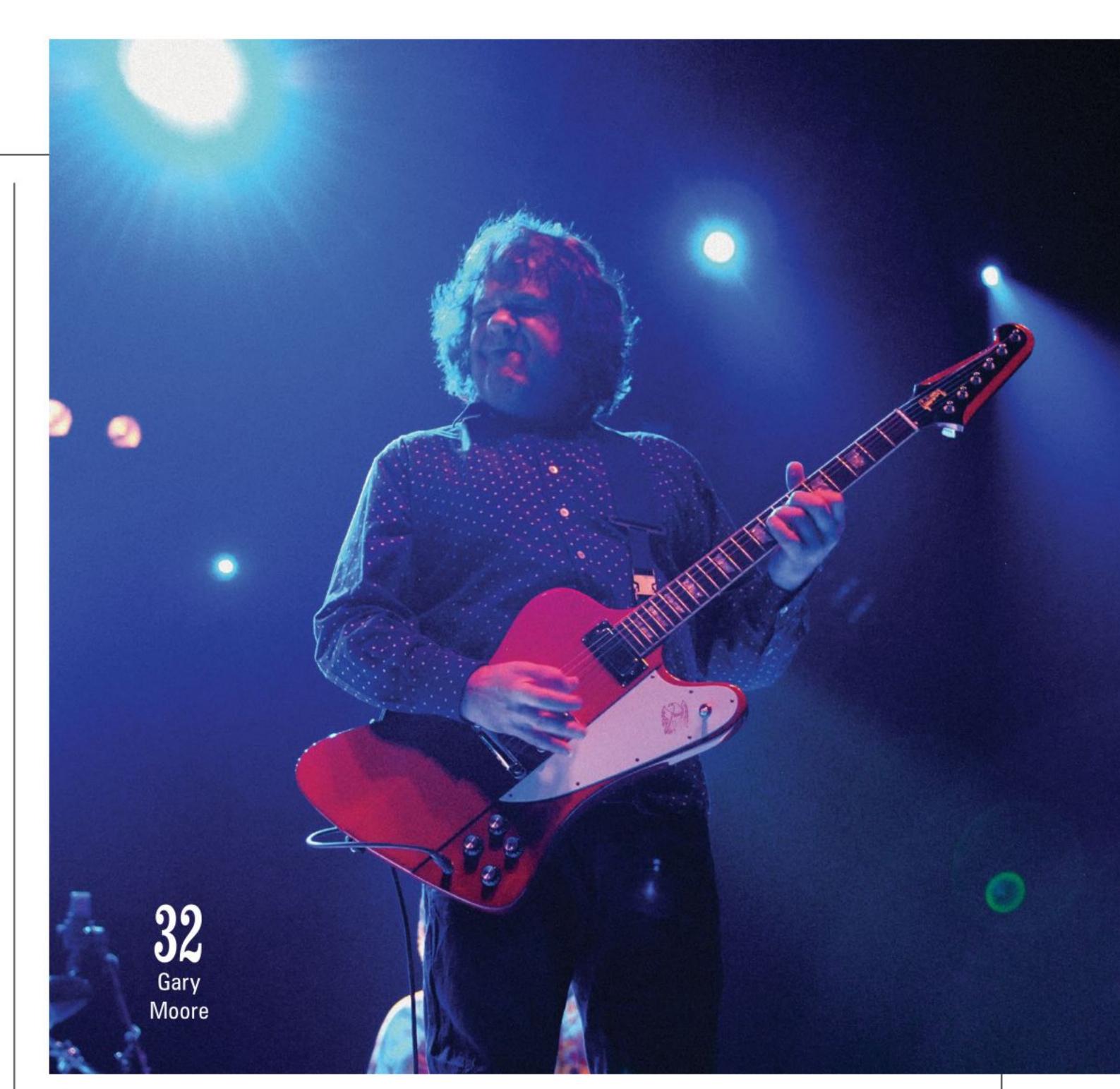
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104 VG Approved Gear

Function F(x) Cannon Dual Fuzz, Hagerman Boost & Overdrive, JHS Colour Box, Asken Intercooler, Becos CompIQ Pro, Orange TremLord 30, Boss Katana-100 MkII, Gibson SG Special

105 Gearin' Up!

The latest cool new stuff!



DOYLE'S D-45
A Vintage Treasure
Returns Home

Martin's "pre-war" D-45 is the ultimate acoustic, and this one – a multigenerational heirloom – has been shared by three world-class talents.

| By Willie G. Moseley

ARCH RIVALS
The Epiphone Electar
Century Combo

Though it missed the Jazz Age, this beauty boasts the elegant maple-veneer cabinet with carved-E lightning-bolt grille and point-to-point construction that gives vintage Epi amps their status as icons. | *By Dave Hunter*

72 THE VG READERS' CHOICE AWARDS

We honor players and their music for being the best of the bunch in 2019, and induct Mark Knopfler, Michael Bloomfield, Peter Frampton, and the Dumble Overdrive Special to the VG Hall of Fame.

SADLER VADEN
Guitar Advocate

A professional musician all of his adult life, his taste-laden rock riffs have backed artists ranging from bar-grinders to the internationally revered. Whether onstage or in a studio, his is a rapidly-rising star.

| By Ward Meeker

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PHOTOS: COVER: Mark Knopfler: Ebet Roberts. Gary Moore: Sam Scott Hunter. Doyle Dykes: Holli Brown.
THIS PAGE: Gary Moore: Marco van Rooijen.





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- Color display; internal effects; 8 combo jack inputs

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DP-08EX

- 8 track playback; 2 simultaneous record
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- 2 combo inputs, built-in microphones



DP-006

- 6 track playback; 2 simultaneous record
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"I love this unit. I've been doing all my pre-production on this little machine for the last 8 years. It's amazing and the sound quality is definitely worth more than what it cost."

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-Neil Quarrell

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-William R. Jones

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—Aaron Lester

"This is the best writing and recording tool I own."

-Matthew Day

"Never stop making these. I have a DP-03SD and love it! So much better than recording with a computer."

-Scott Fuller

"Started with a DP-004 until I wore the buttons out. Upgraded to the DP-006 and still in love with it!"

-Don Ducky Solt

"I've used one for years now and don't even touch a DAW when making music and very proud of that fact."

-Kevin Wardle

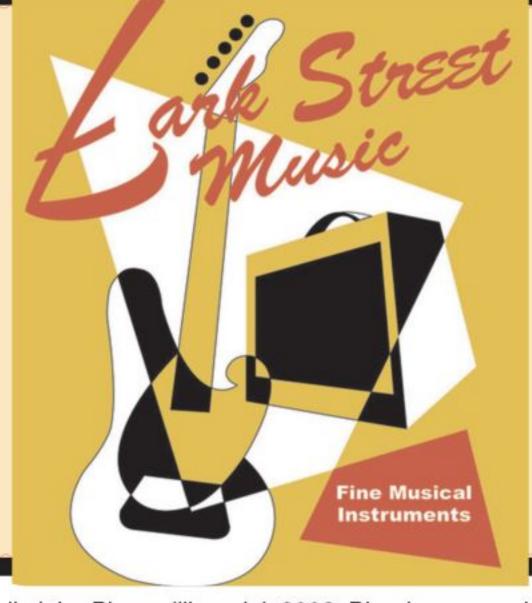


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Fender

Strat, 1957, Lefty, J Black body refin, non-trem, tweedhsc\$17,500 Cunetto '57 Strat,'97, Blonde, Ash bod Cruz Maple nk.\$3900 Strat '54 LE heavy Relic, 2014, anodized pg, 54 specs \$3750 Strat, Clapton Blackie, 1989, Lace Sensors, exc, hsc \$1250 Strat 2015, MVP 60s Strat aged, Purple Spkle, cert, ohsc. \$3795 Strat Standard, '02, trans Red, Maple neck, vgc+, gb....\$750 Telecaster, 1957, Blonde, V neck, 100%, vgc+,ohsc..\$22,000 Esquire, 1958, all original, 7.2 lbs, exc, ohsc......\$21,900 Tele Custom, 1963, sb, double bnd, vgc, brown hsc..\$22,500 Telecaster, Paisley, 1968, all orig, maple neck, vgc+,ohsc.\$15,500 Telecaster, 1973, Black, 4 bolt Maple neck, Dimarzio

hb route neck position, vgc, ohsc.....\$3750 Telecaster Elite, 1983, sb, rw board, white pickups, exc \$1500 Mustang, 1972, red with racing stripe, exc, ohsc......\$1650 Jaguar, used, USA vintage RI, sb, '64 style, exc........... \$1250

Gibson Solid Body

.Les Paul Standard, 1958, sunburst, nice flame, vgc+,ohsc..... Les Paul, 1962, SG style body with vibrant Cherry finish, sideways Vibrola, 2 PAFs, exc, orig brown case. \$15,900 Les Paul Custom, 1958, Black, player, orig finish, hsc call Les Paul Custom, 1969, Black, 1 pc bod & neck, ohsc.\$7950 Les Paul Custom, 1978, Black, 2 orig hb, exc, ohsc..........\$3250 Les Paul Custom, 1972, Cherry SB, vgc++, hsc......\$2750 Les Paul CS '74 Custom RI, Vintage White, 2018, nm..\$4295 Les Paul Standard, 1992, csb, new tuners, vgc+, hsc..\$2250 Les Paul '59 Burst ri, 2003, Braz board, flamey, ohsc......\$7900 Firebird 1, 1963, Sunburst, pghd repair, exc, ohsc\$9500 Les Paul TV Special, 1956, single cut, restored tuners,

2 P-90s, wrap tp, mild wear, newer brown hsc\$9500 Les Paul TV Special, 2019, single cut 2 P-90s, nm,ohc.\$1195 SG Special, 1969, cherry, 2 P-90s, trem, all orig, hsc.......\$2900 SG Junior, 1965, Cherry, Tremolo, 1 P-90, vgc+, hsc.......\$3200 Flying V, 1997, '67 style, cherry, 6.9 lbs, exc, ohsc...........\$1195 Melody Maker, 1961, SB, double cut, 2 pu, vgc, gb...........\$1795

Gibson, Epiphone & Other Electric Archtops

Barney Kessel Custom, '69, csb, flamey, 2 pat#, vgc,ohsc..\$5350 L-4CES, 1995, SB, gold hdwr, solid top, 2 hb, exc......\$3650 ES-350T, 1958, sunburst, 2 PAFs, n.mint, brown hsc......\$11,000 ES-335, 1965, '64 specs, Cherry, stop tp added, exc....\$6900 ES-300, c 1946, sb, 1 P-90, 17" non-cut, vgc, ohsc\$2400 ES-175D, 1988, White, gold hdwr, 1 11/16" w/ohsc, vg......\$2900 ES-125 3/4, 1959, sb, thin noncut, P-90, exc.....\$2300 ES-Lucille, 2004, Black, TP-6, gold hdwr, orig, ohsc, exc... \$2500 Premier, model E-624, ca 1960, 2 pu, trem, cool, exc......\$1750

Gretsch & Rickenbacker

Chet Atkins 6121, '56, Orange, 2 DeArmonds, Bigsby \$4750 Gretsch 6189, '55, Bamboo Yellow /Copper, 1 DeArmond... \$2250 Gretsch White Falcon G6136T-LTV, 2011, single cut, exc.... \$2695 Rick 365 Capri, 1961, Firglo, 2 pu, Trem, thick body, exc+....\$7950 Rick Bantar 6000, '64, fireglo, **5-str elect Banjo**, ohsc......\$13,500 Rick 330-12, 1967, Fireglo 12 string, exc, exc, silver hsc\$4900

Acoustic Archtops

D'Angelico New Yorker, 1938, sunburst, exc, ohsc.....\$22,500 Favilla Archtop, ca 1940, sb, non-cut, 16 3/4", fancy......\$4950 Gibson Super 400 Premier, 1940, sb, cutaway, exc,ohc .. \$16,500 Gibson L-5C, 1952, sb, Flamed Maple b&s, exc, ohsc...... \$9900 Gibson L-7C, c 1950, sb cutaway, McCarty pg, ohsc....\$3900 TG-50, '52, Blonde Tenor L-50, Spruce top, Maple b&s.\$2250 Gibson Style U Harp Gtr, 1907, Black, 21", exc-, ohsc.\$7500

Moll, John Pizzarellli model, 2002, Blonde, vgc+, ohsc.....\$4250 Stromberg Master 400, Blonde, 1946, loudest!, ohsc\$35,000

Other Electric Guitars

B&G Crossroads Little Sister, new, Cutaway, sb, 2 hb \$1450 Carvin DC127-12, solid body LEFTY 12 string, green,......\$950 Crook Champagne Sparkle Tele, Maple neck, vgc+, gb..\$2250

humbuckers, rw board, vgc+, gigbag.....\$3500 Manzer PIKASSO Guitar, 1 of 2, pearl trimmed......\$95,000 Tom Doyle 7-String Tele (style), c. '06, csb, 1 hb, exc\$2000 FANO Alt De Facto RB6, blonde, 2 P-90 Maple neck, hc.\$2100 National Studio 66, c 1964, Black, reso-glas body, 1 pu \$995 PRS Custom 24, 1996, Vintage amber, 10 top, deep quilt .. \$2500 National Don, #X67, 1934, German Silver, engraved border, Spalt Player's Choice Tool #2, NEW, 2 pu, natural.......\$3250 Steinberger GL4T, 1995, black, Hum/s/s, TransTrem exc..... \$3750 Supro '60', c 1957, White, Coodercaster pu, pinstriped, \$1295 Teuffel Tesla, 7 String, grey, 3 pickups, ohsc\$4900 Teuffel Bird Fish, recent, 3 pu, leather case, exc\$8500 VOX Student Prince, V229, Italy, c1967, sb, hollow 1pu..\$850 Yamaha SBG-500, '80, Japan, sb, double cut, 2hb, hsc ... \$550

Basses

Jazz Bass, 1966, sb bound Rwood brd w/ blocks, ohsc.\$5900 Jazz Bass, 1971, Black, w/ 66 JBass unbound dot neck

w/ Olympic White peghead, vgc+ ohsc.....\$3900 Fender P-Bass, 1966, Olympic White, vgc++, ohsc\$5750 Gibson EB-6, 1960, 6 Str Baritone, sb, 1 PAF, exc+, ohc.....\$11,900 HOFNER Club Bass 500/1, c 1968 single cut, exc, ohsc \$2250 Rickenbacker 4001,1978, Fireglo, upgraded pickups, hsc..... \$2500

Martins

D-28, **1938**, h'bone, orig finish, new brdg & plate, vgc+...\$65,000 D-45, 1972, 1 upper bout top crack, exc, blue case\$5900 Laplante Replica Gene Autry D-45, Brazilian.....\$9250 D-28 Aged Authentic, NEW, what a guitar! ohsc......\$7999 000-ECHF Bellezza Bianca, 2006, White, exc, ohsc..........\$4250 OM-28 Auth 1931, '15, hide glue, MadRw, Ad top, nm \$4250 00-28, 1928, all original but new bridge, exc-, ohsc....... \$15,000 0-28 T, 1931, Tenor, sb, herringbone, Brazilian, vgc+, hsc., \$7500 D-21S, '15, 12 fret Dread, Ad top, Guat RW, hide gl,m.. \$4150 000-21, 1905, all orig, 5th 000 made, 1 owner, exc+, hsc \$24,000 D-18, 1956, crack-free, new bridge plate, exc, hsc......\$5500 D-12-20, 1969, 12-String slope shoulders, exc+, ossc........ \$1950 000-18GE CShop 2016, 12 Fret, 1933 AmberTone, exc..\$3500 CEO-7, 2015, sunburst, exc, hsc.....\$1750 Ditson II Concert, 1916, Dread body, mid size, vgc, ssc\$4000 00-17 Authentic 1931, NEW, meticulous repro, hide glued \$4799 Schmidt & Maul, 1845, 2 1/2, Brazilian b&s, earliest X, ohc.\$6900

Gibson & Epiphone Flat Tops

L-00, 1946, sunburst, tort. pg, vgc+, hsc	\$3750
SJ, 1966, LEFTY, sb, orig. double guards, exc+, ohsc	
J-45, 1964, Cherry sb, faded, exc-, hsc	
J-45, 1967, Cherry sb, 1 repairedback crack, exc-, hsc	
J-45 Gold top, 2010, '60s pg, pickup, exc, ohsc	
B-12-45, 1964, natural top 12-string, adj brg, vgc+	
Kalamazoo KGH-14, C 1940, 12 Fret, sb, fstripe pg	

Other Flat Tops & Classicals

Bourgeois Slope D, Banjo Killer, bear-claw Sitka, Mahog b&s\$3500

Collings CJ-41, Lefty, SB, German top w/Abalon, RW b&s . .\$3950 DYER Harp Guitar, Style 4, ca 1920, a nice one!, hsc......\$4500 Goodall RGC, 2000, 15" jumbo, Englemann top, 1 13/16"......\$3500 Lowden 0-32, c 1995, Spruce top, R'wood b&s, pu, ohsc...\$2950 McPherson MG 5.0XP, Bear claw, RW b&s 5" depth exc..... \$6500 PRE-WAR Guitar Co. AJ, New, 2020, slope shoulder, Sb Torr

Adi top, Braz b&s, 1 3/4" at nut, trad. AJ inlays, ohsc ..\$8900 Taylor 710 Brazilian, 1996, Engleman top, exc, ohsc.....\$2750 Taylor 612, '89, choco Spruce top, maple b&s, exc, ohsc.....\$1695 Taylor 355CE, 2002, LEFTY 12-string, Cutaway, pu......\$995 Veilette Avante, NEW, high strung 12 str, Black, pickup, \$1195 VOX Country Western Dreadnought, '70s, Italy, vgc......\$500 Velazquez El Classico, 1961, Braz b&s, exc-, ossc......\$2750 Kenny Hill Perf. Classical, 2012, lattice, rosewood b&s........\$3500 Kohno Mod.15, 1978, Spruce top, RW b&s, 660 mm, exc..... \$2400

Resonator, Steel & Slide Guitars

Ivroid engraved pghd, near mint, original case.....\$14,500 National Duolian, 1937, Piano Finish, 14 fret exc, hsc....\$3500 National Aragon, 1939, sb, Wood, Loudest & Rarest, exc... \$12,500 National Tri-Cone, 1932, Style 1 1/2, Square Neck, exc-......\$3250 National Style 0 Mandolin, 1930, exc, ohsc.....\$2500 Gibson Consolette Double 8 Steel ca 1956, Korina, exc....... \$1500

Mandolins & Banjos

Monteleone Grande Artist, sb, from the master's hand \$21,000 GIBSON K-1 Mandocello, 1913, blonde, exc, ossc.....\$3750 F-5 Bill Monroe 1992, 2 signed labels, by Bill Monroe &

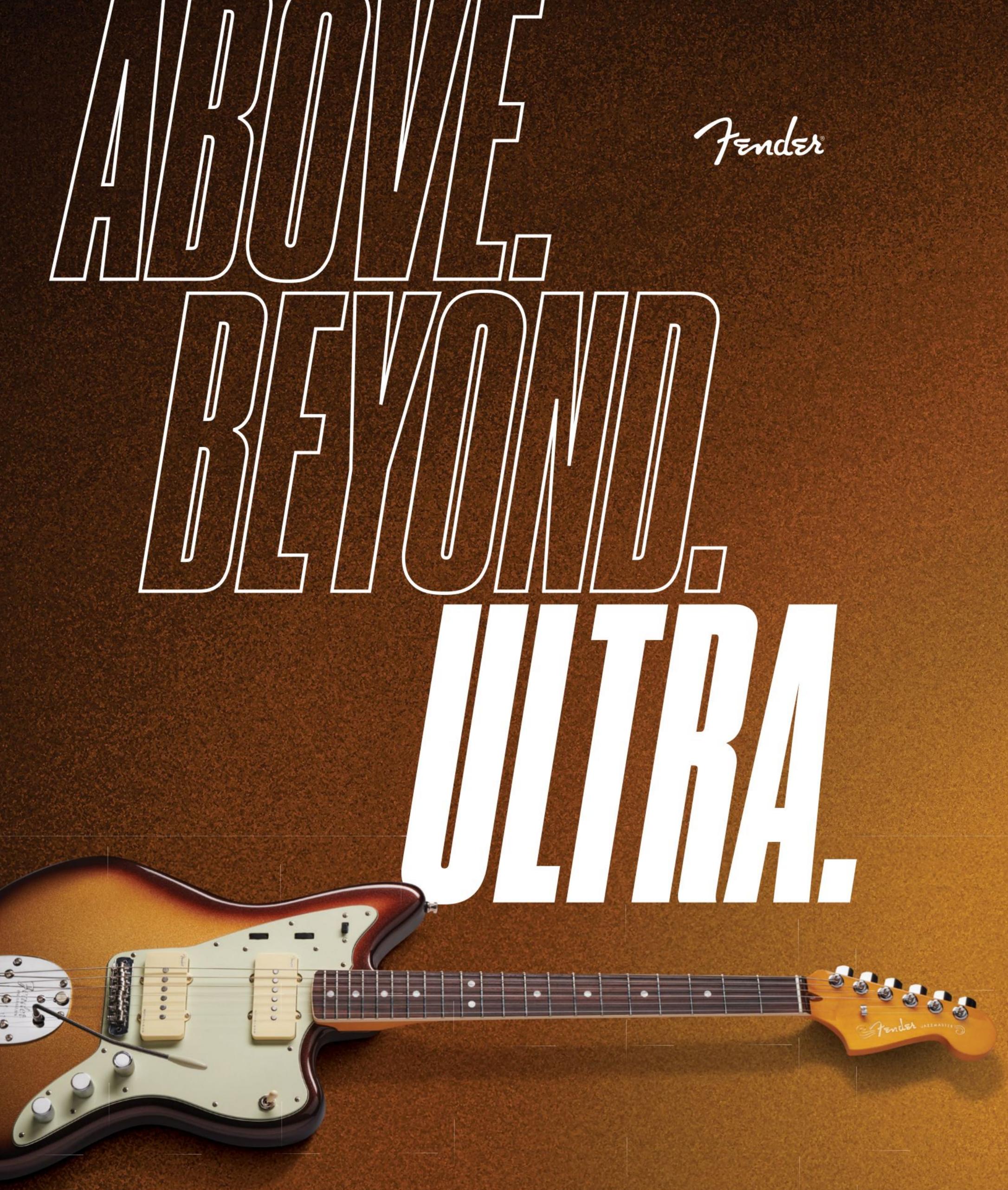
Gibson A-2-Z, 1924, Snakehead, blonde, exc, ohsc......\$4500 Gibson A-50, 1939, sb, spruce top, maple b&s vgc+ hsc..... \$1350 Weber Hyalite Octave Mando 2006, 20" scale, exc.....\$2250 S.S. Stewart 5-Str Banjeaurine, ca 1899, 10"x21"......\$895 Bacon Professional ff Concert Special 5-Str. 1917, hsc......\$3750 Vega Professional Tenor, c 1930, vgc, hsc\$800

BOGNER Shiva Combo 2006, 1x12 EL-34s, reverb, exc+.. \$1650 Carol-Ann OD-50 MH Head, exclusively here\$3400 Fender Concert '62, Brown 4 Oxford 10s", trem, vgc.. \$1950 Fender Deluxe, 1955, wide panel Tweed, 1956 P-12R Jensen, tweed probably new-looks old, sounds great.....\$2695 Fender Princeton 1961, Brown, 10" Eminence vgc+........\$2100 Fender Twin '55, Low Power 5E8 Nar panel, retweed...\$4950 Twin Reverb, 1968-69, drip edge, 2x12" EVs, vgc+......\$950 Gibson GA-40, 1953, Tweed, 12" Celestion, worn, vg........ \$1450 Jim Kelley Combo, 1983, 1x12 Class A, w/Atten, exc...\$4500 Magnatone Troubador 213, 1964, 1 Jensen C12R 12"....... \$1495 Magnatone Custom 460 ,1961, 2 12" Oxfords, Trem, exc ... \$2195 Silvertone 1484 Piggyback amp, 1965, 2-12" Jensen exc.....\$795 SUPRO 1695T Black Magick 1x12Combo, 25 W, exc..... \$895 VOX AC-10, '60s, 1x10Combo, Elac speaker, Vibrato, ..\$2150 VoxAC-30, c 1964, new Vox grill cloth, grey top, orig spkrs\$3250

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READER WAIL

TELE TRUTH

Ward Meeker did a great job of balancing the origin of the Tele Thinline in ("Solid Split: Prototypes Reveal Origin of the Tele Thinline," March '20); the historical, the technical, and the visual combined in a manner that was informative and a pleasure to read.

If anyone doubts the ability of a Thinline to cut through a mix of styles and accompanying instruments, just listen to Tab Benoit on such songs as the live version of "Golden Crown" or the studio version of "The Seventh Son." On second thought, listen to anything Tab has put out to hear the magic of a Thinline in the hands of a master guitarist. Better yet, catch him live.

> Ted Belteau Monument, Colorado

INCOMPARABLE KELLEY

I am a longtime subscriber and am fortunate enough to have been written about and reviewed from time to time in VG. I was very pleased that you acknowledged the life and passing of our friend and former bandmate, Kelley Looney, in your March issue.

Kelley joined Webb Wilder and the Beatnecks (later Nash Vegans) around 1993 and performed with us until late '95 or early '96. Along the way, we toured the United States from coast to coast and recorded a couple of fine albums – the all-cover Town and Country features Kelley's superb bass playing on each and every song. As it was covers, we embraced country and rock and roll, so you get to hear him on a variety of material. That was followed by Acres of Suede in '96, on which he played on one song, "Flat Out Get It."





me an' Jimmy Lester...'" There was a big tribute to Kelley here just before Thanksgiving, where a packed audience saw a celebrity-laden bill that included Steve Earle, The Dukes, Emmylou Harris, Justin Townes Earle, Lucinda Williams, myself and many others including Robert Plant in the audience. He was one of a kind, and a great musician.

As Eric Ambel is fond of saying, "Every

Kelley Looney story began with, 'One time

Webb Wilder Nashville, Tennessee

SEND LETTERS TO

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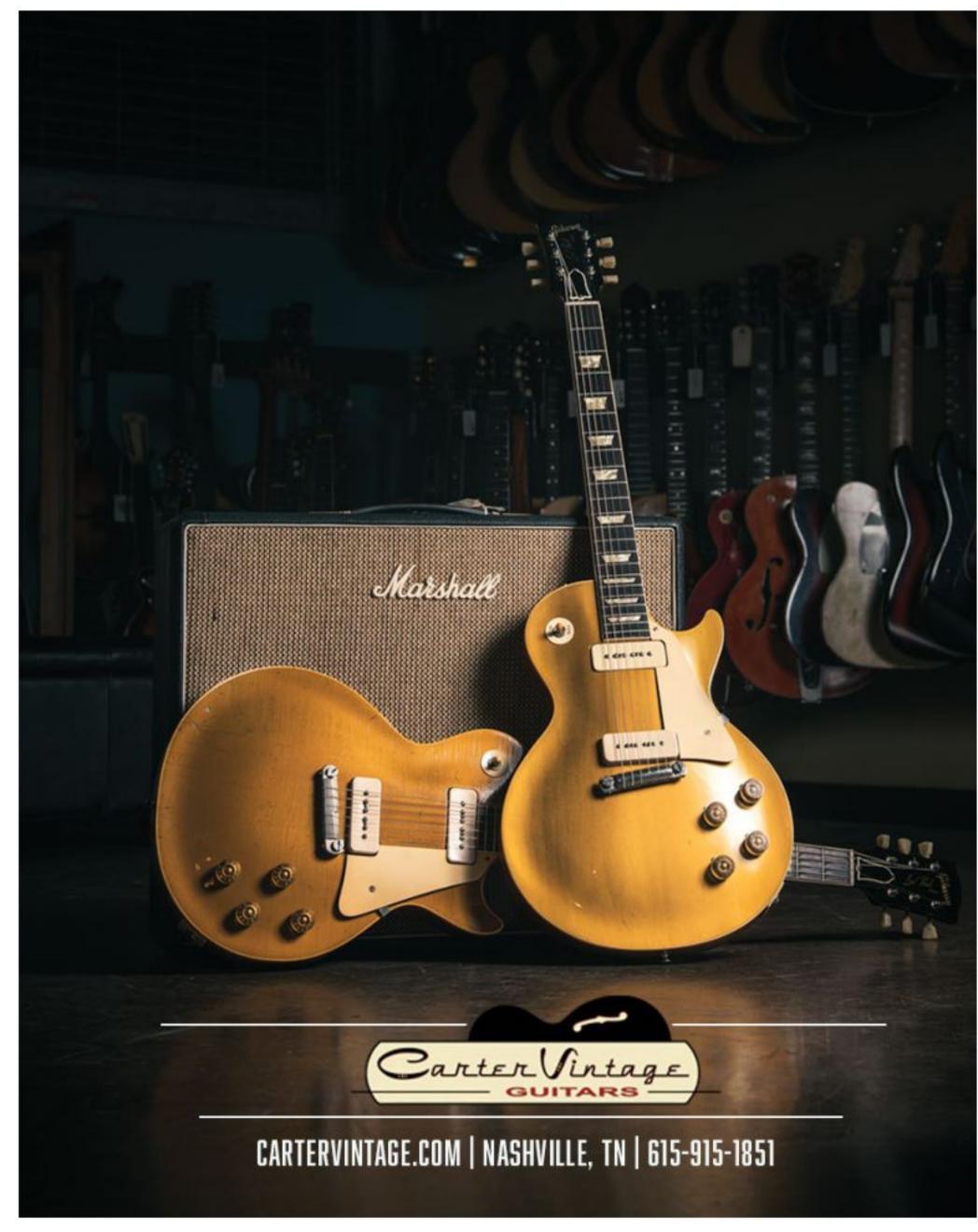
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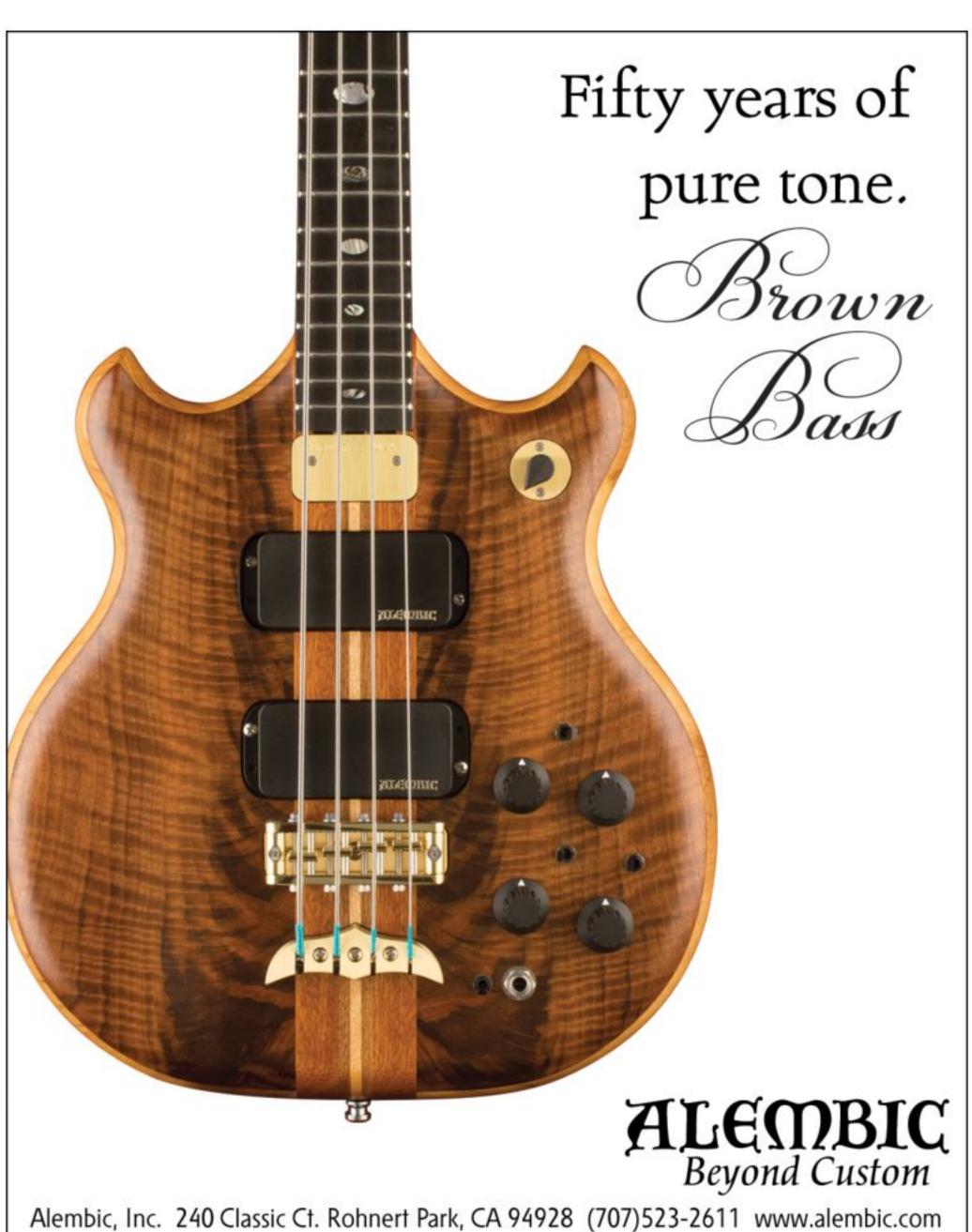
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BOYD RECOGNIZED BY NGM

The National Guitar Museum has awarded Liona Boydits Lifetime Achievement Award.

Boyd was the first woman to popularize classical guitar internationally. Her work famously extended to other musical forms and artists, as she recorded and performed with Lenny Breau, Chet Atkins, Gordon Lightfoot, Eric Clapton, and many others.

The Florida-based NGM, founded to preserve the legacy of the guitar, recognizes one guitarist each year. Previous honorees include B.B. King, Glen Campbell, and Bonnie Raitt.

BLUE GUITARS SET FOR SALE

Renowned guitar builder/archtop collector Rudy Pensa is planning an exhibition and silent auction featuring the Blue Collection of archtops commissioned by the late Scott Chinery, as well as a 1957 D'Angelico Teardrop owned by the Chinery estate. The event will take place May 4-7 at Pensa's shop in Soho.

The Blue Collection was started in 1992, after Chinery commissioned an archtop from Jimmy D'Aquisto, asking for a modern version that stood out, aesthetically. They considered making it purple or red, but decided blue would best present the archtop in a new light.

"Scott then commissioned the world's best archtop luthiers of the day to build guitars in the style of their choice, so long as they made it blue," said Pensa.

The collection consists of 22 guitars and will be sold as a group with a starting price of \$1.5 million, while the Teardrop will start at \$1 million. Proceeds will go to Chinery's estate.



ROBERT CRAY

May 2020

Taking Chances

Steve Jordan spans more than 30 years since they met during filming of the Chuck Berry documentary, *Hail! Hail! Rock'N Roll*, in

1987. Their sixth collaboration fuses late-'50s rock and roll, R&B, and gospel through a Sam Cooke lens. With Jordan's earthy production skill and Cray's brilliant singing and unadul-

terated Strat intensity, *That's What I Heard* is a lively, infectious blend of original compositions and deep cuts.

Tell us how you discovered that intersection between '50s rock and roll, R&B, and gospel while making the new album.

When we look at it, with the amount of cover songs, it takes me back to when I was getting into the music my parents listened to when I was growing up. It included people like The Impressions, with Curtis Mayfield and Sam Cooke. On weekends, my father used to play a lot of gospel stuff—Blind Boys of Alabama, The Sensational Nightingales, Dixie Hummingbirds and all that. So, in putting the album together with Steve—it was his idea, actually—we started looking back to the music I grew up listening to. That's how it fell together.

How did you keep the theme from going off-course?

We work with Steve (laughs)... he sets the mood in the studio. That's basically how it *always* works with Steve. He's good at getting everybody on the right page. We get together and we lock. We start playing and it doesn't make any difference what we play. We play a groove and see how everybody feels and if they're listening to one another. Then Steve says, "We're ready. Let's cut this." That's how we do it with every song. We've known each other for over 30 years... time flies. We like a lot of the same music and like to keep it loose. We don't get too fancy, and we have fun. It's like we're brothers.

What's the story behind "Anything You Want"?

We had a few days of rehearsal before going into the studio. Between songs, I started playing that groove and everyone fell in. Then it was just a matter of putting the words together. It happens at sound check a lot, where Steve would say, "You should be recording all that stuff you're playing!" The idea was fresh, and we stomped on it – gave it a little oomph. "Hot" was the same thing, but I wanted to stick in that line which Richard Cousins and I play in unison – to give it that rock-and-roll groove.

You dialed in some fierce guitar tone on those tracks.

I was using a Matchless Clubman and my signature Strat. That's what I use for most of the stuff in the studio. I played James Trussart's Steel Deville on "My Baby Likes To Boogaloo." There's a Fender Vibro-King on some stuff, too. I brought in an old Fender Super Reverb, and a couple of different Magnatones — a 260 and a 280. There's a newer Fender Twin on there, as well. I don't use a lot of effects other than reverb. Zack, my guitar tech, made a rackmount Magnatone vibrato that we've been using for a long time. You can hear it on "To Be With You."

"My Baby Likes To Boogaloo" grooves so hard.

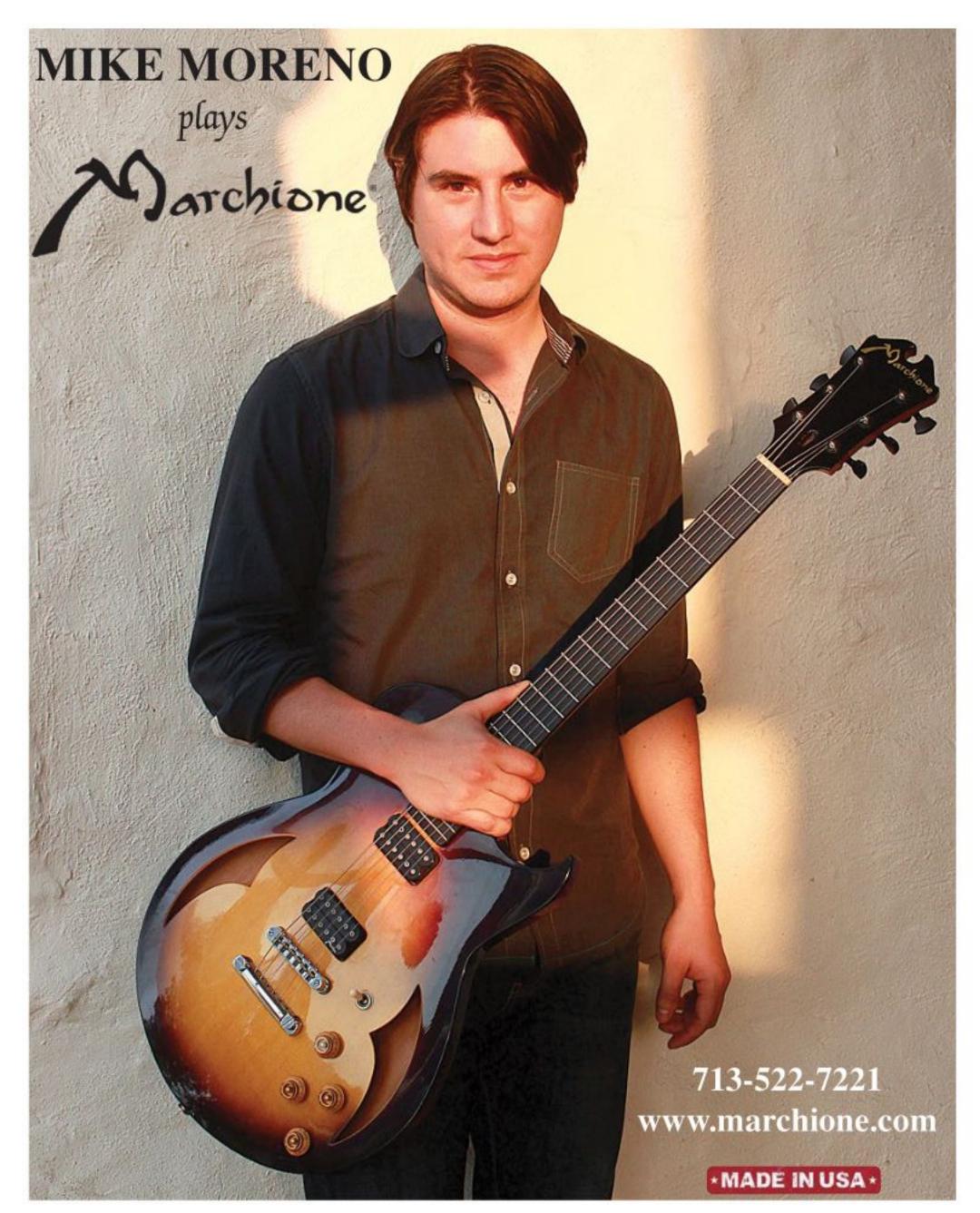
That song came off a compilation CD. Steve said, "Man, you gotta listen to this record!" When I heard it, I said, "Man, we gotta do that song! It's so funky!" Who does the boogaloo anymore? But we're going to learn the dance and do it onstage (laughs). The riff is way too cool.

What keeps you inspired as a guitarist?

I think the thing is getting out of your own way. Trying and knowing you can do something different than you did the night before. We change the setlist every night with the exception of a few favorites. I try to change the way I play, and I know the drummer is going to do something different. That's how we mix it up. You always have to work – don't phone it in. That's the attitude we take. We all try our best. It's really easy to go for what you know, but it's better when you take chances.

With so many great songs, how do you edit your setlist?

I let our bass player, Richard Cousins, do that (laughs); he enjoys putting the list together every night. We keep a master list to work from, and it's always nice to have a new record so you can add to it. We're going to England and Europe later in the year; we're going to hit it, get to work, and push the new record. – *Oscar Jordan*





IN WEWORIAM

BUDDY CAGE

Buddy Cage, pedal-steel guitarist for New Riders Of The Purple Sage, died February 5. He was 73 and had been battling multiple myeloma.

Cage joined the psychedeliccountry New Riders in 1971, replacing Jerry Garcia. His resumé also included work with Anne Murray, Brewer & Shipley, David Bromberg, the Zen Tricksters, and Great Speckled Bird before he joined New Riders with John Dawson, David Nelson, Dave Torbert and Spencer Dryden.

Cage also did sessions for Bob Dylan's Blood On The Tracks, Ronnie Hawkins, Mike Gordon, and Grateful Dead lyricist Robert Hunter. In all, his discography includes nearly 70 credits.

In 2006, the New Riders reunited with Cage, Nelson, guitarist Michael Falzarano,

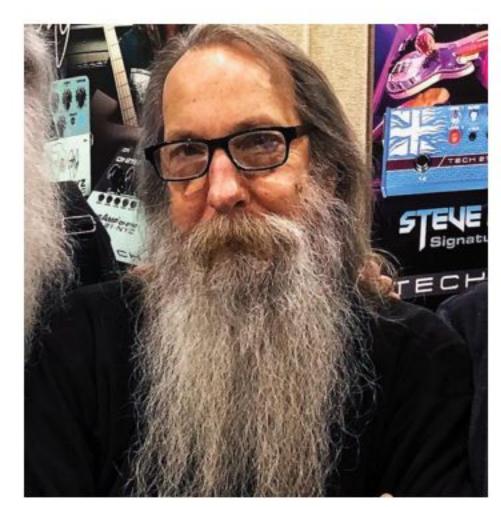


Buddy Cage

bassist Ronnie Penque, and drummer Johnny Markowski. The group toured the U.S. and released the live Wanted: Live At Turkey Trot, as well as two studio albums, Where I Come From and 17 Pine Avenue.

LLOYD SCHWARTZ

Lloyd Schwartz, a musicindustry vet who worked at ESP during its infancy in Manhattan before spend-



Lloyd Schwartz

ing more than 27 years at Tech 21, passed away January 19. He was 66.

When ESP relocated to Southern California in the early '90s, Schwartz began to work as a freelance graphic artist for ESP and in the publishing industry. He joined Tech 21 in May of '93, serving as a product manager, "...sharing his knowledge with humor, patience, and

loyalty that contributed to the love and respect he garnered from everyone who crossed his path," the company said.

"We take some comfort in knowing that Lloyd's last days were spent not only doing what he loved most, but also that he had the opportunity to see so many of his friends and colleagues one last time at the NAMM show in Anaheim]," added Tech 21 VP Dale Krevens. "In fact, he relayed sadness over the show ending because he was having such a good time. As a company, we are shell-shocked to lose such an incredible and valued employee. As individuals, we are each shattered to lose such an amazing co-worker and friend."

The company is planning a memorial and will keep fans and customers updated via social media.

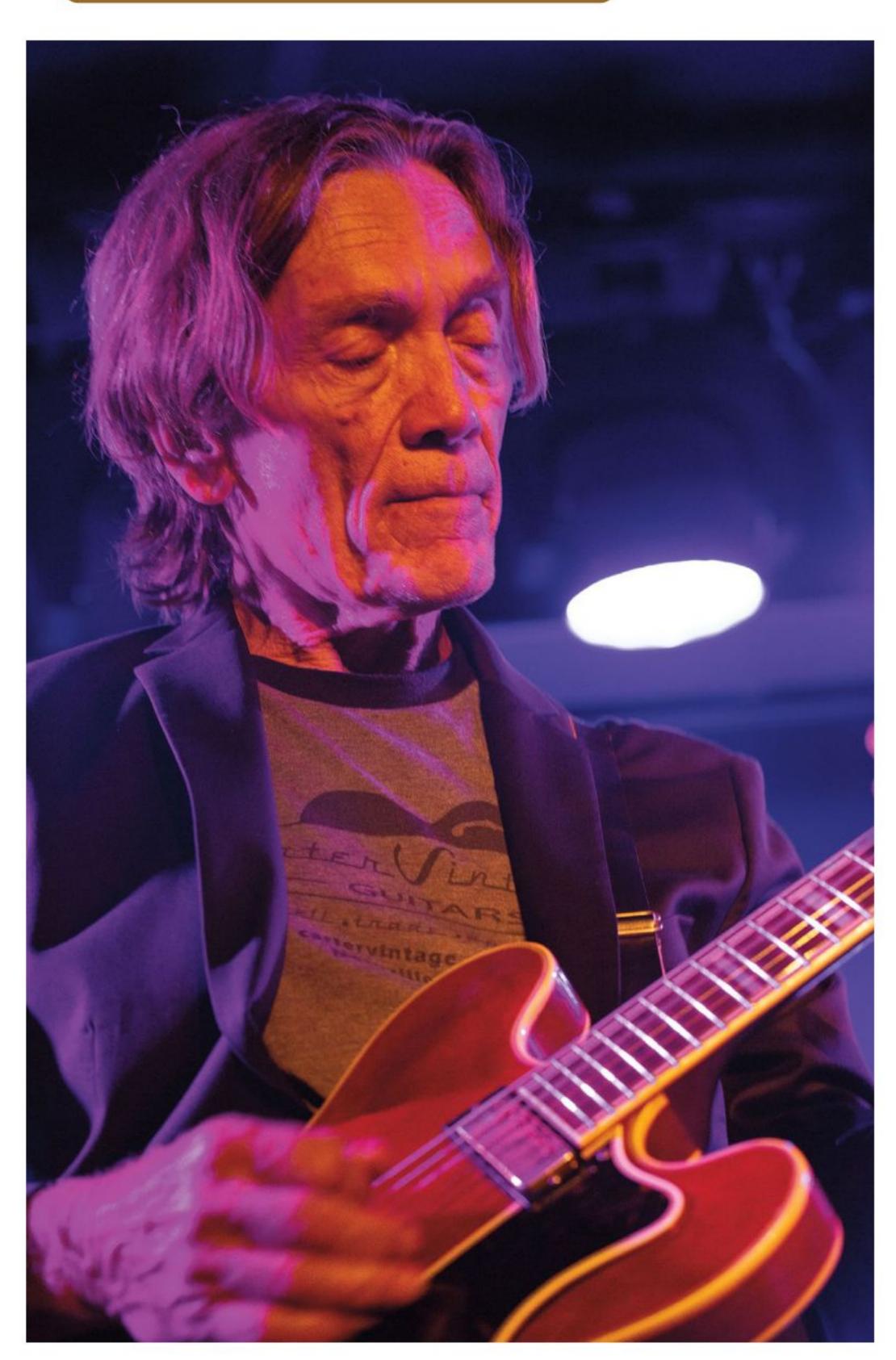


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G.E. SMITH

Keeping It Reale

rom stints with Bob Dylan to a 10-year gig leading the "Saturday Night Live" band, G.E. Smith has played alongside almost everybody who's anybody.

Before he became a household name, Smith was recruited by Connecticut punk songwriter Roger C. Reale to play on his 1978 classic, *Radioactive*, which was just reissued as part of a retrospective called "The Collection." We caught up with Smith to discuss working on the album, and his life in 2020.

You moved to Connecticut in '73 to play

with The Scratch Band. How did you connect with Roger?

They rehearsed at Trod Nossel Studios, in Wallingford. Roger and I met there and got along really well because we liked the same music — the punky stuff coming out of England at the time, like the Sex Pistols and The Clash.

You've since played on thousands of sessions. What made those so special?

At that point, I hadn't played on many recordings. Roger had all this energy, and his writing had an angry and cynical edge, but with humor. He'd write such good songs, and as I've found all through my life, a good song tells you what to play. Plus, there's only 12 notes, so how wrong can you go (laughs)? Recently, I was riding around in the car listening to the record and remembered a catch phrase Roger and I used to say – "No Solos!" We'd

just look at each other and say that randomly, a lot (laughs).

We recorded the whole album in just two days. Roger would show us a song, we'd barely have a hold on it, and we'd record it live.

I was playing my '55 Telecaster, a guitar I still have. I'd re-wired it so I could get both pickups playing in the middle position, as the original Tele wiring did not allow for that. Anyway, they were wired out-of-phase from the factory, which gives it such a ratty sound for a Telecaster, and I loved it, so I kept it that way. That was my main guitar

throughout the *Radioactive* sessions, and it really cuts through. I also played it on Tom Waits' "Downtown Train."

I used two old Fender amps on the album – the studio's '64 1x15 Vibroverb and a '59 tweed Bassman.

Who was in the band?

Roger on vocals and bass, Hilly Michaels on drums, and me on guitar. Hilly's rockand-roll sensibilities made him the perfect drummer for this, as it's very rhythm-based.

The record has great Tele tones, but "I Can't Control Myself" sounds fatter, more like a Les Paul. What was that?

That's the same Tele; Fender made some that had stronger pickups, and if you play it right, you can get a really fat sound out of it.

Being part of the vintage guitar-explosion, what are your thoughts on where things have gone?

I was born in '52, which made me 17 years old in '69. You could not pick a better time to be a guitar player in America, and I was very lucky that I got a '52 Tele for my 11th birthday, so I always had a decent instrument. By about '68, a buddy and I had figured out that older guitars were just better, and at that point there was no such thing as a "vintage guitar." To us, they were just old, cheap, and easy to get. We were buying '62 Stratocasters for \$45 – nice, good ones! Stuff was everywhere, even sunburst Les Pauls. So, I was there at the right time. Now, there's a lot more people interested in this stuff, so it created a demand, but back then there were just a handful. When I pick up an old guitar, there's something special about it. It's partly psychological, perhaps...

Fast-forward to the present. What are you working on?

I'm part of Masters of the Telecaster, Jim Weider's project. It's a catchy name, but I don't claim to be a master of anything. We always get a third Telecaster player, guys like Larry Campbell, Tom Principato, Jon Herington, Arlen Roth... We have a lot of fun at shows.

For 30 years, I'd been looking for a great singer, and my wife found a guy online from Seattle named LeRoy Bell, and he's fantastic. We're called Stony Hill and just got a deal with BMG. I'm excited about our record, which comes out in the spring. I'm really happy with the guitar sounds I got using my '62 wine-red Epiphone Sheraton through a 1960 Fender Harvard. I've gotta say, it's the best electric guitar I have ever owned. – *Tom Guerra*

Be sure to catch "G.E. Smith Jams on the Guitar That Killed Folk!" on *Vintage Guitar*'s Youtube channel.





BUCK DHARMA

Concert Cult

Since their self-titled debut album dropped in 1972, Blue Öyster Cult has never taken a long break from the road. One of the '70s top live rock acts, they created classic concert recordings such as On Your Feet or on Your Knees and Some Enchanted Evening. 2020 sees a new live album/DVD, Hard Rock Live Cleveland 2014, followed by BÖC's first new studio album in 19 years.

We sat with singer/guitarist Buck Dharma, one of the two original band members still in attendance, to discuss both projects and his tools of the trade.

Which guitars and amps did you use for the recording of *Hard Rock Live Cleveland* 2014?

The amp was a Marshall JCM900 and 90 percent is Cheeseburger – my Steinberger GM7. It was one of the last made at the Gibson/Nashville factory before they shut it down in the '90s. I started playing Stein-

bergers in the mid '80s and it's still my go-to live axe even though I've got lots of guitars. I also have several Kiesels, which I really like, Kiesel being a spin-off from Carvin, which are beautiful instruments.

What is it about the Steinberger that makes it your go-to?

The neck is about perfect for my hands. Also, it's a compact instrument, and I'm a little guy, so it suits me. A Stratocaster is like a P-Bass on me!

Are there effects you rely on most?

I use drive pedals by Jetter Gear (including the Dharma signature pedal), other pedals by JHS, a drive by Quinn Amps, the Empress Compressor, and the Pigtronix Philosopher's Tone compressor.

Which guitars did you use in the '70s?

I started out playing an SG and used that for many years. I also had a Les Paul Deluxe I still have. I have a Stratocaster that used to have Bill Lawrence pickups, but now has EMGs. I also have stock Strats and Teles I use for recording a lot. I've got an Ibanez semi-hollow with flatwounds, and a Reverend Reeves Gabrels, which I really like.

Which amps did you use in the '70s?

We used just about every brand of highgain or modern-gain amplifier – JCM800s, Music Man, a Boogie Mk II which we used for most of the classic period. For a while, we also had Stramp amps – a German-made Marshall clone. We had Hiwatts. We changed amplifiers as fashion for a while. When Boogie started making the cascade preamp, I lived in the crunch area – not super highgain, not super-scooped or anything like that. I just like some air on it.

What is your most-prized piece of vintage gear?

Probably the '72 Les Paul. I don't have a lot of vintage instruments; if I don't play something, I don't keep it. So, I missed the start of the movement, collecting guitars, in the '70s, when I could have gotten all those great guitars. But... that's alright.

How would you compare playing with the BÖC lineup on the new live album to the band's original?

It's an evolution. Obviously, every person plays differently, and we're quite proud of the legacy of the original BÖC and the classic Columbia records. I've also never disliked any of the personnel that has been in BÖC. They've always been additive and contributive to a really good outcome, I think – a good product.

I'm also really happy with the band at the moment, with Jules Radino (drums), Danny Miranda (bass), Richie Castellano, and of course Eric [Bloom]. The band's great, and I think that is a big reason we are recording a new record. It's not like we have to make records, but this band has never been recorded in a studio, and we really want to. So, that's why we're doing it.

Who are some of your favorite guitarists?

There's a bunch of them. I was influenced early on by the classic British blues guitarists – Page, Beck. Jerry Garcia was a big influence, as was Robby Krieger, and of course, Chuck Berry, if we're going back that far. The Wrecking Crew guys that played on the Beach Boys records... Stevie Ray Vaughan was awesome. Billy Gibbons, I like him. Mike Campbell, I think, is very underrated. Prince was a great guitar player. Frank Zappa. They're both better known for other stuff, but they're great guitar players. Roland Orzabal, in Tears for Fears, is a great player! Bonnie Raitt is great, too. I could go on and on. – *Greg Prato*

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--Paul Landers



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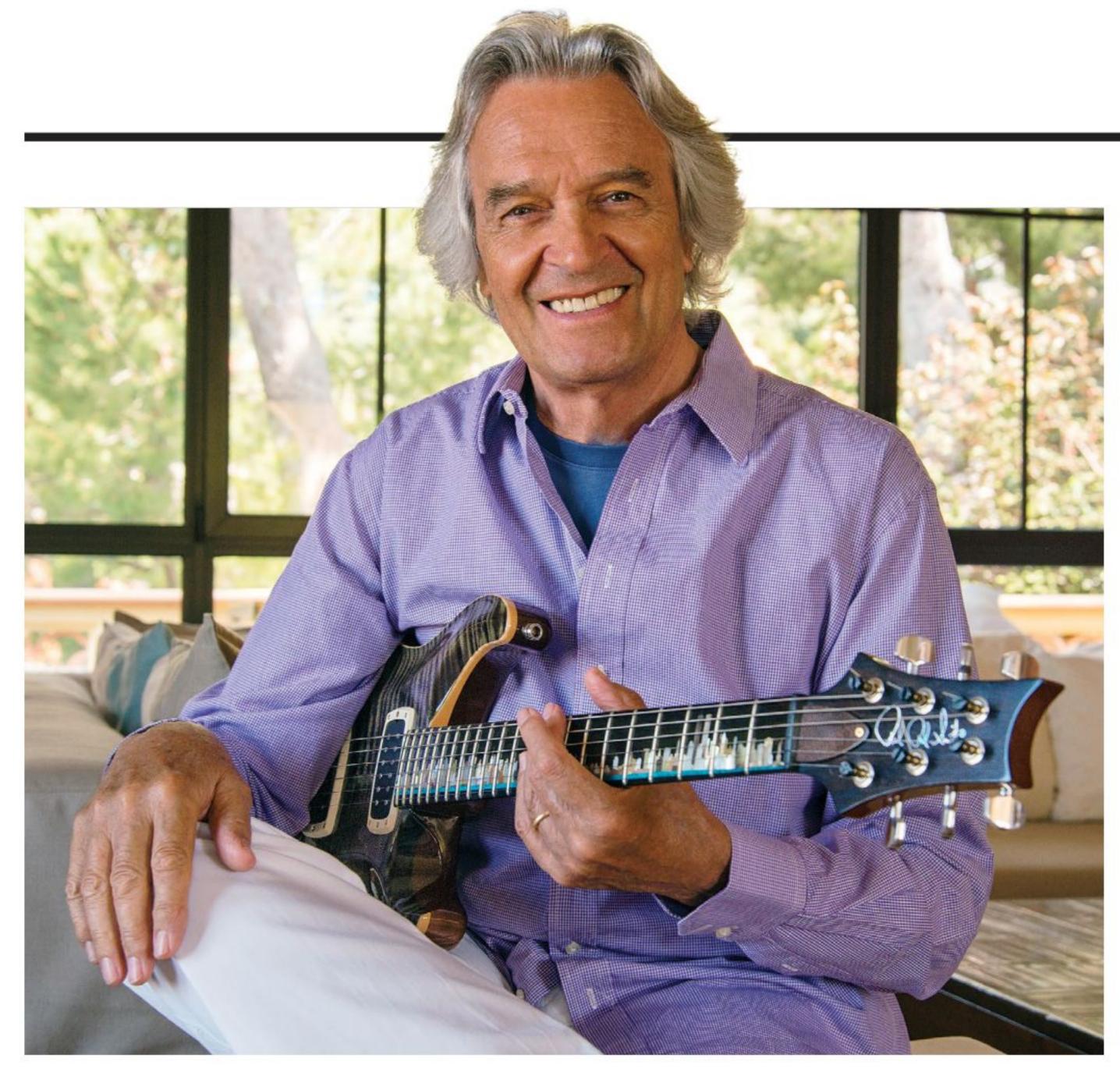


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Check out Rammstein's 2019 Untitled Album



JOHN McLAUGHLIN

Still Exploring at 78

razz-fusion icon John McLaughlin has been a professional musician for well over a half century, but he's still pushing forward and taking chances. His latest, Is That So?, is a trio project with Indian singer Shankar Mahadevan and tabla master Zakir Hussain. The music is powerful and enchanting, but you may also wonder, "Where's the guitar?" That's because those insane flute and synthlike solos are, in fact, McLaughlin's six-string fed through guitar-synth technology. The results are stupefying, and prove that at 78, McLaughlin remains a fearless explorer of the fretboard.

How did you merge Western harmony with Eastern melodies - essentially, Shankar's voice with your chords?

all my life since it is as important as rhythm and melody. Since the group Shakti began in 1973, I've always searched for ways to contribute to the overall Indian sound by adding harmony. Harmony is the one element that has never been integrated with Indian musical traditions. My tradition, however, is based from the outset with harmony, which is also a fundamental element in jazz music from its birth.

What did Shankar bring to the table?

In 2000, he honored Shakti by becoming a permanent member. By the time we had played a number of concerts together, I had the idea to not only bend the rules of raga, but abandon the rules of Eastern and Western music and combine both. If you add the magnificent voice of Shankar, it was like having a huge canvas with the principal subject already in the painting. All I had to do was "paint" the background. It's intimately connected to the music of Shakti, but nevertheless, still a new form.

As longtime listeners know, one cultural bridge in your music is flamenco guitar. You can hear traces of that in "The Search."

I was 14 when I heard flamenco for the first As a jazz musician, I have studied harmony time, and was captured. I actually wanted to be a flamenco guitarist, but I lived in a small town close to the Scottish border and it was impossible to find anyone who could teach me how to play that style. One definitely needs a teacher to learn flamenco, since it goes back many generations. In any event, I got captured by jazz one year later.

How did you find the bridge between flamenco and Indian?

Within Shakti, the raga style has always been very close to the scales used in flamenco music. I think it's common knowledge that flamenco is derived explicitly from the music of the Middle East, which is itself directly connected to the music of Asia and India. That I employ the characteristics of flamenco was inevitable while harmonizing the singing of Shankar in this composition.

How did you get chords to be such lush pads using guitar synth?

I did the harmonizing of Shankar's voice with the guitar, but subsequently recorded with the keyboard – the range of the guitar was too small to encompass the final orchestrations. As far as the sound is concerned, I did a lot of research into orchestral sounds and combining them with synth sounds in order to achieve that lushness.

When you compose and play chordal work, are there key jazz pianists who inspire you?

Since I began my musical life as a pianist, the piano has played a very important role in the development of my work in the study of harmony. I've analyzed the works of pianists Bill Evans, Herbie Hancock, Oscar Peterson, Chick Corea, and Gonzalo Rubalcaba, to name a few. They all inspire me.

Did you use a slow-swell attack for leadguitar lines? Each note seems so soft, yet powerful.

I've been tweaking that patch for 20 years. I wanted to emulate the voice which always had the soft attack and yet keeps its impact. Actually, that's all I'm trying to do – emulate the human voice. That said, I always loved the Indian flute; I even studied North Indian flute under a teacher.

You've been using guitar synthesizer on records for 35 years. How has the technology evolved?

It's still not perfect, but much progress has been made. The TriplePlay system from Fishman is the best for me in polyphonic terms. It's fast and the polyphony was indispensable in creating the harmony behind Shankar's voice. There is also monophonic MIDI-guitar software called Migic that has characteristics that are wonderful, providing you play cleanly and accurately.

The cover art on your last few albums speaks to '60s psychedelia. How does that type of music resonate with your approach to jazz-fusion and world music?

The '60s and '70s were amazing, but it's got nothing to do specifically with anything, other than the quite radical differences between the society of those decades and today's society. Really, I'm an old hippie. - Pete Prown





LUTHER DICKINSON

Loud, Light, and Loose

Inspired by a batch of old photographs recently brought to light, the North Mississippi Allstars have come full circle with *Up And Rolling*. Guitarist Luther Dickinson and his brother, drummer Cody Dickinson, were transported back to the musical mission statement that shaped the band. Their youthful spirit, talent, and creativity changed their lives, sending their brand of inspired blues around the world.

You're responsible for introducing a lot of people to North-Mississippi blues.

That makes me happy. The older cats that taught us are gone. The younger cats are doing their thing. My brother and I have been touring since '97. To get out there and represent the community and spread the word feels good. Every night, we'll play a handful of traditional tunes we learned from our dad, like songs by Furry Lewis. We have a Hill Country repertoire

that we play every night. It's like Led Zeppelin or The Rolling Stones turning someone on to Howlin' Wolf, or Eric Clapton turning someone on to Robert Johnson. It's a young art form compared to classical music. It's fun to be creative and write new songs, but it's good to learn your teacher's repertoire. It's the poetry and the melody I like to preserve, but I like to f**k with the beats as much as possible.

What rig were you using on "Call That Gone"?

I like to have two amps – one clean and one dirty. On that song, the amp is pushed to its limits. The clean amp gives it some definition. I also like to have a little delay on the clean amp. That's the picture I like to paint. Then I pan them hard left and right. On "Peaches," that's an example where one amp is really dirty and the clean amp is popping through. I use a Category 5 amp built in Texas. On "Call That

Gone," I used a semi-hollow Les Paul I've been carrying on the road. For my style, I like it better than a 335. It's not as midrangey or honk-y. On the majority of the record, I used a '57 Les Paul Special, but that's more for the clean tone.

What kind of slide do you use?

I've been on that Dunlop 212 forever. It fits perfectly; the key is to use it above the first knuckle of my ring finger, so I can still bend it. I'm wearing the slide so I can have mobility, kinda like a Keith Richards move. I've been playing behind the slide like Sonny Landreth because he plays such beautiful chords and arpeggios.

Are you using any stompboxes to dirty things up?

No, I let the amps do the work. I play loud. Onstage, I have a couple of 100-wattheads—one clean, one dirty—and I keep them right where I can reach them so I can be workin' the preamp reverb and tremolo.

"Mean Old World" with Jason Isbell and Duane Betts turns into a cool ABB-style jam.

My father played piano on the Derek & The Dominos version. It was Jason's idea to play that song years ago, but he wanted to do an acoustic version, just for fun. We played it with Derek Trucks on tour, and then it was my brother Cody's idea to record an electric version and do an Allman Brothers outro. We grew up with the Allman Brothers, but Butch Trucks took Cody to a new level of the Allman Brother's vernacular. So we recorded it inhonor of Butch. Jason tracked with us, and we overdubbed Duane. That's all three of us plugged straight into the amp.

Do you have a #1 guitar?

My fly guitars are Les Pauls. When I go on the road I have my Memphis 335s, one is a Luther Dickinson signature model with P-90s. I have another one that Gibson couldn't put my name on because of politics, called the ES-330L. It's a long-scale 330 with humbuckers and a Bigsby – beautiful, black, and fully hollow. It's my favorite guitar and sings like a bird. You can do the Santana trick standing in the right spot, and get different notes to ring out forever. I tune down a whole step. That's the secret. I like light strings, high action, and a light touch. I play loud, light, and loose. You have to have clean headroom to play soft.

What's next?

I've been working on a children's record for a few years now. I like books too, and my last few solo projects had books with them. In the meantime, I'm finishing up a story to tie together for this children's record. The last thing is a record where I bring in guest vocalists and play orchestral Memphis-style funk. I love workin' with the ladies. – *Oscar Jordan*





Horrible
The worst
The worst

a Not even close
B Nope

B Hair

Alright

Alright

Cood

B Pretty good

Cood

Adequate

SECRETS REVEALED

Graham Lilley on Gary Moore's Tone

ary Moore was a force of nature who could play guitar with a fury achieved by few. When he stepped on stage at London's Islington Academy on December 2, 2009, it seemed like just another gig, but the moment became poignant after his death 15 months later.

Now, we can witness the Irishman's bluesy chops from that night on Live From London, a live document that sounds so good you'll think you're onstage with him. Seeking the lowdown on Moore's tones, VG caught up with his guitar technician, Graham Lilley.

"In my role as stage manager and guitar tech, I'd been at the side of various stages with Gary since 1989," says Lilley. "Islington was a smaller venue than Gary would normally play-almost a club – and the audience was right in front of the band, so he could react more to it. What you hear is two Marshall 1959HW 100-watt heads and two 1960BX cabs with Celestion Vintage 30 speakers. They moved a lot of air!

"For effects, he used a selection of DigiTech, Electro-Harmonix, and Boss reverbs, along with delays from Mad Professor and MXR. There was a T-Rex Twister chorus alongside various overdrives/distortions such as the T-Rex Luxury Drive, DigiTech Bad Monkey, MXR Germanium OD, and T-Rex Moller. It was quite interchangeable, as pedals were added or swapped from show to show."

Beyond the gear, how did engineers convert Moore's electrifying play to tape?

"It was a combination of the band's performance and capturing the energy coming from the stage, plus the artistry of Ben Findley, who mixed the album," Graham recalled. "Once EQ on the amps was set during rehearsals or sound check in any venue, it was rarely adjusted. For 'Have You Heard,' he possibly backed off the guitar Volume and had a different approach for that track, as it was a song that went right back to his early playing. Gary first came across it on the John Mayall's Blues Breakers with Eric Clapton album."

Moore is best known as a Les Paul player, but deployed Strats and Teles to great effect, too. According to Lilley, certain axes lent themselves to certain songs.

"Gary was great believer in using the guitar he had recorded a track with for the live performance. That's why he was seen playing a Telecaster on the tours in '07 and '08, as he used it on the albums released in those years.

But, if a guitar was really working for him, he'd sometimes use it on all the numbers in a live set. One example is a 1983 TV broadcast where he is seen playing a Les Paul Junior for the whole thing.

"For certain tours in the earlier rock period, from '82 to '84, he used that red/pink Strat for the main part of the show, then a Les Paul for the encore, 'Parisienne Walkways.' And on the Still Got the Blues tour in 1990, he was using mostly humbucking guitars, only bringing out a Stratocaster when Albert Collins was onstage. For the Scars tour in 2002, he used a Strat for the bulk of the show, with Gibson Explorers and Les Pauls."

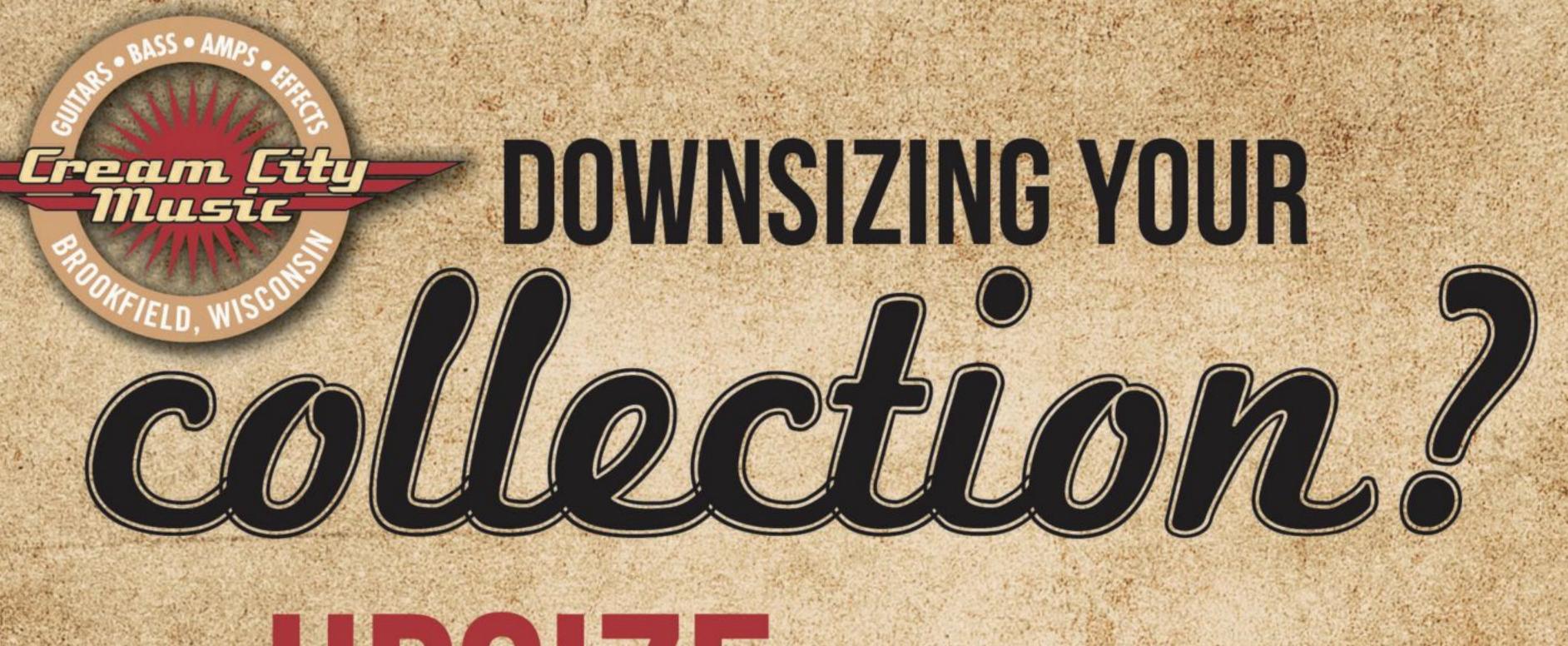
The million-dollar question, of course, is how do you try to replicate Moore's amazing tone at home.

"Trying to reproduce a Garytype sound is going to require a decent valve tone – analog or digital, as there are some good-sounding non-valve amps on the market. But as a rough guide, maybe a Marshall 50- or 100watt Super Lead going into a 4x12 or 2x12 cabinet. Add an Ibanez TS9, TS10, or DigiTech Bad Monkey overdrive, as Gary used all three at various points. They were set with a good amount of level and tone, with not much drive or distortion, but enough to push the amp. The amp should have high EQ settings, with the Presence control backed off, and plenty of volume. Guitar could be either a Stratocaster, Les Paul, or ES-335 – the bare bones of any decent Moore tone.

"However, it's tricky, as the main part of any guitarist's sound is the combination of their hands and their heart, a lot of the way any guitarist sounds comes from within. You can hear this clearly when guitarists are performing somewhere without their

usual equipment, and no matter what gear they play through, it sounds like them. The general sound and inflection in their playing is what creates any guitarist's sound, and that's absolutely true for Gary's tone. That came from inside him." – **Pete Prown**





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SONNY LANDRETH

Mastering the Moment

onny Landreth's *Blacktop Run* showcases poignant stories and innovative electric-slide playing. A hero in the guitar community, Landreth's approach to music has developed through hard-fought craft and mindfulness.

Supernatural playing doesn't just happen – the Landreth magic was constructed over decades. Wielding a variety of fingerpicking techniques, alternate tunings, and Leslie effects, he fuses technical expertise with feel, because for him, it's *always* about the song and mastering the moment.

Blacktop Run sounds like a new chapter for you.

In some ways it's the most-eclectic thing I've done in a while. I wasn't trying to make it a concept – not that I could make anything bend to my will when it comes to songwriting (laughs). It took a turn in a good way. I brought back my old producer, Bobby Field. He did all my early albums. We hadn't worked together in a long time, and he's still got his magic. It

was a good mix between him, my engineer, Tony Daigle, and myself.

It may not have a concept, but the songs have continuity.

I agree. You have to get out of your own way. If you think about it too much, it doesn't work. I fall into the flow and invite the magic to come in... and hope it shows up (laughs). Throughout the year, I'm always writing down ideas and recording little bits and pieces. I've got tons of that stuff. Part of it is being in that moment and connecting the idea to its end, in a good way, hopefully. A lot of times, I'll see a pattern, put them together, and that will spark an idea. It's mostly always the music first. The lyrics have always taken me longer.

Do you release a new record because you feel like it, or does the record company compel you?

A deadline is not a bad thing for me, because otherwise I'll come up with fragments forever. If I feel strongly about something, I'll do it, but it *does* help to have a deadline. Over the

the process has a way of seguing into the next. We're on the road, out playing the songs, then we go into the studio and record an album. In-between is the songwriting. In a way, I like it better that way because you're very much in the middle of it, and I prefer that than taking a year to write the whole album. The songs have a way of finding a life of their own. They make their way into the set and evolve. That's a great adventure.

Your songs take the listener on a journey.

I'm glad to hear that. Technique is great, but you have to learn to make music with it. It doesn't mean a whole lot unless you can do that. In terms of lyrics, that's all about the story. I got that from Delta blues. Anything they did on the guitar was to embellish or support the lyrics of the song. There was a lot of give and take from those guys. They would take from each other and have a way of doing it in their own form of communication. That's a cultural thing, but my songwriting heroes are Robbie Robertson and Jackson Browne, which I've always aspired to. When the story inspires me, that fires up ideas on the guitar. B.B. King would sing a line and answer it with Lucille. That call and response is a beautiful thing.

What's the guitar setup for "Groovy Goddess"?

That's one that we recorded some years back. I got inspired by Hendrix and finding a way to use a fuzz pedal with a chordal tuning with slide to emulate that vocal quality. I used the Fulltone 70-BC Fuzz, which is cool because you can roll back the Volume and it cleans up. It's a drastic change, and that's what people love about it. I used a '66 Strat played through the Demeter TGA-3 head and a Bandmaster cab with two Vintage 30s.

Which are the mainstays on your pedalboard?

The Demeter Fuzzulator. It's much more hi-fi and more versatile, but it doesn't do things like the old Fuzz Face. It's more articulate, and I can cover more bases. I only use it as a boost. I also use the Mosferatu by Lovepedal, which is so amp-like and I love the midrange on it. From there, I have an Analog Man Compressor and a Voodoo Lab Giggity. It's especially great for fattening-up single-coils. I'll sometimes kick in an Analog Man Chorus during the bridge of a song. I run that through a Dumble Overdrive Special or a Komet 60 head.

What's next on your calendar?

We'll be playing the East Coast, Midwest, and covering a lot of territory. We'll play some new songs, play a lot of acoustic as well as electric, and hit the ground running with the next album. – *Oscar Jordan VG*

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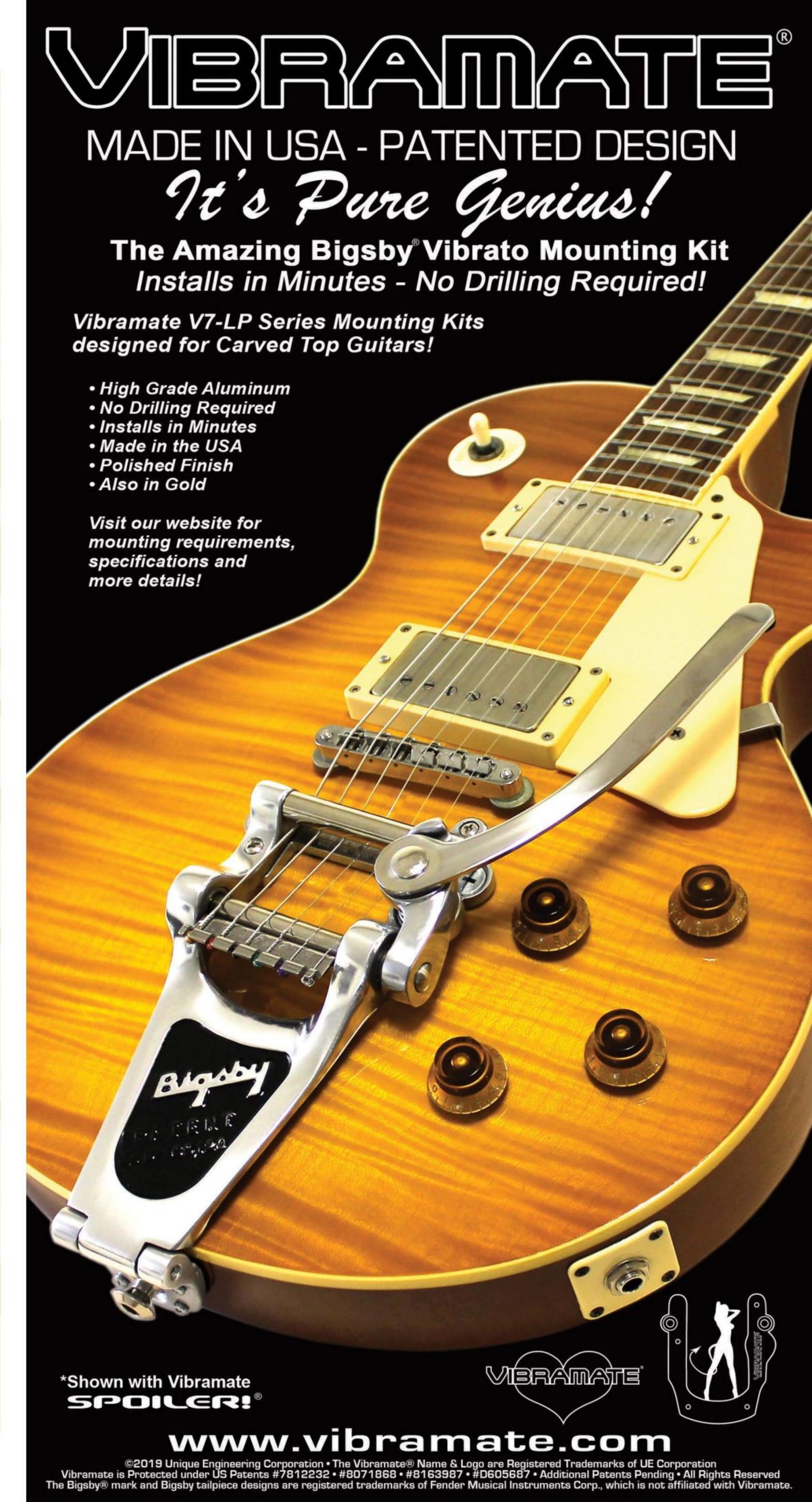
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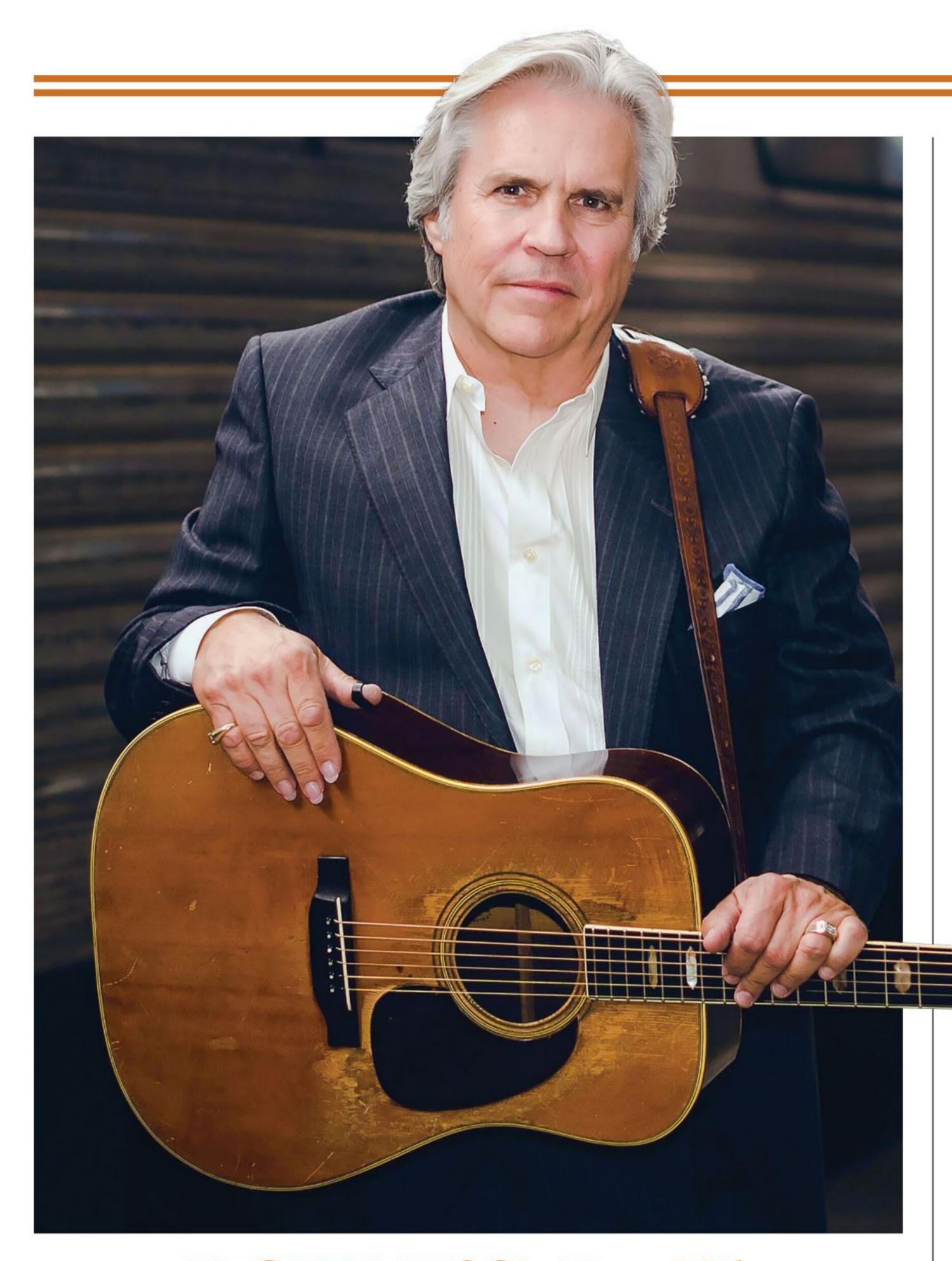












DOYLE'S D-45

A Vintage Treasure Returns Home

BY WILLIE G. MOSELEY

evered by collectors worldwide, the "pre-war" Martin D-45 is the ultimate acoustic guitar; its size and X-braced top give it a dominant sonic presence, while its fancy appointments provide glitz. Its rarity helps command a premium price.

Pushed by custom orders and a surge in demand for larger acoustics in the early 1930s, the model evolved to Martin's highest level of dress, with abalone trim and hexagon fretboard markers. Being top of the line, it was very expensive and so was usually ordered by professional players. By the time it was discontinued in 1942, only 91 had been made. Today, surviving examples often carry fascinating histories.

This one, built in 1940, was originally owned by Doyle "Smitty" Smith, who was a full-time player in Washington, D.C. and backed several country-music legends including Grandpa Jones, Billy Grammer, and Jimmy Dean. He was also the uncle of acclaimed country/gospel guitarist Doyle Dykes.

"We would visit his home, and I remember him singing and playing guitar and harmonica," said Dykes, who was named after his uncle. "That's when I wrote and sang my first song, 'The Mouse Ran In and the Kitty Came Out.' He let me play his plastic Islander uke, then gave it to me. I still have it."

Dykes knew early on that his uncle's Martin was a unique instrument.

"My father was a fine player and believed in having the best instruments he and Mom could afford,"

he said. "I remember him talking about Uncle Doyle's exquisite guitar. Photos of him with it were always very dear to me. I grew up with musicians and knew that guitar was something like no one else we knew ever had."

One of those photos shows Smith and the guitar with a large double pickguard. Records indicate it was sent back to the factory in the '50s to get a new top, but the replacement wasn't given abalone trim. Also, one of the tuning keys was replaced at some point.

"Its chronology is a little vague," Dykes said. "Billy Grammer once told me how Uncle Doyle owned a nightclub and they were playing a show there together. During a break, they walked outside for some fresh air and someone screamed 'Fire! Fire!' Billy tried to grab Smitty to keep him from running back into the building, but Smitty was already gone and, before he knew it, came running out with the D-45. Smitty risked his life to save his guitar. I've often wondered if that's why he had it re-topped.

"While I was touring with Grandpa Jones



in the '70s, they honored him at the Smithsonian. They didn't want anyone to use electric instruments. My uncle offered to let me play the D-45, and he sat in the audience during the show. He later told me that Roy Clark really loved that guitar, and borrowed it when he played Madison Square Garden. I never forgot that.

"Roy himself told me that Smitty got him his first good job and also got him into the musicians' union," Dykes added. "I never knew how much Uncle Doyle was loved until after I got into the business. Had he moved to Nashville, he no doubt would've been a member of the Grand Ole Opry. He was an amazing entertainer, known and appreciated by so many artists—Eddy Arnold, Little Jimmy Dickens, Hank Thompson, songwriters Boudleaux and Felice Bryant, and even WSM's (disc jockey) Eddie Stubbs."

Smith's influence on Clark and Jones was most obvious in their comedic stage behavior; the latter recalled Smith in his memoir, Everybody's Grandpa: Fifty Years Behind the Mike.

"A few years ago, I spent an afternoon with Roy, and he talked about Uncle Doyle for a couple of

hours," Dykes said. "He explained to me how he would never have been on 'Hee Haw' or hosted 'The Tonight Show' had it not been for Smitty. Roy said, 'Smitty taught me the importance of timing and how to sell a joke."

Dykes acquired the instrument after Smitty passed away in early '77.

"It has a deep, rich sound – different than the Gibson J-45 I learned on," said Dykes. "I still love the sweet sound of a J-45, but they're just different. The D-45 is much louder and richersounding. I remember hearing

the words 'Brazilian

.... rosewood' and I knew it had to have something to do with the sound."

In '88, Dykes was pastoring a small church in Jacksonville,

Florida, when he felt moved by his faith to return to being a

full-time musician. He also believed providence directed him

"I think Roy was so awestruck with me giving him the guitar

that he didn't have time to think of anything else. He knew what

to give his uncle's D-45 to Clark.





it was the moment he saw the case. He asked, 'Why are you doing this?' I told him my church had a program where we gave instruments to some of the poorest people in the world. I said in this case, maybe God wants someone like you to know that he cares about you and loves you. I could tell he was blessed, and I was blessed to give it to him.

"I saw Roy several times afterward, years later. He asked me to go onstage with him at a show once, to play his Heritage signature guitar. That was an honor. I never mentioned Uncle Doyle's guitar to him, but he *always* mentioned it – told me how much he loved it and enjoyed playing it."

Clark had the guitar 30 years and passed away on November 15, 2018. Afterward, his widow, Barbara, hired help to sort his collection.

"They had an attorney and a well-known vintage-guitar specialist, and when they got to the old Martin, everything stopped," Dykes said. "The appraiser knew it was very special, and Barbara explained how Roy had been very attached to it, which was unusual because he was not sentimental about many [material objects]. She said, 'This will go back to Doyle and his family."

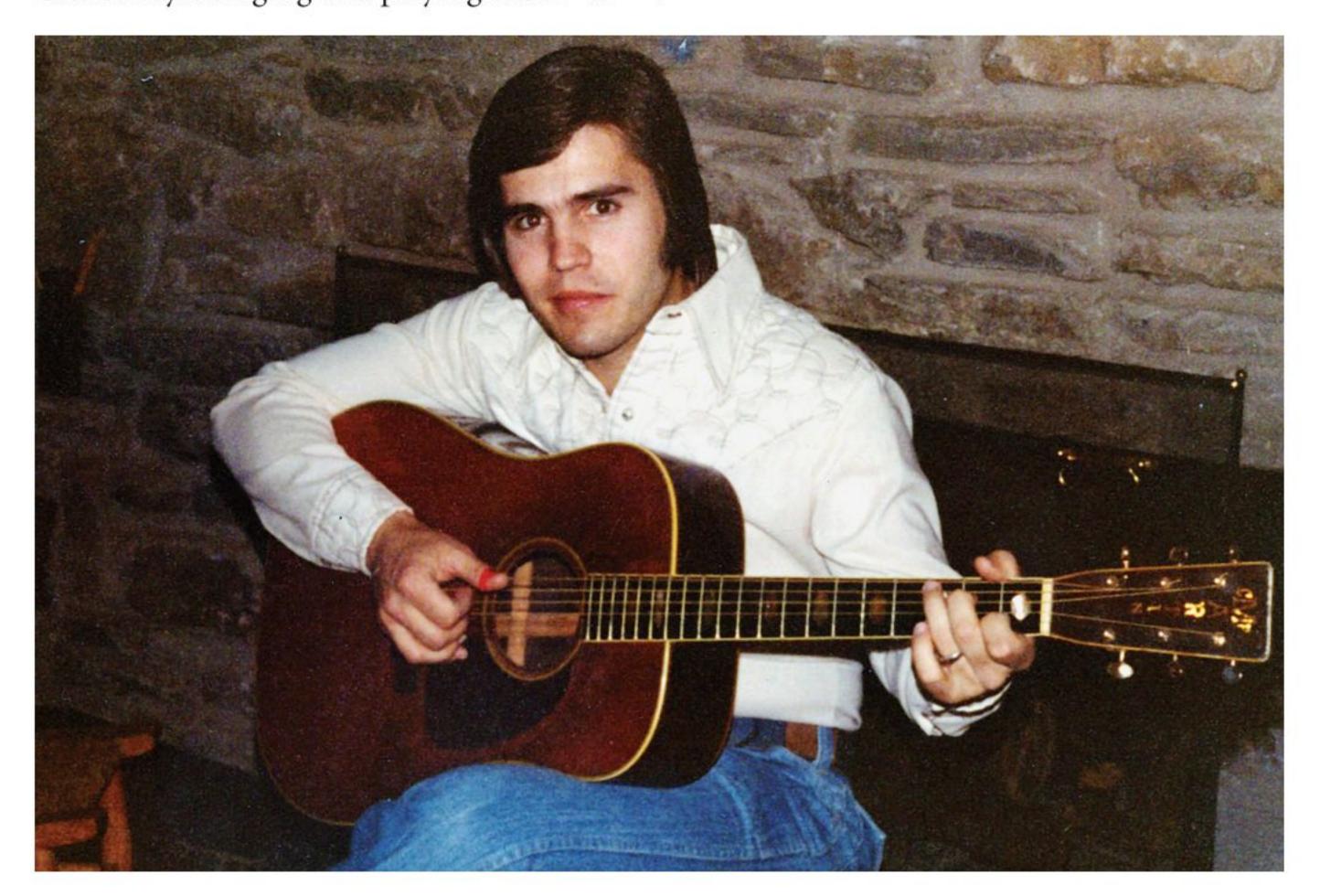
Dykes picked up the guitar in Tulsa on his way to perform in north Texas. He then

Dykes with the guitar in 1977, shortly after his uncle's passing.

went on to Austin to record on a collaborative project with Eric Johnson; the Martin completely changed the project, and one track was inspired by a time-warp experience involving the guitar.

"Just An Old Faded Photograph of You,' which had been done by Ernest Tubb and Hank Thompson, was taken from my father's reel-to-reel recording of Uncle Doyle singing and playing the D-45 Smitty and the D-45 with its larger pickguard (left) and in the mid '50s.

in our home," Dykes said. "I was standing right in front of him when he did it – four years old and *mesmerized*. My brother, Aubrey, digitized the tape and sent it to us at the studio. I played an intro and a verse, and thanks to (recording engineer) Kelly





"Roy [Clark] kept it in perfect shape, and you could tell it was loved."

Donnelly's skills, I was able to play along using the guitar. It was way cool!

"I also re-recorded several things with it," he added. "I did a Merle (Travis)-style arrangement on 'Has Anybody Seen My Gal,' I did 'I Am A Pilgrim,' and the Dido song 'White Flag.'"

Three decades later, did the guitar sound like he remembered?

"Oh, yes!" he enthused. "Maybe even better! Roy kept it in perfect shape, and you

could tell it was loved. Also, I now know a whole lot more about acoustic guitars, and the shape of the neck, with the slight V, feels just perfect. The frets are still in great shape, too. It stays in tune really well."

Upon its return, Dykes had in mind one especially important task.

"Before I had given the guitar to Roy, the only things I kept out of the case were Uncle Doyle's Hohner harmonica and a little black change purse he used for picks.

When Richard Kennedy, Roy's longtime road manager and music director, handed the guitar to me in Tulsa that day, I opened the case and just looked at it for a moment – didn't play it. Then, I lifted the neck and put the change purse back in the case pocket. I thanked the Lord for bringing it back, then cried like a baby and embarrassed myself in front of Richard. To all of you in my guitar-poor support group, I'd guess that's totally acceptable."

To read more about Martin's pre-war D-45, visit www.vintageguitar.com/3268/1939-martin-d-45 and www.vintageguitar.com/3887/1942-martin-d-45.



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ARCH RIVALS

The Epiphone Electar Century Combo

BY DAVE HUNTER

ack when jazz was in its golden age and rife with mid-century-modern styling, Epiphone boldly attempted to declare itself king of the (very elegant) heap with a guitar dubbed the Emperor and a line of amplifiers that looked more like pieces of Dutch-modern furniture. Just a decade later, the company would be owned by rival Gibson, but not for want of making a bold run.

The 12" speaker and chassis are crammed into a relatively compact cabinet. Thicker corners help support the thin plywood top and sides.

Epiphone's history in the U.S. dates to 1904, when Greek émigré Anastasios Stathopoulos arrived in New York and began manufacturing stringed instruments on the ground floor of the family's residence on the Lower East Side of Manhattan. After Stathopoulos' death in 1915, eldest son Epi – by then a graduate of Columbia University – had taken over the business, and the expanding range of instruments it produced would bear his name in the Epiphone brand.

By the '30s, Epiphone's archtop guitars were rivaling Gibson's in quality, and for artist endorsements, with jazz star George Van Eps the most prominent among the latter. When Gibson launched a full-frontal attack with the giant Super 400 archtop in 1935, Epiphone soon followed with the slightly larger Emperor – a guitar clearly named to rule them all.

Almost as soon as these bigbodied archtops hit the market, though, they were being made redundant in the volume wars by the push toward amplification, and the so-called "electric" guitars that would soon be the norm for professional players in anything larger than a coffeehouse. And as these instruments proved the way forward, Epiphone introduced a line of amplifiers to accompany its electric-Spanish and Hawaiian

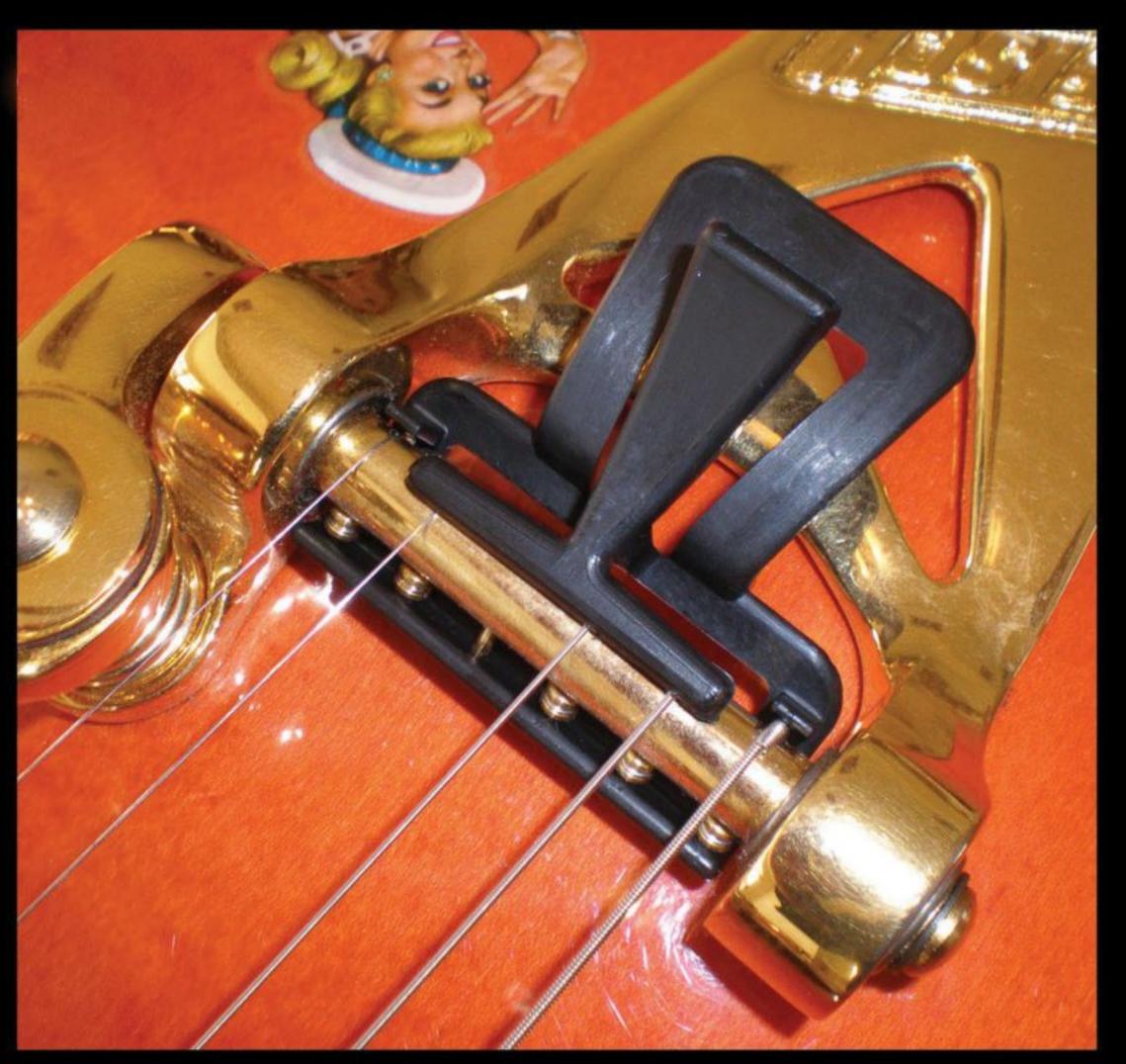
(a.k.a. steel) guitars. With the help of young electronics enthusiast Nat Daniels, who would also build amplifiers for several other brands before launching Danelectro, Epiphone introduced the Electar range in 1936, made from chassis produced by Daniels and loaded into "cabinets" manufactured by a local luggage company.

1946 EPIPHONE ELECTAR CENTURY COMBO

- Preamp tubes: three 6SL7, 6SJ7
- Output tubes: two 6L6
- Rectifier: 5Y3
- Controls: volume, tone, on/off switch
- Speakers: One 12" field-coil unit
- Output: approximately 14 watts RMS

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In '39, Epiphone's

Electar range evolved into the more-elegant cabinetry for which they are best known, and that styling survived into the post-war years in the guise of this model, a '46 Electar Century. In its cabinet made from mapleveneer plywood with a natural finish, and the distinctive carved E with lightning bolt protecting the speaker grille, this is the iconic Epiphone guitar amp at the peak of the company's output, when its catalognumbered 46 pages, before a series of blows sent it into decline and the arms of Gibson.

The Electar name covered Epiphone's range of electric instruments and amplifiers, and the Century sat at the center, bounded by the larger

Zephyr above and smaller Coronet below (each partnered with Spanish and Hawaiian electric guitars, appropriately adorned and featured to match their stations). Listed at \$90 (plus \$3.75 for the fitted cover), the Century put out about 14 watts from a pair of 6L6 output tubes in push/pull, with octal 6SJ7 and 6SL7 preamp tubes and a 5Y3 rectifier.

Like most amps of

Electar



Simple as it may be, the Century's control panel with three inputs, Volume and Tone controls, and independent power switch offered more than many amps of its day. Within the simple folded-steel chassis, components were wired in the true point-to-point style of the era. The only replacement part is the "newer" orange-and-blue Mallory electrolytic cap — evidence of maintenance performed many years ago.

the day – prior to Leo Fender's revolution-

> ary use of circuit boards a year or two later – the Electar Century was wired in true point-topoint with resistors, capacitors, and the occasional discrete wire connecting component to component with no supportive terminal strip or board structure. The relatively small output transformer is tucked inside the chassis, feeding a 12" field-coil speaker that just barely fits in the cab. The three instrument and microphone inputs all feed a single Volume and Tone control.

Though we tend to think of Nat Daniels' designs – inventive as they often were – as lingering within the "budget" realm of the guitar-amp strata, in the Electar, Epiphone was clearly striving for a quality worthy of the heights shared

by its better guitars. Exuding a certain restrained boastfulness (yet a Tourette's-like propensity to shout the model name in all-caps), along with a distinct lack of precise specifications, the catalog declared:

"The quality of the CENTURY instruments is well matched by these CENTURY amplifiers. Extremely well designed with sufficient output for any average sized orchestra or solo play-

The Electar Century in Epiphone's 1942 catalog.

ing. Beam power amplification is employed and a special 12" speaker handles the full power without distortion. Fitted in a handsome maple cabinet finished in the natural color of the wood and supplied with a waterproof Mackintosh slip-over cover. The back of the amplifier is enclosed for protection and to reduce tube noises. Easy access to the controls is provided. Rubber cushioning is employed in mounting the chassis to prevent excessive jarring."

Age and use likely have altered this Century's tone compared to when it was new 74 years ago, but according to owner David Klamen, it still has a lot to offer.

"It's not particularly loud, perhaps in part due to its aged components," he said. "But it sounds fully saturated, and even shows a bit of natural overdrive at living-room volumes. There's

a soft roundness to the lower frequencies coupled with a clear and vocal high-end



(TENTURY AMPLIFIERS

The quality of the CENTURY instruments is well matched by these CENTURY amplifiers. Extremely well designed with sufficient output for any average sized orchestra or solo playing. Beam power amplification is employed and a special 12" speaker handles the full power without distortion.

Fitted in a handsome maple cabinet finished in the natural color of the wood and supplied with a waterproof mackintosh slip-over cover. The back of the amplifier is enclosed for protection and to reduce tube noises. Easy access to the controls is provided. Rubber cushioning is employed in mounting the chassis to prevent excessive jarring.

It is very convenient in size and very neatly constructed. Equipped with three instrument or microphone inputs and may be used for microphone work in addition to instrument amplification. On-and-off switch, volume control and accessible fuse mount are standard

CENTURY AMPLIFIER WITH COVER, for AC operation CENTURY AMPLIFIER WITH COVER, for AC-DC operation COVER only

that assures me the 'eagle will fly on Friday,' to reference the 'Stormy Monday' lyric. It always inspires me to try a few T-Bone Walker or Lonnie Johnson licks." VG



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- '62 Sunburst/Round Rose neck 100% original clean
- '63 Black super rare!! 100% original
- '63 Dakota Red super rare!!100% original
- '64 Candy Apple Red 100% original, spaghetti logo, Black bobbin pickups
- '64 Shoreline Gold ('63 Spec), perfect collector's piece!!
- '64 Sunburst spaghetti logo, perfect collector's piece!!
- '64 Olympic White Transition logo, Mint-Green Pickguard
- '65 Dakota Red Transition logo 100% original, near mint!!

We Want Your Top Cash Paig, Vintage Strats and Strat Parts!!

- '65 Sunburst Clean!! 100% original clean! '65 Blond Super rare Maple body, 100% original '65 Fiesta Red 100% original, near mint!!
- '66 Sunburst, 4 in stock
- '67 Charcoal Frost Metallic 100% original
- '67 Sonic Blue 100% original '67 Blond 100% original, well played but cool!
- '67 Candy Apple Red, only refret and changed nut, clean!!
- '69 Olympic White & Black/Rose neck
- '69 & '70 Candy Apple Red/Rose neck

Original Vintage Strat Parts

If you seek original vintage strat parts, please let me know, we can help you!!

- *We only accept Bank Wire and Casher's check.
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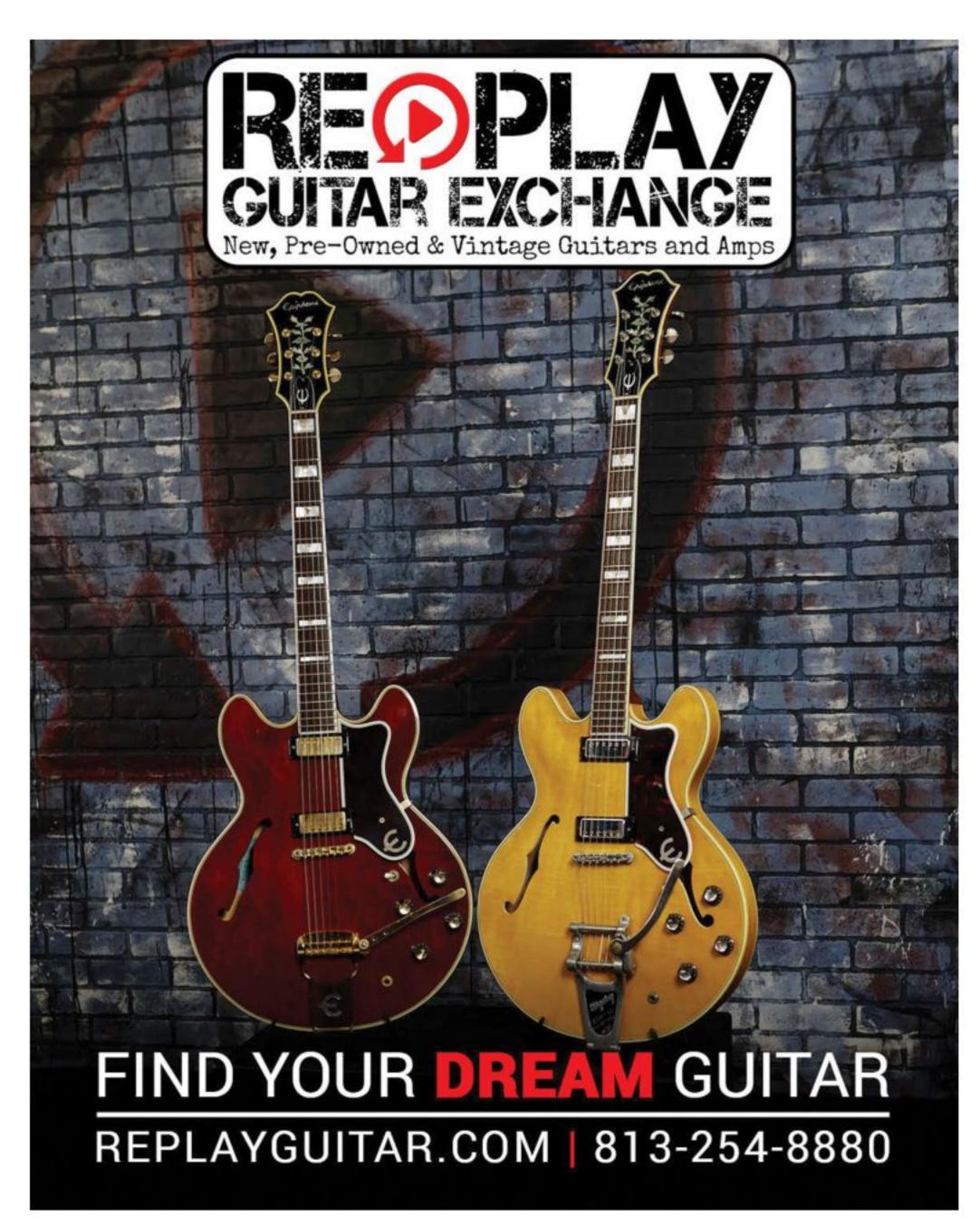


Vintage P.A.F. soul reborn.

You've got the guitar, but not the tone. Does your historically correct guitar somehow fall short of recapturing the tonal glory of its golden era? Get a hold of the tone that's in your head and unlock your guitar's potential with ThroBak pickups. We specialize in replica pickups wound on our vintage, period correct winders, the secret ingredient of every ThroBak replica. Custom USA made parts and vintage wound coils are the soul of every pickup we make. And the combination is our

key to pure tonal magic. ThroBak knows great tone is easy when you choose the right pickups.







Musical instruments are your passion.

Protecting them is ours.



A culture of commitment. A tradition of trust.

Inspiration

'e've entered a new decade – time for an infusion of inspiration! From guitars (electric and acoustic) to stands, parts to pickups, pedals to amps, and tubes to testers, check out this fresh flock of cool stuff to help take you next-level!



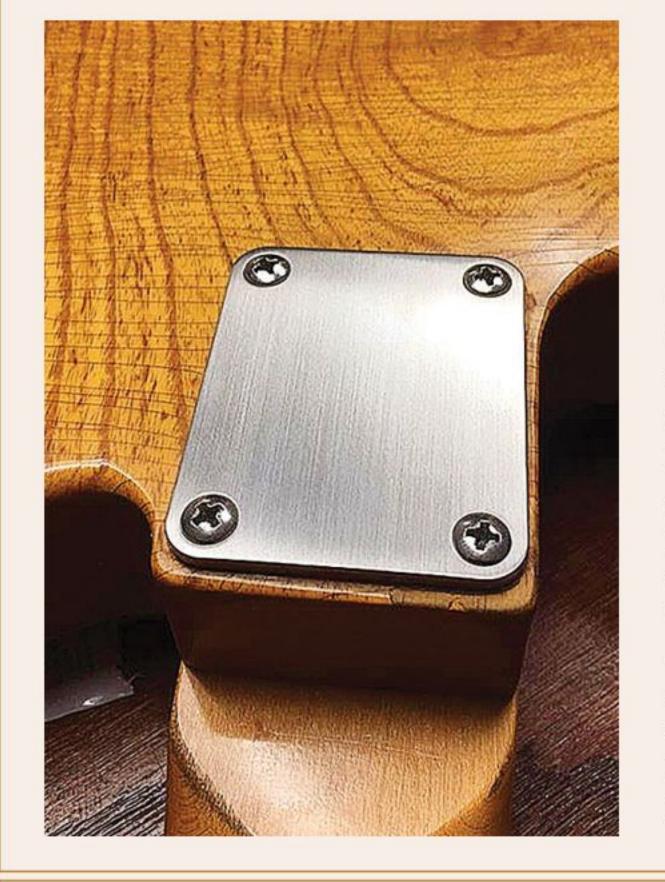
ZT AMPLIFIERS

Introducing the new Lunchbox Reverb. Modeled after the same small sonic powerhouse that has been challenging preconceived notions for years, redesigned and improved in every way. Built in California. It's everything people love about the original, and more. Visit www.ztamplifiers.com to hear all about it.



AMPLIFIED PARTS

Apex Tube Matching offers the finest tube matching service in the industry. With multi-point matching and state-of-the-art tube stabilization, tubes matched through the Apex matching system are sure to be the highest quality match available. We match a variety of tube types and brands so you can get exactly what you want and need for your amp! Available on amplifiedparts.com.



VAN **DYKE-HARMS**

One of the most overlooked tools for improving the response of an instrument, Van Dyke-Harms neck plates are CNC machined from stainless steel and finished by hand. Thickness and mass are twice that of a stock plate, providing a stronger fundamental note and increased sustain. www. vandykeharms.com



EMG PICKUPS

The Jim Root "Daemonum" Set was designed based on a set of modified Retro Active Pickups with the 81/60 pickups always in mind. The neck features ceramic studs for a clean high-end percussive tone and the bridge pickup has both ceramic and steel for versatility. This set gives the player everything they loved about Root's original tone plus the added benefits of the Retro Active design. www.emgpickups.com



ANGELTONE PICKUPS

Love your guitar's vintage styled pickups but want more balanced response from your high strings? The Angeltone Avenger gives players the sound of a great vintage pickup and the tonal balance of a modern pickup. Avengers are available in both right and left handed models with "stock" wound or "RW/RP" center pickups for hum-cancelling effects. For more information, just findyourtone@angeltone.com



DANELECTRO

Open the pearly gates! Danelectro launched this in 1959, naming it the "Deluxe." A huge understatement! This hot reissue features our Vintage 50's Lipstick Pickups, adjustable bridge, front and back binding, pointer knobs, and Gotoh vintage 15:1 tuners. Available in Dark Walnut top and back, Flame Maple top and back, or Fresh Cream finishes. Delish! www. danelectro.com

CF MARTIN

It's time to rethink what an acoustic-electric guitar can do. Martin's SC-13E was designed from the ground up to remove the limitations of a conventional cutaway acoustic-electric guitar. Now you can play leads all the way up the neck, play longer, and play louder without limits. Learn more at www.martinguitar.com/nolimits.

COLLINGS

Collings Guitars of Austin, Texas recently unveiled its new SoCo 16 Baritone, featuring laminate maple construction, a trapeze-style tailpiece, and their newlydeveloped trestle block design. Equipped with Lollar Dog Ear P90s, the guitar sings with ringing sustain and solid low-end clarity, offering a continuum of tones ranging from a smoky growl to bright, funky chimes. List Price \$5,625. www. collingsguitars.com

FARIDA OLD TOWN **SERIES OT-12**

Vintage style and impressive sound in an intimate parlor size. The Farida OT-12 features a solid Sitka spruce top and mahogany back and sides, decked out with pre-war style appointments, for just \$423. Other tonewood options available. Available now at elderly.com and select retailers. Learn more at www. faridausa.com.



LEVY'S STRAPS

Levy's Right Height™ guitar straps with RipChord™ Technology solve the age-old problem of getting the perfect fit while still playing. Easily adjust your strap with a quick pull of the handle without taking off your guitar. This popular line features colorful leathers, a padded neoprene "comfort" strap, wide options for bass players, and ergonomic and cotton models in many colors. www.levysleathers.com



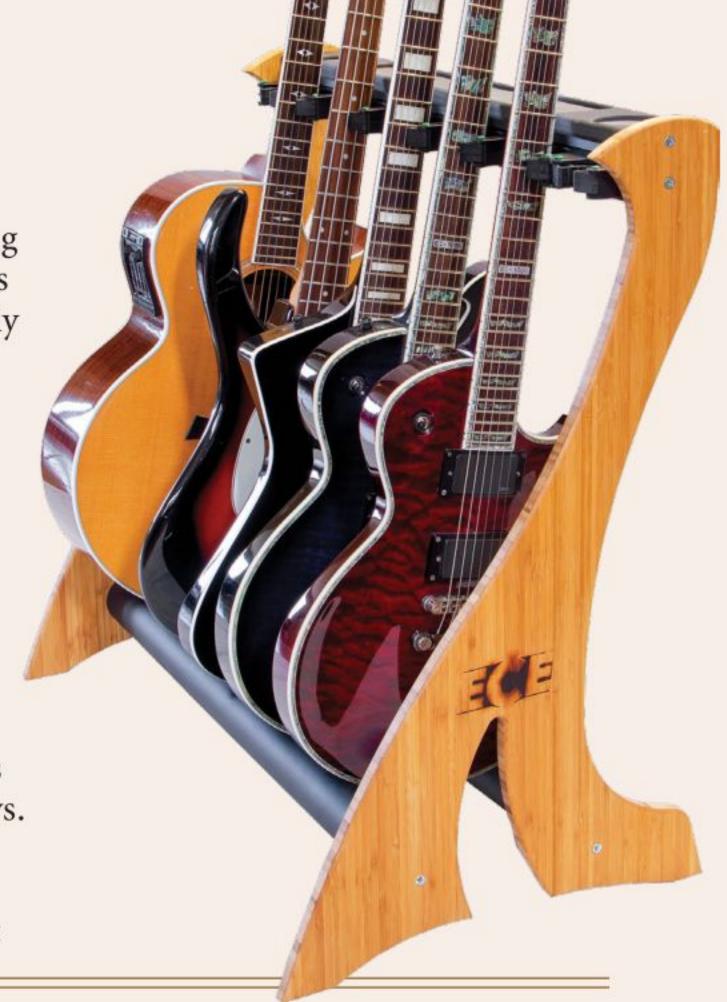
PRS GUITARS

PRS Guitars new S2 McCarty 594, S2 McCarty 594 Singlecut, and S2 McCarty 594 Thinline. Each of the S2 McCarty 594 instruments feature 22-fret mahogany necks with bound rosewood fretboards, PRS zinc two-piece bridge and vintage-style tuners. Both maple top versions sport a Pattern Vintage neck shape. The S2 McCarty 594 Thinline features a thinner, one-piece, all-mahogany body and a Pattern Thin neck shape. www.prsguitars.com

strymon.



Emerald City Engineering feature-rich guitar stands are made from beautifully crafted carbonized bamboo and maple. Hand rubbed Danish Oil finish brings out the gorgeous natural tones of the wood. Neck grips are fully adjustable making the stands fully customizable to accommodate your collection. Top rails feature recessed pick trays. You will not find a more attractive stand on the market. www.ece-llc.net



STRYMON

Now there is a pedal that truly delivers the sound and feel of a worldclass tube amp driving a perfectly matched speaker cabinet in a great sounding room. Place Iridium on your pedalboard and send gorgeous stereo amplifier tones, stunningly realistic cabs, and lush room ambience direct to a recording interface, PA system, or headphones. \$399.

TECH 21

Equally at home on a studio desk-top or amp-top, the Geddy Lee DI-2112 features dual all-analog SansAmp circuits: Deep pre-amp section for thick, meaty tones. Saturation section goes from clean to increased harmonics and tube-like compression. Use either section independently, blend externally to a mixing board or two amplifiers. Dual 1/4" and XLR Outputs, rugged all-metal housing.



BLEND TIME DELAY / LOOPER

KEELEY **ELECTRONICS**

www.strymon.net/iridium

The new Keeley ECCOS artfully combines a never-before-heard Delay and a fully featured Looper. Create majestic flanged delay lines, then switch to the Looper to record endless layers of sound! Dual stomps, expression and remote input, and 3 assignable Delay presets give you ultimate expressive control over both sides of the pedal and offers ample room for creating and experimenting. \$249. www.RKFX.com

EARTHBOARD PEDALBOARD SYSTEM

Long lasting rechargeable battery? Yes. AC adapter option? Yes. Isolate individual pedals on the board? Yes. Attach multiple pedalboards with a single power source? Yes. Change/rearrange pedals in seconds? Yes. Battery eliminates annoying noise interference? Yes. Reduces cobweb of cables? Yes. Built in cool blue LED lights? Yes. Vintage Guitar® special discount code VG2020? YES!! See us at www.earthboardmusic.com. May 2020

VINTAGE GUITAR 52

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SOPHIA TREMOLOS

The Sophia 3:44 Hard-Tail is a drop-in upgrade made specifically for guitars with the classic TOM Stop Tailpiece footprint. The articulated Stainless CNC 12" radius 18° multi-scale baseplate comes from Sophia's USA custom shop, and accepts a range of Sophia saddles from basic to headless capable locking macrotuners. Options include TiSonix locking risers and titanium studs in black and gold finishes. www.sophiatremolos.com

FENDER

Designed with a fully-hollow body and Fender's patented Stringed Instrument Resonance System (SIRS), the American Acoustasonic Stratocaster offers a new sonic experience that is naturally loud and resonant both on and off stage. This hybrid guitar features an Acoustasonic Noiseless™ magnetic pickup that can be played solo or blended with an acoustic voice to create new sounds. www.fender.com

KIESEL GUITARS

The Headless Delos is the perfect blend of vintage and modern. It has a classically styled body with a pickguard but in an ergonomic and stable headless configuration. Custom order yours with a fixed bridge or floating tremolo, 6 or 7 strings, and with your choice of single coil or humbucking pickups, woods, finishes, frets, and inlays. (858) GUITARS. www.kieselguitars.com

MICHAEL KELLY

Celebrating 20 years of guitar making excellence, this limited-edition 20th Anniversary Patriot features the renowned Michael Kelly quality, with a special upgrade – Seymour Duncan pickups wired with the Great 8 Mod. It's crafted with a mahogany body, quilt maple top, mahogany neck, and Macassar ebony fretboard. With only 220 produced, this is one guitar you won't want to pass up. www.michaelkellyguitars.com

REVEREND GUITARS

The Roundhouse wallops! The new Roundhouse is the classic single cutaway reimagined for today's player. This carved top set neck – a first for Reverend Guitars – has a massive tone but is lightweight and balanced. Every Roundhouse features Reverend's HA5 humbuckers, flame maple top, a TOM stop-tail bridge, pau ferro fretboards, and no pickguards. Perfect for all your rock-and-roll dreams! www.reverendguitars.com VG



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Price Guide

By Alan Greenwood & Gil Hembree

NEW & UPDATED LISTINGS

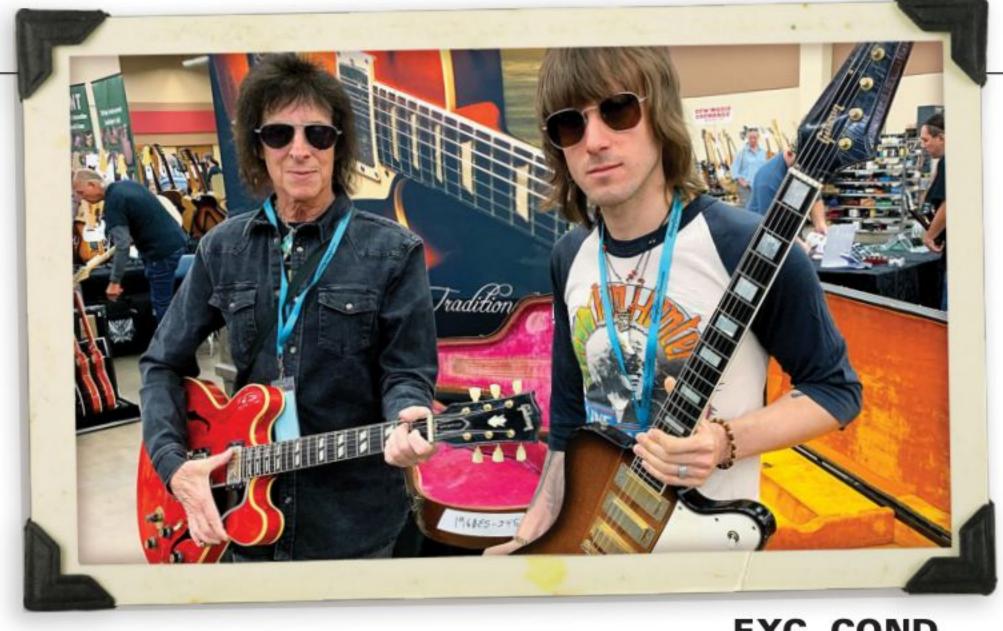
YEAR	INSTRUMENT	FEATURES	EXC.	COND. HIGH
1980	Acoustic 114 Amp	50 watts, 2x10	\$200	\$250
1980	Acoustic 320 Bass Head	160/300 watts	\$325	\$400
1962	Airline Elec. Mandolin (Kay K390)	100/200 Watts	\$375	\$500
2003	Ampeg B-50 R		40,0	400.
2003	Rocket Bass Amp (reissue)		\$250	\$32.
1964	Ampeg ET-2 Super Echo Twin Amp	30 watts, 2x12	\$950	\$1,250
1962	Ariatone Model 810 Amp	12 watts, 1x8,	•	, , , , , , , , , , , , , , , , , , , ,
		trem, brown cover	\$500	\$65
1922	Bacon & Day FF Professional			<i>N</i>
	No. 3 Tenor Banjo		\$600	\$77.
1922	Bacon & Day Super Tenor Banjo	Non-carved neck	\$700	\$90
1895	Bohmann Bowl Mandolin	Plain	\$100	\$40
1895	Bohmann Bowl Mandolin	Mid-level	\$400	\$60
1895	Bohmann Bowl Mandolin	Fancy	\$600	\$1,20
2008	Collings 0-2H	12-fret parlor	\$2,400	\$3,20
1999	Collings C-10	Mahogany	\$2,350	\$3,05
2017	Collings CJ35		\$3,000	\$3,90
2012	Collings D-2H		\$2,450	\$3,15
1998	Crate Vintage Club			
	Model 20 Amp		\$175	\$25
1961	Da Vinci Model 250 Amp	20 watts, 1x12	\$925	\$1,25
1967	Danelectro DS-50 Amp	75 watts, 3x10 piggy, tubes	\$700	\$92
1999	Deering Deluxe 5-String Banjo		\$1,500	\$1,95
2005	Deering Grand Ole Opry			
	5-String Banjo	Resonator back	\$3,300	\$4,40
1986	Deering Ivanhoe 5-String Banjo	High-end appointments	\$7,000	\$9,00
1995	Dobro Josh Graves	Signed, 1st 200	\$1,500	\$2,00
2005	Duff F-5 Mandolin		\$5,500	\$7,10
1920	Dyer Harp Guitar Sytle 5	Bound top	\$3,800	\$4,90
1965	Epiphone Caiola Custom	2 mini-humbuckers	\$1,675	\$2,20
1959	Epiphone Emperor			
	(Thinline Electric)	Natural, 3 pickups	\$6,750	\$8,80
1965	Epiphone FT 30 Caballero		\$550	\$72
1932	Epiphone Recording			
	Concert C Special Banjo		\$2,600	\$3,40
1965	Epiphone Wilshire	Standard color	\$2,000	\$2,60
1903	Fairbanks Whyte Laydie #7 Banjo		\$6,100	\$7,90
1993	Fender 29th Anniversary			
	Stratocaster (Custom Shop)	29 offered	\$1,775	\$2,30
2019	Fender American Standard			
	Stratocaster Limited Edition	Pale Moon Quilt Top	\$1,100	\$1,40
1986	Fender Avalon (California Series)		\$180	\$23
1983	Fender Balboa (California Series)		\$300	\$40
1993	Fender Blues Deluxe Amp	Tweed	\$375	\$50
1982	Fender Bullet/Bullet Deluxe	Various models	\$500	\$65
1966	Fender Coronado II	Lake Placid Blue	\$1,450	\$1,90
1967	Fender Coronado II	Wildwood	\$2,000	\$2,60
1985	Fender D'Aquisto Elite	1 pickup, gold hardware	\$1,900	\$2,50
1957	Fender Duo-Sonic	Beige/blond	\$2,200	\$2,80
1965	Fender Duo-Sonic II	Long scale	\$1,250	\$1,67
1984	Fender Esprit Standard	Japan	\$1,100	\$1,42

1958 Gibson

Flying V

FEATURED SURVEY

Eliot Michael with a 1961 Gibson ES-345 and Tobin Dale with a 1964 Gibson Firebird VII.



YEAR	INSTRUMENT	FEATURES	EXC. LOW	COND. HIGH
2006	Fender '50s Esquire (Mexico)	Maple neck	\$400	\$550
1984	Fender Flame Ultra	Split-blocks, Japan	\$1,150	\$1,500
2006	Fender Jeff Beck	opin oroens, jupun	ψ1,120	Ψ1,000
2000	Esquire (Custom Shop)		\$6,500	\$8,500
2004	Fender '64 Jazz Bass		+ 0,000	40,000
	(Custom Shop)	NOS	\$1,750	\$2,300
2010	Fender '57 Stratocaster		**************************************	10. Testada 2 0.59100 to 10.50
	(Custom Shop)	Closet Classic	\$1,750	\$2,300
1983	Fender '57 Stratocaster (USA)	SN: V series	\$2,550	\$3,300
1998	Fender '50s Relic NoCaster	NOS	\$1,750	\$2,300
1966	Fender Telecaster	Blond	\$6,800	\$8,800
1985	Flatiron A-5-1 Mandolin	Pre-Gibson	\$2,600	\$3,400
2011	G & L Tribute Series	Various models	\$200	\$500
1925	Gibson A Junior Mandolin	Brown	\$1,200	\$1,600
1908	Gibson A-1 Mandolin	Orange	\$1,250	\$1,600
1960	Gibson A-5 Mandolin		\$900	\$1,200
1938	Gibson Advanced Jumbo		\$52,000	\$67,000
1961	Gibson C-2 Classical		\$625	\$800
1950	Gibson CF-100 E		\$3,800	\$4,900
2009	Gibson CF-100 E			
	Reissue (Custom Shop)	24 offered	\$1,950	\$2,550
1994	Gibson Chet Atkins Tennessean		\$1,225	\$1,600
1997	Gibson CL-20 Standard		\$950	\$1,225
1983	Gibson Corvus III	3 single-coil pickups	\$1,000	\$1,300
1970	Gibson Crest Silver		\$4,600	\$6,000
2013	Gibson CS-356F	Custom, figured top	\$2,600	\$3,400
1999	Gibson Dove	Reissue model	\$1,700	\$2,200
1993	Gibson EAS Deluxe	Flamed maple top	\$850	\$1,100
1998	Gibson EC-10 Standard	Plain top	\$750	\$975
1959	Gibson EDS-1275 Double 12	Custom order, 15 shipped	\$30,000	\$40,000
1958	Gibson Flying V		\$275,000	\$355,000
1967	Gibson GA-79			
	RVT Multi-Stereo Amp	Black	\$1,600	\$2,100
1940	Gibson L-50	16 body, maple sides	\$1,800	\$2,200
1998	Gibson Les Paul Smartwood Bass		\$1,200	\$1,600
2010	Gibson Super Dove		\$2,200	\$2,850
1937	Gibson TB-12 Tenor Banjo	Top tension pot assm.	\$43,000	\$57,000
1937	Gibson TB-18 Tenor Banjo	Flat head top tension	\$62,000	\$80,000
1990	Gilchrist Model 5 Mandolin	Sunburst	\$18,000	\$23,000
1962	Giulietti S-9			
	(Magnatone 460) Amp	2x12 + 2	\$1,150	\$1,500
2001	Gretsch Broadkaster 6119B Bass		\$1,175	\$1,525
1957	Gretsch Silver Jet (6129)	Singlecut	\$5,000	\$6,475
1977	GTR A-Style Mandolin		\$1,000	\$1,300
1980	Guild B-50 Acoustic Bass		\$1,000	\$1,300
1954	Guild Double Twin Amp	2x12 + 2	\$750	\$975

PARTICIPANTS

Brian Goff Bizarre Guitars

Les Haynie Blue Moon Music

Garrett Tung Boingosaurus Music

Dave Belzer Burst Brothers

Walter Carter Carter Vintage

Daniel Escauriza Chicago Music Exchange

John Majdalani Cream City Music

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Alex Gray Goat Peak Strings

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Gryphon Strings

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Dave Hinson Killer Vintage

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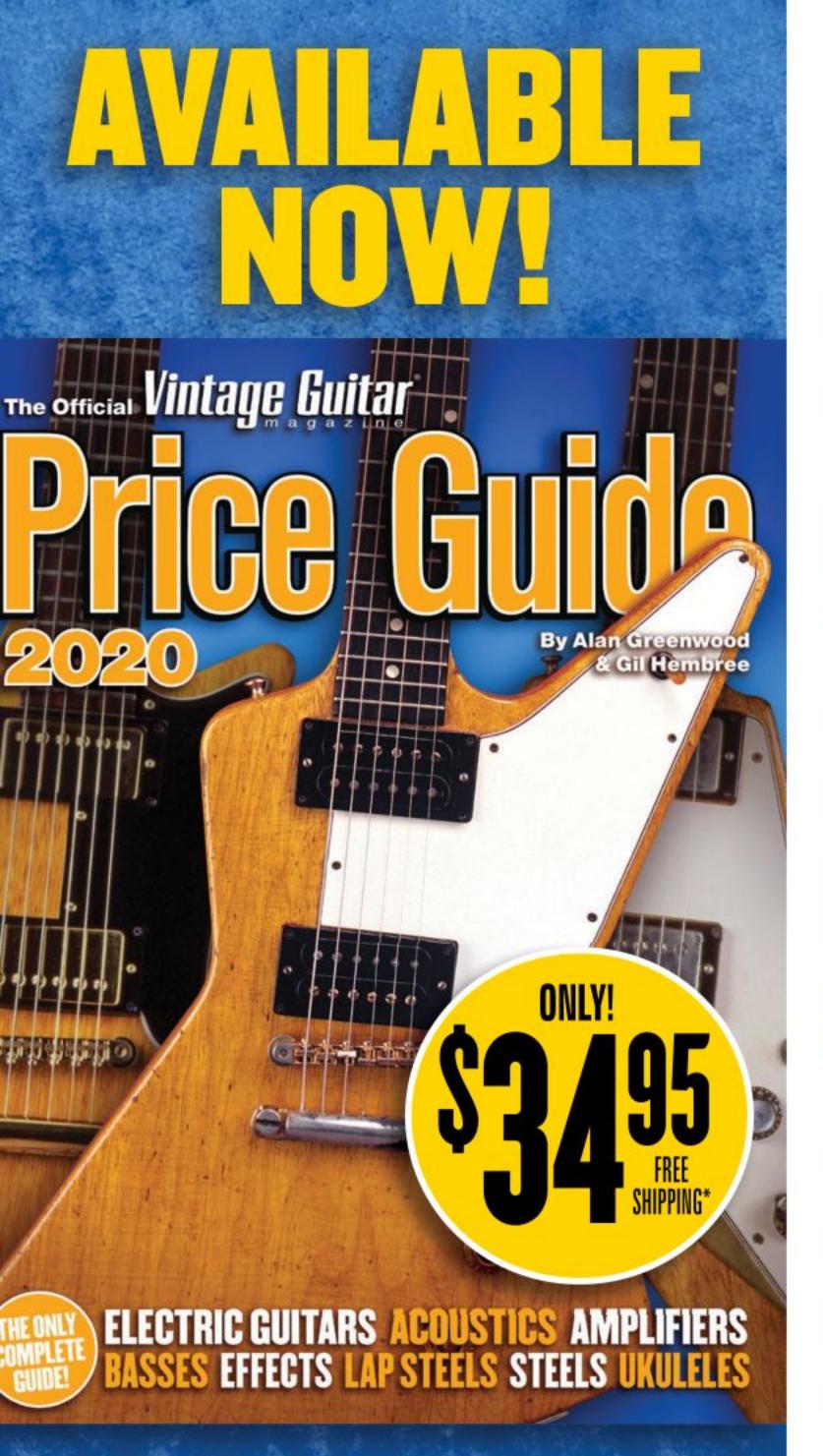
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YEAR	INSTRUMENT	FEATURES	EXC.	COND. HIGH
1965	Guild Mark V	Brazilian rw	\$1,100	\$1,450
1994	Guild Nightbird X-2000		\$1,750	\$2,250
1990	Guild Savoy X-161/X-160B		\$1,250	\$1,625
1965	Harmony Holiday			
	(Folk Long Neck) 5-String Banjo		\$150	\$250
1976	Ibanez Model 2459B			
	Destroyer Bass		\$1,600	\$2,100
1966	Kalamazoo Reverb 12 Amp		\$500	\$650
2019	Kentucky KM-1500 F-5 Mandolin		\$1,450	\$1,900
1915	Knutsen Harp Mandolin		\$1,400	\$1,800
1979	Kramer DMB 2000 Bass	Dlasla	\$725	\$950
1969	Kustom K100-5 PA Amp Head	Black 150 watto 4x10	\$275	\$375
1972 1925	Kustom SC 4-10 SC Amp Ludwig Ambassador Tenor Banjo	Black, 150 watta, 4x10 Tenor	\$225 \$750	\$300 \$1,000
1923	Marshall AS Acoustic	10101	\$730	\$1,000
1777	Soloist Series Amp	Various models	\$200	\$400
2003	Marshall AVT 20 Amp	20w 1x10 combo ss	\$175	\$225
1980	Marshall Club and	20W INTO COMIDO 55	Ψ175	Ψ223
2700	Country Model 4140 Amp	100 watts, 2x12, tubes	\$750	\$975
1986	Marshall JCM 800			
	Model 2004S Amp Head	Short head, 50 watts	\$900	\$1,200
1902	Martin 1-42	11 made	\$7,200	\$9,400
2016	Martin 000-15M	All mahogany, satin	\$750	\$975
2001	Martin 000-15S	Slotted	\$925	\$1,200
2007	Martin 000-18 Golden Era 1937	Adirondack, natural	\$2,200	\$2,850
1915	Martin 00-21		\$4,800	\$6,200
1970	Martin D12-35	Indian	\$1,700	\$2,200
1993	Martin D-28	A 1' 1 1 3 C 1	\$1,650	\$2,150
2016	Martin D-28 Authentic 1937	Adirondack, Madagascar		\$5,200
2016	Martin D-28 Authentic 1941	Adirondack, Madagascar	10	\$5,200
2017 1991	Martin D-42 Martin D-45		\$3,100 \$4,700	\$4,000 \$6,100
2002	Martin D-45 Martin D-45GE Golden Era	Brazilian, 2 made	\$15,000	\$20,000
2012	Martin D-45GL Golden Lia Martin D-45V	Indian	\$5,000	\$6,700
2005	Martin HD-40 Tom Petty S.E.	East Indian rw	\$3,900	\$5,000
2017	Martin OM-42	Lust IIIdiaii I W	\$3,100	\$4,000
1916	Martin Style A Mandolin		\$725	\$950
1997	Mid-Missouri M-1 Mandolin		\$300	\$400
1966	Mosrite Joe Maphis Double Neck	Octave 6 and Standard 6	\$3,600	\$4,800
1966	Mosrite Joe Maphis Double Neck	Standard 6 and 12	\$3,700	\$4,900
1999	Music Man Stingray Bass	4-string	\$950	\$1,250
1967	National N-850 Bass		\$600	\$800
2005	Old Hickory Style F Mandolin		\$175	\$250
1997	OME Gold Magician			
	5-String Banjo		\$2,800	\$3,700
2016	OME Juniper Megatone		42 100	42.000
10/2	5-String Banjo		\$2,100	\$2,800
1962	PANaramic	Cutaway 2 pickups	\$950	\$1.100
1932	Acoustic-Elec. Archtop Paramount Junior	Cutaway, 2 pickups	\$850	\$1,100
1932	Plectrum Banjo		\$600	\$800
1924	Regal Style A Mandolin		\$325	\$425
1967	Rickenbacker Model 4005 Bass	Fireglo	\$8,400	\$11,000
1977	Stelling Bell Flower 5-String Banjo	0	\$2,250	\$3,000
1928	Supertone Mandolin		The state of the s	
	(standard appointments)		\$225	\$325
1929	Vega Artist Plectrum Banjo	Open back	\$1,100	\$1,400
1961	Vega FP-5 Folk	A676		
	Professional 5-String Banjo		\$1,425	\$1,850



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Alex Lifeson (left)

By Bret Adams

n the worldwide milieu of Rush fans, casual types are rare. Rather, they tilt heavily to the obsessive. But if one fragment of the band's catalog draws the less-than-hardcore listener, it's the hugely successful Moving Pictures.

The 1981 album, boosted by the perpetual popularity of "Tom Sawyer," is widely considered the Toronto trio's masterpiece. It's also far and away their biggest seller - four million copies (and counting) in the U.S.

The eighth studio album from vocalist/bass guitarist Geddy Lee, guitarist Alex Lifeson, and drummer Neil Peart followed what the band felt was the peak for its hard-rock/ progressive-rock style epitomized by 1978's Hemispheres. For the follow-up, Permanent Waves, They wrote shorter, radio-friendly songs. Moving Pictures was the ultimate realization of Rush's new approach.

Terry Brown, who started working with Rush on its second album, Fly by Night, and continued to man the console as co-producer through 1982's Signals, knew Moving Pictures was a mainstream breakthrough.

"I certainly agree it's a masterpiece, but it's also one of many Rush albums that I'm fond of, so it's not the only record that I love," Brown said. "A Farewell to Kings is certainly one of my favorites... But yeah, Moving Pictures is up there."

The band's continued growth as instrumentalists and songwriters had obviously sharpened, and Brown was there to witness their progress.

"From record to record, they were *always* pushing themselves," he said. "They never sat and went, 'Hey, we're playing great. This will just be perfect.' They were always playing stuff that was difficult, but they would work

at it until they got it. I always admired that quality in them."

Brown believes it's possible to get a sense that you're doing something special in recording an album, as he did while helping create Moving Pictures.

"A certain amount of realization is happening," he said. "You get a feel for what's going on."

"Tom Sawyer," now the band's best known song, exploded on radio airwaves and never left. Though not the band's highest-charting hit (peaking at #44 on the Billboard Top 40 singles chart), it was a game-changer.

"Undoubtedly, it had a unique quality," Brown noted. "Certainly, it was worthy of airplay, but of course, you never know whether that will happen. You don't know how the label is going to handle it or what the feedback will be from radio stations, or fans, for that matter. I *loved* it and was certainly very hopeful; I felt it was going to be popular because it's an ear-grabber."

The Grammy-nominated instrumental "YYZ" managed to be both musically complex and undeniably catchy, a fact borne out by the mass of air-drummers that would emerge during live performances.

"Obviously, Alex and Geddy stretch out,

but it's a very strong tune," said Brown. "It's got great melody, they dug in, and all played really, really well."

The track shows off each member's individual talent as a soloist.

"I don't think we'd seen anything quite like it before from them," noted Brown. "Lookingback, there were always great bass lines from Geddy that were just jumping out of the tracks, and certainly guitar riffs, lines, and solos from Alex would jump out. But 'YYZ' showcased everything really nicely. That was what really what caught people's ear."

Lifeson has said his solo on "Limelight" is a personal favorite. A multilayered tour de force, its long, dreamy vibrato bends give way to runs of crisp notes and a layered outro.

"It's a great solo, no doubt about it," Brown said. "But then, he's done a lot of great solos throughout his career!

It's not like all of a sudden he hits pay dirt on 'Limelight.' But it was different from what he'd done before."

The 10-minute "The Camera Eye" appealed to fans who reveled in Rush's progressive



leanings, but Brown does not think it was a conscious nod to long-timers.

"It came up conceptually and made a lot of sense. It gave us a lot of scope to do something different, a little more progressive and a

little more outside. I think it balanced the record really nicely. We had 'Red Barchetta' and 'Limelight,' and these tunes that were, dare I say, 'poppy' - the more-commercial side of Rush. 'The Camera Eye' certainly balanced it out."

While making Moving Pictures, Brown was learning the then-new digital mixing process, and wasn't sure how well it would work or affect the album's sound.

"We were breaking new ground, which was important to me," he said. "It sounded different. I was getting results I felt were closer to what I had intended, so I was happy."

Overall, for Brown, the album is just one piece in Rush's storied career, which was marked by consistency.

"Every album had something for fans and something for radio. They were prolific songwriters and electric,

performance-wise-stunningly good onstage. They always took care of making it sound great. They did it right. The whole package was so perfectly put together. They didn't disappoint anybody." VG





JEFF HEALEY

Blues-Rock-Jazz Icon

By Wolf Marshall

n the '80s, the music world experienced a reawakening of the blues and "roots" sounds. It spawned myriad progeny – hard-rock bands like Whitesnake, Great White, and Kingdom Come reflexively revived the Led Zeppelin phenomenon; "A Apolitical Blues" kicked off OU812 by Van Halen in the age of shred; emerging rockers like Guns 'N Roses peppered their songs with vintage blues-rock ingredients;

Gary Moore unabashedly channeled the Bluesbreakers dynasty.

A parallel stream of "new blues" was represented by Stevie Ray Vaughan, Robert Cray, George Thorogood, and Robben Ford, all of whom reshaped the material of Elmore James, Muddy Waters, B.B., Albert, and Freddy King, Albert Collins, as well as the blues-rock of Cream, Jimi Hendrix, Jeff Beck Group, and Fleetwood Mac. On the heels of these innovations arose Jeff Healey, one of the most striking guitarists of the era.

Norman Jeffrey Healey was born in Toronto on March 25, 1966, and adopted by Percy "Bud" and Yvonne Healey. That October, he lost his sight to retinoblastoma, a rare form of cancer, and was fitted with artificial eyeballs. Blind from seven months, his world was dominated by sounds, and his parents – devotees of jazz and country music - provided the soundtrack. He was given a radio at age three and became an avid listener of '60s Top 40. Among his Christmas gifts that year was a guitar, with which he began a course of self-study. Initially, Jeff taught himself to play lap-style in an open tuning with a slide. A couple years later, he learned standard tuning, but continued to play with the guitar on his lap. In his early teens, he was introduced to blues and formed his first band, Blue Direction. As a 14-year-old, his encyclopedic knowledge of jazz (drawn from his collection of vintage 78s) led to hosting a jazz segment for "Fresh Air" on the CBC.

He soon began to play guitar clubs around Toronto with various bands. In July of '85, he met Albert Collins, who invited him to sit in at Albert's Hall with guest star Stevie Ray Vaughan. The legend of Jeff Healey began with that performance. The following month, he formed the Jeff Healey Band, fronting on guitar and vocals, with drummer Tom Stephen and bassist Joe Rockman. The trio ascended from local dives to road gigs in hotspots throughout Canada, eventually producing an indie single and video of Jeff's composition, "See the Light."

On the strength of the music, growing reputation, and a stack of glowing press, JHB was signed to Arista in 1988 and released their debut album that September.

See the Light received favorable critical response and yielded the hit single "Angel Eyes," which reached #25 on Canada's RPM 100 and #22 on the U.S. Billboard charts. "Hideaway," a cover of Freddy King's landmark piece with guest guitarist Robbie Blunt (of Robert Plant fame), received a Grammy nod for Best Rock Instrumental. See the Light was nominated for Juno's Album of the Year in 1990, and won a Juno for Entertainer of the Year. During its recording, Jeff also appeared as actor/musician, essentially playing himself, in the Patrick Swayze cult classic Road House. The novel's author specifically wrote the character of Cody, a "young blind guitarist who plays the guitar in his lap," with Healey in mind, and the soundtrack featured JHB's takes on "Roadhouse Blues," "I'm Tore Down," "Hoochie Coochie Man,"



COLUMN Fretprints

"When the Night Comes Falling From the Sky," and "White Room."

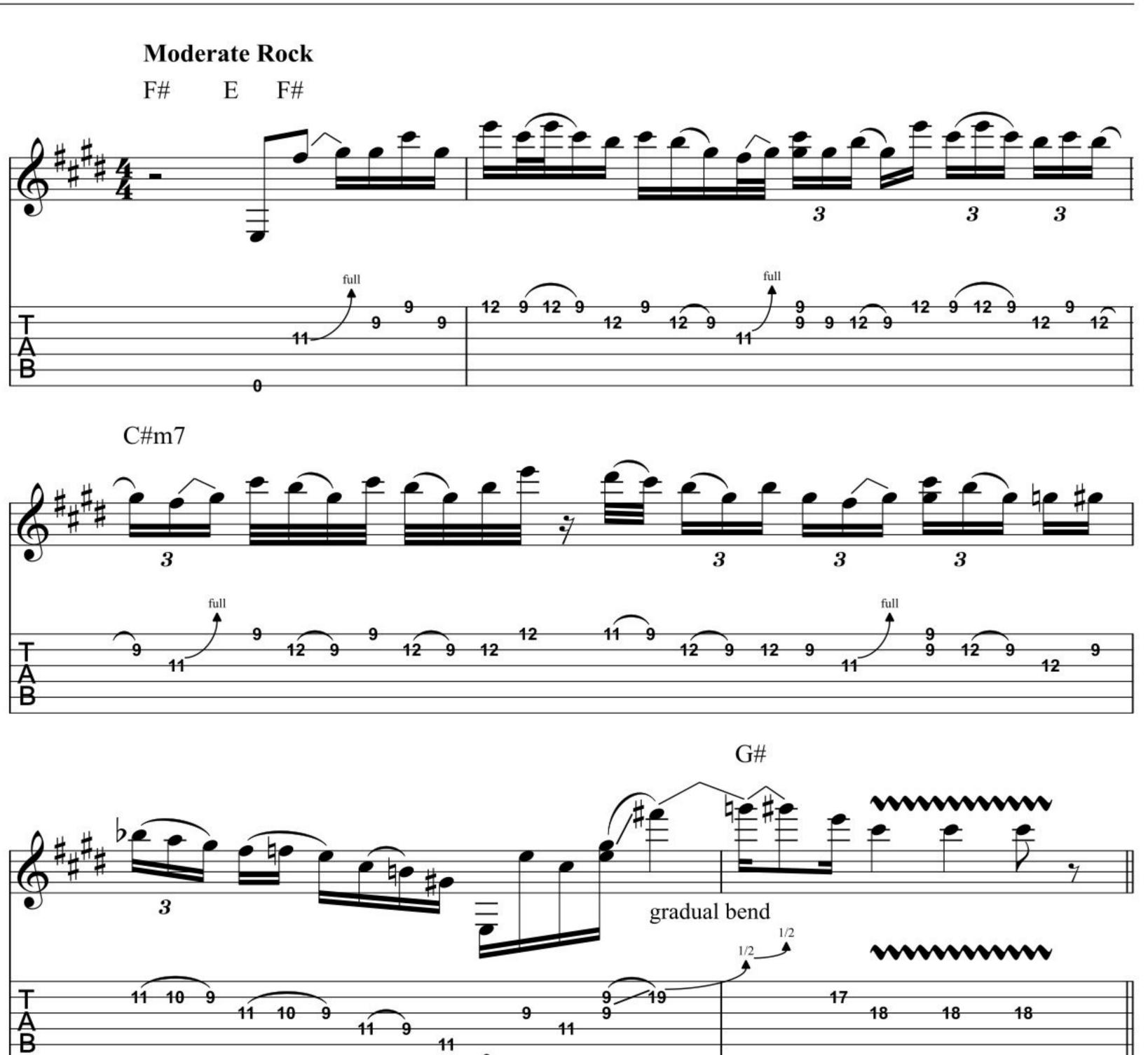
JHB's second album, Hell to Pay, was a grander affair. Released May 25, 1990, it boasted appearances by Jeff Lynne and George Harrison on "While My Guitar Gently Weeps," and Mark Knopfler on "I Think I Love You Too Much." All-starkeyboardists Bobby Whitlock and Paul Schaffer played on the disc.

Healey was active through the '90s. He built Forte Studios in Toronto, and did most of his recording there. In October of '91, he began hosting "My Kinda Jazz," a radio show on the CBC featuring classic jazz and swing. His third album, Feel This, saw him adding keyboards and backing singers to live shows. 1995's Cover to Cover, the last Arista album, was a mix of rock, blues, and R&B, mining favorite tunes from the Yardbirds, Jimi, Beatles, Robert Johnson, Stealers Wheel, Howlin' Wolf, Spirit, John Fogerty, Albert King, Cream, and Led Zeppelin. It garnered another Grammy nomination for Best Rock Instrumental ("Shapes of Things"). Jeff closed the decade on a high note when he joined a stellar lineup for the Jimmy Rogers tribute at Montreux in July of '99.

Jeff entered the new millennium with the last JHB album Get Me Some. An undervalued work, it featured "Macon Georgia Blue," a surprising

classical-tinged country/pop masterpiece of layered acoustic guitars and harmony vocals. A year later, he and other blues-rock luminaries and Bluesbreaker alumni guested on John Mayall's *Along for the Ride*, and opened Healey's, a blues/jazz club, where he performed blues on Thursday nights, jazz on Saturday afternoons.

Healey's musical journey took an unexpected turn on *Among Friends*. The album's artwork told the tale; gone were the Strat and rock-star trappings. Instead, it pictured Healey in a small club with an archtop on his



"Confidence Man" was a landmark cut from See the Light. This mid-solo phrase showcases his blues-rock intensity at its most electrifying. The speedy runs would be impressive for anyone possessing superior guitar abilities, but factor in his lap-style position and over-the-fingerboard technique and the result is, in a word used often to describe Jeff's approach, "impossible." Nonetheless, he pulls it off with finesse and

conviction. The lines are largely pentatonic and make use of idiomatic blues-rock patterns played at high velocity with ample pull-offs and hammer-ons. Note the quick chromatic flurries in measure 4 that momentarily stretches the tonality of the typical pentatonic framework. The gradual bend in 5 is a perfect example of his fast shifting wide stretches and the string bends fretted with the thumb.

lap. The album focused on acoustic sounds and flaunted trad jazz, Dixieland, and swing standards like "Out of Nowhere," "Stardust," and "Limehouse Blues." As Healey put it, "...classic American popular songs from the late '20s through the early '40s."

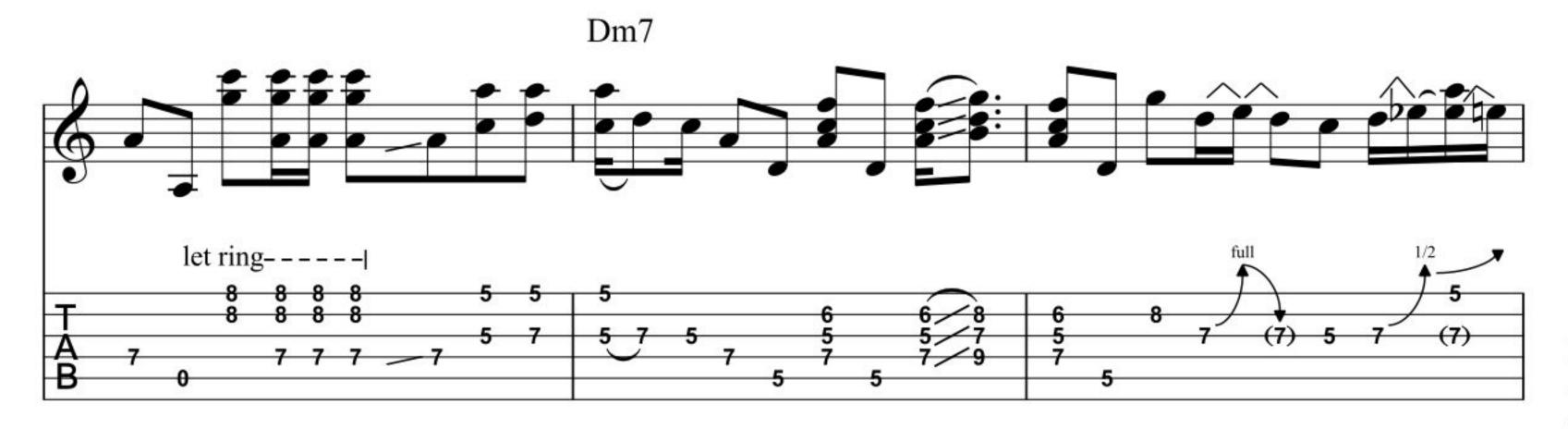
The music found Jeff playing trumpet and crooning, evoking Louis Armstrong, Lonnie Johnson, Stéphane Grappelli, Benny Goodman, and Django Reinhardt. Jeff played 30 to 40 percent of the guitar onstage and in the studio, leaving most of it to 23-year-old Jesse Barksdale, whom he praised as "...the

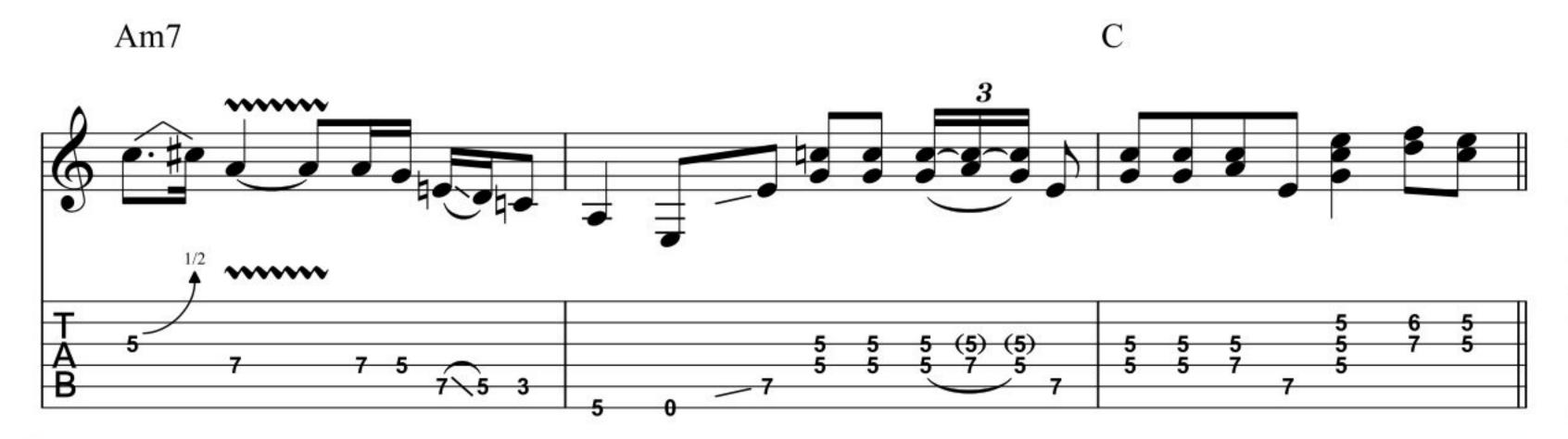
finest jazz-guitar player, all around, in this country." He assembled a working band, the Jazz Wizards, with whom he performed and recorded for the next six years. Adventures in Jazzland found him expanding his classic jazz style, adding trombone to his skill set and even enlisting veteran swing guitarist Marty Grosz. He received an honorary doctorate from McMaster University that year.

2006 saw the recordings of a Jazz Wizards concert film, *Beautiful Noise* and *It's Tight Like That* (featuring trad-jazz legend Chris Barber), along with the expansion

Moderate Rock







"My Little Girl" sports an R&B-informed rhythm riff that reveals Healey's fluency with the Hendrix/Trower school of funky rock. Check out the numerous doublestop string bends mixed into single-note pentatonic licks. Also noteworthy are the punchy upper-string

figures in measures 3 and 5 that imply Am7 in the basic key center or A7#9 chord partials. Larger chord textures are developed in measures 6, 7, and 10. Note the Mayfield-inspired hammered and pulled-off dyads in 9 and mix of double stops, chord partials, and triads in 10.

and renaming of his nightclub, to Healey's Roadhouse.

Though in later years he focused on jazz, Healey never turned his back on electric blues. The Jeff Healey Blues Band continued to play Thursdays before closing the circle with 2008's *Mess of Blues*, documenting his return to blues/rock after an eight-year absence. It was released March 2, just one month after his untimely passing at age 41 and following a three-year battle with cancer.

With a career mirroring the greatest music of 80 years, Healey left a legacy as rich and vast as the 25,000-plus record collection he treasured and drew from over the course of his lifetime.

INFLUENCES

Healey's tastes were as diverse as his playing. His favorites were jazz legends Louis Armstrong, Fats Waller, Jack Teagarden, Coleman Hawkins, and Lonnie Johnson. His blues and rock inspirations included Muddy Waters, B.B. King, Eric Clapton, Jeff Beck, and Jimi Hendrix. He cites E.C.'s "Have You Heard" and "Spoonful" as particularly influential.

STYLE

B.B. King insisted blues was a feeling more than a regimented style. Jeff took those words to heart, employing the time-honored blues and pentatonic vocabulary, rhythm riffs, and string-bending sounds of his predecessors,

but he applied the ingredients to other settings. Half the songs on See the Light were straight 12-bar blues (like "Hideaway" and "Nice Problem to Have") or blues-rock in the vein of Hendrix and Trower, funk-inflected metallic boogaloos like "My Little Girl" and "See the Light." But consider the blues mannerisms in such non-blues tunes as the country-rock ballad, "Angel Eyes," pop-oriented "I Need To Be Loved" and "That's What They Say," hard rocker "River of No Return," and the unique minor-mode shuffle "Someday, Someway." In "I Need To Be Loved," he subjects a radio-friendly Am-Fmaj7-Em7-Am modal (Aeolian) progression to the blues treatment (a similar strategy was used in "While My Guitar Gently Weeps'), characteristic of his personal blues-fusion approach and future forays into untraditional formats.

Jeff's unorthodox lap-style playing added a unique dimension. SRV once commented that "[Healey] is going to revolutionize the way a guitar can be played." Though Jeff played down the mystique, his performances routinely astounded fellow musicians and fans; his approach flaunted an over-the-fingerboard/five-finger technique that allowed use of the thumb for fretting. It not only served as an extra finger, with increased range

and stretch, but added a powerful stringbending factor. He used the same technique with archtops and acoustics, and his work with Jazz Wizards was telling; he approached the genre with the same reverence, but gave an imaginative reinterpretation. His solos on "My Honey's Lovin' Arms," "Three Little Words," and "Someday Sweetheart," with its Djangoesque runs, reveal he was equally at home in this style.

ESSENTIAL LISTENING

See the Light and Hell to Pay are requisite blues-rock, as are concert recordings like Live at Montreux. Healey's jazz side is epitomized on Adventures in Jazzland.

COLUMN Fretprints

ESSENTIAL VIEWING

As the Years Go Passing By captures German concerts from '89, '95, and 2000. Beautiful Noise is a telling 2010 concert with the Jazz Wizards. Clips from both are online along with performances from the Letterman shows, Live at Montreux (1999), his live take on "While My Guitar Gently Weeps," and a joyous jam on "Little Sister" with SRV.

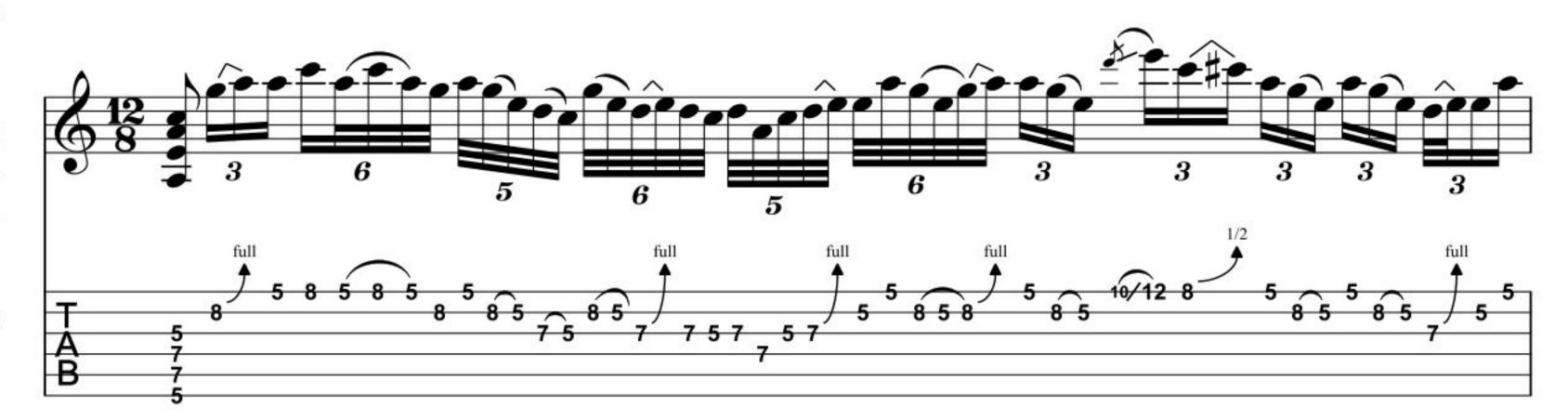
SOUND

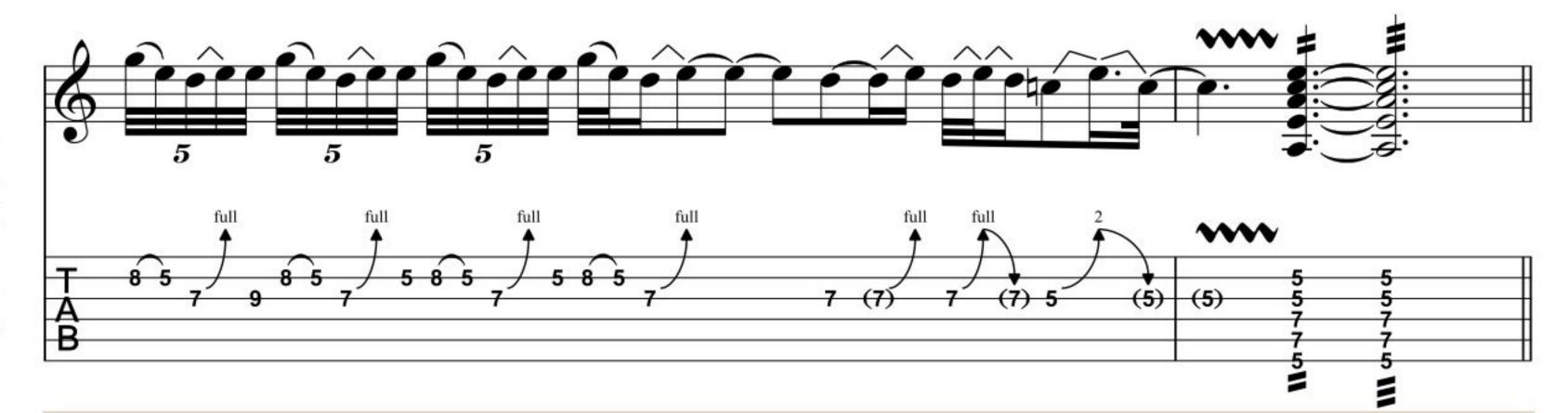
Healey first appeared with Fender Squier Strats fitted with low-noise, high-output Rod Evans pickups. In the late '80s, he favored one with a rosewood fretboard, but used others, like the red one he played with B.B. King. By 2008, he'd switched to a Squier Vista JH Strat with three Evans (later Duncan SH-5) humbuckers that allowed for coil-tapping. Jeff also played a Jackson doubleneck (with two single-coils and one humbucker on the six-string side and two hum-

buckers on the 12-string) and an Ibanez 6/ bass doubleneck. He occasionally played a black Gibson Les Paul Standard.

Healey set his guitar for lower action and light top/heavy bottom strings gauged .010-.014-.018-.032-.044-.056, of no particular brand. He favored a large triangular pick. For "Angel Eyes," he borrowed Greg Ladanyi's B.C. Rich acoustic, and used a Martin D-18 on "Macon Georgia Blue." With the Jazz

Free Time Am





Jeff's reinterpretation of "Blue Jean Blues" subjects ZZ Top's slow-blues piece to a modern pyrotechnical approach. This excerpt is the closing run of the coda and epitomizes Healey's florid passage work. Here, the free-time rhythm opens the door to extensive decoration of blues melody. His improvisation expands the pentatonic environment considerably

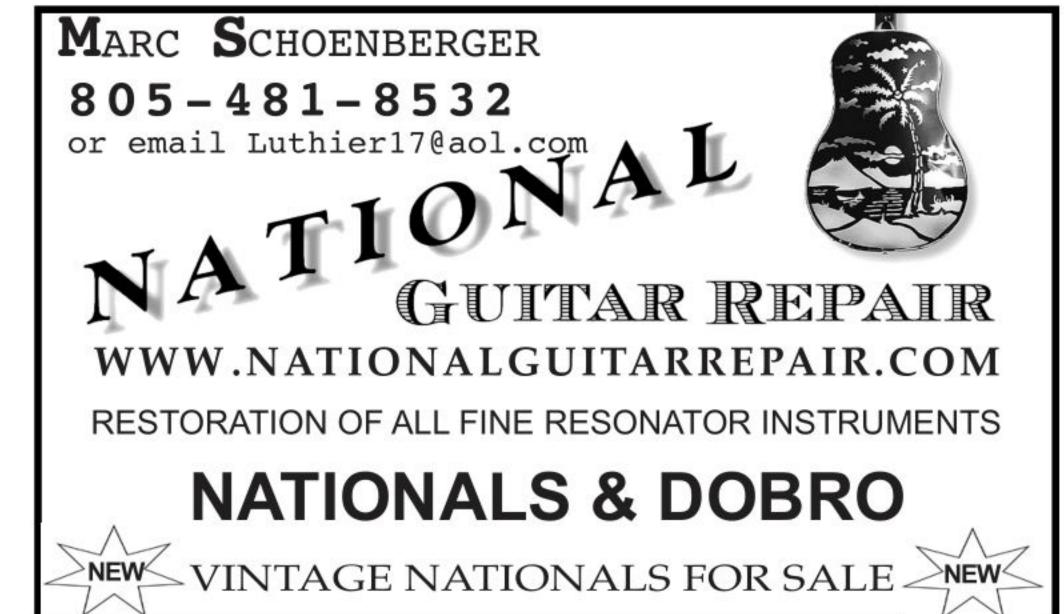
with purposeful shredding. The intricate runs in measure 1 combine string bends and winding blues patterns. In 2, he employs fast repeated figures before closing with soulful string bends. Check out the Albert-King-style string bend at the phrase ending – a gesture that bridges classic electric blues with modern rock concessions.

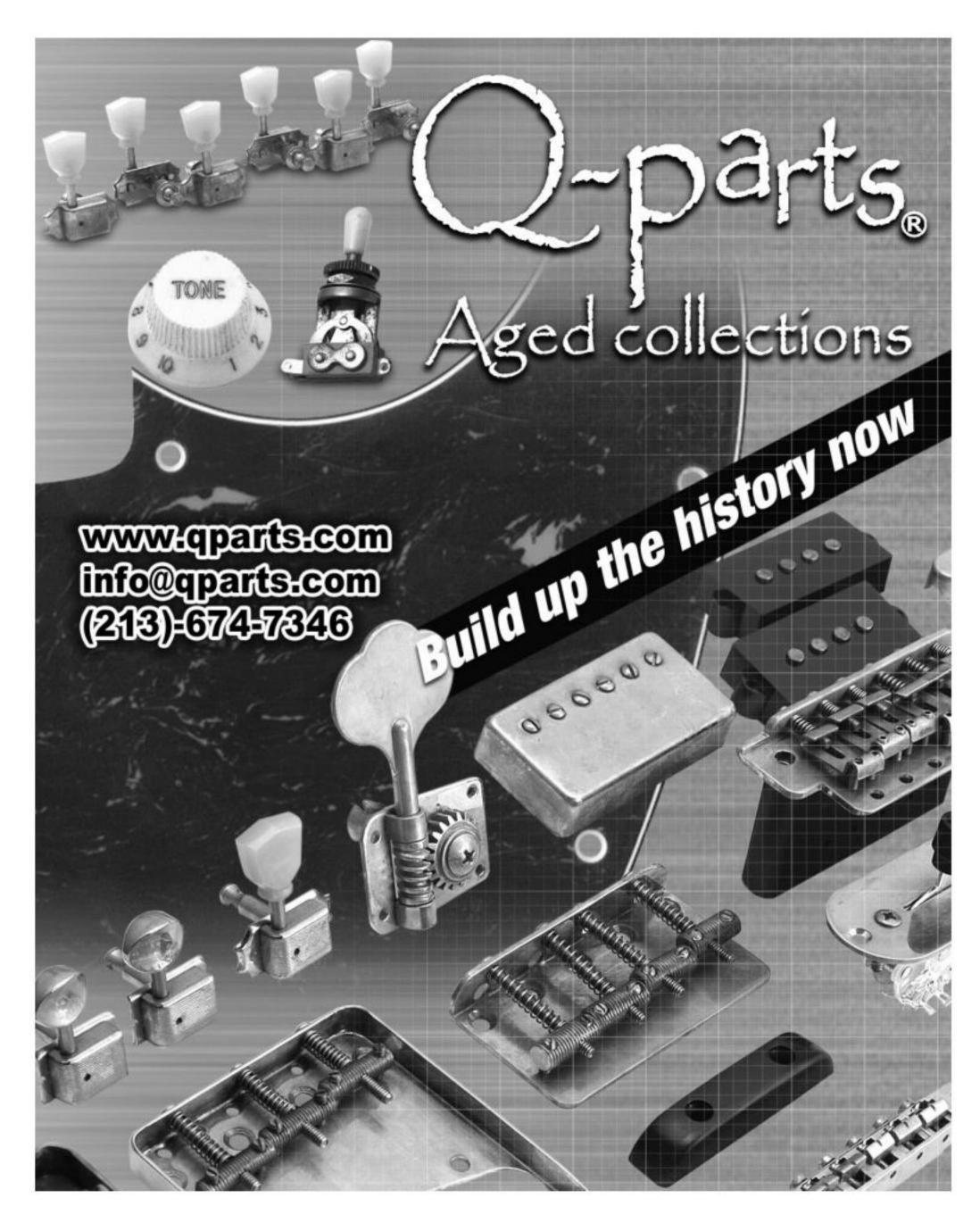
Wizards, he played a late-'40s Gibson L-12 archtop with a pickup.

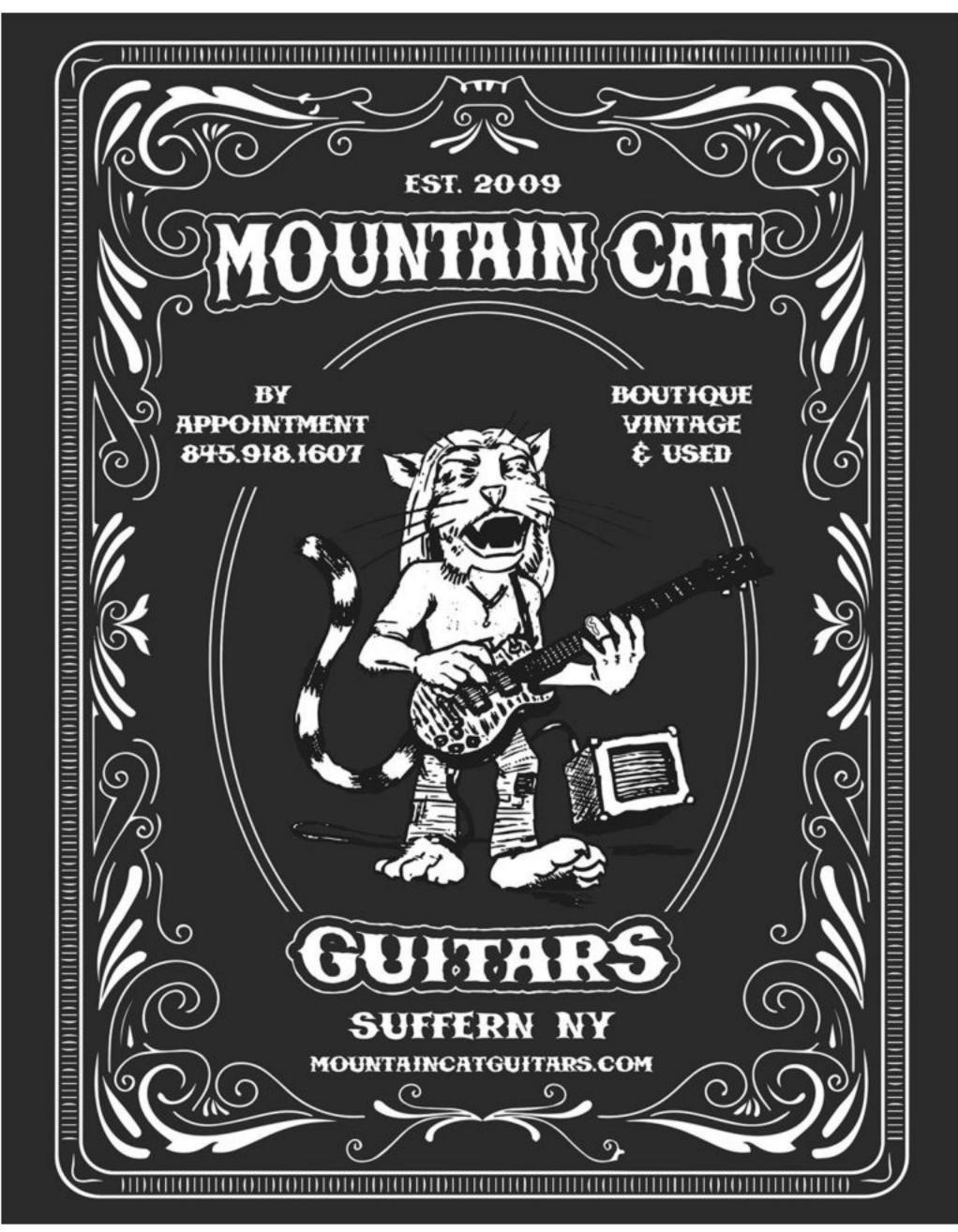
Healey plugged into Marshall JCM800 100watt heads, set clean, with one or two 4x12 cabinet(s) with Celestion Vintage 30 speakers. His archtop was recorded through a Fender Pro Junior, and for Jazz Wizards shows he used a 60-watt Hot Rod DeVille 2x12. In his blues-rock period, he got distortion from an Ibanez Tube Screamer and/or boxes by Tokai and DOD. He also used a wah, MXR flanger, and Boss stompboxes (EQ set for boost, digital delay, chorus, and compressor).

Wolf Marshall is the founder and original editor-in-chief of *GuitarOne* magazine. A respected author and columnist, he has been influential in contemporary music education since the early 1980s. His books include *101 Must-Know Rock Licks*, *B.B. King: the Definitive Collection*, and *Best of Jazz Guitar*, and a list credits can be found at wolfmarshall.com.











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May 2020



SEEING RED, PART 2

A Very Broken SG Returns to Form

By Dan Erlewine

"m known for going the extra mile – often many miles – to achieve the perfect repair. But sometimes, it's important (for both repair tech and customer) to know when "good enough" has to be good enough. Such was

the case with the '67 SG we introduced in the March issue.

The guitar belongs to a bandmate of our shop apprentice Blake Burkholder, and was found in his grandparents' church with a poorly repaired after it had been broken – not just cracked. The peghead had also been broken and "repaired," but was still loose along the glue joints.

neck-

to-

body

joint

I knew we could make it playable (perhaps even better than new), which was all the owner wanted. So, he was fine when I told him a full restoration wasn't worth the time or cost. With that in mind, we went in knowing we weren't expected to produce miracles, and I saw it as a good opportunity for Blake to hone his finishing skills. After finishing the repairs, I turned it over to him.

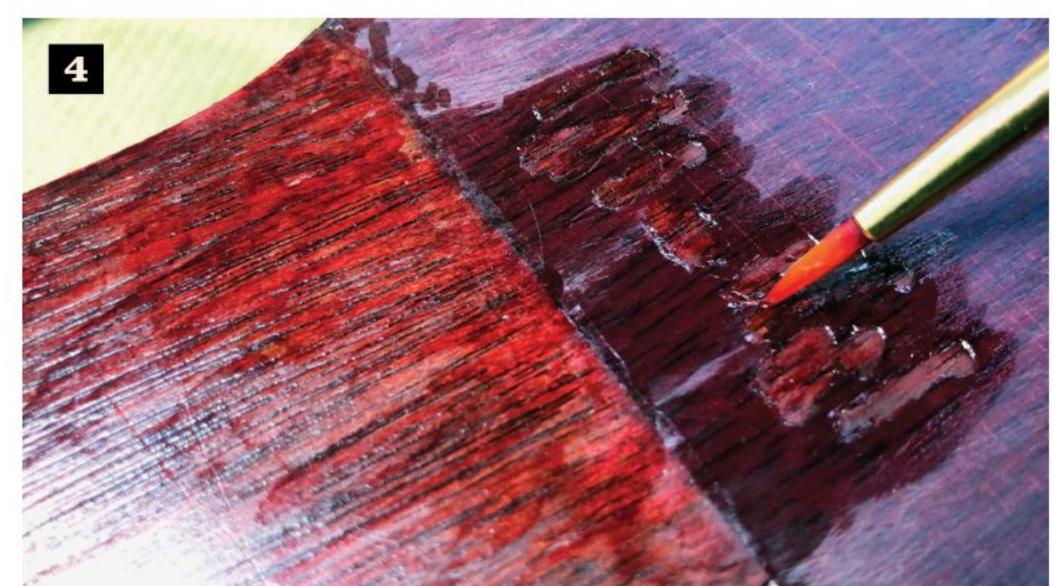
- 1) The biggest touch-up was coloring the mahogany graft on the neck heel. I'm guessing the scars on the body were caused by whatever drilling method was used in the first attempt to fix this break.
- 2) The peghead repair, with its epoxy/wood-splinted glue-up, looked pretty bad.
- 3) To make a "lacquer toner," Blake mixed cherry stain into clear lacquer.
- 4) After applying medium-brown paste wood filler to darken the mahogany graft and fill the grain before brushing on the cherry lacquer, he applied color with a small artist's brush.
- 5) For the deep scars, he applied coats of cherry lacquer, then drop-filled numerous coats of clear lacquer over the course of several days, scraping and sanding the fills every so often until the area was level. Drop-filling with an artist's brush is a common technique for fixing scars, dings, etc.
- 6) Once the fills were sanded smooth, Blake shifted to spraying color, starting with "shader" coats—lacquer colored with dye and/or pigment and mixed to be opaque/semi-opaque.



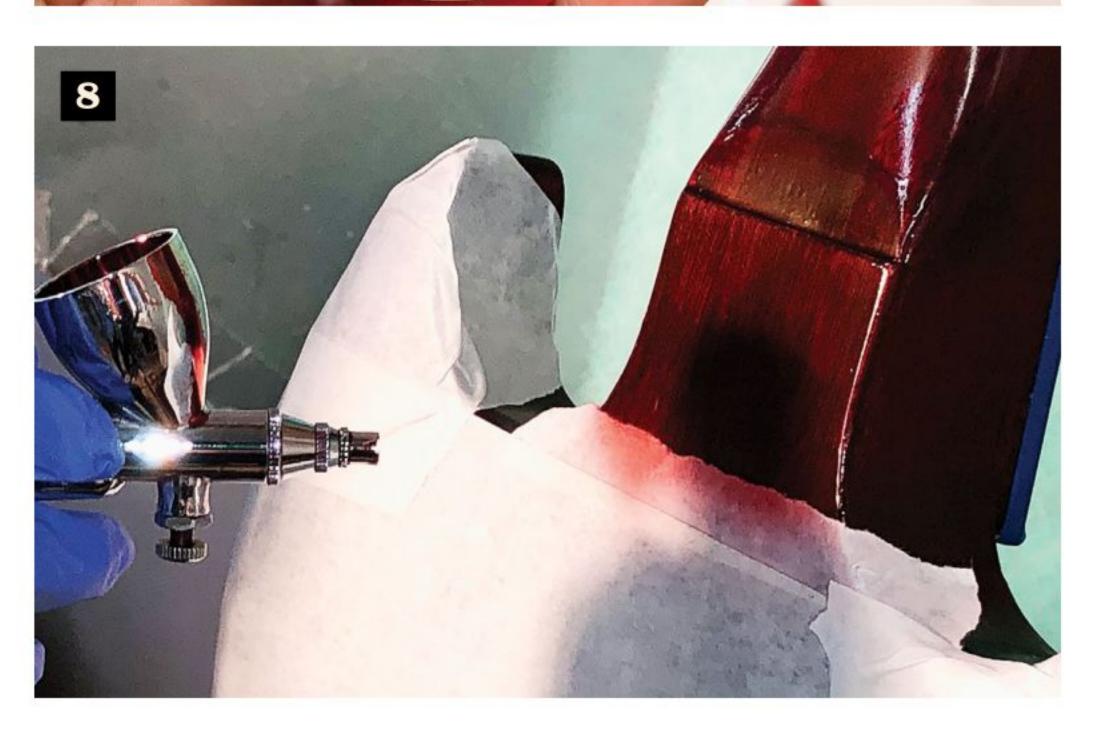


hotos. Kata Erlawing

- 7) The neck was made of three pieces of mahogany; the center was darker than the outer two, so Blake taped the lighter wood leading to the heel (which I'd covered with that mahogany graft) and sprayed a shader over the untaped area to mimic the darker center.
- 8) After mixing the transparent-cherry finish "toners" by adding dye to clear lacquer, he sprayed it over the shader to further blend it with the heel. He shaded the peghead scars the same way.
- 9) Following the color coats, he masked the fretboard, binding, and peghead overlay. Using an air brush, he then sprayed several light coats of clear lacquer, then switched to a larger spray gun and applied enough clear that he wouldn't sand through it during final sanding/buffing. He sprayed these coats in conjunction with thin flash coats made mostly of















COLUMN Dan's Guitar RX

lacquer retarder (which helps melt the lacquer coats into old) mixed with just a little lacquer. The flash coats softened the old lacquer, then he quickly followed with a lacquer coat. He applied four to six coats in this fashion.

10) With finish work completed, Blake replaced five frets that I'd removed during the initial repair. The original frets were not good enough to re-use, so we dug into my stash of saved frets that I'd pulled from various guitars.

I save these only when they're reasonably high and unscarred from removal; "wide oval" frets from a '78 Les Paul did the trick.

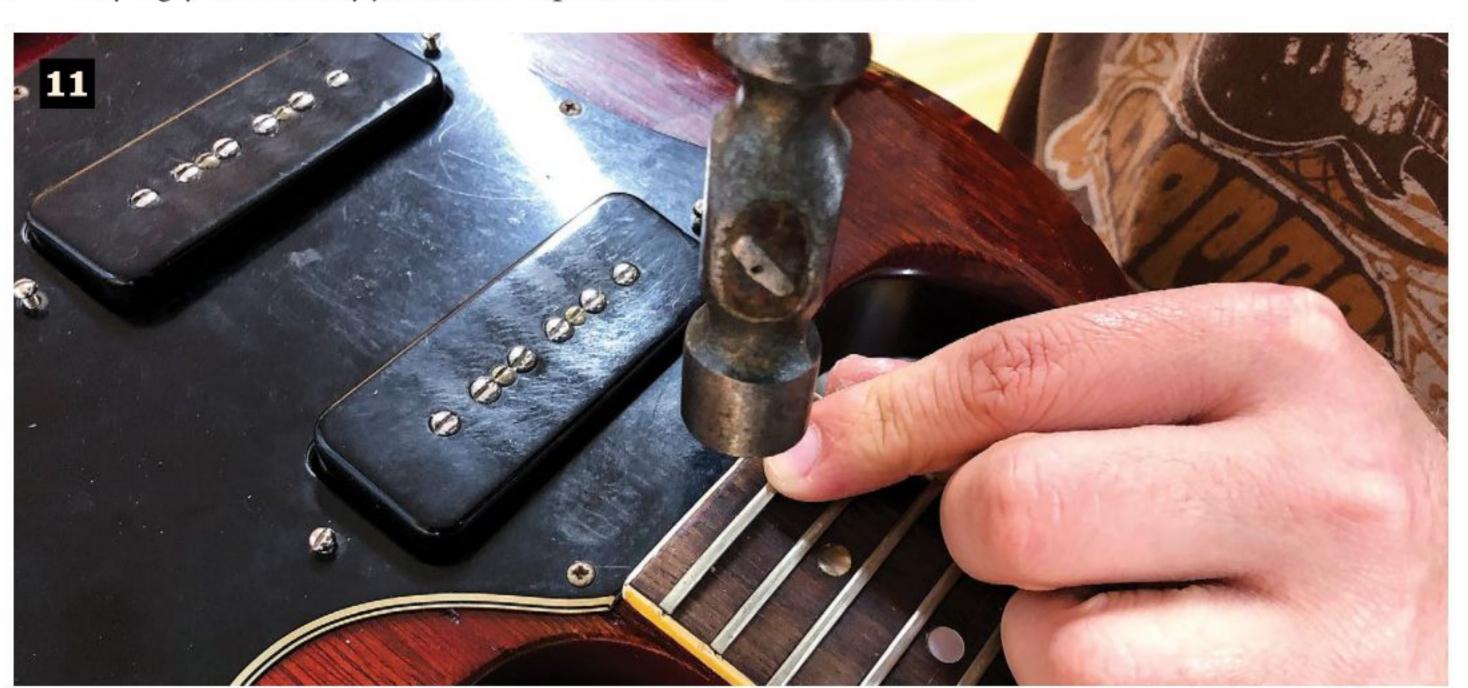
11) Blake trimmed the ends to fit over the binding, hammered them in, and dressed their ends; it's close to needing a fret job, but it's playable and the owner can make that choice after he gets to know the guitar.

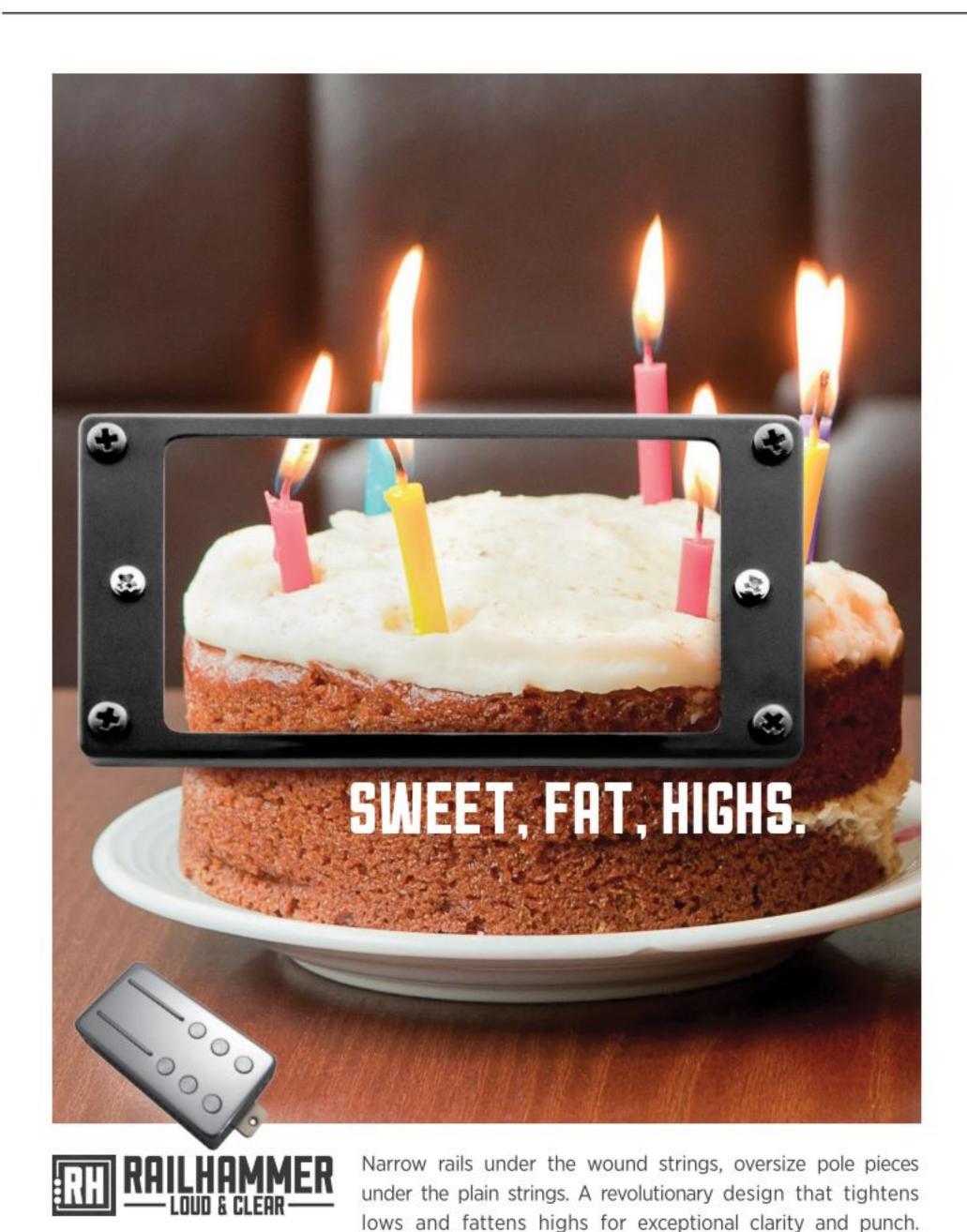
12) You can still see battle scars, but the once very ugly neck/body joint is now presentable.

13) The peghead is less scarred.

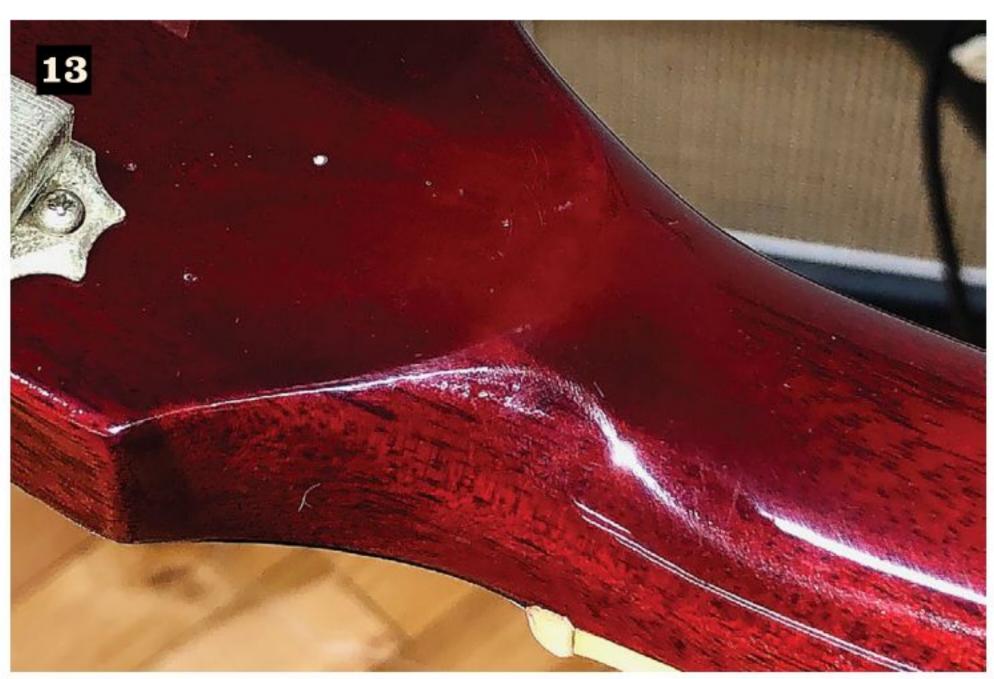
Dan Erlewine has been repairing guitars for more than 50 years. He is the author of three books, dozens of magazine articles, and has produced instructional videotapes and DVDs on guitar repair. Since 1986, Erlewine has lived and worked in Athens, Ohio, as part of the R&D team for Stewart-MacDonald's Guitar Shop Supply. You can contact Dan at dan@ stewmac.com.



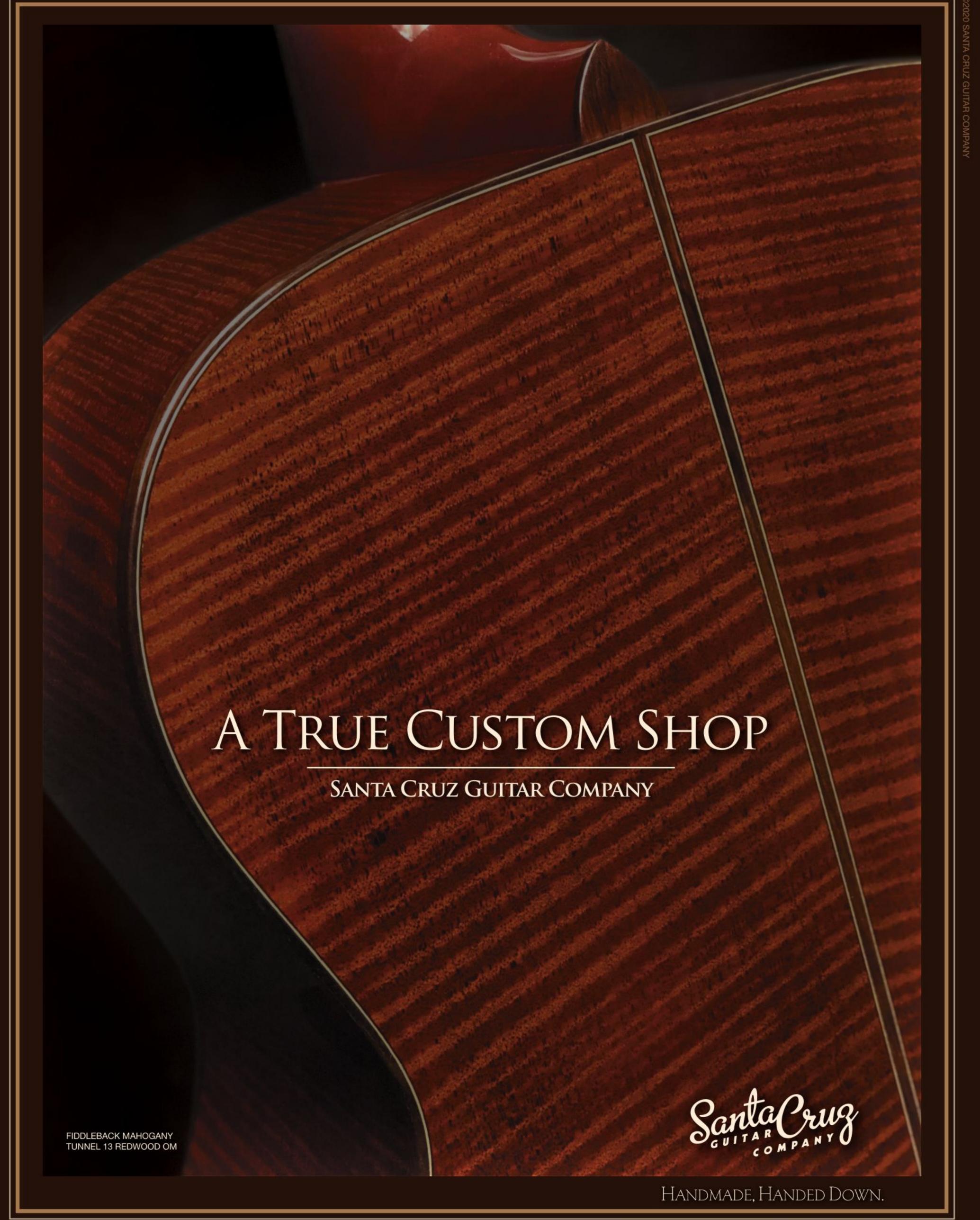








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THE VGREADERS HOICEAWARDS

> ach year, Vintage Guitar asks fans to select Readers' Choice winners for Player of the Year in four categories, along with Album of the Year. Included are selections for the VG Hall of Fame, which inducts three players, an innovator, and an instrument. Once again, nearly 5,000 votes were tallied online at VintageGuitar. com. Here, we proudly present this year's winners.

MARKKNOPFLER

e emerged in a late-'70s pop scene dominated by disco and stadium rock. Cooler people listened to punk and new wave. Knopfler, though, played fluid, nuanced-but-hooky fingerpicked guitar lines that sounded almost country, yet found a niche on rock radio and MTV; "Water of Love," "Sultans of Swing," and "Skateaway"

separated his band, Dire Straits, from any other act at the time.

Beyond classification even through a dizzying rock-star apex in the mid '80s, he readily shifted to a multifaceted solo career in which he became a revered singer/songwriter and roots performer, enjoying collaborations with superstars ranging from Chet Atkins and Thomas Dolby to Emmylou Harris, Bob Dylan, and Jimmy Buffet.

Growing up in Newcastle upon Tyne, Knopfler's musical weanings came courtesy of BBC Radio's "Listen with Mother" and an uncle who played boogie-woogie piano, harmonica, and banjo. Later enthralled by Hank Marvin's red Strat, he happily settled for a Höfner Super Solid and by 15 was copping licks from electric-blues masters like B.B. King, Buddy Guy, and Mike Bloomfield.

In high school, he formed a vocal duo that played folk clubs; a few years later, another local musician turned him on to the resonator guitar, and, by his late 20s, Knopfler was focused on writing songs and performing. In early 1977, he and his brother, David, formed Dire Straits and within a few months they'd recorded a five-song demo that included

> "Sultans of Swing," which promptly got heavy airplay on BBC Radio. In short order, a record deal led to their first album and a tour opening for Talking Heads.

Straits spent the next few years rising to stardom. That debut disc reached the Top 20 in the U.S. and fared even better worldwide. By the end of 1980, they'd released a third album,

Making Movies, and were gathering acclaim along with Grammy nominations for Best New Artist and Best Rock Vocal Performance by a Duo or Groups.

In May of '85 came a fifth album, Brothers in Arms, and its lead-off single, "Money For Nothing," a witty, ironic song driven by a huge ZZ-Top-inspired riff rendered on Knopfler's Les Paul Standard. The song was Billboard's #8 U.S. single of the year, and the album has sold more than 25 million copies worldwide; in the U.K, it was the biggest-selling album of the '80s. It was also the first album to ship a million copies on compact disc.

After Brothers, Knopfler concentrated on film soundtracks (he wrote the score for The Princess Bride in '87), charity work, and making music outside the rock realm. In '91, he formed a latter-day version of Straits that recorded one album and did 300 shows on what would be its final tour. In 2018, the band was inducted to the Rock and Roll Hall of Fame.

In a career reaching 40-plus years, Knopfler has written and/or played on nearly 30 albums – six with Straits, nine solo, and 10 soundtracks. Along the way, he's been invested with England's OBE designation, had a dinosaur named after him, and become known for charity work. Today, he continues to make music of the highest caliber.

Chet Atkins Certified Guitar Player (C.G.P.) designee Steve Wariner got to watch Knopfler and Atkins work together in the studio.

"Playing bass on three or four tracks from Neck And Neck... what an experience that was!

Mark is a brilliant guy in the studio and I'm very glad to have been a part of it. One day, I drove my '66 Corvette to Chet's house; Mark's a serious car guy, and I loved watching him take it for spin, peeling out in Chet's driveway (laughs).

"Mark is very deserving of a place in the Vintage Guitar Hall of Fame." - Ward Meeker



MICHAEL BLOOMFIELD

n just three years (1965-'68), Mike Bloomfield changed the nature of rock and blues guitar with an approach to soloing that expanded the range for every generation that followed.

A silver-spoon kid from Chicago, as a teen he would sneak into the city's South Side blues joints, where he formed friendships with and learned from Muddy Waters, Big Joe Williams, Hubert Sumlin, Buddy Guy, and others.

Toting his '63 Tele, he joined the Paul Butterfield Blues Band in '65, where his burning, aggressive prowess meshed perfectly with Butterfield's passionate vocals and articulate harmonica on their debut album, particularly on "Born In Chicago," "Shake Your Moneymaker," "Our Love Is Driftin" and the instrumental "Screamin'."

Bloomfield was just 22 when he performed with Butterfield at the '65 Newport Folk Festival, joining his friend, Bob Dylan, onstage during his controversial "electric" performance. Dylan then recruited him to play on his landmark

Highway 61 Revisited album; Bloomer's Tele stood out on "Like a Rolling Stone," "It Takes a Lot to Laugh, It Takes a Train to Cry" and the explosive "Tombstone Blues."

During a late-'65 Butterfield engagement in Boston, he swapped his Tele to guitarist John Nuese in exchange for the Les Paul goldtop he used on Butterfield's second (and even more ambitious) album, East-West.

Two extended instrumentals stood out – the jazz number "Work Song" and the 13-minute original "East-West," reflecting his passions for Indian music and saxophonist John Coltrane's modal jazz. Bloomfield's breathtaking, freeflowing and complex solo lines distinguished him from any other blues or rock guitarist at the time.

On tour, the Butterfield band enhanced their stature. Performing in San Francisco, Bloomfield left a profound mark on the city's rock guitarists, among them Jerry Garcia, Bob Weir, Jorma Kaukonen, and Carlos Santana.

READERS' CHOICE **CLASS OF 2019**

VG HALL OF FAM	E - PLAYERS
Mark Vnonflor	

Mark Knopfler	22%
Peter Frampton	12%
Michael Bloomfield	12%
Roy Buchanan	11%
Ritchie Blackmore	11%
Dickey Betts	9%
Dick Dale	8%
Vince Gill	8%
Mick Taylor	7%

VG HALL OF FAME - INNOVATORS

Jim Dunlop	44%
Bob Taylor	23%
Robert Keeley	15%
Jason Lollar	13%
Andrew Barta	5%

VG HALL OF FAME - INSTRUMENTS

Dumble Overdrive Special	45%
Gibson Les Paul Junior	22%
Ampeg SVT	21%
Mosrite Ventures Model	12%

ALBUM OF THE YEAR

Joe Bonamassa, Redemption	31.0%
Peter Frampton Band, All Blues	30.9%
Eric Gales, The Bookends	15%
Greta Van Fleet, Anthem	
of the Peaceful Army	14%
Rival Sons, Feral Roots	9%

ROCK PLAYER OF THE YEAR

Derek Trucks	34%
Peter Frampton	26%
Joe Bonamassa	24%
Guthrie Govan	12%
Rocky Athas	4%

BLUES PLAYER OF THE YEAR

Buddy Guy	30%
Gary Clark, Jr.	26%
Kenny Wayne Shepherd	17%
Christone "Kingfish" Ingram	15%
John Mayer	12%

COUNTRY PLAYER OF THE YEAR

Marty Stuart	28%
Chris Stapleton	24%
Brent Mason	17%
Molly Tuttle	16%
Jason Isbell	15%

JAZZ - PLAYER OF THE YEAR

Robben Ford	29%
Pat Metheny	25%
John Scofield	20%
Kenny Burrell	16%
Mike Stern	10%

For the complete history of the VG Hall of Fame/Readers' Choice and a list of inductees, visit the dedicated section on Vintage Guitar.com.

"We were all just awestruck," Weir later recalled. "Not only did he up the ante in terms of musicianship, he was also sort of a teacher."

Leaving Butterfield in late 1966, in '67 he formed the Electric Flag. By then he was playing a '59 Les Paul Standard sunburst he'd gotten from his friend, guitarist (and future VG columnist) Dan Erlewine. During a British tour with Butterfield the year before, he'd noticed Eric Clapton, Keith Richards, and Peter Green playing 'Bursts; today those four, along with

Jimmy Page, are credited with making the model supremely collectible.

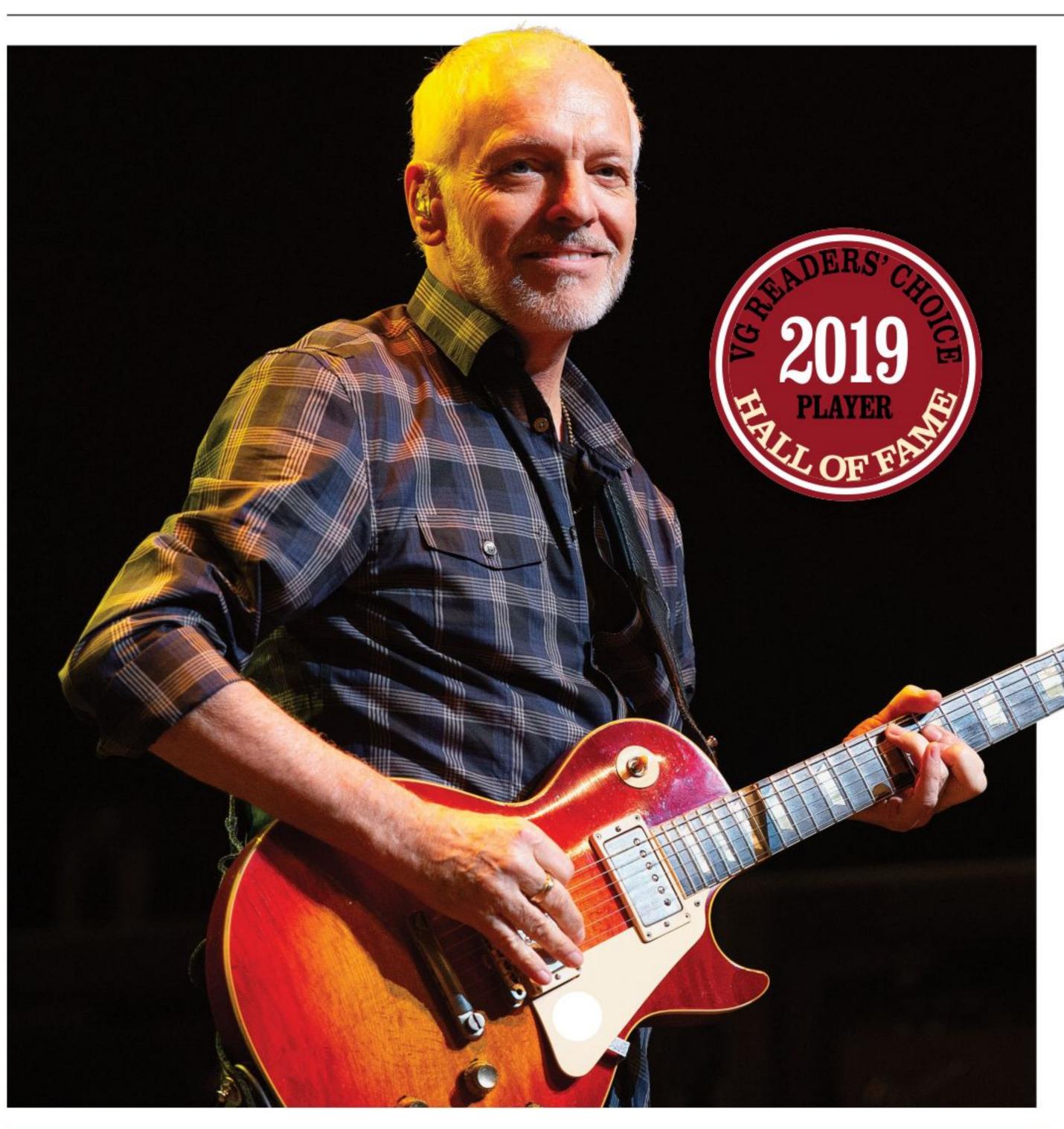
The Flag's debut album, A Long Time Comin', included powerful Bloomfield solos on "Wine," "Another Country" and the brief, solo blues instrumental "Easy Rider."

He left the band in '68, teaming with keyboardist/producer Al Kooper to record the jam album Super Session, the best-seller of Bloomfield's career. Never comfortable being seen as a rock star, in the '70s he embraced a

more-modest performing and recording career. A 1977 blues-guitar instruction album earned him a Grammy nomination.

After battling drug abuse for several years, Bloomfield died of an overdose in '81. He was just 37. In 2015, he entered the Rock and Roll Hall of Fame with the Butterfield band.

In recent years, thanks to a documentary film, a CD box set and an exhaustive 2019 biography, Mike Bloomfield's brief but monumental legacy can be seen, heard, and studied. – Rich Kienzle



PETER FRAMPION

he iconic rocker is many things to many fans-pop singer, hit songwriter, intense rock guitarist, and tireless road warrior who's been gigging for over 50 years.

Out of nowhere, his 1976 double-live LP, Frampton Comes Alive, became a phenomenon on the order of Beatlemania or Michael Jackson's Thriller. It sat at #1 on the Billboard album charts for 10 weeks and has sold over 11 million copies worldwide.

Peter got his start in a '60s psychedelic-pop

group called the Herd, but made his first major dent in the guitar-hero universe in Humble Pie. With Steve Marriott on lead vocals and guitar, the Pie churned out high-octane blooze, best heard on *Rockin' the Fillmore* and its riff-heavy hit, "I Don't Need No Doctor."

No less than guitar ace Nels Cline (Wilco, solo artist) turns out to be a Pie-era Frampton fan. Says Nels, "When I was 14 or 15 years old, my twin brother had the eponymous Humble Pie album and their epically great Rock On, causing me to be permanently inspired by their melodic young whiz kid, Peter Frampton. His guitar playing was ultra-gorgeous, contrasting perfectly with Steve Marriott's tough riffs. I'm still trying to play lines as sweet as those!"

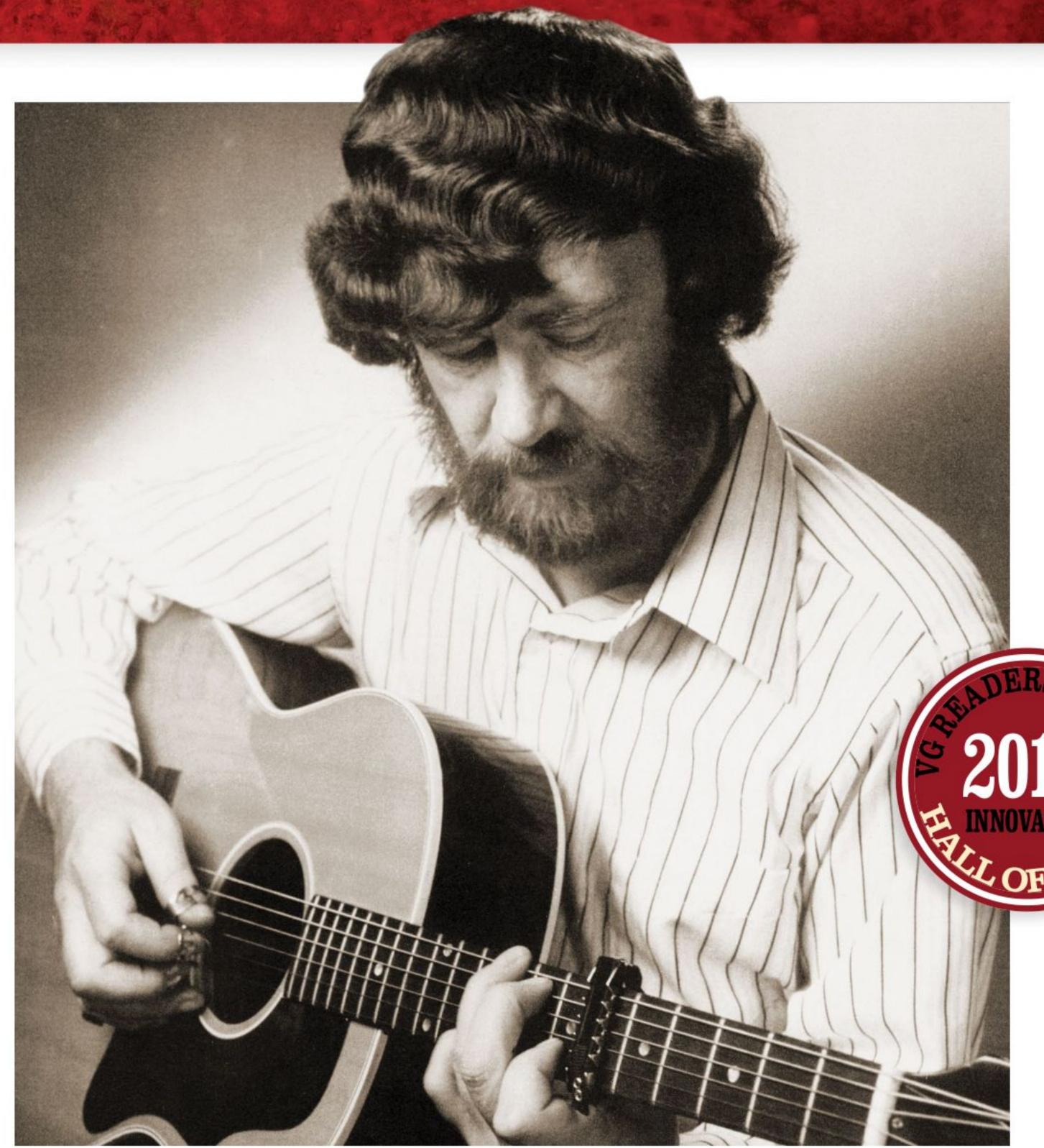
By the time Humble Pie's live classic was released, Peter had already left for a solo career; in fact, his 1975 solo set Frampton remains an underrated gem of '70s pop-rock. Of course, it was Frampton Comes Alive that put him on the map. Using a '54 Les Paul Custom modded with three humbuckers (evoking a 1958-'60 spec) and a Heil talkbox, Frampton was heard 24/7 on radio hits like "Show Me the Way" and "Do You Feel Like We Do." What separated Frampton's guitar work from the mid-'70s masses

> was his melodic approach to soloing, influenced by Django Reinhardt, Les Paul, and George Harrison, among others. In contrast to the incessant

blues-scale flailing of the period, Peter deployed chord tensions, shapes, and arpeggios to make his solos pop out of the speakers. He was also a fine acoustic fingerpicker, heard on "Penny For Your Thoughts."

Even today, there are Frampton fans everywhere. "When I was a teenager, getting ready for school, one of the morning rituals with my older brothers was blasting our favorite albums at a high volume," recalled Paul Richards, of the California Guitar Trio, "One of those albums was his live album. I was just learning to play guitar and I remember how Peter's guitar playing really stood out to me. He was not an ordinary rock guitarist – his melodies, his harmonic sensibility, his whole approach to soloing set him apart from many of the other players that I was hearing at a young age."

Later in his career, Frampton scored a minor hit in 1986 with the guitar-fueled "Lying," and also toured as a sideman with former school chum, David Bowie. Now winding down his gigging days due to health issues, the 70-yearold's latest album is the critically applauded All Blues. Infused as usual with fiery electric work, it came within a few votes of being VG's Album fo the Year. If you love guitar playing that's both heavy and melodic, one needn't look further than Peter Frampton. – *Pete Prown*



JIM DUNLOP

machinist and mechanical engineer by trade, Jim Dunlop started building guitar gadgets in his spare time, beginning with a tuner that attached to a guitar body with suction cups and used a small reed as an indicator. Though he

struggled to convince players to use it, the unlikely contraption was his first step on the way to founding what would become Dunlop Manufacturing.

Born in Scotland in 1936, Dunlop moved to Canada from Scotland as a young man, then after meeting his wife, Bernice, the two moved to California's Bay Area in the early '60s.

Dunlop's tuner proved less than popular, but he talked to a lot of players while pitching it, and in so doing would listen to their input on what other accessories they'd like to have but could not get. One told him he'd like to have a capo specifically for his 12-string guitar; Dunlop obliged and the result proved enough that Dunlop started the Jim Dunlop Company. Similar input, coupled with Jim's inherent obsessiveness, led him to design guitar picks sold in six color-coded thicknesses marked in millimeters (rather than simply "light," "medium," "heavy"), a first on the market at the time. Enormously popular, they spurred him to take his operation from hobby

> to full-time occupation. Continually gathering advice from musicians, he later experimented with various sizes, shapes, textures, and materials, offering players a range of options. The effort resulted in the development of Tortex picks, made of a plastic more durable than traditional celluloid and harder than nylon. The renowned

Jazz series of plectrums were an offshoot. Correlating to the pick market prior to his involvement, Dunlop next delved into making slides, creating various sizes and thicknesses and offering them in glass, metal, porcelain, and ceramic.

In '82, Jim Dunlop bought rights to make the Cry Baby wah (after Thomas Organ stopped selling the device) and began offering the GCB-95 Original Cry Baby, which was eventually followed by a long line of hotrodded versions and signature models. The brand's success spurred Dunlop's acquisition of the MXR brand in '87, paving the way for the company to form working relationships with preeminent guitarists including Eddie Van Halen, Larry Carlton, and Slash.

Dunlop was 82 when he died on February 6, 2019. - Ward Meeker

DUMBLE OVERDRIVE SPECIAL

ne of the originators in the "boutique" market, Howard Alexander Dumble began making amps in 1972 and earned a reputation for his flagship, the Overdrive Special. While he offered other models, the ODS has always been his favored canvas.

Dumble's essential circuit has a first gain stage and tone stack that, like many, borrow from Fender's classic blackface amps. But where most high-gain amps used chained/cascading preamp stages, Dumble's high-gain overdrive

(the primary source of their extreme adulation) is produced by running clean signal into a post-preamp gain stage with independent controls for Level and Ratio that feeds a quartet of 6L6 output tubes (a handful were made with EL34s).

Other keys to the ODS' virtuosity are hand-measured and matched components, custom-spec transformers, immaculate wire dress, and signal-path routing all tweaked to his idea of tonal perfection. The result is creamy overdrive, singing sustain, and a load of texture with abundant harmonic overtones.

"Feel-wise, think creamy, tactile über-controllable dynamics and an immediacy that lends a wired-toyour-fingertips playing experience," said amp guru Dave Hunter in his May '11 VG feature on an ODS belonging to Robben

Ford. "If you feed off the swampy compression of a laboring tweed amp, a Dumble is probably not for you." But, of course, players including Ford, David Lindley, Larry Carlton, Eric Johnson, Stevie Ray Vaughan, John Mayer, and Sonny Landreth have all made extensive use of it.

Dumble is infamously coy about his techniques, and known for covering much of the circuit in his amps with epoxy. In 1985, he offered ahint during an interview with Dan Forte (VGEditor at Large, then writing for Guitar Player); "In the Overdrive, I approach gain levels that are extremely intense; within the linear region, I have a signal gain capability of one million. So if you stuck 10 microvolts in, you'd get 10 volts back. And I do it with stability, and it's still very musical."

He then added a dash of user-manual advice; "The best way to approach an Overdrive is real slow," he said. "Walk up to it, look at the knobs, have it turned down real low, and then get a feeling for it. Learn what to do with your fingers to make it respond well. If you walk right up to it, it has a tendency to absolutely frighten some people. The secret control is the Ratio... which controls how much overdrive

is fed back into the circuit. If you turn that up, it's Rock City." Hunter has profiled OD Specials not once,

not twice, but three times in VG-Ford's amp, followed by a 1x12 combo (November '15) and one of two heads built for Rod Stewart guitarist Todd Sharp (February '17). The latter two can be read at VintageGuitar.com.

As you'd expect, plenty of "cloners" have

1986 Dumble OD Special combo.

undertaken the effort of reproducing some degree of the Dumble mojo. Still...

Overdrive

Special

"[Dumbles] are just incomparable amplifiers, you just can't touch them," Ford says in a Harmony Central video from 2008. "People have gotten close here and there, but overall, Dumble is the king."

DEREK TRUCKS

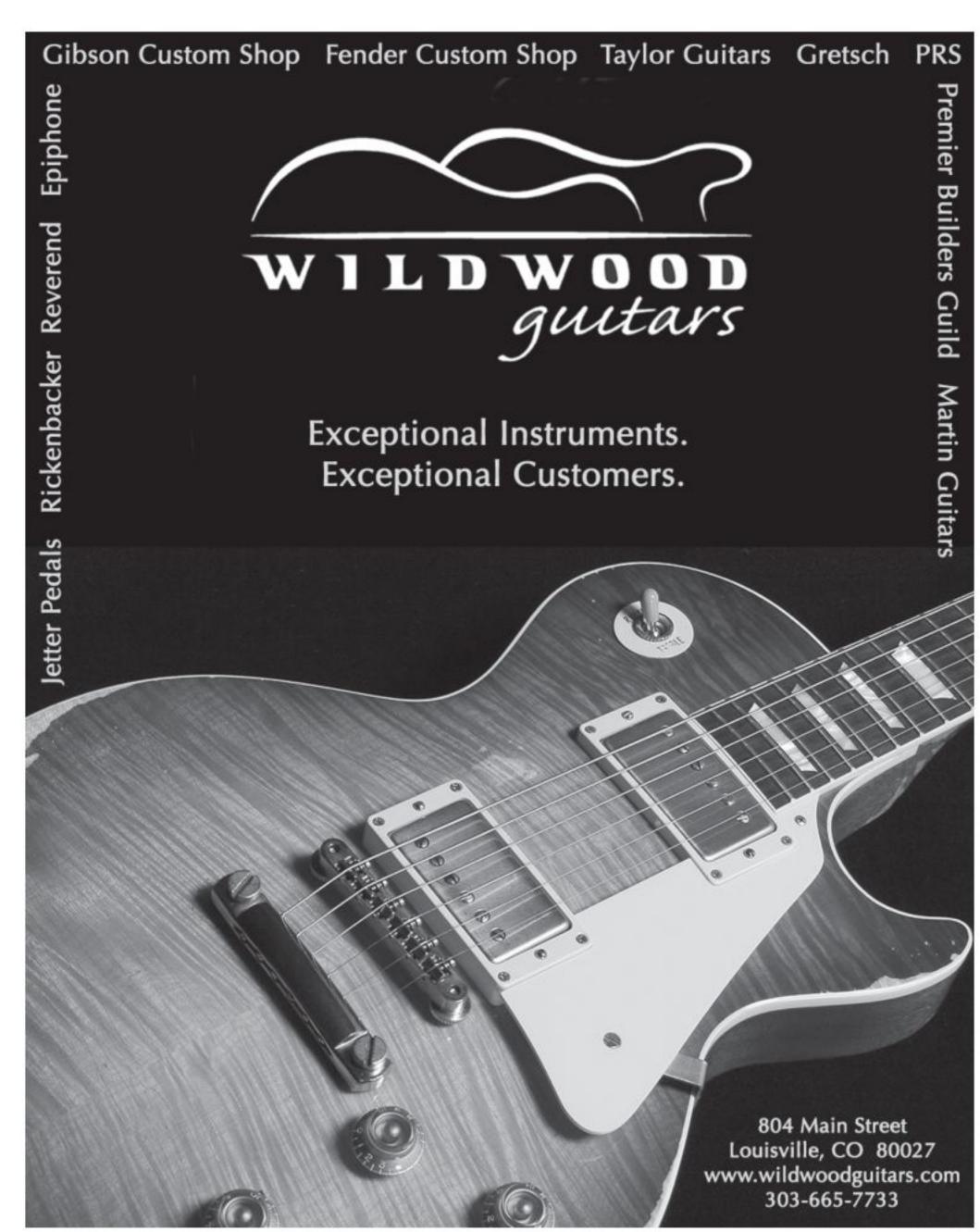
ike Tampa Red, Robert Johnson, Duane Allman, George Harrison, and Sonny Landreth before him, Derek Trucks has directly changed the way we perceive and play slide guitar. After replacing Dickey Betts in the Allman Brothers Band and working as a hired-gun sideman with Eric Clapton, Trucks emerged as the brash new voice of bottleneck guitar in the 21st century.



In 2010, Derek formed the Tedeschi-Trucks Band with wife, powerhouse singer/guitarist Susan Tedeschi, and quickly earned a vast cult of fans. Now, Trucks is arguably (perhaps not arguably) the leading slide guitarist in the world.

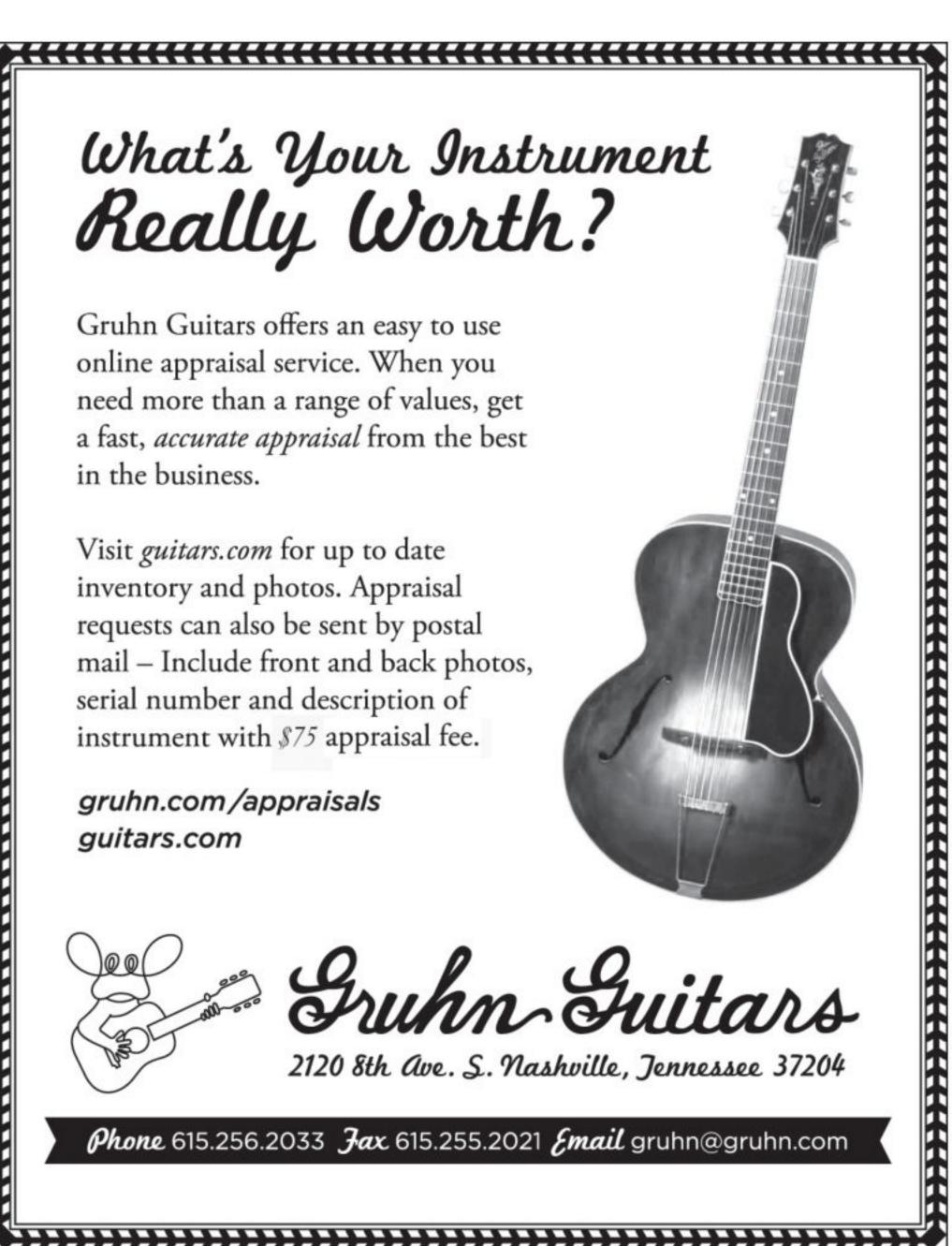
What makes Trucks unique is that his primary influences aren't











May 2020

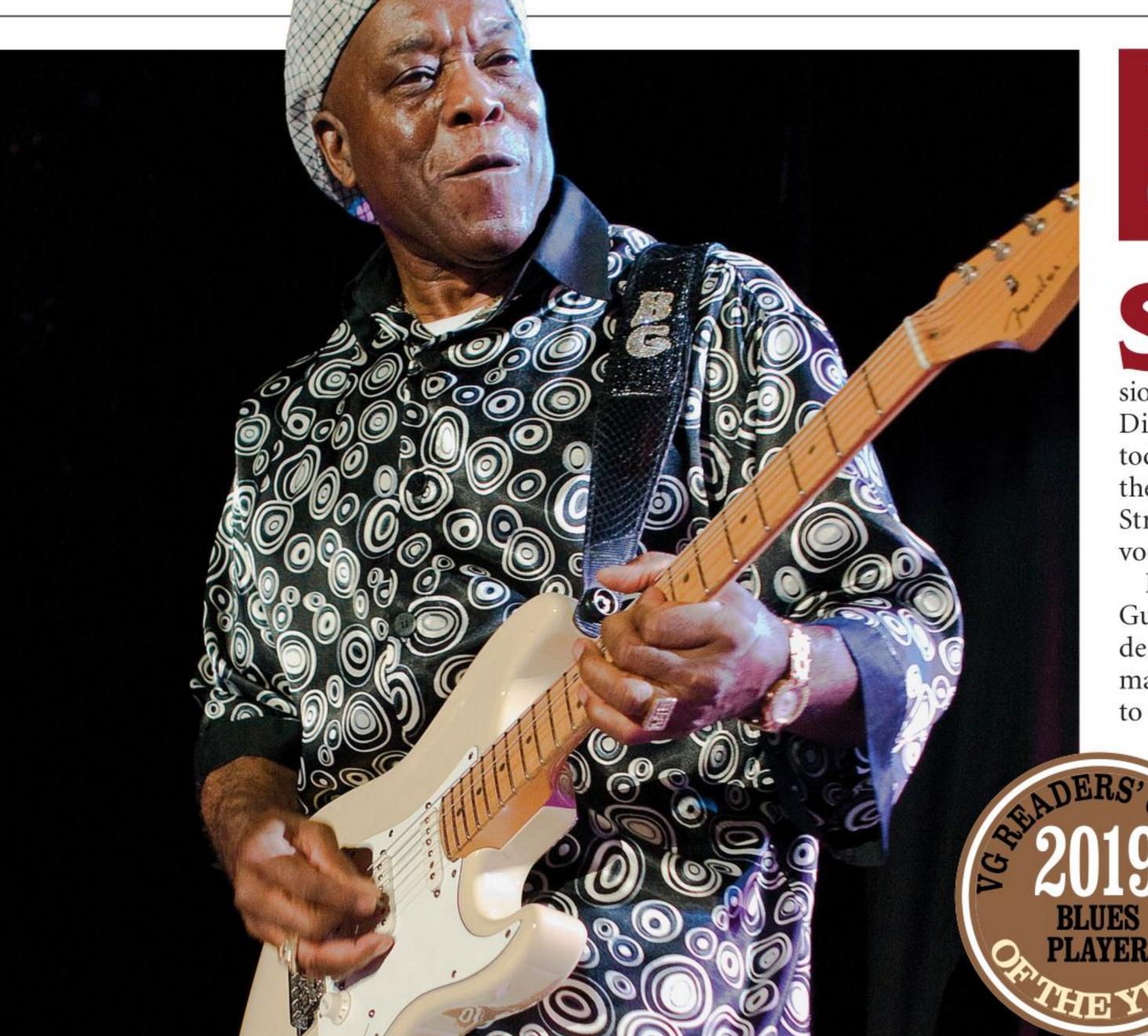
other slide guitarists. While brilliant sliders like Warren Haynes and Jack Pearson can play hot bottleneck blues that'll peel the paint off a barn, Trucks takes a different route; in his playing you hear a myriad of influences beyond blues and rock, notably jazz and gospel singers like Billie Holiday, Aretha Franklin, and Mavis Staples. Check out the way he uses a vocal-like "melisma" to swoop and jump octaves instantly. You'll hear dashes of experimentalism from sax icons like John Coltrane and Wayne Shorter in Derek's improvs. Lastly, there's a strong infusion of Indian music, with jittery vibrato, quick jumps, and microtonal Eastern notes. This ain't Delta blues, that's for sure.

Armed with a red Gibson SG, glass slide, Fender and Alessandro tube amps, and picking with his freakishly long thumb, Trucks tears the roof off any venue he plays. A gig at the White House in 2012 included a ferocious rendition of Etta James' "I'd Rather Go Blind," now a Youtube video with 3.2 million views featuring his stun-slide chops in full view. It's an incredible performance.

Like the greatest guitarists in history, Trucks has reinvented the instru-

ment. - Pete Prown





BUDDY GUY

till going strong at age 83, Buddy Guy is the living embodiment of Chicago blues. Part of a crack team of blues professionals in the early 1960s that included Willie Dixon, Junior Wells, and Muddy Waters, today he continues to slay audiences all over the planet, his concerts feature flamboyant Strat strangling, searing single-note lines, and vocals that stir the soul.

Born in Lettsworth, Louisiana, in 1936, Guy moved to Chicago in '57, where he spent decades making music that would prove massively influential on the biggest names to ever strap on a Strat, including Jeff Beck,

Jimmy Page, and Stevie Ray Vaughan; Eric Clapton called Guy, "The best

guitar player alive." His artistry also influenced British Invasion groups like the Rolling Stones, specifically Keith Richards. Songs like "Stone Crazy" and "Leave My Girl Alone" still reverberate on the fretboards of blues disciples to this day.

Guy has won eight Grammy awards, including a Lifetime Achievement Award in

2015. He was inducted to the Blues Hall of Fame in 1985, the Rock and Roll Hall of Fame in '05, the VG Hall of Fame in '09, and in '12 was a Kennedy Center honoree.

"Guitar legends do not come any better than Buddy Guy," said Stones bassist Bill Wyman. "He is feted by his peers and loved by his fans

for his ability to make the guitar both talk and cry the blues."

Guy is the connective tissue between blues and rock. His improvisational and entertaining live shows gave Jimi Hendrix license to take the blues to the cosmos.

Guy had a vigorous touring schedule in 2019

performing shows with Jimmy Vaughan and Christone "Kingfish" Ingram. The tour was in support of his 18th album, The Blues Is Alive And Well, which won a Grammy for Best Traditional Blues Album. Guy's autobiography, When I Left Home: My Story, was published in 2012. – Oscar Jordan

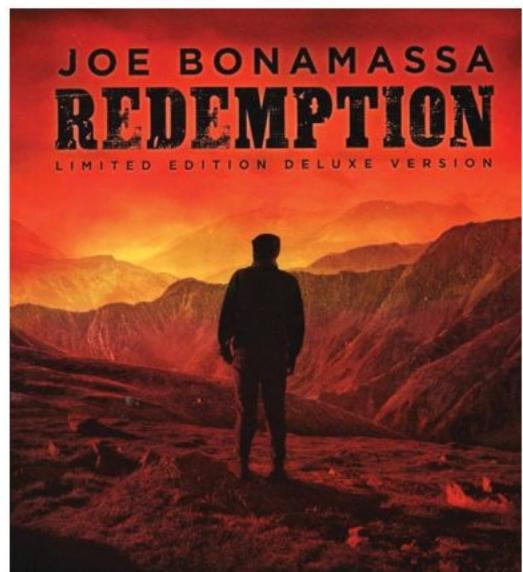
JOE BONAMASSA, REDEMPTION



Greaders are quite familiar with Joe B., the inimitable blues-rock guitarist whose effort and output are unmatched in modern music, no matter the genre.

In his review of Bonamassa's 13th studio effort, VG's Oscar Jordan praised Bonamassa for expanding his palette, offering some of the best songs of his career, and playing at the top of his game. Redemption, he said, "... shows Bonamassa doing what he does best, [with] the mostdiverse album of his career; he shoe-horns his style into music that influenced him along the way..."

Backed by all-stars like drummer Anton Fig, keyboardist Reese Wynans, and bassist Michael Rhodes along with Kevin Shirley's bang-up production, Bonamassa delivers all the flash and fury we've come to expect. From a plethora of guitar highlights are standouts including the hard-driving "Molly O," the steely resonator under of the verses of the title track, the mellow acoustic '80s vibe and emotion of "Stronger Now In Broken Places," the slow-burn choral brooding of "Self-Inflicted Wounds" and it's ripping Gary-Moore-esque solo, and "The Ghost Of Macon Jones," where, Jordan pointed out, Bonamassa "swaps verses with country singer Jamey Johnson on lyrics that conjure dark imagery..." and dazzles with Telecaster work to match. - Ward Meeker





ROBEN FORD

obben Ford is doubtless the only guitarist who has recorded with Miles Davis and Barry Manilow, with George Harrison and Kiss.

Ford already had a distinctive style at age 19, and his work with Charlie Musselwhite and the Charles Ford Band influenced guitarists then and since. He could play Mike Bloomfield blues one minute, John Coltrane jazz the next, and treasured live tapes were circulated among fans and musicians.

Ever evolving, he subsequently recorded and toured with Jimmy Witherspoon, Joni Mitchell, the Yellowjackets, Barbra Streisand, Dizzy Gillespie, Larry Carlton, Bob Dylan, John Scofield, Michael McDonald, Bill Frisell, Jing Chi, Keb' Mo', David Sanborn, and many others.

His solo albums (most recently Purple House and the Made To Last EP) reveal his curiosity and willingness to take chances. "I'm always pushing myself with each record," Robben explains. "I haven't made one record that sounded like the one before it."

This has had fans debating whether Ford is a blues guitarist, a jazz musician, or a rocker. The truth is, he's able to wear all of those hats. But whether playing an ES-335, a Telecaster, Les Paul, Strat, Epiphone Riviera, fat-body Gibson, or Fender's Esprit (renamed the Robben Ford Signature Model), his unmistakable tone, bluesy bends, and, most of all, inextinguishable fire has shone through.

"I'd only been playing a few years when I caught Robben on a PBS Jimmy Witherspoon special," said fellow guitarslinger David Grissom. "Hearing those jazz lines in a traditional blues band, swinging hard with that fat Super 400 tone, changed a lot for me – really opened my ears. Having recorded and toured with Robben, I can say unequivocally that behind the blues exterior lies an extremely sophisticated sense of harmony and maybe the deepest rhythm pocket I've ever played with. He just keeps getting better."

His lesson/education web portal, Robben Ford's Guitar Dojo, is the culmination of Ford's longtime commitment to teaching. – Dan Forte

MARTY STUART

tuart's most-recent studio album, Way Out West, was an atmospheric ode to California's Mojave Desert, featuring him and his longtime band, the Fabulous Superlatives. Along with vocal tracks, it included wonderfully moody spaghetti-western instrumentals featuring the guitars of Stuart and Kenny Vaughn.

Through 2019, Stuart and the Superlatives

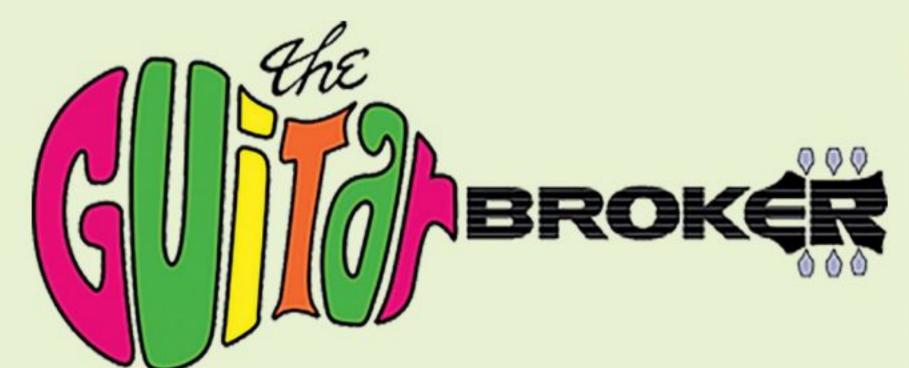
toured extensively, on occasion joined by his wife, Country Music Hall of Famer Connie Smith, for whom he's just produced a new album.

As always, Stuart took the stage with his iconic'54 Teleformerly owned by the late Clarence White and equipped with the prototype B-bender designed by White and Byrds drummer Gene Parsons. Stuart

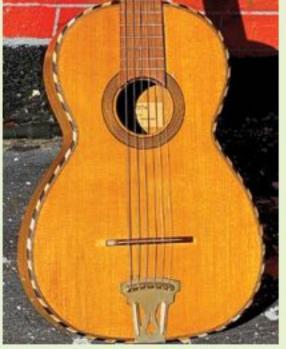
> also supervised a vinyl reissue of his landmark 1999 concept album The Pilgrim, complete with a bonus CD of unreleased material and completed a complementary stand-alone coffee table book of photos.

His major ongoing priority remains Marty Stuart's Congress of Country Music, a 50,000-square-foot

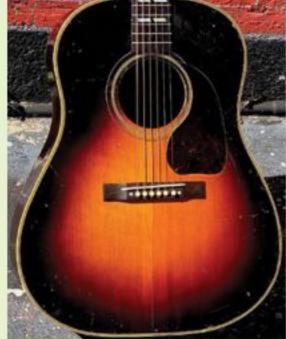
PLAYER



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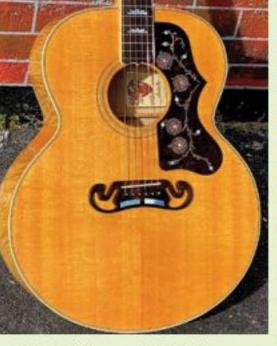
1931 Carmencita Parlor Guitar simply incredible!



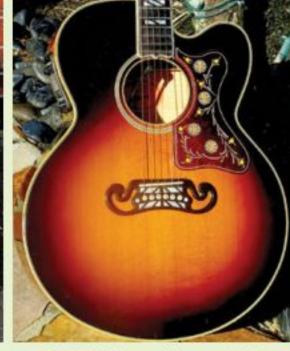
1943 Gibson SJ Banner Adirondack Top real clean



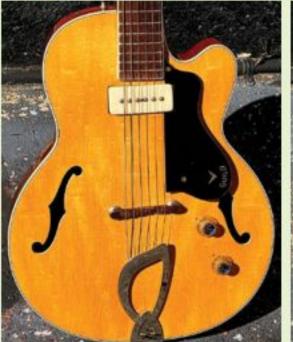
1965 Martin D-28 Thinline Prototype 14-Fret arched back memorative #78/100 Mint



1994 Gibson J-200 Com-



2006 Gibson Super 200 EC ultra rare J-200



1962 Guild M-65-NT Full scale all original oh-so cool



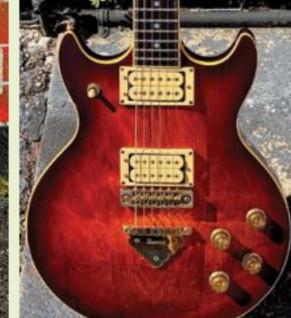
& last w/Mahogany neck



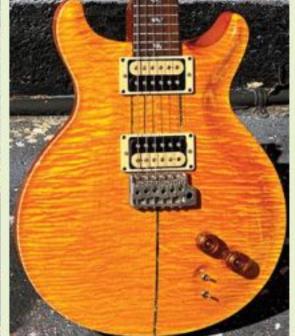
1974 Gibson Les Paul Std.1st 1976 Gibson Les Paul Artisan 1978 Gibson Les Paul Custom 1st year gorgeous wood



factory Maple fingerboard



1979 Ibanez AR-100 Solid Body gorgeous 'burst Minty



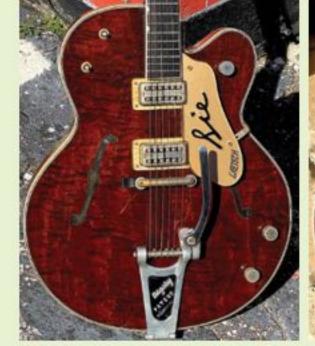
1995 PRS Santana I Vintage Yellow Mint w/all candy



1995 PRS 10th Anniversary Teal Black Mint w/all candy



2000 Gibson Les Paul Std. LPR-9 the King of Quilt Top!



1959 Gretsch 6122 Country Gent filled F-holes & Quilty!



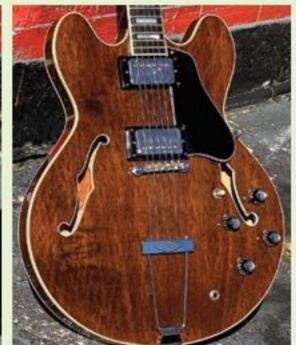
1960 Gretsch 6122 Country



1962 Gibson ES-355TDCSV Gent filled F-holes & Quilty! PAF & Pat. # sideways vibrato Cherry Sunburst really MINT ebony 355 neck bound F-holes Knob" 10/60 perfect original



1969 Gibson ES-335TD rare



1970 Gibson ES-335TDW



1960 Fender Jazz Bass "Stack



1965 Fender Precision Bass Olympic White all original



1965 Fender Jazz Bass Sunburst all original & near mint







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May 2020



complex in his hometown of Philadelphia, Mississippi. Combining a museum, educational center, and performance venue, it will be the repository for his gargantuan collection of country-music memorabilia.

Along with rare photos, stage outfits, instruments and other relics including original manuscripts of Hank Williams compositions are guitars once owned by two of Stuart's former employers – Lester Flatt and Johnny Cash. He also owns gear that belonged to Cash's original guitarist,

Luther Perkins, and Merle Haggard, George Jones, Lester Flatt, Nashville session guitarist Wayne Moss, and Pop Staples.

The host of RFD-TV's "The Marty Stuart Show" expanded his audience as one of the primary commentators on the 2019 PBS Country Music documentary by filmmaker Ken Burns. He added insights throughout the six-part series covering various aspects of the music's evolution, occasionally adding personal memories of legends he knew. – Rich Kienzle VG



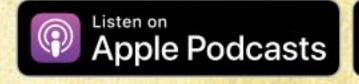
Vintage Guitar subscriber James Hinton, Portage, Indiana, was the lucky winner of a Reverend Sensei 290 and Basshouser Fatfish 32 in this year's VG Hall of Fame ballot drawing. The package has a retail value of \$3,190. "I'm still freaked out!" James said. "I've never won anything in my life. Many thanks to VG and Reverend!"

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HOSTED BY JAMES PATRICK REGAN

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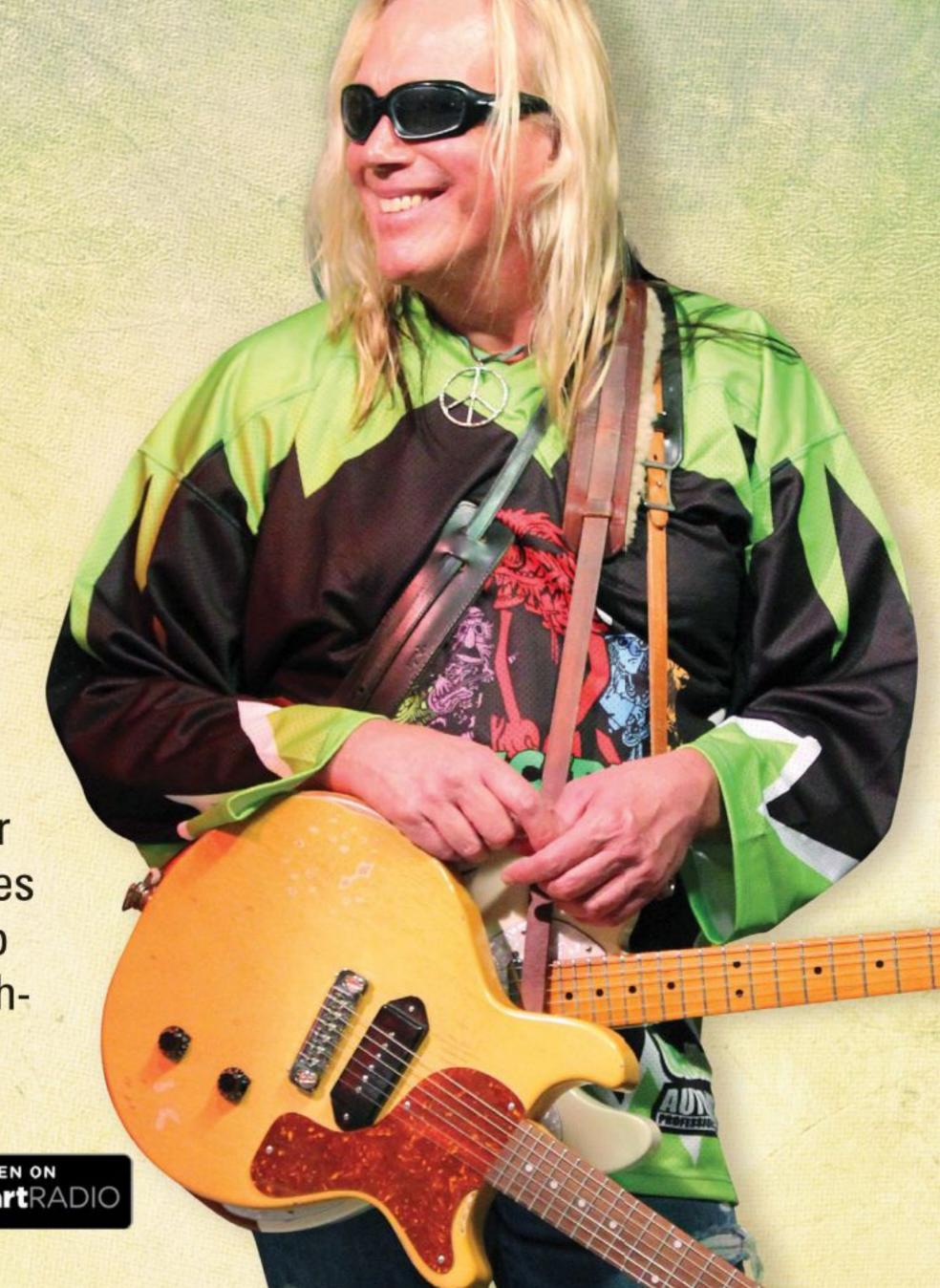












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UNBEATABLE SELECTION OF NEW AND USED GEAR GUARANTEED LOWEST PRICES 45 LOCATIONS NATIONWIDE **FAMILY OWNED SINCE 1924**



American Guilles ST. PAUL, MN (651) 699-1913 · williesguitars.com 2007 Gibson Custom EDS-1275 1967 Fender Deluxe Reverb-Amp 1979 Fender Precision Bass 1937 Kalamazoo KG Blackface, "Fender Electric", tailed Cherry, mahogany body and necks, Sienna Sunburst, ash body, rosewood Gibson-made, of course. Very rare, split-parallelogram inlays, 498R/498T logo, 22 watts, 2x6V6, 1×12" Oxford, fingerboard, gold logo decal, nice and all-mahogany with walnut finish. We AB763 circuit. Its original footswitch purchased this a few years ago, had the pickups, has original hard case and clean, original white plastic including papers including COA, made famous by Jimmy Page and Alex Lifeson. This one has gone AWOL in the last 52 years neck set, and the braces reglued. It then pickup cover and 3-ply pickguard, at but this one is otherwise clean and alla hair over 8 pounds pretty light for went into Willie's private stash but is very clean, no breaks, and is issueany P-Bass, let alone a late '70s one, is now for sale. Very pretty with original, and looks and sounds terrific, yellowed binding, Brazilian rosewood free, other than being an 18-string SG if with power and size that's just right. If which are generally famed for their... that counts as an issue. But with your uh...sustain-enhancing mass, let's Goldilocks played guitar she'd have one fingerboard, and mahogany bridge. of these. Also a white JMP 100-watter, Tapered headstock, ladder-braced, satin dragon pants and theremin call it. Great player, sounds fantastic, but that's because she's a huge Randy and tremendous looks. Comes in its in front of a wall of 4x12s, you and sounds great. It comes in its original case. \$4,500 Rhoads fan. \$3,250 original hard case. \$2,995 won't care. \$5,499

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New Shapes in Sound

Phantom Guitar Works is celebrating 27 years building Teardrops and Phantoms. All Phantom 6 models now come stock with a custom made 6 position pickup selector and hand tooled lever knob. As with the original British guitars of the 1960's, they are fitted with the chrome bridge cover. Left-hand versions of the guitars (including the Mandoguitar) are available.

Phantom GuitarWorks, Inc. sales@phantomguitars.com pgwinc@cni.net 1-503-728-4825

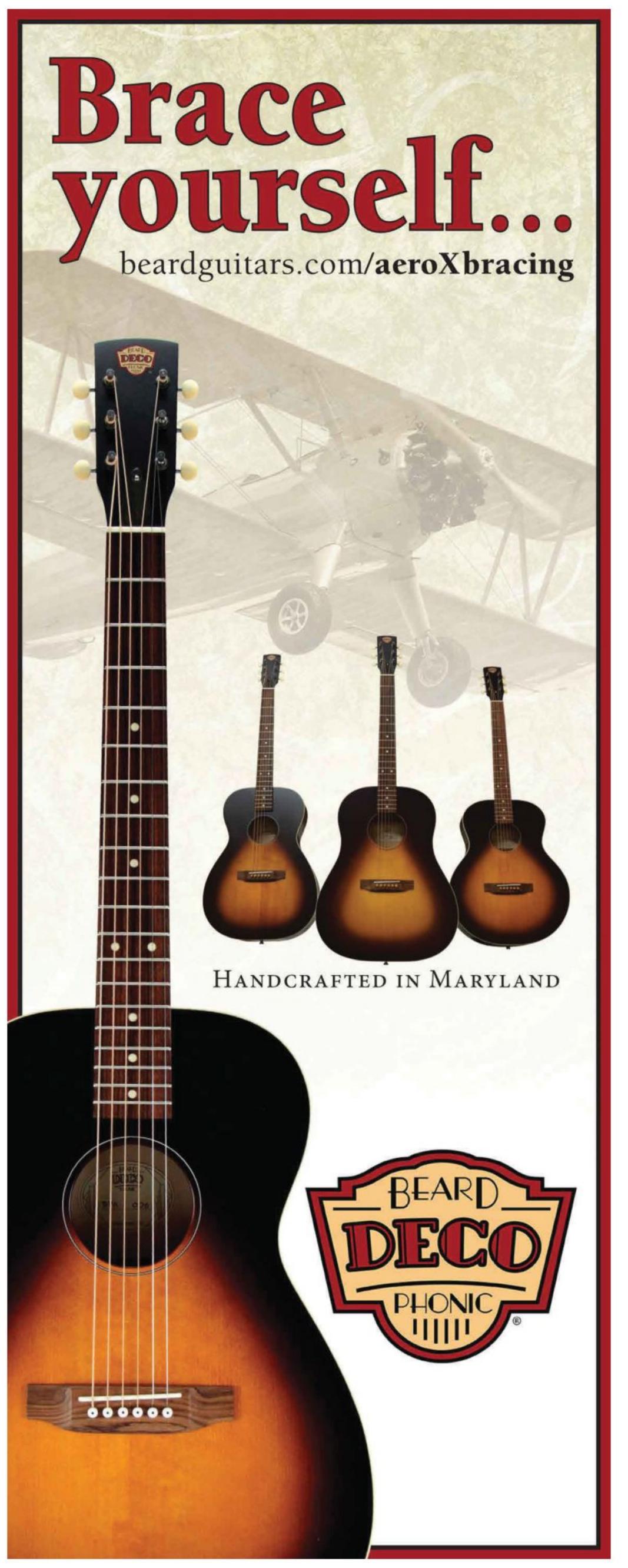


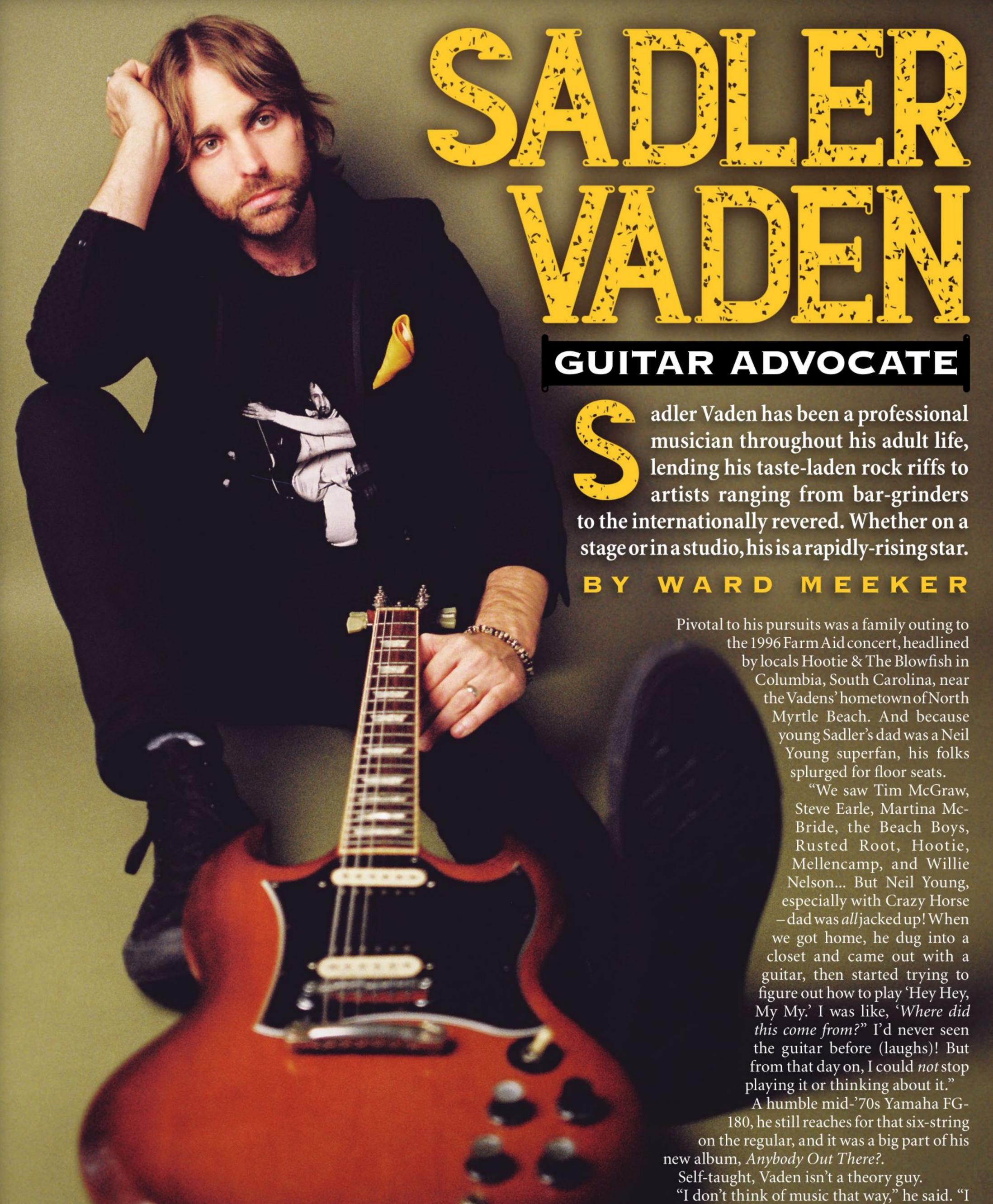
Partial Stock List, Feb, 2020 www.om28.com

1911 Martin 00-42—Excellent, all orig. Ivory bridge, steel strings, sounds amazing! \$18.5k 1919 Martin 0-45—A true work of art. Couple cracks, & possible refin or overspray. \$17.5K 1919 Martin 00-45—Fabulous, restored by us - couple cracks, neck reset etc. \$34.5K 1923 Gibson F-5—Loar signed June 13, mint and original, incl. hard shell case 1926 Martin 000-18—Featherlight, excellent cond. and gigantic sound. \$15,650 1928 Bacon Peerless Guitar Banjo—The higher grade with tone ring, exc cond. \$2850 1928 Gibson F-5—Fern, much played, redone board, great loud sound. \$31500 1928 Gibson L-5—Exc condition, replaced board, otherwise original. Loud and full. \$21,450 1930 Martin 0-17—12 fret, all mahog., VG+++, reset neck, a Great Guitar. \$4500 1930 Maurer Model 593-Larson's top model, 00 size, Tree-of-Life inlay. \$17K 1930 Martin OM-28—First class refin and set-up, super fine player. \$22,350 1933 Martin OM-18—Excellent original condition, the best tone! in transit - neck reset 1934 Gibson Jumbo—Fabulous near mint all original condition -the best one. \$Inquire © 1935 Maurer Euphonon—16" 14 frets, 1st Class refin, one of the truly great guitars \$9750 1939 Gibson J-35—Natural, 3 tone bars, much played but great cond. Tone monster! \$11.5K 1945 Martin 000-21—Super clean and 100% original. We just reset the neck. \$13.9k 1945 Martin D-28—Stunningly clean, a powerhouse. !00% orig w/orig price tag. \$38.5K 1946 Martin D-28—Very experienced, much wear but all there, sounds amazing. \$24.5K 1945 D'Angelico Artist 2-Point Mandolin-Fabulous, carved, extremely rare. \$16k 1959 Martin 00-18E—Rare original Martin with D'Armand pickup. \$4000 1960 Gibson Country Western-Very clean and original, a great example. \$5495 1962 Fender Princeton—Brown face, looks new, 99% original (new power tubes). \$1995. 1963 Fender Telecaster—Blonde, all original, ash, 7 lb 10oz, minor wear. \$17K 1989 Santa Cruz H— Koa, Shertler Blue Stick, 14-fret, L-00 depth. \$5490. 1998 Gilchrist Model 5 Mandolin—Exc. condition, Adi top, 1-piece back, X-braced. \$21,500 1996 Gilchrist Model 3 Artist Custom—A-5 style, natural, mint and gorgeous. \$15.850K 1998 Gilchrist Model 17—17" archtop guitar, sunburst, mint and astounding. in transit 2008 Blazer & Henkes San Antonio 28—Gorgeous OM-28, Braz/Euro moon spruce. \$12.5K Much more—New, Used, Vintage, Luthier, Mandos, Ukes, Banjos, Photos:www.om28..com

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VINTAGE GUITAR 86

May 2020

All Sadler Vaden photos: Bridgette Aikens.

understand it, and I can write charts for a session, but I'm almost scared to learn too much because I don't want to change the way my brain is, on music. I play outside of a pentatonic scale, believe it or not (laughs), but I can't tell you what it is, you know? I'm not consciously thinking, "I'm about to go Lydian on this... look out!" (laughs)

A neighborhood friend showed him how to read tab, and, "Once I could do that, it was like, 'Look out, world! I can play anything." Otherwise, he learned by ear; the first solo he knew front to back was from AC/DC's "You Shook Me (All Night Long)." "There's a lot of useful things in it," he laughed.

Just his second solo effort, *Anybody Out There?* launched in early March with 10 songs that exhibit his deepening sensibilities as a songwriter and skill as an instrumentalist. Its adventurous, melody-driven tracks are backed by hook-savvy writing that deals with the challenges of creating a real human connection in a world obsessed with modernity.

Where did music start for you?

My parents were always big music fans, and dad has a really good record collection. He was born in 1952, so he was a kid in what *I* consider the best era of rock music – pop, too. He had a VHS of The Who's *The Kids Are Alright*, and it's really etched in my memory. So, music started to get to me when I was six years old. Also, I have a sister who's three years older, and [through her] I was getting into some bands earlier than my friends. There was also whatever was playing on MTV in the mid '90s.

Which guitar came after your dad's Yamaha?

That was a Harmony Strat copy from the Belk holiday catalog. They had a Harmony guitar-and-amp package, and my parents bought it for me for Christmas. I remember learning "Sunshine of Your Love" through it – turned up all the way, of course. I blew it up after about 10 minutes! It had met its match (laughs).

...**And lived a short but glorious life**. Yeah, it sounded *great*, too (laughs).

What was your first "good" guitar?

My parents never had a lot of money, so dad was smart and moved me up only after I *really* showed that I was serious. He got me a Samick, and it was really great, but it got stolen four or five years later at a club called Echoes, in North Charleston, where I played with my high-school band, The Revolving 45s.

How did that feel?

Ohhh... It was like a girl broke my heart. I was so sad, and pissed. I was 15 or 16, and it was the first time I experienced something like that. It was just such an awful feeling.





"What we do is becoming more of a 'boutique' thing [and] I do feel like I'm advocating for [the guitar]. I've got my flag staked firmly in that ground." – Sadler Vaden

Who, and became a fan. I really looked up to them, as I still do. Then, I met Kevn on a music cruise; he saw me playing with a group I was helping, and invited me to sitin with him the next night. A couple years later, Leslie got an opening slot for Drivin', in Chattanooga. I was out front watching, and Kevn recognized me. Our relationship developed from there.

How did you connect with Jason Isbell?

I knew a little bit about Drive-By Truckers, but I didn't like their music. But then Jason split off and made his own record, and I enjoyed that. He was on tour with Will Hoge when they rolled through Charleston and Leslie got to open a few shows for them.

And how did you jump on full-time with him?

I moved to Nashville in 2011 and was still playing in Drivin' 'N Cryin'. In early 2013, I became friends with Jason's keyboardist, Derry deBorja. He had just moved to town and we started hanging out.

Before that, though, Jason and the band came to see Drivin' when we played in Muscle Shoals, and the story I hear is he wanted to check me out because he had parted ways with his guitarist. He'd just made Southeastern, where he was playing a lot of acoustic and electric and figured he was going to need another guitarist for it to translate, live. His manager, Traci Thomas, called and said, "Hey, I heard you want to join our band." So, Jason and I got together to talk. His whole vibe was, "Man, I'm not trying to poach you from Drivin' or any of that..." He said, "This is totally up to you but I figured you might want to try it." I said, "Well, let's give it a shot." We played a few shows and it turned into what it is now.

What was the chemistry like right away? Well, I was really timid, being new, and all of a sudden I was sharing lead-guitar duties. So, I wanted to be tasteful, so I'd take a solo, then pass it back to Jason, and he'd just rip it to shreds (laughs). I started thinking, "Well, I guess I'm going to start ripping it to shreds!" It developed into what it is now, which is not a d**k-swinging contest; it's friendly, but competitive in nature—like Don Felder and Joe Walsh. You're just feeding off each other, like, "Oh, you went there? Well how about this?"

You want to hold your own.

Well, you *should* (laughs), but you're on the same team.

What led you to record solo?

Well, writing songs has *always* been part of my identity. But in this business, you take a lot of turns. It's rarely one clear path to success... or not even *success*, but just being able to make a living doing it. I knew that I couldn't start a band *and* be in Jason's group. So, I said, "Well, I'm going to be a solo artist, and hopefully people listen." The more I put out, the more people associate my name with my own work and see it's different from Jason's. We're not trying to occupy the same space. I put out my first full-length under my name in 2016, did four singles over the next two years, then recorded this new full-length. I really feel good about this album.

Was there a certain guitar that inspired your first single back in 2015, "Brand New Guitar"?

I just thought it would be cool to write a *relationship* song, but about a guitar. I thought it was through a unique lens. I did that after Kevn asked me to write a song for one of Drivin' 'N Cryin's EPs, but it didn't make it onto one.

How does songwriting work for you? Is it lyrics first, melodies first, or some of each?

However I can get it (laughs)! Some people have a consistent approach, but I'll sometimes be playing acoustic and come up with little passage and be like, "Oh, that's really nice," and try to write words to it. Sometimes, I'll have a title or just a specific idea of what I want to write about and I'll go. There's no rules, no right or wrong way for me.

How do you get an idea from head to tape?

I prefer to demo songs at my house, which helps my process because I'm able to put down an idea with a program drum track and maybe other guitar parts, just to get it down. Then, I might ride around in my car and listen. Usually, I'll notice a lyric or melody I'm not happy with. Demos I created like that were kind of pre-production for the new album.

If you're out somewhere and a song idea strikes, do you talk or hum or sing into your phone?



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Oh, yeah! I've got tons of voice memos.

As producer on the album, what was your role?

Production is so much about decision-making – knowing when to say, "That's enough" or "That's not enough." Song selection is a big part of it, too. I felt like those 10 songs made sense with each other, that there was enough with weight to them and enough that would relate something meaningful but still keep a pop-rock leaning. I added a few slower songs to even it all out. You always question yourself: "Did I not add enough of that, or is that too much?" But you have to make decisions and stand by them.

At some point, you gotta call it done.

Yes, and I feel like I did that a lot better on this record than I have in the past. I didn't get too caught up in the mixing and audio. I wanted to be happy with it, but you've got to know where to draw the line and know what's important and what isn't.

You brought in Jimbo Hart from the 400 Unit to play bass.

Yeah, and there's some *serious* playing. I think he found it a bit of a challenge because I was making him and drummer Fred Eltringham really play what they were *feeling*. You're not going to scare me if you do that with my music; it's what I *want*. I told Jim, "Man, just dig in." Because that gets my blood pumping. Jim and Fred are

both real, *gifted* players. Even in rock and roll, you don't often hear people playing like they do anymore.

What did Jimbo use?

He was playing a Sadowsky on a lot of it, and probably his Fender Precision, too. I think he was going direct through a Noble preamp.

From a guitar standpoint, are there a few tracks that emerged as your favorites?

Well, I think the title track, "Anybody Out There?," is definitely a good guitar-player-type song, "Golden Child" has a lot of cool guitar elements, and then "Be Here Right Now".... I'm proud of that one, proud of the solo, and I spent some time on it. I didn't *compose* the solo too much, but I had a road map; a lot of great solos *do* have road maps. When I listen to those B-bender parts now, I just hope it's a standout with people who *aren't* musicians.

You indulged a bit – it's two minutes long on the way out. That's rare in pop/rock these days.

Well, I saw it as the right amount. I just

haven't really let it rip on a record before. I wanted to do that at least twice on this album because when people are going to listen to my music, they're going to want good songs, of course; who doesn't want to hear a good song? But they also want to hear some guitar playing. So, yeah,

I'm proud of it. But also, I did not want a song that was just a vehicle for a long solo, so I did try to write a good song, and the solo just happened.

And we hear that combination of your Tokai Breezysound and Vox Pacemaker, which is unique and

'65 Vox Pacemaker, which is unique and very cool.

Yeah. I had MXR Dyna Comp catching it just a little bit, and a little long delay mixed in. But I wanted it unobstructed by a bunch of gain – it was my Mike Campbell/David Gilmour moment. Not saying I'm as good as those guys, but that *sound* was in my head, along with some Jimmy Page B-bender.

The entire album really does stand out because they *are* such good songs. The lyrics are sharp, and there's no dead weight.

That's the biggest compliment I could get, because I don't like music that's just made for guitar players. The music I love and all the

guitar players
I love were in bands and they played good songs, and they were part of songwriting. Hopefully, that's reflective of what I try to make as an artist. I wanted it to give the best of both worlds.

The guitar sounds and your approach to the parts in

"Don't Worry" are reminiscent of Mark Knopfler. And it sounds very midrangey, like a Strat, but it's *not*.

Nope, that's my Custom Shop Tele based on Fender's '51 Nocaster. Jason Isbell recommended I get a Twisted Tele pickup for it, and they're really Strat-y. That electric-guitar part was done at my house, as the demo I took to the studio with program drums and bass that I stripped then had Jim and Fred play to the guitar fills. It was one of those moments where we ended up using the first thing I played; I was relaxed, thinking, "It's just a demo..." Later, I was like, "I'll

VOX

never play this stuff the same way," and I liked it, so I left it alone.

Do you see yourself as an advocate for the guitar in modern rock music?

Well, I definitely feel like what we do is becoming more of a "boutique" thing. It's like, "Wow, these guys are plugging in the amplifiers. You should see this!" So yeah, I do feel like I'm advocating for it. I've got my flag staked firmly in that ground. Somebody's got to keep it going. On any given night, when you see a rock-and-roll band that's really good, it's the best thing you'll ever see. It's the best live experience there is.



Vaden's '65 Vox Pacemaker stars on Anybody Out There?, particularly the outro solo for "Be Here Right Now," and his 3rd Power British Dream is heard on more than half of the album.

Are there other acts you dig because they also do that?

Well, Wilco is a band that definitely advocates for guitar. Also, Vulfpeck – Cory Wong is doing some really cool stuff. So is Blake Mills. Guitar is still being used, and there are people coming up with really cool new, creative ways to play it. **VG**

WHAT'S ON ANYBODY OUT THERE?

SADLER VADEN'S SONG-BY-SONG GEAR BREAKDOWN



1939 Recording King guitar '77 Fender Telecaster Custom (right channel) 2015 VOS Gibson Les Paul '60 (left channel) 3rd Power MKII British Dream head/cab no pedals

"Don't Worry"

'70s Yamaha FG-180
Martin D-28-12
Fender Custom Shop
'51 NoCaster w/Twisted
Tele pickups (solo)
'40s Electar amp
Line 6 Verbzilla

"Golden Child"

Gibson Pete Townshend Signature SG Special CS '51 NoCaster
D-28-12
3rd Power amp
VOS Les Paul '60 through
the Pacemaker (solo)
MXR Echoplex
Delay pedal
MXR Dyna Comp

"Anybody Out There?"

Townshend SG Special (left channel)
CS '51 NoCaster
(right channel)
'39 Recording King
D-28-12
3rd Power amp
Townshend SG
Special through the Pacemaker (solo)

"Curtain Call" D-28-12

"Modern Times"

D-28-12 VOS Les Paul '60 (slide solo) 3rd Power amp MXR Dyna Comp

"Peace + Harmony"

1992 Rickenbacker
'63 reissue 12-string
CS '51 NoCaster
3rd Power amp
'05 SG (solo)
MXR Dyna Comp
Fairfield Circuitry
Unpleasant Surprise

"Good Man"

CS '51 NoCaster
'65 Vox Pacemaker
'05 Gibson SG through
the '66 Fender Princeton
(solo and other parts)

MXR Dyna Comp Fairfield Circuitry Unpleasant Surprise Line 6 Verbzilla

"Be Here, Right Now"

D-28-12
'39 Recording King
'81 Tokai Breezysound through the
Pacemaker (solo)
MXR Dyna Comp
Line 6 Verbzilla
MXR Echoplex

"Tried and True"

D-28-12
Les Paul '60 w/
OX4 pickups
Rickenbacker
12-string through the
3rd Power (solo)

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VINTAGE GUITAR

Upcoming Events keep updated at www.vintageguitar.com

Denotes a new or updated listing.

Lake County Musician's Swap Meet, second Sunday of each month at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

Tampa Bay Area Musicians Swap Meet, first Sunday each of each month, at the Big Top Flea Market, 9250 E Fowler Ave., Tampa, FL. For more info call Dave at (813) 324-6083 or visit www.tampamusicswap.com.

MARCH

Chicago Vintage Guitar Expo & Music Swap, March 1, Best Western Plus, 4400 Frontage Road, Hillside, IL., Hours 9-3. For more info contact R&B Productions at (847) 931-0707 or bakesguitar@aol.com

Jersey Shore Guitar & Amp Show & Musical Flea Market, March 1, at the Bayville NJ Elks Lodge #2394, 247 Rt 9, Bayville, NJ. For more info contact Joe at curly joe 1956@gmail.com or (732) 598-7479.

Hudson Valley Guitar Show, March 6-7 at the Ramada Inn, 542 US 9, Fishkill, NY. Friday from 5-9p.m. and Saturday from 10a.m. to 5p.m. www.hudsonvallyeguitarshow.com or info.hvgs@gmail.com

Carolina Guitar Show, March 14-15, WNC Ag Center, Davis Event Center Bldg., I-26, Exit 40, 1301 Fanning Bridge Rd., Fletcher, NC. For more info (828) 298-2197 or bee3vintage@ hotmail.com.

Monroe Guitar Show, March 14, Knights of Columbus - Banquet Rental Hall, 202 W Front St, Monroe, MI. Hours 10-5. Contact Ray for more info at rgarza013@yahoo.com or at (419) 341-2582.

All Axes Show Swap Sell, March 15 at the TAK Music Venue, 1710 Center Ave, Dilworth MN. Opens at 1p.m. For more info, email sugarsackstudios@gmail.com

Guitar Fest PA, March 22, Ramada by Wyndham Hotel & Conference Center, 100 Ramada Inn Dr., Greensburg, PA. Hours 10-4. For more info visit www.guitarfestpa.com.

Amigo Nashville Guitar Show, March 28-29, Williamson County Ag Expo Park, Franklin, TN. For more info Larry at (918) 288-2222, amigoshows@stringswest.com, Ruth at (817) 312-7659, ruthmbrinkmann@gmail.com, Dave at (417) 850-4751, davelcrocker@gmail.com or visit www.amigoguitarshows.com.

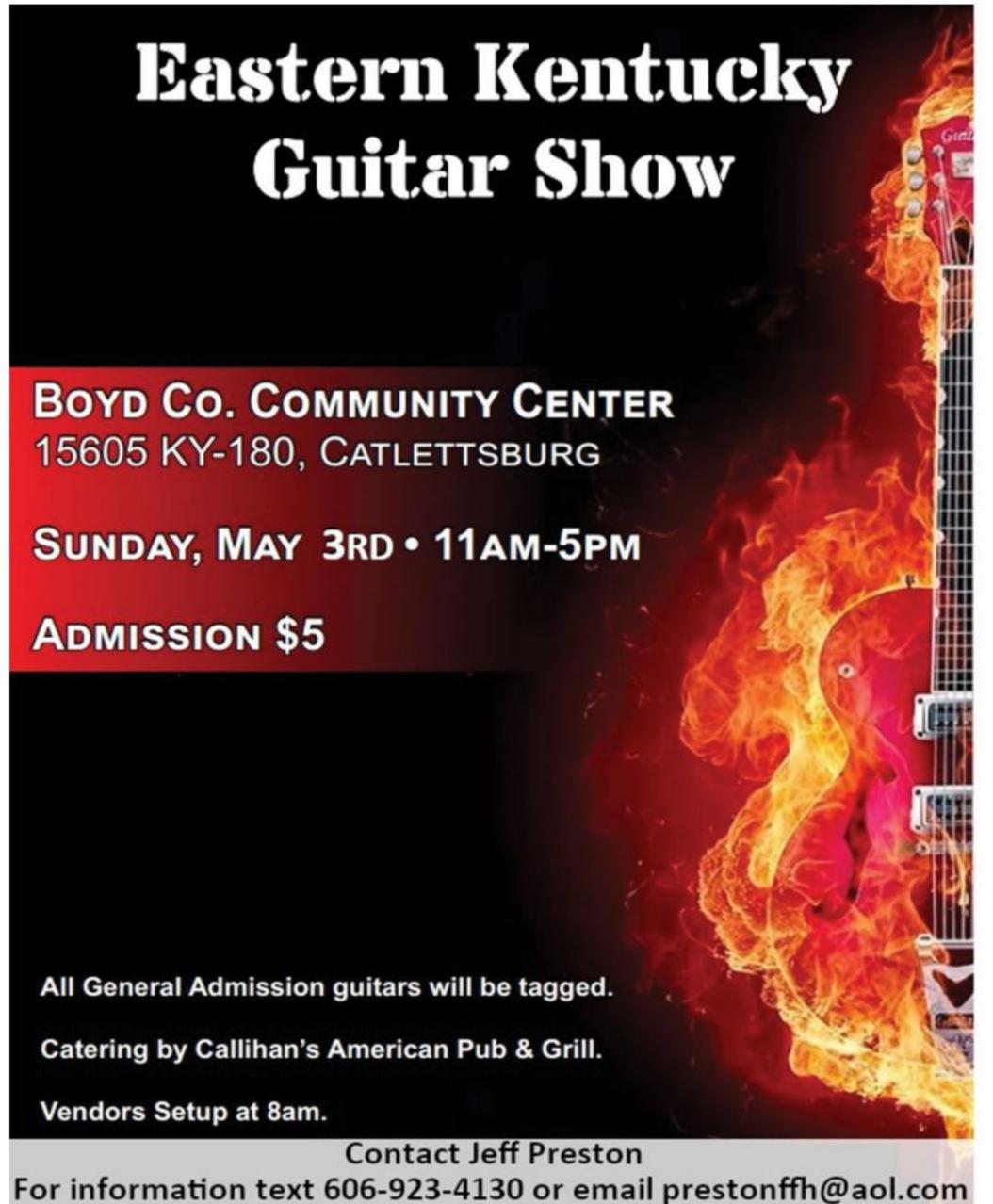
Lansing Music Instrument Swap, March 29, at the Causeway Bay Convention Center, 6820 S Cedar St., Lansing, MI. Hours 10-4. For more info contact Shawn at (517) 410-6409, shawn@audiologicdj. com or visit www.musicinstrumentswap.com.

SouthCoast Guitar Show, March 29, at Woodland Commons on the Campus of Umass Dartmouth, Darmouth, MA. For more info Gary at (508) 353-2150 or visit www. sixstringmusiccompany.com.

APRIL

Central Coast Guitar Show, April 4, at the Veteran's Memorial Building, 801 Grand Avenue, San Luis Obispo, CA. Hours 10-3. For more info contact Ed Miller at (805) 431-3067, centralcoastguitarshow@charter.net or visit www.centralcoastguitarshow.com





May 2020



























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Upcoming Events keep updated at www.vintageguitar.com

The Indiana Guitar Show, April 4 & 5, at the Hendricks County Fairgrounds, 1900 E Main St, Danville, Indiana. For more info visit https://minorprophetstudio.com/theindiana-guitar-show (See Advertisement on page 94.)

Colorado Guitar Show & Custom Luthier Expo, April 19, at The Denver Mart, 451 East 58th Ave., Denver, CO. Hours 10-4. For more info contact Duane at (720) 432-1363 or guitarshow@excite.com.

Cincinnati Guitar Show, April 19, at the Sharonville Convention Center, 11355 Chester Road, Cincinnati, OH. Hours 10-4. For more info Denny at (513) 503-1072 or visit www. cincyguitarshow.com.

Saratoga Springs Guitar Show, April 24 & 25, at the Saratoga Springs City Center, 522 Broadway, Saratoga Springs, NY. Hours Fri 5-8, Sat 10-5. For more info please call Matt at 518-581-1603 or visit http://saratogaguitar. com/guitarshow/.

Tacoma Guitar & Drum Festival, April 25 & 26, at 2727 E D St, Tacoma, WA. For more info contact Bruce at (253) 445-1973, bruce@

adolphagency.com or visit www.tacomaguitarfestival.com. (See Advertisement on page 92.)

Elmira Vintage Guitar Show, April 26, at the Woolwich Memorial Centre, 24 Snyder Ave S., Elmira, ON, Canada. For more info visit www.elmiravintageguitarshow.ca.

Guitar Fest Ohio, April 26, at the Summit County Fairgrounds Arena, 229 E Howe Road, Tallmadge, OH. Hours 10-5. For more info visit www.guitarfestohio.com.

MAY

Dallas Guitar Show, May 1-3, at the Dallas Market Hall, 2200 N Stemmons Fwy, Dallas, TX, For more info visit www.guitarshow.com. (See Advertisement on page 93.)

Jakes Guitar Show & Music Swap Meet, May 2 & 3, at the Indoor Treasure Barn, 1380 Rt 100, Barto, PA. Hours 8-1. For more info contact Justin at (484) 256-6515 or info@ jakesfleamarket.com.

Northeast Guitar Expo, May 3 at the Verve Hotel, 1360 Worcester St. Natick, MA from

> 11a.m. to 4 p.m. For more info contact NortheastGuitar-Expo@gmail.com

> Eastern Kentucky Guitar Show, May 3, Boyd County Community Center, 15605 KY-180 Catlettsburg, KY. Hours 11-5. Contact Jeff Preston at prestonffh@aol.com or text 606-923-4130. (See Advertisement on page 92.)

> Oregon Guitar & Musical Instrument EXPO, May 3, Milwaukie-Portland Elks Lodge 13121 SE Mcloughlin Blvd., Portland, OR 97222. Hours 10 a.m. to 4 p.m. For more info go to www.oregonguitarexpo.com or contact John Keaton at skyjohnk@gmail. com or 503-706-6821

Amigo Chicago Guitar Show, May 16-17, Odeum Sports & Expo Center, Villa Park, IL. For more Dave at (417) 850-4751, davelcrocker@ gmail.com, Ruth at (817) 312-7659, ruthmbrinkmann@gmail.com, Rob at (417) 869-3325 or visit www.amigoguitarshows.com.

Mountain Acoustics Luthier Invitational, May 23 & 24 at the Town Center, 6 South Main St., Burnsville, NC. For more info contact Chee at (706) 424-2700, info@mountainacoustics. com or www.mountainacoustics.com.

JUNE

Central Arkansas Guitar Show, June 6, at the Benton Event Center, 17322 I-30, Benton, AR. Hours 10-5. For more info www. arkansasguitarshow.com.

Grinning Elk Guitar Show, June 12-14, at the Infinite Energy Forum, 6400 Sugarloaf Pkwy, Duluth, GA. For more info contact Lee at (678)-557-5641, lee@grinningelk@gmail. com or visit www.grinningelkguitarshow. com.

Summer Ohio Guitar Show, June 14, Makoy Center, 5462 Center St., Hilliard, OH. Show hours 11:30-5. For more info, contact Marc at (740) 797-3351, alexmack@ohio.net, www. ohioguitarshows.com.

JULY

Great American Guitar Show (Summer Philly), July 18 & 19, at the Greater Philadelphia Expo Center, 100 Station Ave., Oaks, PA. For more info contact Bee 3 Vintage at (828) 298-2197 or visit www.bee3vintage.com.

AUGUST

Amigo, SoCAL Guitar Show, August 22-23, OC Fair & Event Center, Costa Mesa, CA. For more info Larry at (918) 288-2222, amigoshows@stringswest.com or visit www. amigoguitarshows.com.

SEPTEMBER

Jakes Guitar Show & Music Swap Meet, September 19 & 20, at the Indoor Treasure Barn, 1380 Rt 100, Barto, PA. Hours 8-1. For more info contact Justin at (484) 256-6515 or info@jakesfleamarket.com.

3rd Annual Shreveport/Bossier City Vintage Guitar, Musical Gear Show and Battle of the Bands, September 19-20 at Harrah's Louisiana Downs Casino & Racetrack, 8000 East Texas St, Bossier City, LA 71111. Contact John at 318-507-5096 or email jandwmusiccompany@gmail.com



OCTOBER

Amigo International Guitar Show, October 3-4, Will Rogers Memorial Center, Ft. Worth, TX. For more info Ruth at (817) 312-7659, ruthm-brinkmann@gmail.com, Larry at (918) 288-2222, amigoshows@stringswest.com, Dave at (417) 850-4751, davelcrocker@gmail.com or visit www.amigoguitarshows.com.

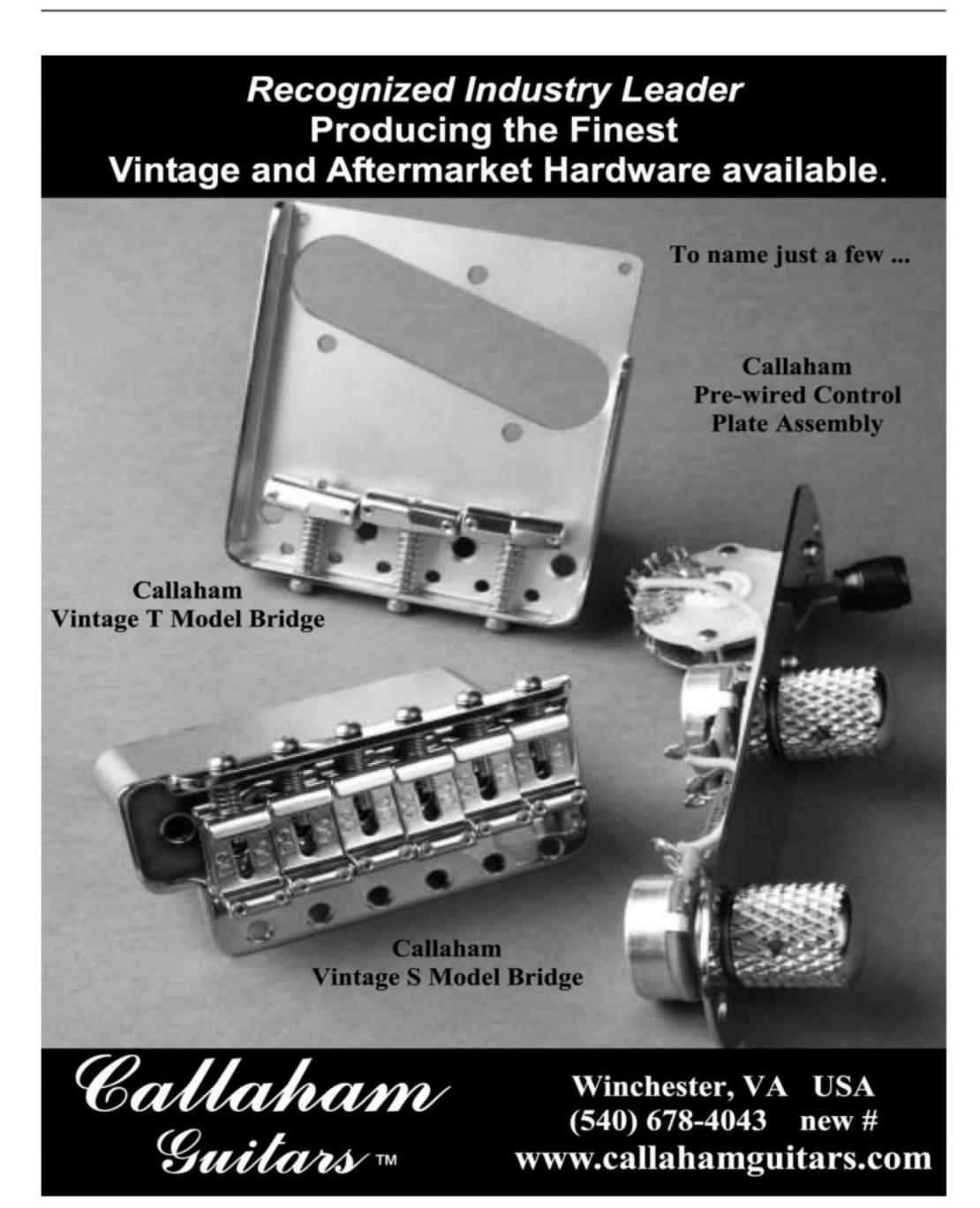
West Michigan Musician's Swap Meet, October 10 at the 4 Mile Showplace, 1025 4 Mile Rd NW, Grand Rapids MI. Hours 10-3. For more info contact Stan at 616-432-0719 or gr7ksilver@gmai.com

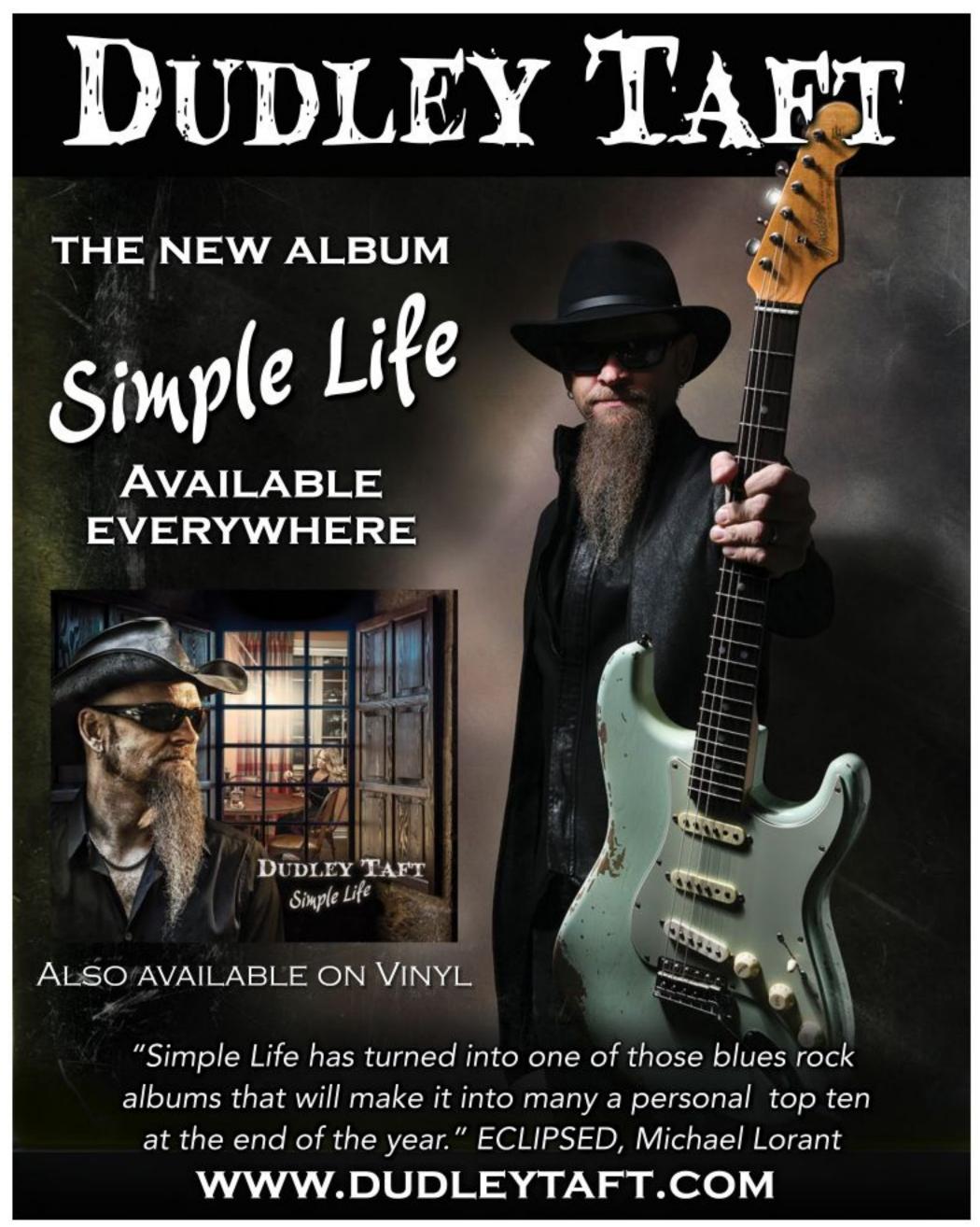
NOVEMBER

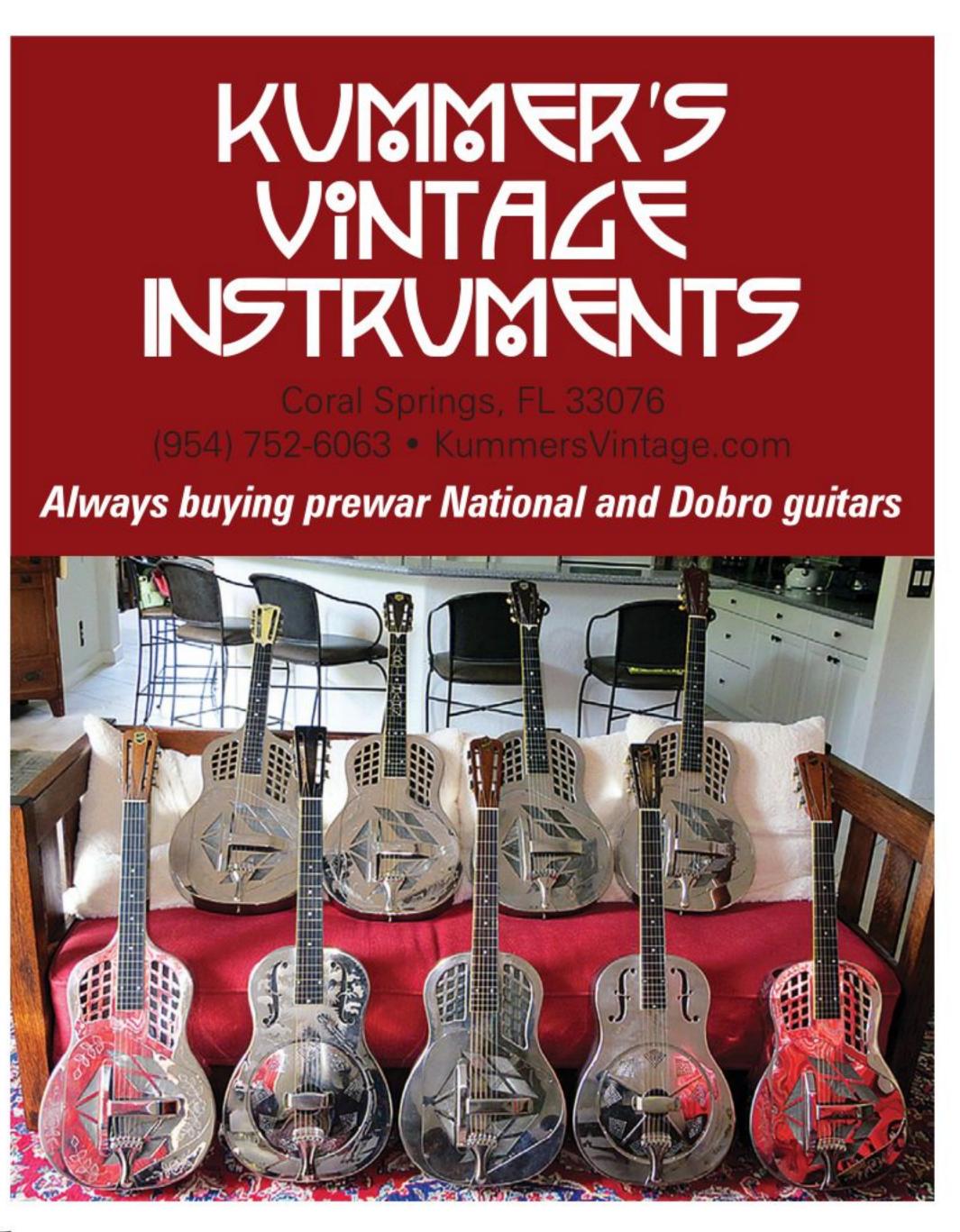
Ann Arbor Music Instrument Swap, November 1, at the Webers Inn, 3050 Jackson Ave, Ann Arbor, MI. Hours 10-4. For more info contact Shawn at (517) 410-6409, shawn@audiologicdj.com or visit www.musicinstrumentswap.com.

Great American Guitar Show (Fall Philly), November 7-8, Greater Philadelphia Expo Center, Rt 422 Exit at Oaks, 100 Station Ave., Oaks PA 19456. For more info call 828-298-2197 or visit www. Bee3Vintage.com

If you have information regarding upcoming guitar shows or events, visit http://www.vintageguitar.com/guitar-show-submissionore-mailJames@VintageGuitar.com. All submissions must be received by the 10th of each month, or they will appear in the next available issue. This listing is done as a service to our readers and we reserve final determination as to its contents.







May 2020

Jake Shimabukuro Trio

pleaser, but they do a sweet version. The cumulative message of *Trio*, however, isn't about *this* cover or *that* original. It's that uke wizard Shimabukuro has formed a real band, and they're seriously impressive. – *Pete Prown*



For a closer, they feature singer Rachel James for Fleetwood Mac's "Landslide." It's a softball crowd

Dave's ambient bottleneck.

arpeggio wizardry with



Dave Preston, Jake Shimabukuro, and Nolan Verner.

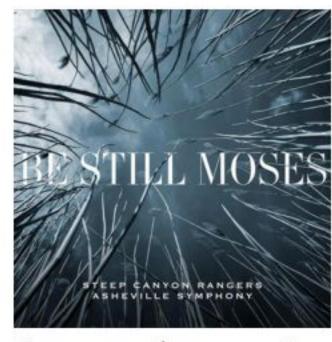


ROCKIN'
UKE PICKIN'

ike fabled power trios
of yore (Cream, Rush,
the Police), the Jake
Shimabukuro Trio makes a
mighty racket for just three
dudes. With bassist Nolan
Verner and guitarist Dave
Preston, Jake urges his ukulele into uncharted waters,
mixing instrumental hard
rock, progressive, pop,
and a heavy crunch not
typically associated with
the Hawaiian uke.

Preston is adept at conjuring lush pads on his guitar, some almost keyboard-like, making a fine bed for Shimabukuro to take off with sparkling, expressive arpeggios and solos. "When the Mask Comes Down" is an FM instrumental with a surprising metal riff topped by Jake's shimmer and Nolan's pulse-bass underneath.

This trio digs Pink Floyd



Steep Canyon Rangers North Carolina Songbook

North Carolina's Grammy-winning Steep Canyon

Rangers have enjoyed the best of several worlds over the past two decades. Renowned for both their solo work and projects with Steve Martin, they also teamed with Boys II Men.

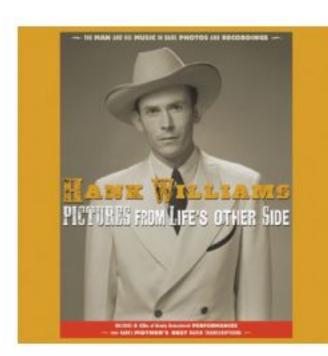
While many contemporary bluegrass bands create music bearing little or no connection to the music's roots, the Rangers retain strong elements of classic bluegrass, regardless of the material they perform. They also possess four strong soloists in

lead singer/guitarist Woody Platt, banjoist Graham Sharp, mandolinist Mike Guggino and fiddler Nicky Sangers.

Recorded onstage at Merlefest 2019, they salute eight North Carolina songwriters whose styles span R&B, jazz, pop, and traditional Appalachian music. They're in solid, exuberant bluegrass mode on the Flatt and Scruggs favorite "Don't Let Your Deal Go Down."

On Ola Belle Reed's powerful "I've Endured," they create a swirling, extended instrumental interlude. Thelonious Monk's jazz standard "Blue Monk" featuring Sangers, Guggino, and Sharp, becomes almost rollicking in their hands. On Elizabeth Cotten's "Shake Sugaree," Platt pays flawless homage to her delicate guitar fingerpicking, and is equally precise performing Doc

Watson's stark and moving gospel ballad, "Your Lone Journey." – *Rich Kienzle*



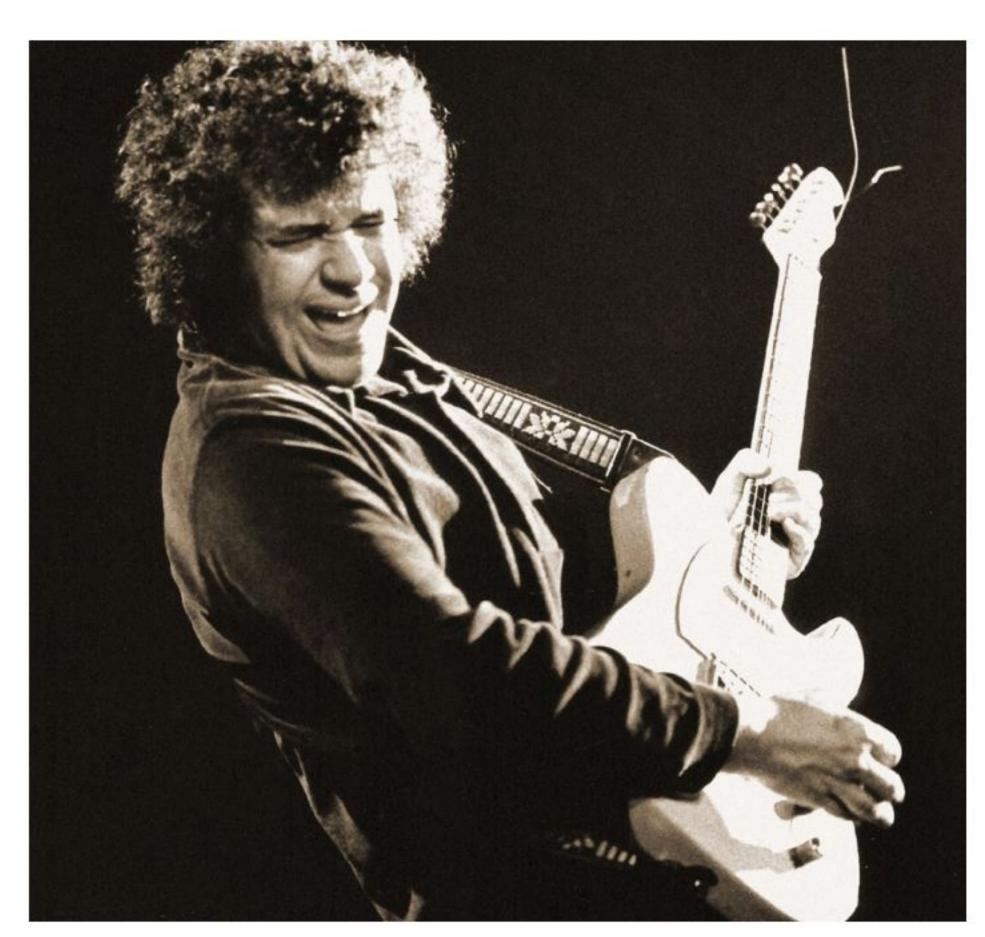
Hank Williams
Pictures From Life's
Other Side

Williams is presented here in a style befitting the King of Country

Music. Across six CDs, 144 tracks from 1951 are culled from his weekday radio show sponsored by Mother's Best Flour. Instrumentals by his Drifting Cowboys are absent, but many more songs are included than on previous releases. Aside from a little patter, they are the sole feature, as opposed to the entire radio shows.

Michael Bloomfield: Jonathan Perry.

CHECK THIS ACTION



THE DEFINITIVE MIKE BLOOMFIELD

By Dan Forte

saw Mike Bloomfield play live eight or nine times, in various contexts – sitting in with Boz Scaggs, in "And Friends" aggregations that included Mark Naftalin or Nick Gravenites, in solo acoustic settings, and when most of the Paul Butterfield Blues Band reunited in '78 as part of a Tribal Stomp concert at Berkeley's Greek Theater.

None were incandescent, and the muchanticipated Butterfield reunion was underrehearsed, with Bloomfield laying back for the most part, letting Elvin Bishop handle the bulk of the solos.

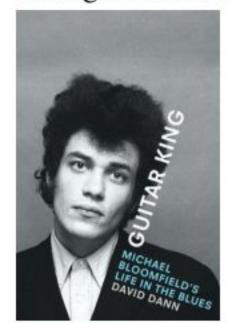
Nevertheless, Bloomfield was one of the pivotal figures in my musical development. Not that I can play remotely like him; I wouldn't even try. But, like many musicians and fans I've talked to over the years, the first two Butterfield albums that featured Bloomers' transcendent guitar work changed my life. As Robben Ford told me, "It was my first experience with something really badass. Because badass before that was the Rolling Stones... These people were really good musicians; it was clear that these guys could really play their instruments."

I seriously doubt I would have chosen to pursue music journalism as my life's work had I not heard those records when I did, at age 13. There are certainly smoother career paths I could have taken.

I met Bloomfield on a few occasions, and I'd tap him for a quote when I was writing about a black bluesman for Guitar Player, but I never did a proper interview with him. So when I worked on the Bloomfield cover story for the May '14 issue of VG, I interviewed 16 people who knew him, played with him, or were heavily influenced by him.

David Dann never interviewed the guitarist either, but conducted interviews with more than 70 Bloomfield associates for Guitar King: Michael Bloomfield's

Life In The Blues, the definitive, 700-page biography of the Jewish son of a multi-millionaire who became a major blues force and America's first guitar hero.



The book begins with a "dramatization" of a meeting between Bloomfield and Bob Dylan in a Chicago club called the Bear, complete with imagined dialog. Such a device is risky, and the scene comes off a bit trite. De-

scribed as an amateur musician, Dann's attempts at detailed descriptions of performances bog things down. For example: "Michael dropped in strident accents between Paul's phrases and then laid out as the harp player went into a two-chorus solo... A final vocal chorus led into another harp-guitar duet and then to a resounding coda played by Butterfield and Bloomfield together." Does that tell you what it sounded like? And as for "... like a crapshooter's straight razor," I don't know what that means.

But those are the only reservations I have with Dann's extensive research and compelling story telling, always moving the narrative forward.

The author did extensive interviews with Bloomfield's longtime friend, Norman Dayron – someone I chose not to contact. Dann absolutely needed Dayron's input, but I decided not to wade into the posthumous recordings Dayron released, which he admitted were substandard, not to mention such things as Ron Thompson demos he packaged as rare Magic Sam recordings.

When 37-year-old Bloomfield died in '81 under mysterious circumstances – left in his car on a residential street in San Francisco after overdosing – I was editor of Musicians' *Industry* magazine. I put together a tribute, phoning some of the same musicians I interviewed for the VGopus. Al Kooper committed his thoughts to cassette, which he mailed to me with the stipulation that I not edit a single word (so I didn't).

Along with hundreds of other people, I attended the wake hosted by famed promoter Bill Graham at his Old Waldorf club, with a New Orleans theme including live bands and a screening of Les Blank's documentary Always For Pleasure.

It was all unsatisfying. The way he died, his inconsistent gigs, his drug use, the extinguishing of the ultimate guitarslinger, what all who knew him described as an uber-intelligent mind had been snuffed out. Of course there were flashes of brilliance, but for many, myself included, if Mike Bloomfield hadn't played a note after those Butterfield albums, his legend would be forever cemented.

There was one part of my Bloomfield cover story I subsequently regretted including. After the fact, I heard that Nick Gravenites objected to a short passage in reference to Super Session, during which Bloomfield split after one day of recording, leaving producer Al Kooper in the lurch. My article included the phrase "Bloomfield's insomnia (or inability to score dope, it was later speculated) found him back in San Francisco." Gravenites was upset about the drug reference, since it was speculative. Even though it was parenthetical and cited as speculation, I came to agree, and wish I'd either corroborated it or left it out. At minimum, I should have left it as a quotation, attributed to whichever interviewee I got it from. I do hope those four words didn't cancel out Nick's appreciation for the 12,000 remaining words – which I'm pretty sure is a VG record.

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May 2020



Don Helms' sorrowful steel, on his Gibson Console Grande, color nearly every selection, and while Sammy Pruett and his Epiphone Zephyr Deluxe Regent rarely solo, his boom-chickrhythm foreshadowed Luther Perkins' work with Johnny Cash.

The material ranges from Williams' gospel standard "I Saw The Light" to the rock-presager "Move It On Over" and the classics "Cold, Cold Heart" and "I'm So Lonesome I Could Cry."

The fidelity, with Hank's acoustic rhythm clearly audible, is matched by the quality of the photographs housed in the 272-page hardcover book. With minimal text, the pictures display a dapper Hank sporting his favored Martin dreadnoughts, a Gibson SJ-200, and even Lefty Frizzell's legendary Gibson/Bigsby.

This belongs on the coffee table and in the CD player of any true country-music fan. – **Dan Forte**



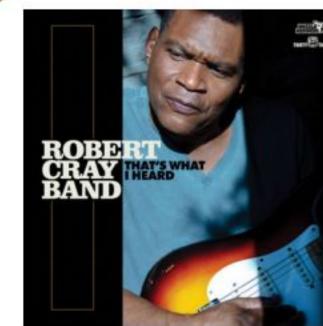
The Mavericks Play The Hits

From the time they organized in Miami 30 years ago, the Mavericks have focused on lead vocalist Raul Malo's powerful voice, original material, and an eclecticism reflecting their love of rockabilly and Latino sounds, vintage rock, country and R&B, as well as '50s lounge music.

Play The Hits bypasses original material to offer their interpretations of 11 standards that inspired the band, spanning country, rock, Motown, Louisiana swamp pop, and rockabilly. Even with guest sidemen, including the horn section, accordion and bassist Ed Friedland, the core quartet, including guitarist Eddie Perez, remains up front.

Behind Malo's dramatic, passionate vocals, Perez demonstrates his strengths as both accompanist and soloist. His ensemble work is solid, be it the shimmering, twangy licks on Bruce Springsteen's "Hungry Heart" or his sharply defined fills on Waylon Jennings' outlaw anthem "Are You Sure Hank Done It This Way." He demonstrates his flawless acoustic fingerpicking twice – on Freddy Fender's '70s hit "Before the Next Teardrop Falls" and as Malo's sole accompanist on Willie Nelson's "Blue Eyes Crying in the Rain."

Amplified, Perez's tight, economic soloing enhances Ray Price's '60s honky-tonk shuffle "Don't You Ever Get Tired of Hurting Me,"
and John
Anderson's
1980 country hit,
"Swingin'." - RK



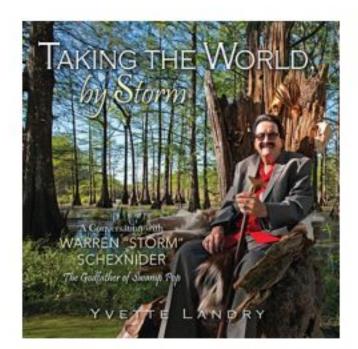
Robert Cray That's What I Heard

On their sixth collaboration, Robert Cray and drummer/producer Steve Jordan channel the

spirit of early Sam Cooke while pointing to the historical intersection of gospel, soul, and rock-and-roll music of the late '50s. Cray and Jordan's inspired blend of earthy depth and salty R&B continues with vintage grooves and fresh ideas.

That's What I Heard illustrates why Robert Cray is one of the most talented and soulstirring guitar-playing vocalists in the biz. With his overdrive-free, highly expressive tortured guitar style, listeners get a sense of Cooke fronting a stripped-down R&B combo that rocks. Covers include "You're the One (That I Adore)" by Bobby Blue Bland, "You'll Want Me Back" by Curtis Mayfield, and Billy Sha-Rae's "Do It" with guest Ray Parker, Jr. on guitar. Cray continues the signature style that established his career with the opening track "Anything You Want," complete with powerful guitar soloing.

On "Burying Ground," Cray invokes Cooke's personal challenges in merging gospel and pop. He rocks out on "My Baby Likes To Boogaloo" and the upbeat "Hot" with extroverted Strat licks. Former Journey frontman Steve Perry joins in for a satisfying ride on "Promises You Can't Keep." *Oscar Jordan*



Warren Storm & Yvette Landry Taking The World, By Storm

While debates raged over who would claim the

crown as King of Zydeco after Clifton Chenier's death, few would dispute this 170-page book's subtitle, declaring Storm the Godfather of Swamp Pop – that hybrid of New Orleans R&B, cajun, country, and zydeco.

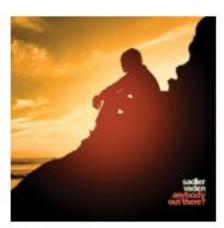
Cajun historian and multi-instrumentalist Yvette Landry produced a CD of new recordings of hits by Storm and others to accompany the book, which is essentially



MARK HUMMEL

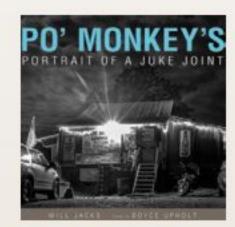
Wayback Machine

On his new release from Electro-Fi, harp master Mark Hummel revisits the Bluebird Sound, the sonic template popularized by RCA-Victor subsidiary Bluebird Records in the 1930s and '40s. Hummel's mastery of this crucial, pre-electric blues terrain is complemented by the always-tasteful veteran guitarist Billy Flynn, who appears on 10 of the 16 tracks. Wayback *Machine* is an appropriately titled package. - Sean McDevitt



SADLER VADEN Anybody Out There?

Sadler Vaden's new record finds him rocking mightily with a blend of sleazy guitars and a dash of "California in the '70s" sounds. Exceptionally well-penned ditties will please fans of Tom Petty and Neil Young; he co-wrote the title track with Cry of Love/Sheryl Crow guitarist Audley Freed. Rootsy acoustic guitars, crunchy electrics, and sultry slide permeate via Sadler's own top-notch production. – **0J**

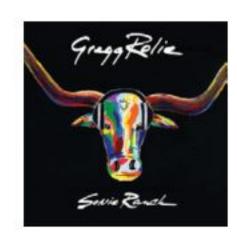


WILL JACKS Po' Monkey's: Portrait

of a Juke Joint

Photographer Jacks set out to document the culture of one of Mississippi's last juke joints, Po' Monkey's, located outside of Merigold (and since shuttered). Little did he know the project would stretch over a decade, but the results are a stunning series of authentic, atmospheric, living photos. You can almost taste the moonshine and hear them Delta blues. - MD





GREGG ROLIE

Sonic Ranch

The first studio album in 18 years from the ex-Santana and Journey vocalist/keyboardist was worth the wait, as Rolie nicely blends rockers and ballads. Former bandmate Neal Schon adds hot solos to "Breaking My Heart" and "Lift Me Up," both having Latin-flavored beats. Toto's Steve Lukather contributed the stinging licks on "Give Me Tomorrow" and "They Want it All." - BA



IMPERIAL JADE

On The Rise

Busting out syncopated Led Zeppelin beats, meticulously gritty guitar parts, and a bluesy aftertaste, Barcelona's Imperial Jade joins the retro-rock rat pack. Leaning toward the stonier side of the Zep kaleidoscope, guitarist Hugo Nubiola plays with authority and a composer's blend of dynamics and feel. Highlights include "Keep Me Singing" and "Heatwave." – **0J**



MYLES GOODWYN

Friends of the Blues 2

April Wine's vocalist/guitarist gathered many of Canada's top blues musicians to assist on this sequel, and they're obviously having a ball. The sorrowful acoustic guitar and harmonica on "You Got it Bad" epitomize the blues. The distorted slide guitar on "Fish Tank Blues" is a knockout, while "Daddy Needs New Shoes" is rowdy swing. Slippery fills dominate "I Love My Guitar." - BA



BIG MIKE & THE R&B KINGS

This Song's For You

Led by bassist Mike Perez, this New Orleans-based band combines elements of Chicago blues and Crescent City funk. They project an assertive presence with guitarists Paul Provotsy and Rex Canieso, particularly on "I Played a Fool" and "Someone Else Was Steppin' In." Provotsy in particular stands out on an extended, smooth jazz instrumental cover of Tyrone Davis' "Are You Serious." - RK



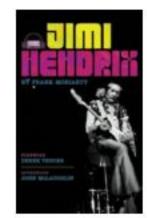
MITCH RYDER Sockin' It To You

In the '60s, Mitch Ryder feverishly mixed blue-eyed soul and hard rock; this box collects his first five albums. The first two, with the Detroit Wheels, showcased stabbing guitar breaks by Jim McCarty, later of Cactus and the Rockets. The booklet offers no personnel credits, but that's Mike Bloomfield tearing up "Brown-Eyed Handsome Man" from 1967's What Now My Love. - DF



WARREN HAYNES

The Benefit Concert, Volume 16 Recorded in 2014, Warren Haynes presents a two-hour Christmas jam featuring Jason Isbell & The 400 Unit, the late Col. Bruce Hampton, Gov't Mule, and Hard Working Americans. Serious guitar playing takes a front seat for inspired cover versions of the Faces, Neil Young, and Grateful Dead. - OJ



FRANK MORIARTY

Modern Listeners Guide: Jimi Hendrix

There's many a book on Jimi, and while Moriarty's large-format, well-illustrated guide might not plow new ground, it could just be one of the best – the nuts and bolts of Hendrix's recordings, concert appearances, and music. It's serious, smart, and insightful, and packed with hundreds of images. - MD



THE REVELERS

At The End Of The River

This South Louisiana supergroup plays cajun, zydeco, country, and swamp pop, singing original material in English and French. And while the former two styles' solos typically feature accordion and violin, with the latter leaning on saxophone, guitarist Chas Justus follows the trail blazed by BeauSoleil's David Doucet and continued by Roddie Romero, injecting tasty leads and strong rhythm. – **DF**



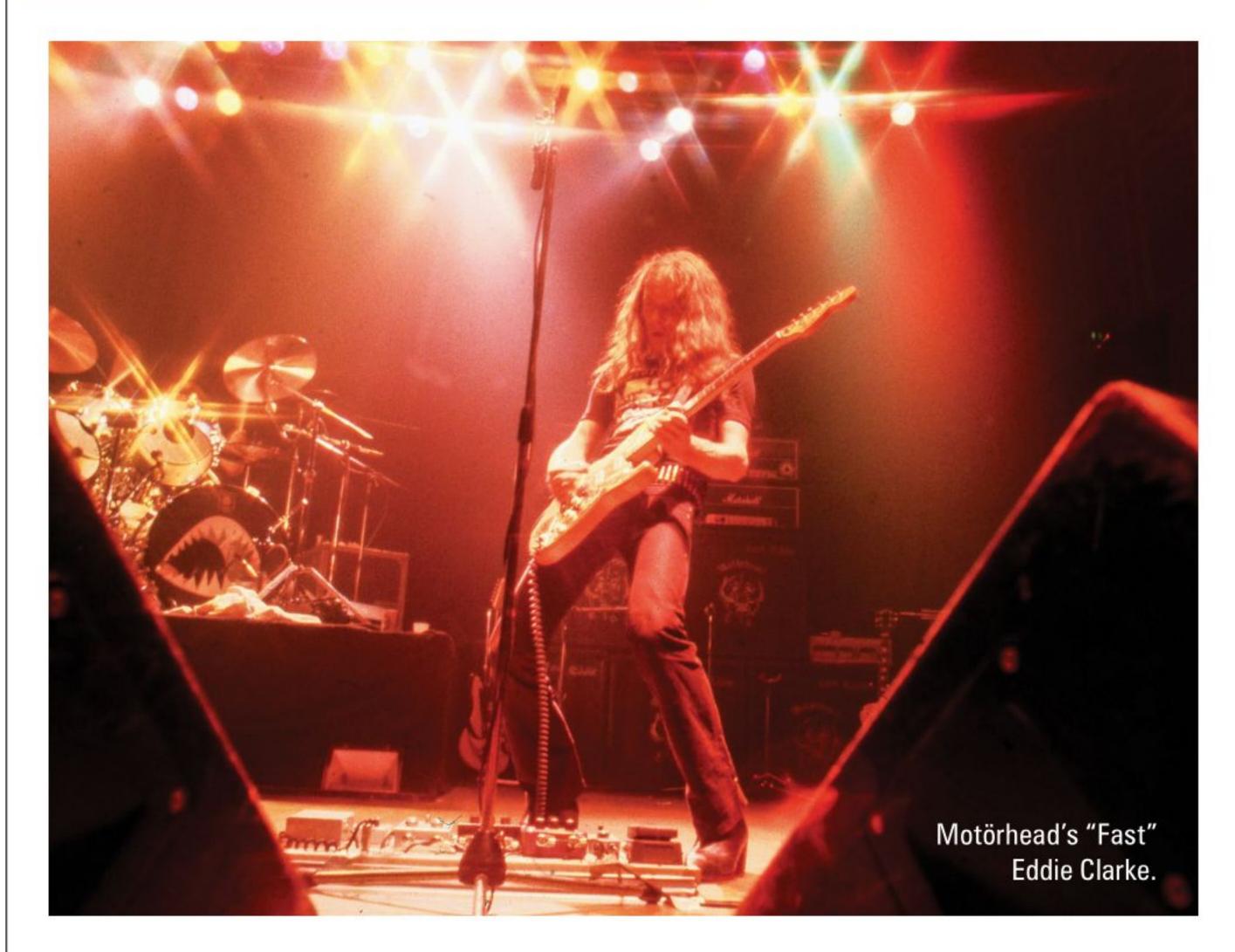
KELLER & THE KEELS

Speed

If you get a thrill from monster flatpicking, Larry Keel's acoustic soloing will hit the spot – check out "Little Too Late" for a fret-burning solo. Bluegrass covers of Weezer's "Hash Pipe" and "Islands in the Sun" work surprisingly well. "Medulla Oblongata" is witty and fun, as they change tempos, yet leave room for Larry to tear it up. Officer, give this guitar ace a speeding ticket! – PP

May 2020

THE LANGE REVIEWS

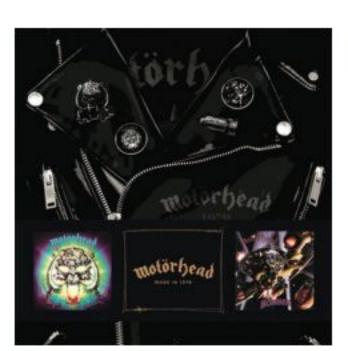


one long interview interspersed with photos encompassing Storm's 70-year career. Though sold separately, each is a welcome companion to the other.

At one time, Storm was south Louisiana's premier session drummer, but he sticks to vocals here, backed by such luminaries as Roddie Romero on guitar, with Sonny Landreth supplying his distinctive slide on "Mathilda," featuring a cameo by vocalist Marc Broussard.

Richard Comeaux's crying pedal steel lends a mournful demeanor to the waltz "Tennessee Blues," and longtime fan John Fogerty duets on his Creedence classic "Long As I Can See The Light."

This is a fitting tribute to the 82-year-old member of the Louisiana Music Hall of Fame and lynchpin of the swamp-pop supergroup Li'l Band Of Gold. Their 2000 self-titled debut is also a must. – **DF**



Motörhead 1979

It's sad that vocalist/bassist Ian "Lemmy" Kilmister, guitarist "Fast" Eddie Clarke, and

drummer Phil "Philthy Animal" Taylor aren't around to enjoy Motörhead's rising reputation as innovators.

Indeed, the band received its first nomi-

nation for the Rock and Roll Hall of Fame this past year, and this loaded vinyl set of Motörhead's work from 40-plus years ago reminds us of how Clarke's style jumped from frantically slashing chords, to bluesy fills and solos, to a sonically welded combination of both with blistering wah work.

Included are half-speed mastered/180-gram pressings of the group's impressive second and third albums, *Overkill* and *Bomber*. Listen closely to Lemmy's rumbling bass and you'llhear clever riffs and melodies. And of course, Motörhead wasn't maximum thunder 100 percent of the time, so there *are* tempo changes and style variations ("subtleties" would be an inappropriate description).

The main attraction, though, is two double live albums of previously unreleased concerts. Motörhead was best experienced live, in all its raw glory—including Lemmy's stage banter. A full album of rarities and B-sides features Clarke's terrific, atmospheric lines, and biting, extended solos on alternate versions of "Like a Nightmare" and "Step Down." – Bret Adams



Tyler ChildersCountry Squire

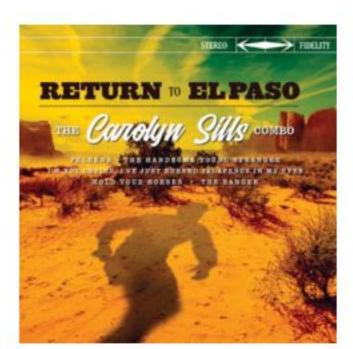
Tyler Childers ain't the next no one. Yeah, he might sound a bit like Waylon, Dwight, and Sturgill, but he stands tall on his own merits, thank you very much.

Childers' music is a rarified distillation of bluegrass and good ol' country. And while his style may seem far from Grammy material, he just scored his first nomination with the single "All Your'n" (ultimately losing out to Willie Nelson).

That single is the most radio-friendly track, but far from the best of the disc. The cycle kicks off with the title track; call it "down-home" music—or better yet "mobile home," as he sings of fixing up a vintage camper. "Bus Route" is a tribute to a high-school flame, while "House Fire" sizzles with old-timey acoustic licks that explode into a full-on hoedown.

Childers has only gotten better with age since his debut album in 2011. His soloist sidemen here include stellar performances from Stuart Duncan on fiddle, banjo, and mandolin, and Russ Pahl with stinging electric guitar, pedal steel, baritone, and jaw harp. Production is courtesy of Sturgill Simpson. Childers' own songwriting is smarter, cleverer, and more engaging than ever, and his high lonesome Kentucky vocals are even more heartfelt.

Others try, but they just don't make records like this anymore. – *Michael Dregni*



Carolyn Sills Combo Return to El Paso

Marty Robbins' 1959 tune, "El Paso," holds a special place in the heart of many

a country fan, and as the song just saw its 60th birthday, SoCal's Carolyn Sills Combo decided to celebrate in style.

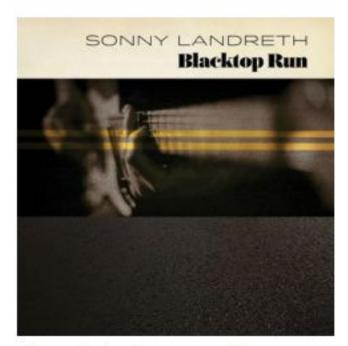
To pay homage, they didn't merely recreate Gunfighter Ballads and Trail Songs; they wrote a cycle of originals delving deeper into Robbins' tale and the goings-on at Rosa's Cantina that fateful night.

Bassist Sills' vocals may prompt a case of whiplash as you do a double-take to see if it's a reborn Patsy Cline at the mic. Her trusty sidekick (and Santa Cruz Guitar Company luthier) Gerard Egan picks a mean sixstring accompanied by steel player Charlie Joe Wallace, drummer Jimmy Norris, and Sunshine Jackson on harmony vocals. It's a classic country combo with a classic sound.

The band is tight and right on their rollicking opener, "Feleena," to the escape song, "Hold Your Horses." Along the way, there's the humorously sorrowful spaghetti

Western tune "I'm Not Crying, I've Just Rubbed Jalapeños in My Eyes." Throughout, Egan unreels licks and lines that would've made original session man

Throughout, Egan unreels licks and lines that would've made original session man Grady Martin proud. It all ends with "The Ranger," where Egan and Wallace trade glorious shimmering riffs. – MD



Sonny Landreth Blacktop Run

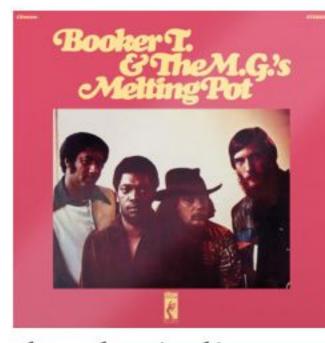
Following his Grammy-nominated Recorded Live In Lafayette, slide wizard Sonny Lan-

dreth's latest showcases poignant acoustic tracks and innovative electric instrumentals. With bassist David Ranson, drummer Brian Brignac, and Steve Conn on keys, *Blacktop Run* stands as one of Landreth's finest recordings.

His haunting vocals and ghostly playing on "Something Grand" and the instrumental "Many Worlds" are in a league of their own. The uptempo "Groovy Goddess" fuses arena-rock bombast with a down-home lack of pretense. Landreth's slide prowess is breathtaking, like on the sensual zydeco instrumental "Lover, Dance With Me."

Joyous, toe-tapping compositions like the title track, "Mule," and "The Wilds of Wonder" offset introspective ballads and melancholy instrumentals. Using a variety of fingerpicked techniques, alternate tunings, Leslie effects, and slides, Landreth sings of love and longing; he's a package performer with the uncanny ability to blend sophisticated technical expertise on guitar with heartfelt passion and feel that connects. And, his guitar tones are exquisite. On "Don't Ask Me," he attacks his acoustic with percussive zeal and musicality.

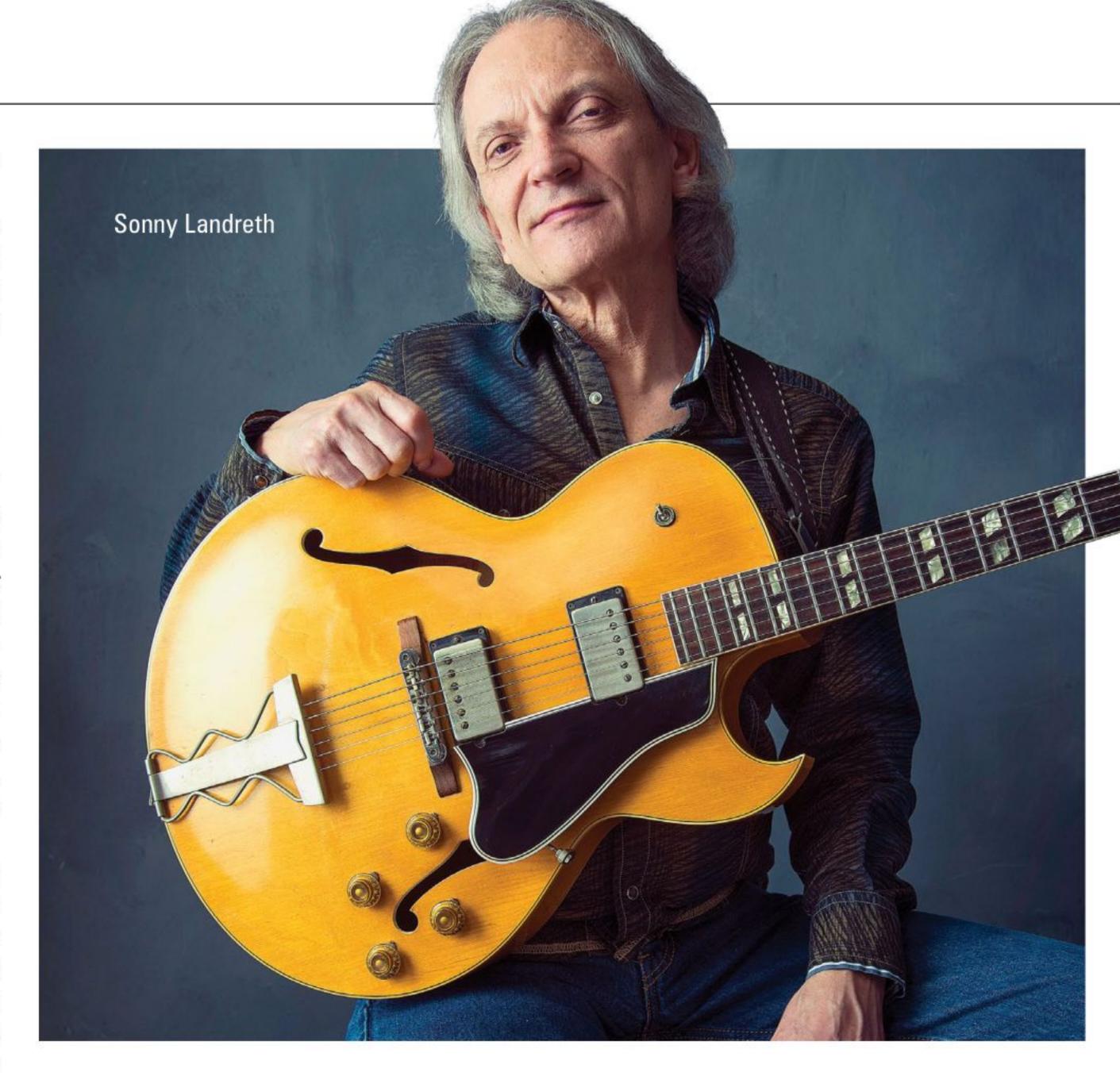
It's always about the song, and to Landreth's credit, his talents serve that end with a Louisiana gumbo aftertaste. – *OJ*



Booker T. & The M.G.'s Melting Pot

This 180-gram reissue of the Stax house band's 1971 final album with

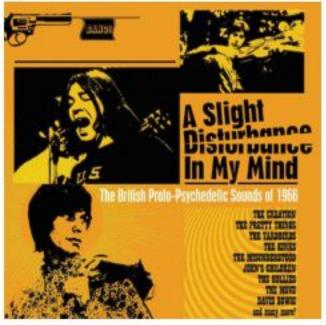
the classic lineup shows experimental growth in its lengthier compositions. Keyboardist Booker T. Jones, guitarist Steve Cropper, bassist Donald "Duck" Dunn, and drummer Al Jackson, Jr. built their status as legends on lean, tight bursts of R&B and



funk. But here, they stretch out. The music breathes even as the band is locked together with near-mystical precision.

The hypnotic soul of "Melting Pot" exceeds eight minutes, and Cropper's chunky rhythm strumming and ringing lead licks complement Dunn's creamy lines. The sunny, jazztinged "Back Home" is dominated by Jones' bright piano, but Cropper's bluesy fills add texture. "Chicken Pox" is smoky funk with a fun guitar/organ call-and-response section, while Dunn's thumping bass carries the song. "Fuquawi" speeds along with an itchy organ melody, relentless bass guitar beat, and flowing lead-guitar fills.

Another potent song, "Kinda Easy Like," approaches nine minutes and features the guitar, bass guitar, and organ playing various harmony parts at times. The only negative is random background vocals on "Kinda Easy Like" and "L.A. Jazz Song," which are distracting and add little. – **Bret Adams**



The Yardbirds, Kinks, etc. A Slight Disturbance in My Mind

This three-CD set chronicles the nascent British psy-

chedelia scene of 1966, when bands were

putting the British Invasion in their rearview mirror and instead began to merge Dylan, Beatles, and Byrds with heavy Motown influences. This creative lorry-crash created a bounty of psychedelic-pop singles, some derivative, some quite memorable.

Tracks from the Creation ("Making Time)" and Fleur-De-Lys speak to the massive influence of the Who and Yardbirds. The latter's "Mud In Your Eye" contains a ferocious pull-off solo by guitarist Phil Sawyer, in the style of Jeff Beck. "I Unseen" by the Misunderstood has an Indian-tinged bottleneck theme that also speaks to the Yardbirds, showing groups copying each other with reckless abandon.

The Beatles were omnipresent, as Loose Ends cover "Tax Man" with a funk beat and raspy fuzz guitar. The Smoke's guitarist, Mal Luker, maxes out the tremolo circuit on his amp for "My Friend Jack," conjuring insane power chords. The Kinks' quieter "Fancy" is a narcotic haze of Eastern drones and acoustic guitar.

Finally, the Yardbirds' "Stroll On" (from the movie *Blow Up*) is a blast of Beck and Jimmy Page in their *pre*-hardrock glory. No question, here is the sound of radical Brit-rock from '66. – **PP VG**

VG Classifieds



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"The Guide is the only thing that provides dealers and collectors with updates distilled into one indispensable tool. You never know when you'll find that rare treasure, so don't be caught without The Guide nearby." – Nate Westgor, Willie's American Guitars

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MISC WANTED

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VGAPPROVED GEAR



DUAL CITIZEN

The Orange TremLord 30 Combo

The 1x12 TremLord 30 is an outlier in the Orange lineup. Though powered by EL84s, which are renowned for their dark British growl, the TremLord is brightly voiced and features tube-driven tremolo and reverb aligned with a classic Fender sound. It's like the Prince Harry of the Orange family, leaning away from its U.K. heritage in favor of American charms. The TremLord is also remarkably clean with a ton of headroom and the ability to sparkle, chime, or grind on demand.

Lacking a master Volume, it instead has four options for configuring the output stage—a great trade-off that enables genuine power-stage distortion, as opposed to preamp gain, at various volumes. A top-mounted toggle selects Bedroom or Headroom and works in conjunction with a switch in the back of the cab to engage all four or just two of the EL84 tubes. With the ability to cut power by half, Bedroom mode can provide 1 or 2 watts, Headroom 30 or 15. Even at 1, the TremLord offers a surprising amount of clean headroom

Price: \$1,299 www.orangeamps.com

before the volume passes 12 o'clock and the overdrive starts to emerge. At 30 watts, the amp positively shakes the walls, yet the 12" LaVoce speaker gracefully channels all the clean volume you would want.

At 53 pounds, the TremLord is a tank, but sturdy construction contributes to tight low-end.

The tremolo circuit is driven by 12AX7s, and, once you understand Orange's clever/cryptic approach to control labels, you'll find a warm, soft-edged trem that can be pre-set at two footswitchable speeds. It's very nicely paired with the long-tank, two-spring reverb, which is also footswitchable (it's a head scratcher that Orange doesn't include a footswitch). The surfy, splashy effects and the clarity of the TremLord are worthy of the California amps Orange sought to emulate. – *Rich Maloof*



Price: \$219 www.function-fx.com

DOUBLE-BAREL BAUES

The Function F(x) Cannon Dual Fuzz

ew Jersey's Function F(x) has steadily carved a niche with their variations on the fuzz pedal. New to that lineup is The Cannon Dual Fuzz. Born from the imagination of Chicago bluesman Toronzo Cannon, it's a dual-channel/two-in-one dirt box that'll sharpen the blade as you cut heads at local jams.

The Cannon consists of two fuzz circuits modeled after the Tycobrahe Octavia and AstroTone Fuzz/Sam Ash Fuzzz Boxx. Labeled Fuzz on the left and Drive on the right, each has independent controls, allowing the player to stylize their sonic thumbprint. Controls on the left are Volume and Fuzz; on the right are Attack and Volume. The two circuits can be used separately, or stacked.

The Cannon is true-bypass, takes a 9-volt adapter, and features three bypass modes. Indy bypasses the Octavia and AstroTone, Flip-Flop is a master bypass that toggles between the Octavia and the AstroTone, and Cannon is a master bypass that momentarily bypasses both.

The Cannon Dual Fuzzis like having three malleable fuzz sounds in one convenient enclosure. From flesh-ripping fuzz and octave-up Band of Gypsys overtones to smoother, searing, mellifluous overdrive, it can add upscale grit, punch, and richness to solos. It's spectacularly musical, warm, raw, and bold enough to slice through any stage mix. – *Oscar Jordan*



Gibson's Original Collection SG Special

he corporate ups and downs at Gibson Guitars have been headline fodder for years, with the latest being new management and a return to traditional construction values – no more robot tuners, thank you! Their latest SG Special is a '60s classic from Gibson's Original Collection series. It begs the question, "Has Gibson really turned a corner?"

Back in the day, the SG Special was introduced as a budget solidbody, but it somehow found its way into the hands of greats including Carlos Santana, Tony Iommi, and Pete Townshend. One could argue it was Gibson's answer to the Telecaster – a perfectly utilitarian plank that exceeded expectations.

The new SG Special is offered in two delicious colors – Vintage Sparkling Burgundy and Faded Pelham Blue – but otherwise adheres to the old-school build style. The slab is lightweight mahogany with a 22-fret bound-rosewood fretboard (12" radius), dot inlays, and cream binding. Also look for a black/white multi-ply pickguard and set mahogany neck with fast SlimTaper profile that feels great – vintage full, but not fat. Other specs include the 24.75" scale, Plek'd frets, and a 1.695" Graph Tech nut. The thin nitrocellulose finish will be attractive to players

seeking body tone over pickup output.

As in days of yore, the SG Special has two P-90 pickups with dedicated Volume and Tone controls, and it sounded spectacular through tube and modeling amps. The pickups delivered a huge, vibey sound that can't be gleaned from humbuckers and, paired with mahogany tonewood, a sound *oh so* different from Strat and Tele single-coils. Ringing.

Strat and Tele single-coils. Ringing, chiming, Townshend-style power chords sounded far more organic than humbuckers, yet full of punch. Granted, P-90s will be noisier, but gear is *always* a compromise. If you want tone this ferocious but are concerned, buy a noise gate and rock the nation. It's that good.

If the new SG Special is any indication, Gibson is making good on its promise to restore traditional quality at a reasonable price. Like many SGs, the neck has some spongy wiggle and its control knobs are infamously

its control knobs are infamously crammed in the corner, but that's part of the devil-horn experience. But overall, the SG Special is a flat-out winner. Really, there's only one decision to make – Burgundy or Pelham Blue! – Pete Prown





AMPTWEAKER TIGHTMETAL PRO II

Amptweaker's TightMetal Pro II has Resonance and Presence controls, adjustable Gate, the company's proprietary SideTrak loop, DeFizzerator/Boost circuit, and an analog speaker simulator with XLR and headphone outputs.



EVH 5150III 50S 6L6

The EVH 5150III 50S 6L6 head uses seven ECC83 preamp tubes and two 6L6 power tubes for its three channels. Other features include switchable output impedance, adjustable bias, and black-textured vinyl with striped steel grille that matches the 212ST cabinet.



FENDER CS ERIC JOHNSON "VIRGINIA" STRAT

The Fender Custom Shop masterbuilt Eric Johnson "Virginia" Stratocaster has specs and features matching his '54, including a six-saddle bridge with a two-piece sassafras body, lacquer finish, flame-maple neck, and handwound pick-ups with custom wiring. Further touches include a GraphTech high E saddle, 12" fretboard radius, and jumbo frets.

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VG APPROVED GEAR



PLAYING SQASH

The Becos ComplQ Pro Compression

the guitar universe, the compressor is essential for many players, yet still baffling for others. Why would you want a compressor? Maybe you want to rein in the dynamics or wild volume extremes of your rig, so everything sounds more "controlled." Or perhaps you're a serious tone hound who wants to bring out every nuance of your guitar's personality.

The Becos CompIQ Pro Compressor CIQ-5 is a studio compressor housed in an MXR-sized chassis. Yet that tiny footprint offers no fewer than 13 controls, making it as powerful or simple as you need. An all-analog compressor, it has a full suite of manual modes, from the usual Ratios, Threshold, and Attack, to a unique Tilt-EQ control that adds tonal flavors to your compression. In addition, an EQ-Pivot switch lets you voice the CompIQ specifically for guitar or bass ranges.

Another high-end feature is the Soft/ Hard Knee compression switch, which lets you almost imperceptibly bring in warm compression after a certain point or a hard Price: \$336 www.becosfx.com

chop when you need to tame an unruly signal. Meanwhile, the Tape Saturation control dials in vintage distortion (think John Bonham's drums on Led Zep records), and complements three side-chain filter presets, Auto-Timing presets that respond to playing dynamics, an LED Gain Reduction display, and a 9-volt battery option. (If this sounds a bit too complex, Becos also makes the Mini and Mini-One pedals, offering pro compression without EQ).

The CompIQ has a ridiculous amount of power for a small stompbox. Better still, it's a transparent compression that only colors the tone as much as you allow it, unlike many lower-end boxes that simply squash tone and volume. That's the sign of a good unit – delivering compression power, clarity, and flexibility to control exactly what you want to hear from a guitar. – **Pete Prown**

Price: \$228 (Overdrive); \$218 (Boost) www.hagamps.com

HAGERMAN

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TRUE GRIT

Hagerman Amplification's Overdrive and Boost

agerman Amplification is a small, Hawaii-based company with big ideas; their Overdrive has a 12AX7 preamp tube, their Boost an EF86 pentode. Handcrafted, true-bypass, and powered with a 9-volt adapter, both are designed primarily for studio use.

Hagerman's Overdrive was created to push amplifiers into classic preamp-style overdrive. With 33dB of gain, it also works as a rugged clean boost, with construction highlighted by high-end metal-film resistors and polypropylene capacitors. Level, Treble, Bass, and Drive knobs provide versatile tone shaping.

The Boost delivers clean, transparent volume, and up to 21dB of sparkling gain. Like the Overdrive, it uses high-quality components and features, and Level and Tone controls for player-friendly simplicity. A low-noise boost converter provides high voltage for proper tube bias, and a buffered output ensures maximum performance.

Using humbuckers and single-coils, the Overdrive produced valuable low-gain breakup and gritty long-term sustain. The tones were rich, thick, and crunchy. It pushed combo amps to blues-rock glory with inspiring overtones, ease of use, and malleable EQ. The Boost added volume, dirty boost, and oomph to any rig, giving particularly fun hair, muscle, and sizzle to clean signal, and its EQ options enhance warmth and brightness. Both pedals sound excellent together and are fine complements for the studio or stage. – *Oscar Jordan*



CUTS LIKE A KNIFE

The Boss Katana-100 MkII

swe tread further into the 21st century, modeling amplifiers are becoming more formidable.

The Boss Katana-100 MkII is a 32-pound 1x12 combo that offers four-footswitchable channels, ten amp models, and several real-time effects. The models include three in the hard rock section (Brown, Lead, Crunch), Clean, and Acoustic, so you can use the MkII for acoustic-electric work at a gig. Speaking of gigging, a Stereo Expand jack in the back of the MkII lets you add a second Katana onstage for big stereo effects.

The MKII's effects section has concentric dials for summoning the fun stuff. Booster gives a preamp bump for overdrive, while Modulation serves up chorus, phaser, flanger, and compression. There are delay choices, too (analog, tape, digital, tap tempo), and FX, the latter being a handy Boss-like tremolo, Octaver, and T-Wah. Just push the illuminated light. Finally, Reverb serves up choices like Plate, Spring, and Hall. The kicker is that these are just the hands-on effects – plug in a USB cable to your Mac or PC and access up to 60 effects via the Boss Tone Editor software.

Price: \$359 www.boss.info

Plugged in, the Katana-100 MkII is strong in the places you'd expect - heavy distortion and clean textures. The 1x12 can easily conjure Vai/Satriani/Schon lead tones with fat sustain and delay. Go to Brown to bring up metal riffage (those who want/need more low-end should check out the 2x12 version). Conversely, the Clean section sounds great with time- and modulation-based effects. The Lead channel's middle overdrive settings are more than serviceable (though if there's an area where any modeling amp struggles to compete with classic tubes amps, this is it), and icing on the cake is a power setting that lets a player jump between 100, 50, and .05 watts.

If you want fat valve tone, there are endless tube amps to consider. But, at well under \$400, the Katana-100 MkII offers massive tone and processing power. For a portable combo that delivers all that along with a full suite of effects and acoustic/electric capability, it's hard to beat. – **Pete Prown**

GEARIN' UP



JANGLEBOX JBX

The JangleBox JBX compression/ sustain pedal is wired for true-bypass operation and has dual mono outputs, full EQ on both sides, pre-set trebleboost switch, and J-Boost Gain for soloing or tonal variation. Its EQ circuit is post-compression, for a quieter output.



KIESEL HD

Kiesel Guitars' Headless Delos (HD)
has a bolt-on maple neck, ebony
fretboard with pearl inlays, Hipshot
headless bridge, and Kiesel Beryllium
pickups in a dual-humbucker configuration. Options include choices
of body wood, pickup configuration,
and Hipshot X vibrato. It's available in
six- and seven-string configurations.



TECH 21 GEDDY LEE DI-2112

Tech 21's GED-2112 has two preamps with analog circuits, Drive control for gain and overdrive, Blend to adjust the ratio of amp emulation with direct signal, sweepable semi-parametric EQ, and a Tight switch that adds definition to notes in cleaner settings and makes distorted tones snappier. Other features include dual 1/4" and XLR outs.





Price: \$399 www.jhspedals.com

FOOT-CONTROLLED COLOUR

The JHS Colour Box V2

Then it comes to EQ, less is usually more. Still, sometimes things need more color.

Vintage analog mixing consoles are renowned for their smooth musical-sounding EQ circuits, and JHS' new Colour Box V2 EQ/preamp pedal puts similarly highquality of EQ on the pedalboard.

The V2's heavy-duty die-cast chassis houses studio-grade components and a true-bypass footswitch. The control layout mirrors a mixing console channel strip, with Master volume (fader), Pre Volume (gain), Step (five-step gain-stage control), Hi Pass Filter (adjustable from 60 to 800Hz), and three-band semiparametric tone control (Treble, Middle, Bass +-17dB with sweepable frequency on each). Input and output connections are via a combo XLR/1/4" TRS input jack and individual XLR and 1/4" output jacks.

The Master volume control, Pre-Volume, Step, 20 dB pad, and Hi/Lo toggle can accommodate nearly any guitar, bass, keyboard, or mic – active or passive. Same for input and output connections, which allow it to be used as a preamp, a straight guitar pedal, or a DI straight into a mixer.

Whether scooping out lots of material or boosting frequencies drastically, the V2 remains studio-smooth and musical without major phasing issues, nasally mids, scratchy high-end, or frumpy lows. It also shines as a clean acoustic instrument preamp. - Phil Feser VG

VINTAGE GUITAR 108 May 2020

in parallel. Suffice to say,

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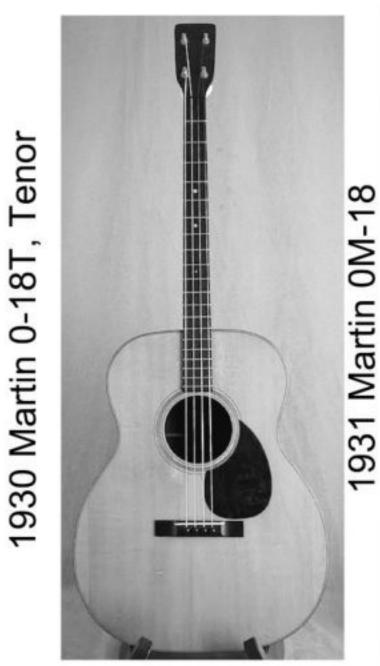
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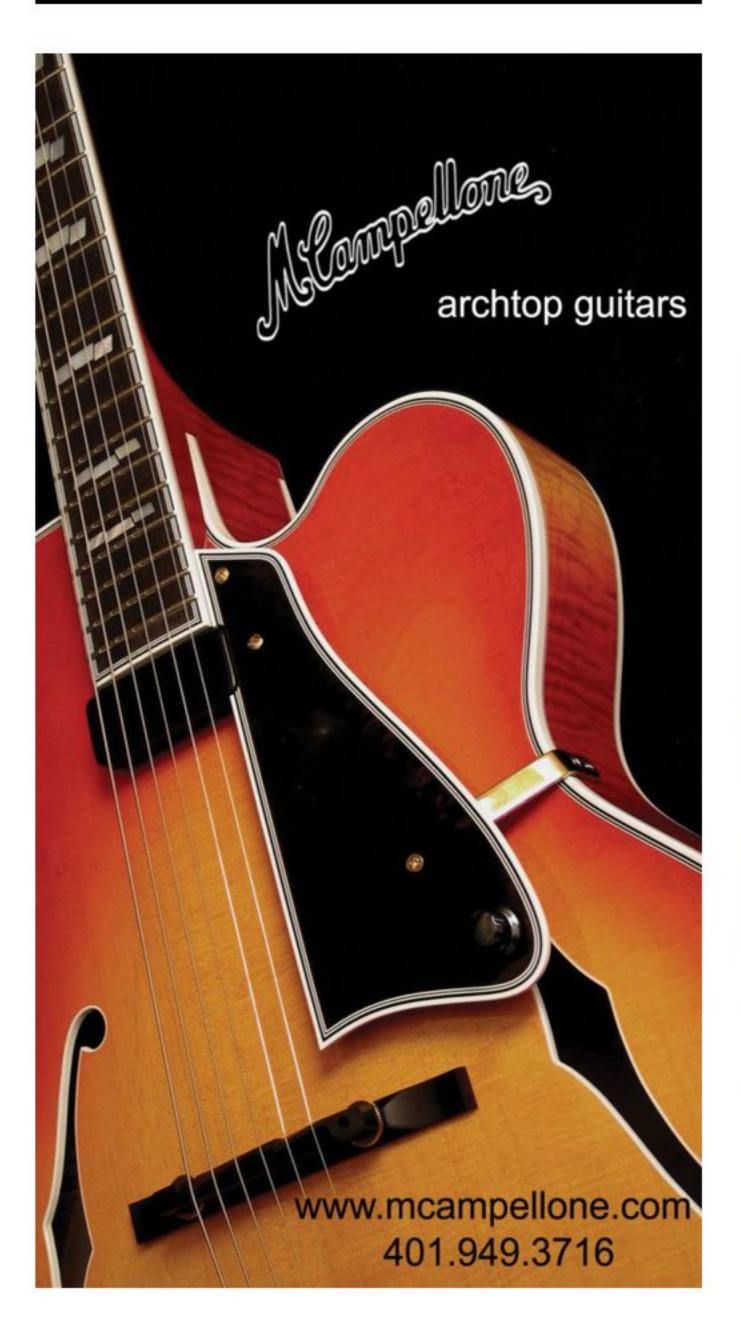






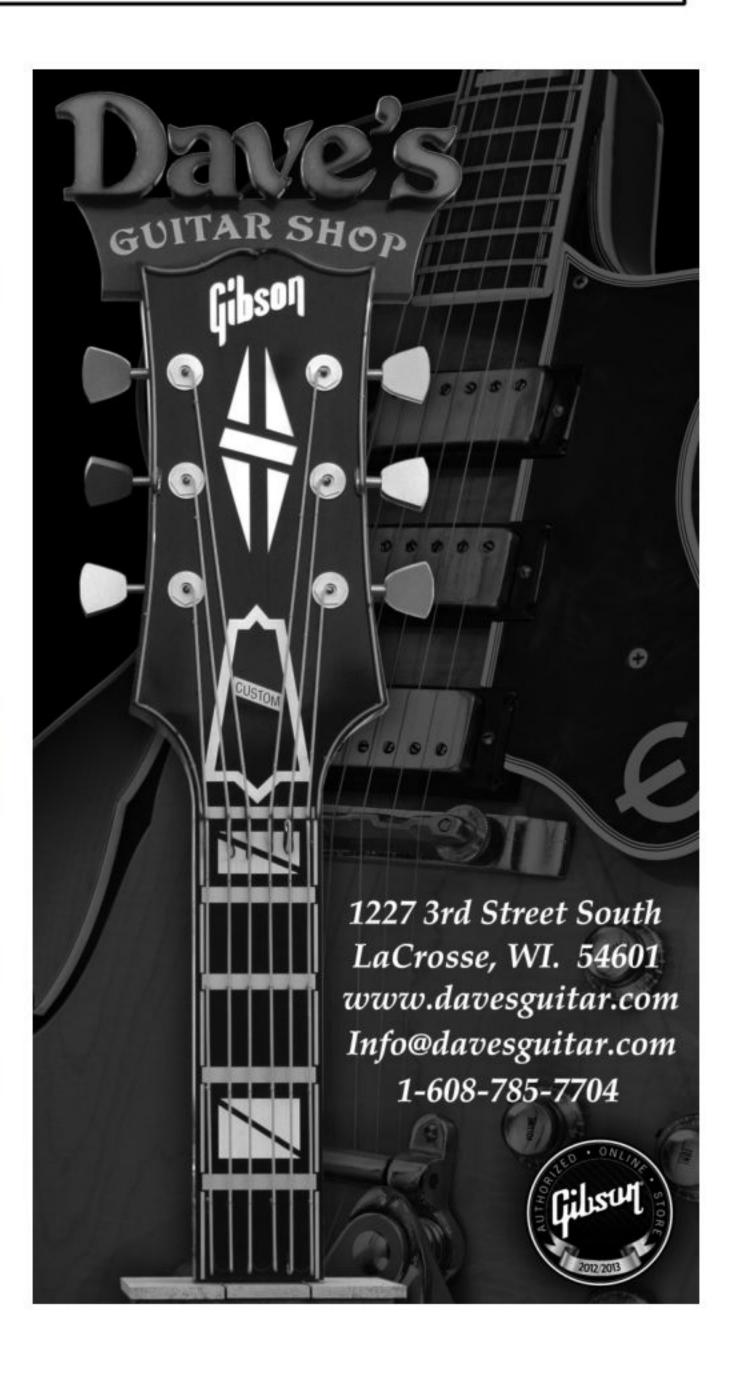


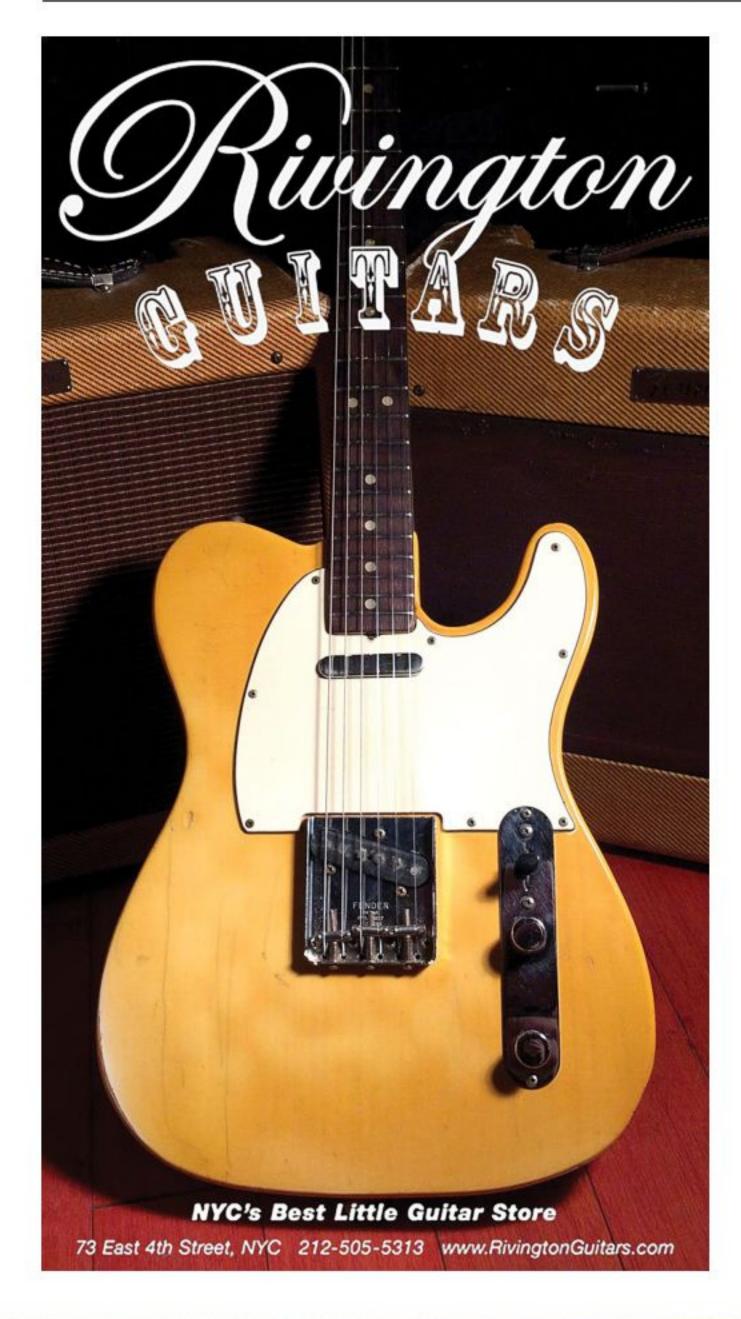
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- 1) Brad Ventres' collection includes a Gibson Robert Johnson L-1 (back, being eyed by the cat, Chase). In the middle are his '76 L-6S (left), modern Advanced Jumbo, and '95 Nighthawk. In front are his Les Paul TV Special (left), ES-339, ES-335, ash-body Fender Tele Deluxe, and an American Deluxe Strat.
- 2) Dan Bird digs Matsumokumade Vantage guitars and basses from the early '80s; here are his from the VA, VP, and VS series.
- 3) John Wesley Dickson's collection includes a fistful of Martins like this E-series electric bass, a '27 tenor guitar, a modern 12-string, an '82 all-koa K-52 prototype, a D-45 Retro, and a '74 D-35. His other guitars include these Fender Teles and Strats.
- 4) When VG's new Goddess T launched, Andy Berger jumped to get one for his wife, Mary. Here she is with the '58 Gibson ES-125 they bought to replace the one her father got for her but, "....unfortunately, came to an untimely end in her teens." They found this one on the 40th anniversary of his passing. "Every time she opens the case, she has a big smile," Andy said.

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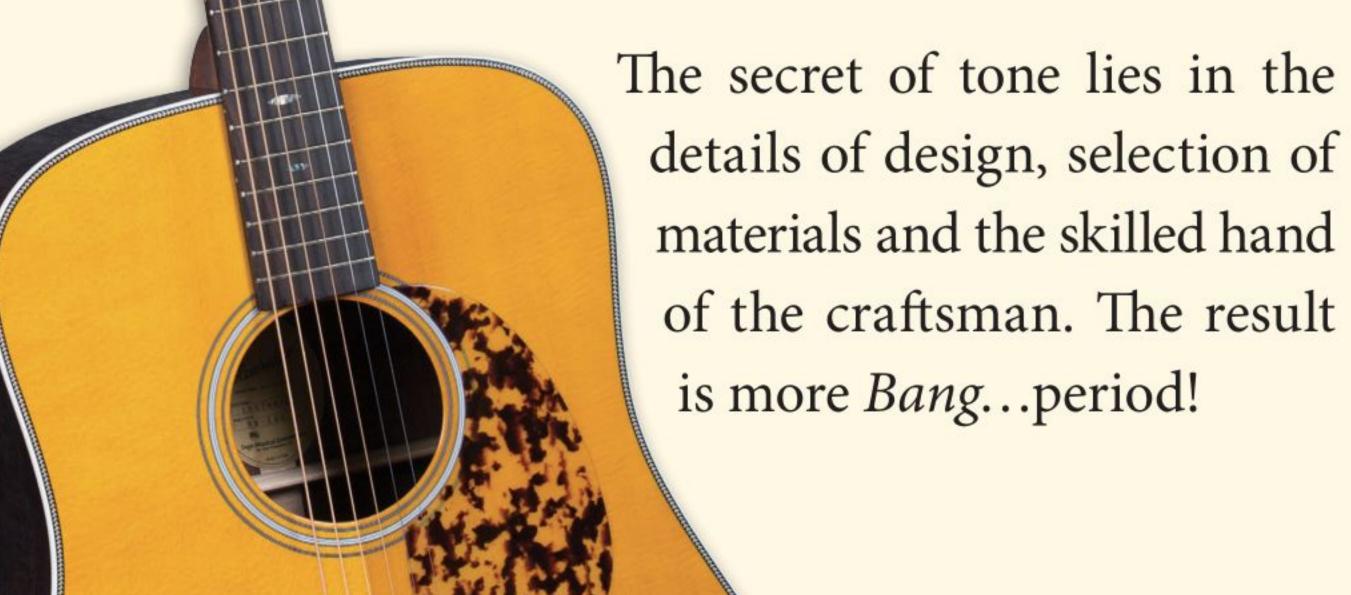


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