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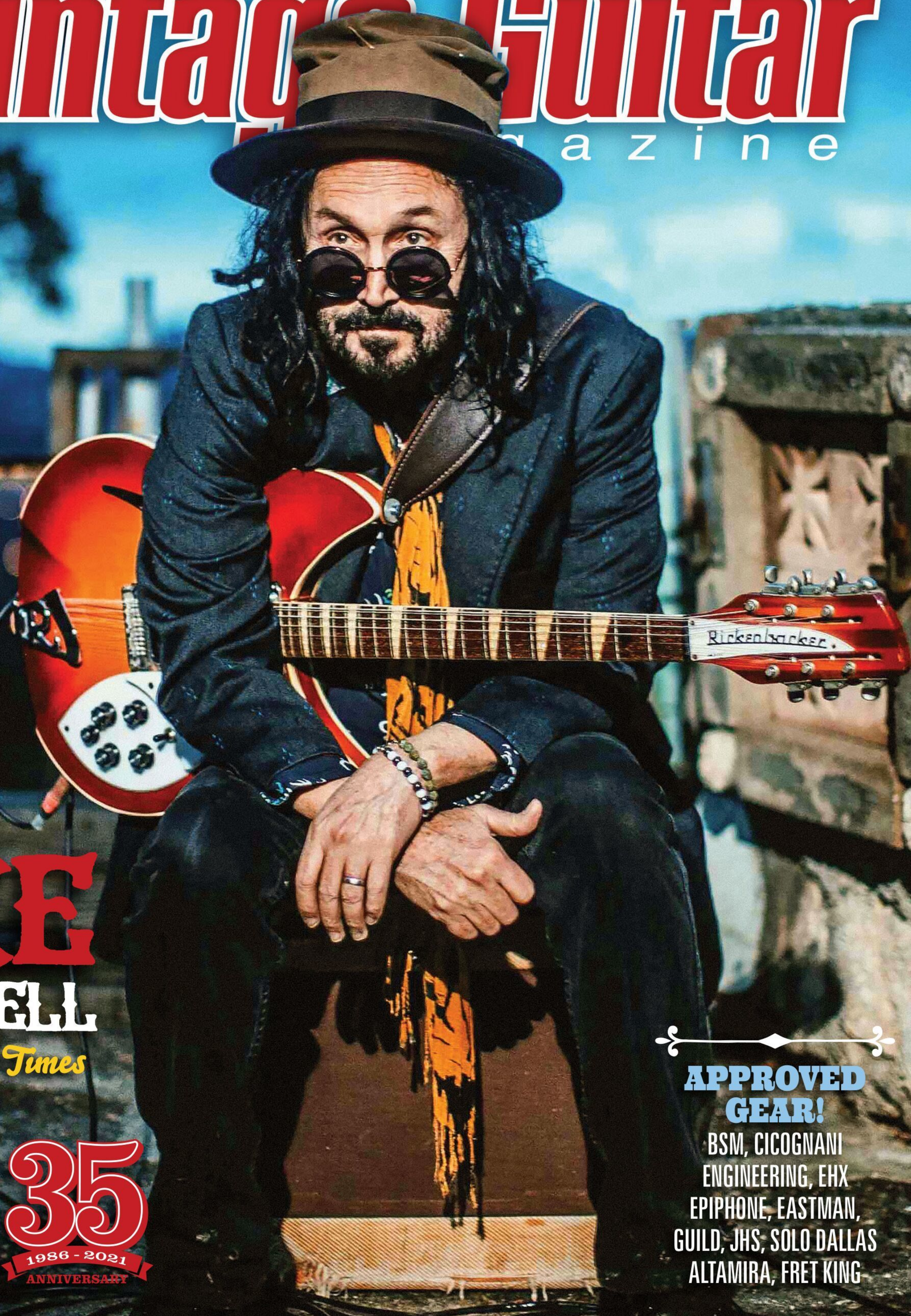
New Band, New Times

March 2021 Vol. 35 No. 06

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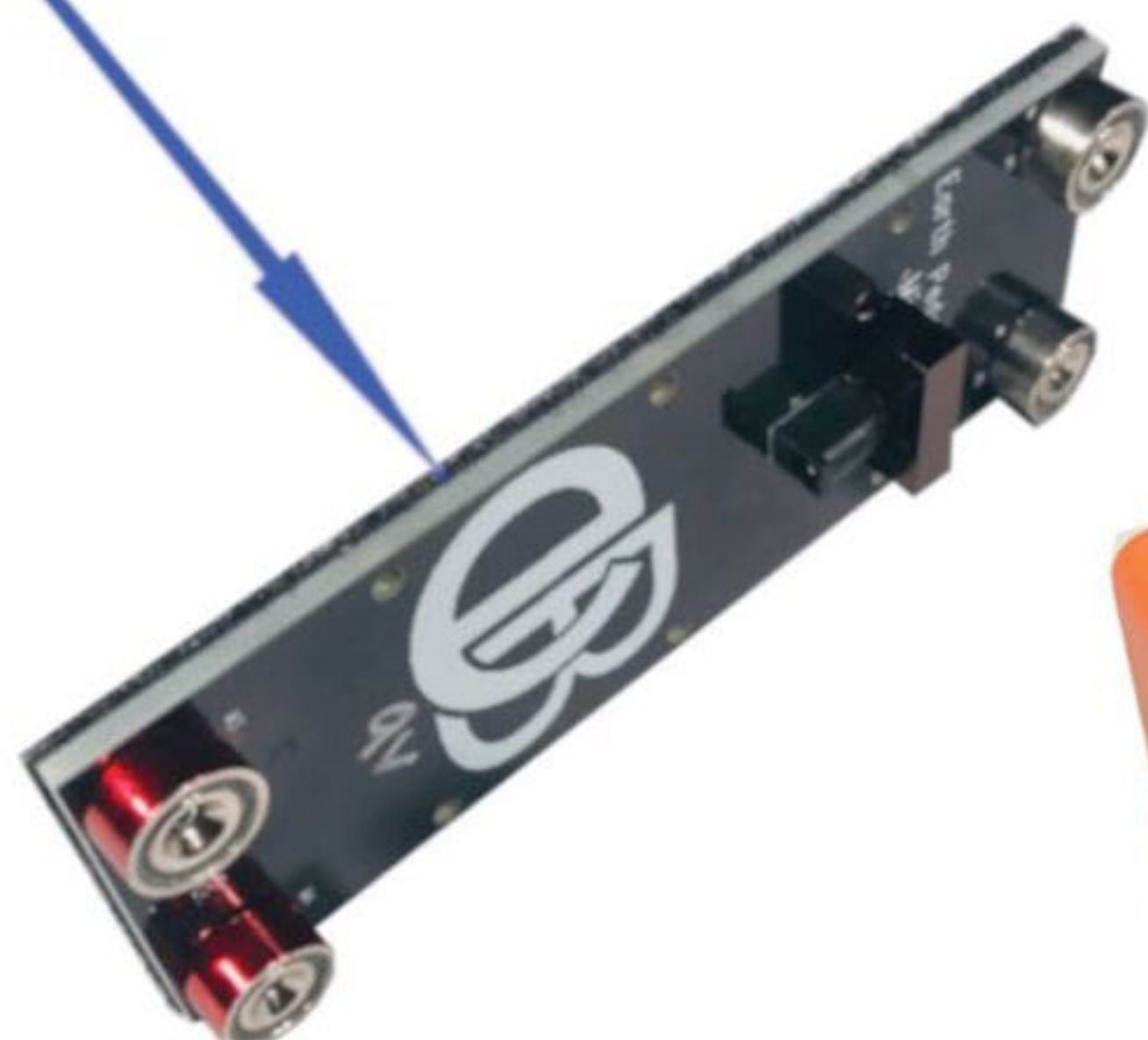
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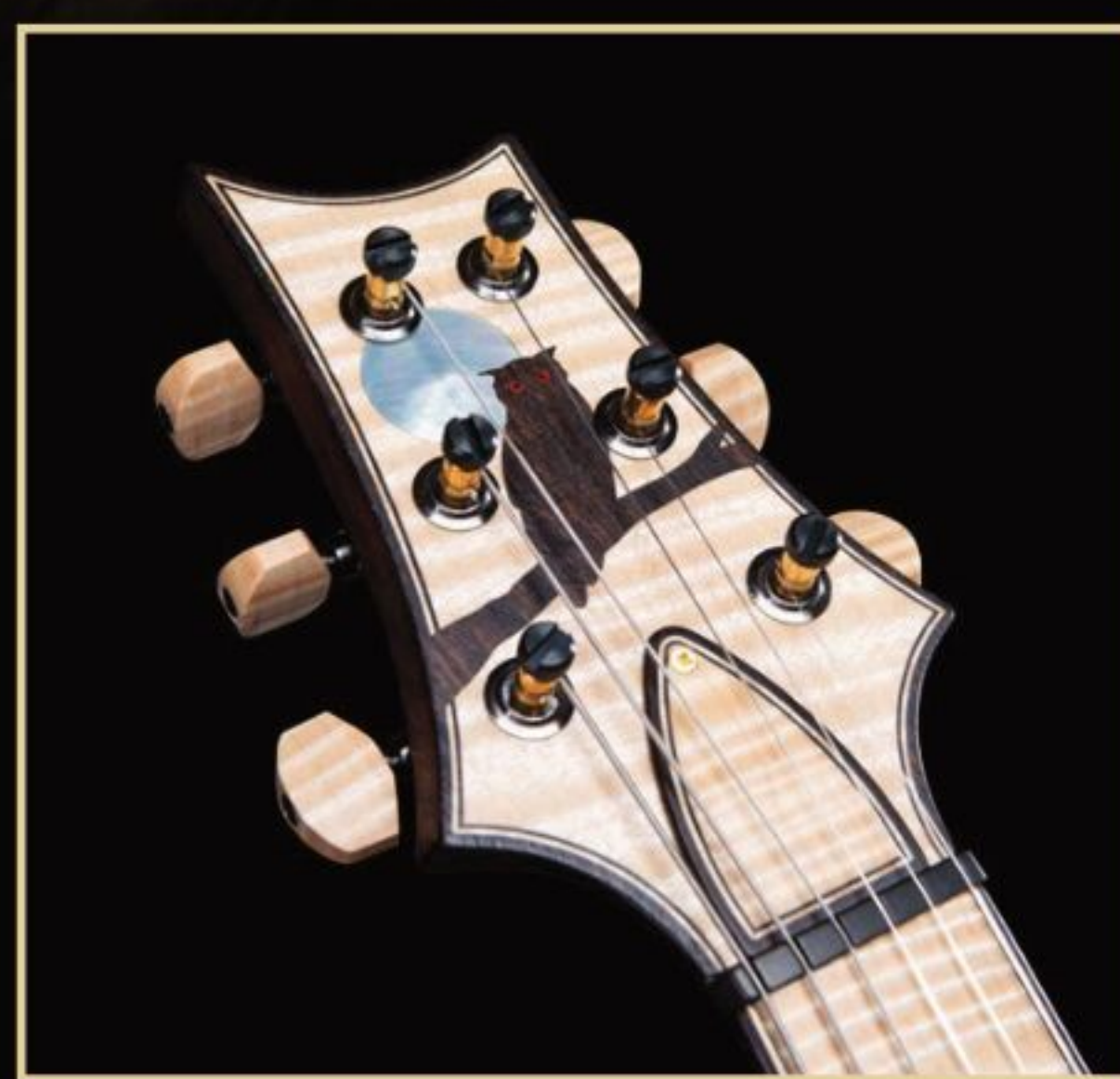


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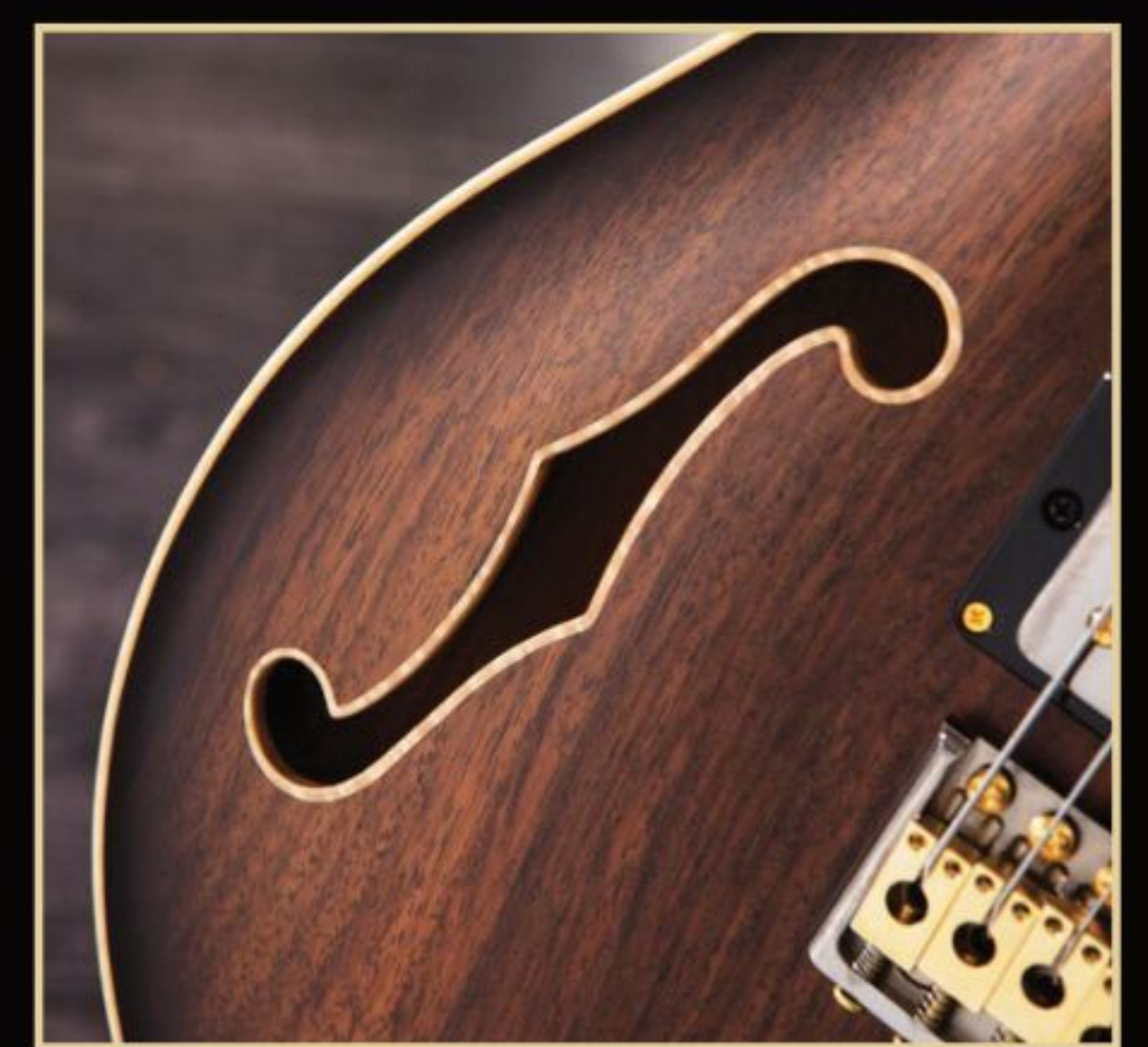
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 '61 Sonic Blue/Slab Rose neck 100% original, Cool!!
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'62 Sunburst "Tortoiseshell Pickguard"/Slab Rose neck
 '62 Olympic White/Slab Rose neck 100% original, Amazing flamed neck!!
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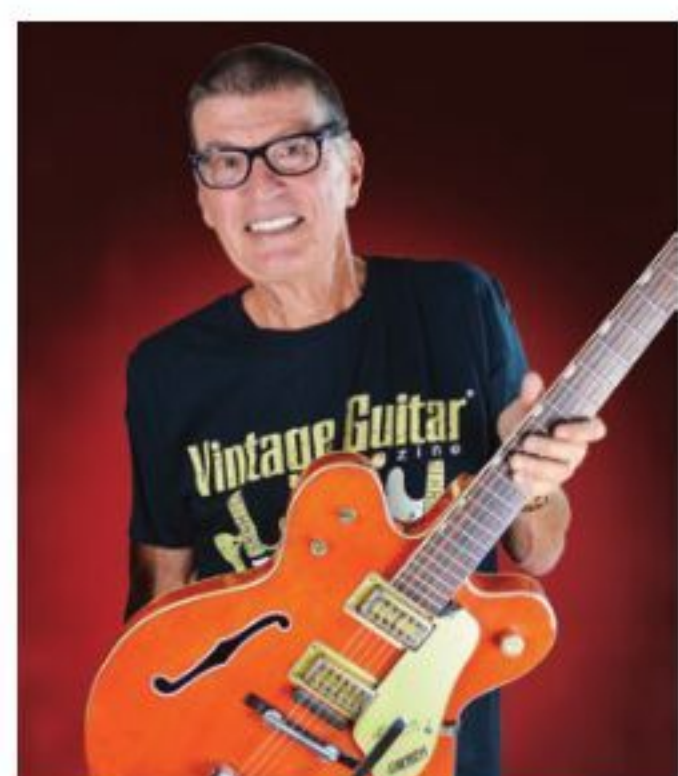
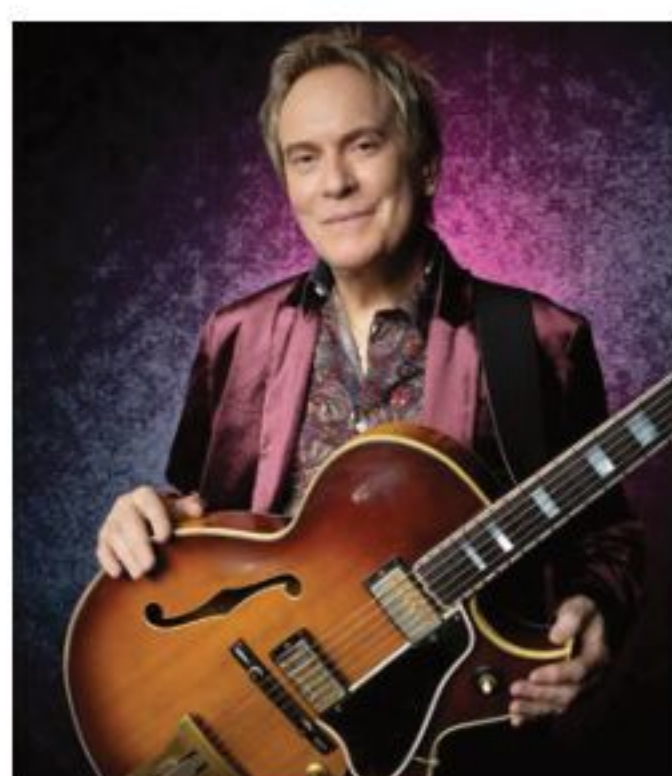
Taylor employees in the El Cajon factory, pre-pandemic.

TAYLOR NOW EMPLOYEE-OWNED

Taylor Guitars recently transitioned to employee ownership through an Employee Stock Ownership Plan (ESOP). The company said the transition is key to ensuring continuity in its future while providing financial benefit to the people who have contributed to its success.

"We believe we've created a special company, where passionate people can engage in problem-solving innovation, collaboration and respect," said Kurt Listug, co-founder and CEO. "Securing our independence through an ESOP allows us to strengthen this culture."

Taylor was founded in 1974 by Listug and Bob Taylor. It employs more than 1,200 people working in factories in El Cajon, California, and Tecate, Baja California, Mexico.



Wolf Marshall and Gil Hembree.

MARSHALL, HEMBREE MARK 20 YEARS IN VG

It was 20 years ago today, Wolf Marshall showed us how to play! This issue marks 20 years since the debut of Marshall's "Fretprints" column, and '21 is also the 20th year that Gil Hembree has co-authored *The Official Vintage Guitar Price Guide* with VG publisher Alan Greenwood.

"The main reason *VG* is celebrating 35 years of publication in 2021 is because of the consistent, dedicated research and writing from our long-term contributors," Greenwood said. "Congratulations to Wolf and Gil for reaching this milestone, and on behalf of myself, our staff, and readers, thank you for years of guitar-loving information, with hopes of many more!"

FIRST FRET



GWENIFER RAYMOND

Fierce Fingerstyle

Expect the unexpected from Gwenifer Raymond. Born in Wales, England, she was inspired by underground bands like the Pixies and Nirvana, while her deft fingerpicking style was shaped by Mississippi John Hurt, Skip James, Roscoe Holcomb, and John Fahey. Just as surprising, Raymond has a Ph.D. in astrophysics and works in video-game production. Her new album is *Strange Lights Over Garth Mountain*, a powerful statement of solo acoustic.

"Hell For Certain" is a great showcase for your fast picking.

Speed on fingerpicking is all muscle memory

really; to be honest I don't think of "Hell" as being particularly fast. I think the goal for people when they start learning fingerpicking should be to become completely unconscious of the actions of their picking hand, as if it's an independent entity, acting on its own accord. It can be pretty interesting to have that weird little alien hanging off the end of your wrist. Oftentimes it can, unprovoked, pull some wild ideas out of the void.

Which books and records did you learn from?

The first fingerpicking tab book I ever bought was *Early Masters of American Blues Guitar: Mississippi John Hurt*, transcribed by

Stefan Grossman. I picked up quite a few other Grossman tab books after that, mostly country and Delta blues players. Later, I tracked down a local guitar teacher who was a great blues picker, and he introduced me to John Fahey's stuff. From there, I moved more from that straight-blues player thing into the somewhat more avant-garde vein of American Primitive.

Were you at all inspired by the English school of fingerstyle players – John Renbourn, Bert Jansch, Davy Graham, and Gordon Giltrap?

To be honest, I wasn't. All the early inspiration that formed my background in fingerpicking came from the American tradition – again, that old weird sound.

Nirvana opened your ears to music. How did you get to solo fingerstyle from grunge?

It was by way of their *MTV Unplugged* album, in which Nirvana plays a cover of Leadbelly's version of "Where Did You Sleep Last Night." That drove me to find the original track, and more like it. At the time, my local record store stocked a lot of this series of cheap compilation CDs called *Early Blues Roots*, and I bought pretty much all I could find. That's what initially pulled me into the world of pre-war blues.

Your pieces are visually evocative, such as "Marseilles Bunkhouse, 3 am" and "Gwaed am Gwaed."

I don't usually actively conceive of a narrative when I compose; it just sort of empties out in an untargeted way. Thinking too hard about the act of musical expression is, in my experience, probably the best way to write stagnant music.

What attracts you to the distinctive sound of open tunings?

They simply lend themselves to solo players, in that they allow you to more easily accompany yourself with a bass layer under your melodic composition, in much the same way as the two-handed technique of piano players. For tunings, I primarily use open C, D, and G, and tend to play in the minor of those keys. If someone handed me a guitar in standard tuning, I'd get very confused.

Which guitars, strings, picks, and slides did you use on the album?

The album is all my Waterloo WL-14L kitted with Martin Monel strings, .013-.056. I play with Dunlop nickel-silver fingerpicks on my index and middle fingers, and a plastic Dunlop thumbpick. For the slide track, "Worn Out Blues," I used a Pyrex slide from Dunlop.

Do you own any vintage acoustics?

Yes. "You Never Were Much of a Dancer" was my '54 Gibson LG-1 and my 1928 Bradley Kincaid Houn' Dog. A few years ago, I was gifted an 1880s Joseph Bohmann guitar by the great Henry Kaiser, in an extraordinary act of kindness and generosity. That guitar can be heard in the single, "The Three Deaths of Red Spectre." In his day, Bohmann called himself "The World's Greatest Musical Instrument Manufacturer."

Recording acoustic guitar is hard under the best of conditions. Which mics did you use in the basement of your flat in England?

I recorded with an AKG 414 condenser mic and a matched pair of Rode NT5s. The upstairs neighbor's washing machine occasionally played backup.

You design video games for a living. One assumes the video world pays better than guitar?

I'm a video-games coder, though these days I focus specifically on the audio side of things, working with audio-designers to implement sounds in virtual worlds. I've so far been pretty lucky to work for studios that understand that I sometimes need to disappear and go play guitar for people in strange places. I'm afraid it's still true that video games do pay better than playing guitar – but maybe one day that won't be the case. – **Pete Prown**



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IN MEMORIAM

TIM BOGERT

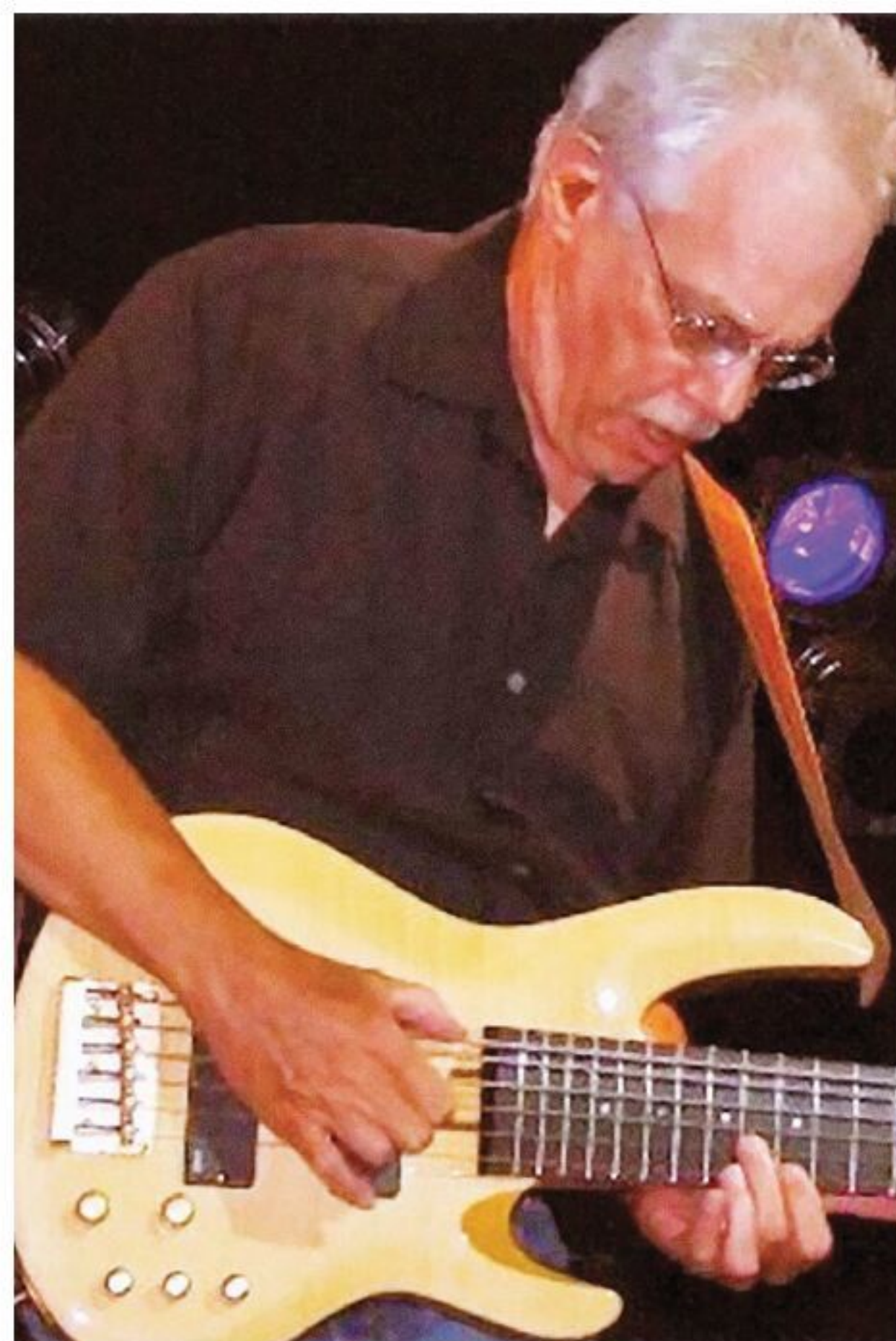
Tim Bogert, rock bassist renowned for his work in Vanilla Fudge, Cactus, and Beck, Bogert & Appice, died January 13. He was 76 and had an extended battle with cancer.

Born John Voorhis Bogert, III in New York City, Bogert grew up in New Jersey and started playing piano at age eight. Five years later, he took up saxophone and with the instrument became part of a band that evolved into the Chessmen, which in the '60s backed the Shirelles and other high-profile doo-wop acts. With the British invasion and emergence of surf music, Bogert transitioned to electric bass.

After playing in a handful of area bands, in '65 he met keyboardist/vocalist Mark Stein and the two formed a rock band called The Pigeons with guitarist Vince Martell and drummer Joey Brennan. After recording one album, the group replaced Brennan with Carmine Appice and changed their name to Vanilla Fudge. Their self-titled 1967 debut album included a psychedelic cover of The Supremes "You Keep Me Hangin' On" that reached the *Billboard* singles Top 10 and also pushed the album into the Top 10.

Four albums followed before the group split in late 1969, after which Bogert and Appice connected with guitarist Jim McCarty and vocalist Rusty Day to form the blues-rock band Cactus. Personality clashes led to a revolving door of players before the group disbanded in '72, after which Bogert and Appice grabbed Jeff Beck and formed BBA, which recorded one studio album and one live album before dissolving in '73.

Bogert's playing was highly influential in large part because his technique did not



Tim Bogert

conform to tradition, employing unusual note selection often high on the neck. He also incorporated plentiful slides, bends, and even fuzztone in an approach that was key to the Vanilla Fudge sound, sometimes called "America's answer to Led Zeppelin."

In the band's heyday, Bogert played a Fender Precision with the neck from a Telecaster Bass (VG, September '11). Later in his career, he took to five- and six-string basses made by ESP, Tobias, and others.

Through ensuing decades, Bogert backed high-profile musicians including Bob Weir, Rick Derringer, and Rod Stewart, and also performed with various bands including incarnations of prior acts. From 1981 through '97, he was a faculty member at the Musicians Institute, in Hollywood.

In August of 2005, Bogert was in an accident while riding his motorcycle and suffered injuries that forced him to quit playing for two years. In August of '07, he was part of a Vanilla Fudge reunion that toured into the following year. In 2010, though, recurring physical issues stemming from the accident forced Bogert to retire from touring. He continued



Alexi Laiho

to play, focusing on recording sessions in his home area of Simi Valley, California.

"Tim was a one-of-a-kind bass player," said Appice in a written statement. "He inspired many, many bass players worldwide, was as masterful at shredding as he was holding down a groove, and introduced a new level of virtuosity into rock bass playing. He was like a brother to me." – **Ward Meeker**

ALEXI LAIHO

Alexi Laiho, lead guitarist/front man in the Finnish death-metal band Children of Bodom, died in late December. He was 41 and had suffered unspecified "long-term health issues."

Laiho was born in Espoo, Finland, and started playing violin at the age of seven. At 11, he took up guitar after being gifted a Tokai Springy Sound. In 1993, Laiho and drummer Jaska Raatikainen formed Inearthed, which soon became Children of Bodom. The band split in late 2019, after which Laiho and co-guitarist Daniel Freyberg formed Bodom After Midnight.

Lauded by the guitar press for his speed and technique, Laiho played an Ibanez RG 220B on the first CoB album,



Sylvain Sylvain

Something Wild, before moving to Jackson guitars, then ESP after the release of the band's 2003 album *Hate Crew Deathroll*. The company worked with Laiho to create a signature model based on the Randy Rhoads model, but with a modified body.

Laiho is survived by his wife, Kelli Wright-Laiho, and a stepdaughter. – **Ward Meeker**

SYLVAIN SYLVAIN

Sylvain Sylvain, founding member of the pioneering punk band New York Dolls, died January 13. He was 69 and battled cancer over the last two-plus years.

Born Sylvain Mizrahi in Egypt in 1951. His family soon after moved to New York City. He attended Newtown High School and Quintano's School for Young Professionals, then in 1970 formed a band with friend/drummer Billy Murcia. To sing, they recruited fellow former Newtown student John Genzale (a.k.a. Johnny Thunders), and called themselves The Dolls.

"We used to see him with lots of chicks hanging around, so we asked him to join our band just so we could chat up his gals!" Sylvain said in a 2011 interview with VG. "He didn't know how to

play an instrument, but I taught him how to play blues. He became a great songwriter – the best ever.”

In '71, Sylvain briefly moved to London, then returned and re-formed the group with Arthur “Killer” Kane on bass, David Johansen as vocalist, and Thunders on guitar. After Murcia’s accidental-overdose death on their first tour of Europe in '72, Jerry Nolan was brought in to drum.

New York Dolls emerged just months before their fellow New Yorkers in the Ramones, and both were tremendously influential in the burgeoning punk-rock movements of the time, inspiring a host of bands including the Sex Pistols, in England. The Dolls’ live show, replete with two loud guitars, flamboyant costumes, and the androgynous Jagger-esque presence of Johansen, built a following at clubs including CBGBs and Max’s Kansas City and caught enough attention from NYC music media to convince Mercury Records to sign the band. The label hired Todd Rundgren to produce their self-titled 1973 debut album, which today is considered one of rock’s top classics despite getting a mixed reception upon its release. It also suffered from poor sales.

In 2011, Sylvain recalled the band’s choices in gear.

“On the first one, I used a White Falcon,” he said. “We were all really into the Les Paul Juniors at the time because they only cost around \$300; Black Beauties were around \$900, which seemed like a fortune. We were using Marshall amps, a Fender Dual Showman cabinet with 15s, and Twin Reverbs, of course. We also used some acoustics on the first two al-

bums, usually a Martin and a Gibson Hummingbird.”

The follow-up, 1974’s *Too Much Too Soon*, received a strong reception from critics. But, even with its radio-friendly polish and songs, it initially sold fewer than 100,000 copies, peaking at #167 on the *Billboard* charts. In early '75, Thunders and Nolan left the band in the midst of a short tour of the southern U.S., after which the band split. Mercury dropped them that October.

The ensuing years saw Sylvain and Johansen reunite and carry on with various members until '77. In '79, Sylvain released a self-titled debut album; others followed in '81 and '98. From the '80s through 2011, he and Johansen continued to occasionally re-form and record, again with shifting personnel.

Sylvain cited Eddie Cochran as a primary influence for his stage persona, songwriting, and the way he created guitar sounds.

“Cochran used to take his Gretches and put in things like P-90s,” he said. “I’m highly influenced by the way he [made] them sound different... with my Gretsch, I put in a vintage humbucker, a Tune-O-Matic bridge, and Waverly tuners.”

While much has been made of England’s filching of the punk movement, Sylvain carried no grudges.

“All of those bands have talked about how they were inspired by us,” he said. “If you’re asking about jealousy, it’s more about how America didn’t grab the prize and missed the boat by letting England put punk on the map. People still think that punk is an English thing, which it isn’t.”

Sylvain is survived by his wife, Wanda.

– **Ward Meeker**

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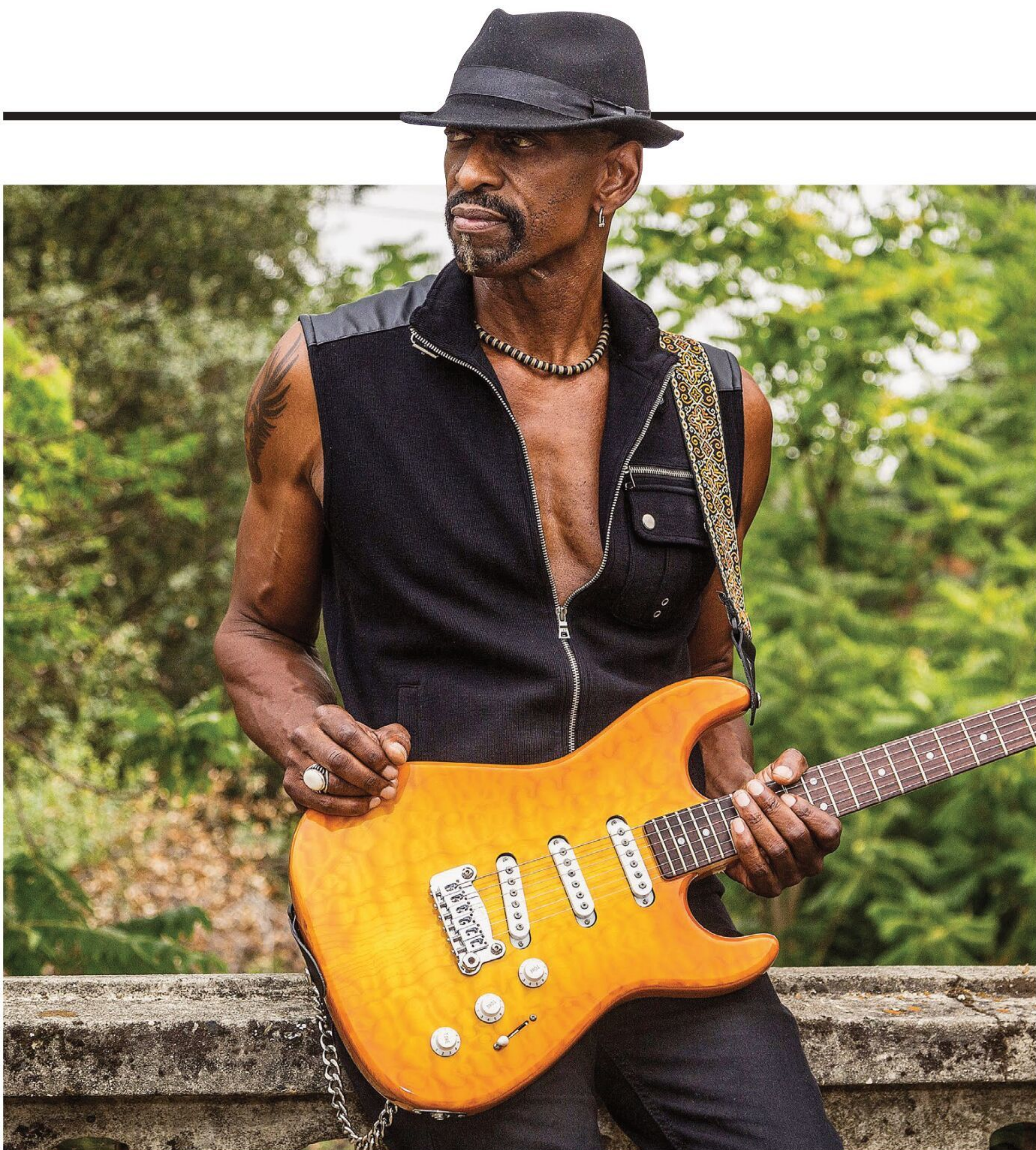
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DENNIS JONES

Beautiful Simplicity

On *Soft Hard & Loud*, Dennis Jones combines the guitar-centric sounds of the blues, reggae, R&B, and hard rock. The album is a finely tuned emotional thrill ride through contemporary urban life.

Steeped in the blues, Jones has never been afraid to turn up the heat. His guitar is up-front and personal as he molds his generation's musical earmarks into a personal statement. At the core of his artistry are the songs, which resonate with fervent craft, thoughtfulness, and gravitas.

Your songwriting gets cooler with each record.

There's gotta be growth. If there's no growth, you're spinning your wheels. I don't want to keep repeating myself. Being a blues-rock player gives me more flexibility; I could do a blues album if I wanted, but with all the great music I grew up with, it's hard to do one thing (laughs). It's all based on the blues, anyway.

"I Hate Hate" is a reggae song with a message.

It's all about the songs. I have never sat down to write a song and said, "I hope this makes someone happy." I write songs that I want to hear; I write what makes me happy. If my fans like it, great. If they don't, that's okay. It would be easy for a blues artist to play I-IV-V all day and try to win Best Traditional Artist every year. To me, it's fake. I know it sounds cliché, but I gotsta be me. I do what I do and hope people like it. That's the best I can do.

"Burn The Plantation Down" is riff city.

That's the song that I was going to leave off the record. Then I said, "I like this song!" It's got a rockabilly drum kind of thing. I read this book called *Bullwhip Days*, which is a memoir from ex-slaves who could read and write but didn't want to tell anyone, or they'd die. I read all these stories. I thought about writing a song from a slave's perspective, watching

what's going on, and how he must feel. I wrote all this before the Covid lockdown, but it's interesting how these songs line up right now.

Did you have different guitar setups for the sessions?

No, I nailed it down. I had my Bogner Shiva EL34 with this great extension cabinet from my Vibro-King, and a blond Fender Super-Sonic head I've used for years. They both overdrive, and when you blend them together left and right, it's just a kick-ass thickness, like a big fat booty walking down the street. For the clean stuff, I used the Bogner and the Fender on its clean channel.

How about guitars?

My 2011 Les Paul Standard Gold Top is all over the record. I played more Les Paul than I've ever played. I love it. On the day I recorded "I Love The Blues," Peter Green died. I wanted to get that big clean tone. I have a lot of his stuff and wanted to get what he was doing. I was like, "Let me take his spirit into the studio and put my thing on it." The producer was like, "Wow! What is that?" I also have a Les Paul Traditional from 2012 and a Surf Green Strat I put together in 2014. This bitch sings.

Do you have a favorite stompbox?

It's called a G2D Custom Overdrive. They make them in New Zealand. I used it on "Front Door Man." It has a great sound, but my Bogner has its thing.

How do you approach songwriting?

I can write complicated songs, but this time I wanted to write something that people can sing in the shower, like "Nothin' On You." I call it "beautiful simplicity." That's why I like artists like Tom Petty. Artists that can write simply but have a real point to get across. Sometimes the music can get in the way of the lyrics. I didn't want that to happen this time. My bass player, Cornelius Mims, helped me produce the record, and he pushed me in ways I didn't know I could go. I trusted his ideas.

What else is going on in your world?

I've had an acoustic album in the can for years. I'm a country boy, so I want to dedicate it to my hometown, Baltimore.

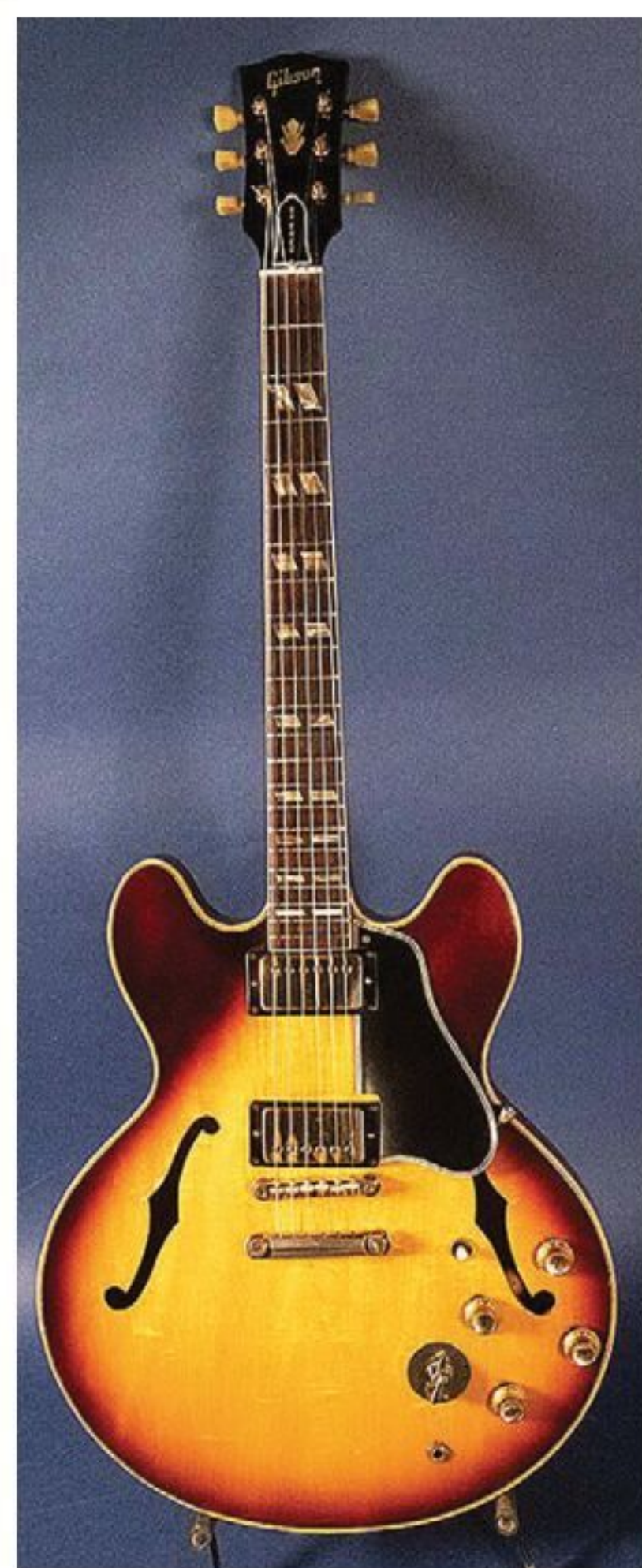
I have bookings, but you never know what's going to happen with the way things are going in the world. As soon as the planes let us fly to Europe, I'm going. After that, I'm going on a summer tour in the States. People are starving for music right now. I think the only thing keeping us together is music and sports. I just want to get back out there, share this album, have some fun, do what we do, and make people happy. — **Oscar Jordan**



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1964 Gibson ES-345

Sunburst, a stunning example with that "I loved my guitar" look, lightly checked, a little ding or two, and the golden glow to the lacquer that matches the gold hardware. Like a Michelangelo painting, why can't you stop looking at it? Stoptail, big neck, deep headstock pitch, never converted, all stock, sexy as hell. **\$5,995**



1973 Gibson ES-175DN

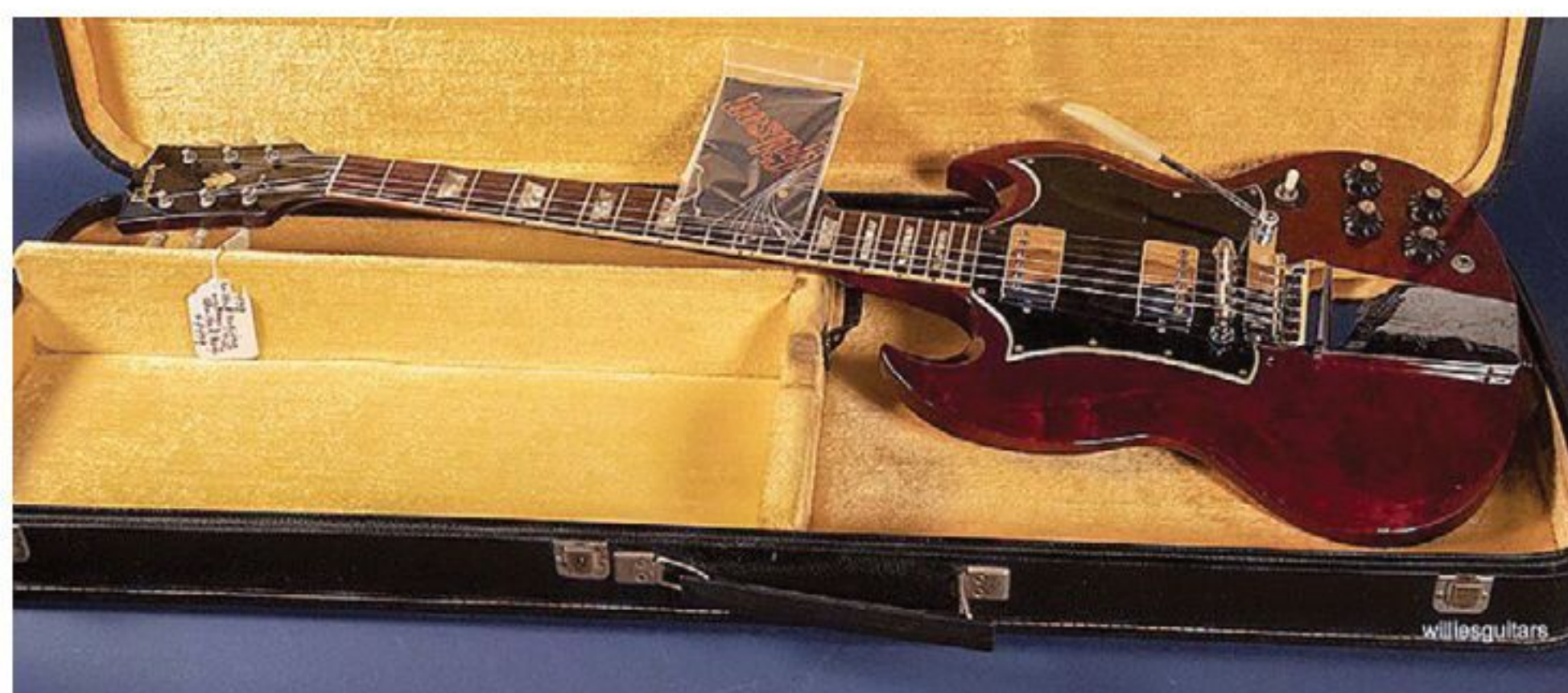
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1969 Gibson Les Paul Deluxe

Gold top. Refinish top, otherwise unbroken and stock. In December of 1969 Gibson was taken over by a South American brewing company. At that time changes started happening to the guitars that slowly created the vintage market (and this magazine). Do we hate them or thank them? This is a badass first-year Les Paul Deluxe. **\$5,995**



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1968 Gibson SG Standard

Crispy clean. Figured mahogany, hang tag. Original square case. No breaks. The figured mahogany is as rare as any custom color so if we ship it you'll need to buy an extra case and pay for two boxes (the extra box for that headstock-breaking original case). No, go look for photos of any others with figured mahogany. **\$7,999**



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TONY RICE

1951-2020

Tony Rice, the guitar master and vocalist whose skills and eclecticism took him far beyond his bluegrass roots, died unexpectedly at his North Carolina home on December 25, 2020. He was 69, and had ended his active career in 2013 due to physical issues that prevented him from playing without discomfort.

Deeply influenced by Clarence White's flatpicking, Rice raised the bar for bluegrass guitarists. As a soloist, his fluid, superbly articulated solos were marked by cascades of cleanly picked notes, always appropriate, often injecting new harmonic ideas. Flash for its own sake was not part of his vocabulary. His rhythm playing was smooth and propulsive.

"Tony is easily the gold standard of my generation of how to play and sing bluegrass," said longtime friend Vince Gill.

Gill is correct, yet Rice's panoramic, complex musical vision transcended bluegrass and embraced jazz and modern folk music. He moved effortlessly between them in a

its enlarged sound hole. Rice never forgot.

At 19, he joined the forward-looking Bluegrass Alliance, a Kentucky band and talent incubator whose graduates included Sam Bush and later, Vince Gill. *Guitar*, Rice's 1972 debut album, featured a rousing "Freeborn Man" showcasing his rich baritone and a flatpicked spin on the Chet Atkins favorite "Windy and Warm."

His profile grew when he moved to banjoist J.D. Crowe's band, New South, which included Ricky Skaggs and dobroist Jerry Douglas. Their self-titled 1975 debut album, now considered a landmark, made them a major force in modern bluegrass. Rice's intense solos on "Nashville Blues" and "Sally Goodin" reflected his evolving skills.

Also in '75, Rice acquired White's D-28, which he had let go in '65, before he went electric and created his famous B-Bender Telecaster. Rice purchased the Martin from its then-owner and it became iconic in his

multitude of settings. Admired by his peers, he also inspired younger talents including Bryan Sutton, Molly Tuttle, and Billy Strings.

A native of Danville, Virginia, David Anthony Rice became part of a bluegrass dynasty. His dad, Herb, a mandolinist, taught all four sons to play. Tony and Wyatt were guitarists; Larry played mandolin and Ronnie mastered upright bass.

When the Rices moved to Los Angeles, Herb joined the Golden State Boys, contemporaries of pioneering West Coast bands the Kentucky Colonels, with Clarence and Roland White. When the nine-year-old Tony met White at a 1960 show, he allowed the youngster to try his 1935 D-28 with

hands, known by its serial number, 58957. It also inspired the Tony Rice models built by his friends at Santa Cruz Guitar Company.

Impressed by the progressive ideas of veteran bluegrass mandolinist David Grisman, Rice joined Grisman's new Quintet in 1976 and unveiled his own broader range—a musical explorer probing new and unexpected concepts. His audacious improvisations, incandescent and unpredictable, proved the ideal complement to Grisman's vision, immortalized as "Dawg music."

Rice delved deeper on his jazz-focused 1979 *Acoustics* album, combining forward-looking originals with a smart interpretation of Wes Montgomery's "Four on Six."

None of that ever diminished his unswerving commitment to bluegrass and folk music, reflected on his *Manzanita* album. *Skaggs & Rice*, released around the same time as *Acoustics*, featured the two friends with guitar and mandolin, harmonizing on venerable traditional tunes.

Rice performed and recorded in a number of settings; there were collaborations with flatpicking great Norman Blake, with jazz guitarist John Carlini, and six albums with J.D. Crowe and the all-star Bluegrass Album Band. He won acclaim for solo albums like *Church Street Station*, reunited with his siblings, and later teamed with bluegrass-folk veteran Peter Rowan.

His passion for folk material, particularly the songs of Gordon Lightfoot he recorded over time, led to the compilation *Tony Rice Sings Gordon Lightfoot*. Informal Rice-Grisman jams with Jerry Garcia resulted in 1993's *Pizza Tapes*.

Muscle Tension Dysphonia, a syndrome affecting his vocal cords, forced him to quit singing in 1994. For nearly two decades, he persevered as an instrumentalist, including a stage/studio collaboration with his brother, Larry, Chris Hillman, and Herb Pedersen.

Worsening tennis elbow made playing painful, leading to his last public performance with Skaggs, Bush, Wyatt Rice, and Jerry Douglas at his 2013 Bluegrass Music Hall of Fame induction. He later declared he was "...not going [back] into the public eye until I can be the musician that I was, where I left off or better."

Rice's legacy, which already influenced generations of players, will endure well into the future. Skaggs, who announced Rice's death, echoed Gill, calling his old friend, "the single most influential acoustic guitar player in the last 50 years," adding, "Many, if not all of the bluegrass guitar players of today would say that they cut their teeth on Tony Rice's music." — **Rich Kienzle**

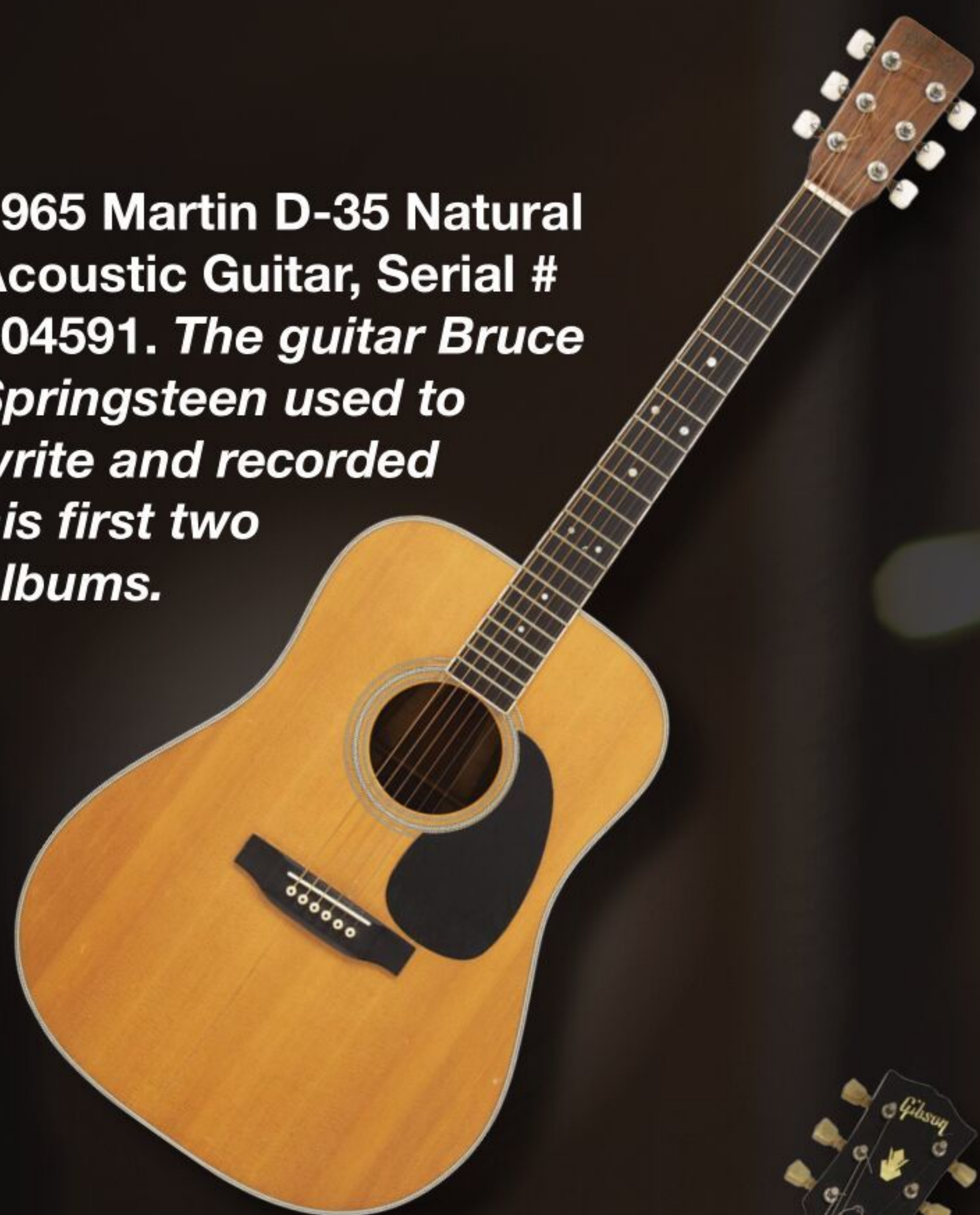
Tony Rice: Randy Carone.

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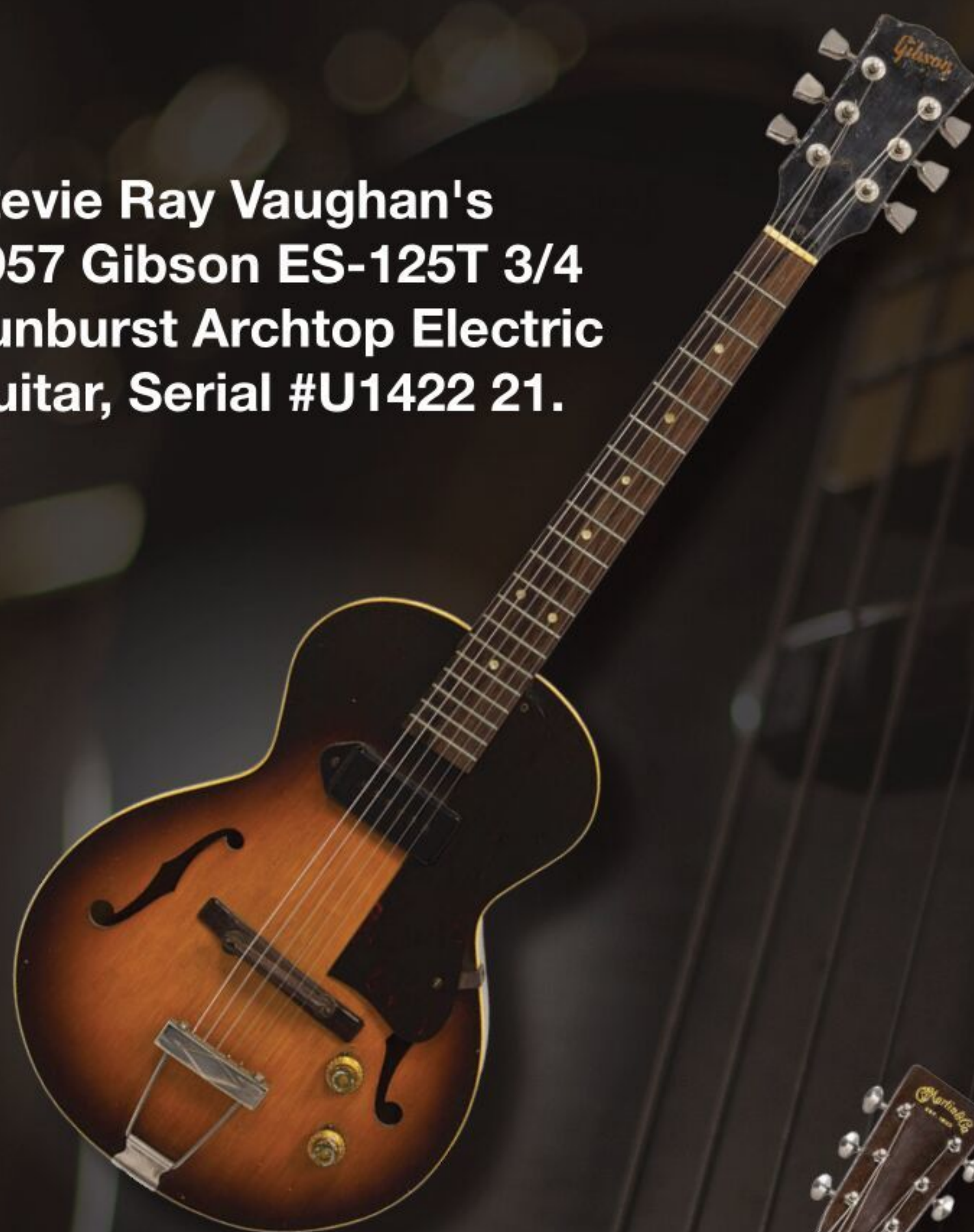
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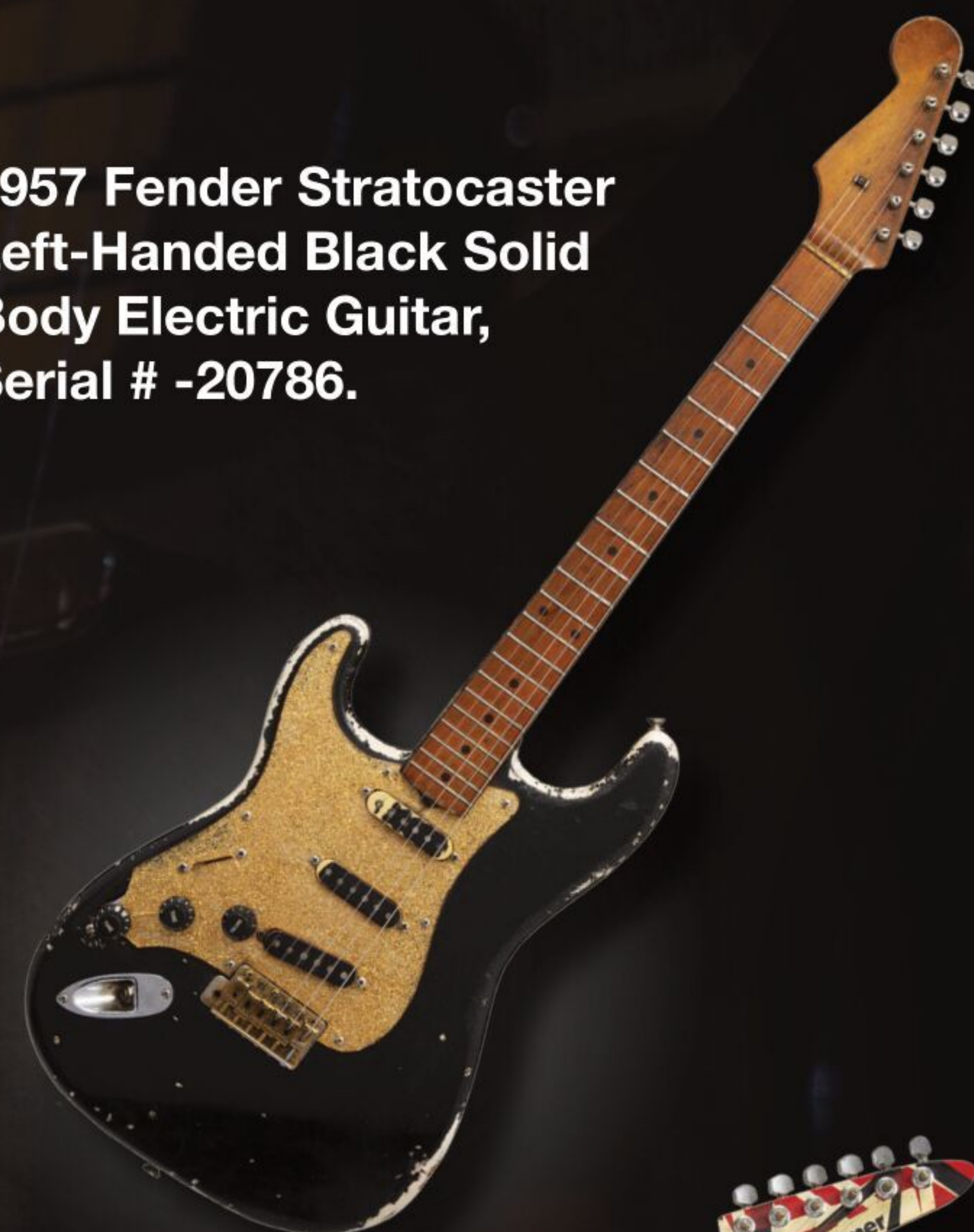
1965 Martin D-35 Natural Acoustic Guitar, Serial # 204591. *The guitar Bruce Springsteen used to write and recorded his first two albums.*



Stevie Ray Vaughan's 1957 Gibson ES-125T 3/4 Sunburst Archtop Electric Guitar, Serial #U1422 21.



1957 Fender Stratocaster Left-Handed Black Solid Body Electric Guitar, Serial # -20786.



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1937 Martin D-28 Herringbone Natural Acoustic Guitar, Serial # 65573.



1985 Kramer Frankenstrat Red, Black & White Solid Body Electric Guitar, Serial # AA5167



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ANDRÉ DUCHOSSOIR

1949-2020

André Duchossoir, author of renowned books *Gibson Electrics: The Classic Years*, *The Fender Telecaster: The Detailed Story of America's Senior Solid Body Electric Guitar*, *The Fender Stratocaster: The Success Story of a Legendary Guitar Born and Made in California*, and *Guitar Identification: A Reference Guide for Dating Guitars Made by Fender, Gibson, Gretsch, and Martin* passed away November 17. He was 71 and battled cancer.

Duchossoir grew up in Paris and became interested in guitars as a child thanks to his father, a session musician who owned several including a '55 Gibson ES-350T and '61 ES-175D, Epiphones, Selmers, and Fender Jazzmasters and Jaguars. The elder Duchossoir also indulged his son's fascination for early rock and roll; together they listened to Bill Haley's "Rock Around the Clock," keying on Danny Cedrone's guitar work. They also listened to the music of Charlie Christian, Wes Montgomery, Barney Kessel, and Johnny Smith. Young André

further enjoyed the music of Frank Sinatra and vocal groups like the Hi-Lo's and Four Freshmen.

By the '70s, Duchossoir was a banker by trade, and an adamant guitar collector on the leading edge of the hobby. His quests for information evolved into the research that became authoritative pamphlets and books for which he was known to spend months, even years, documenting brand and model histories. Lore includes his being voluntarily locked in Gibson's offices overnight while researching log books and model lists.

Duchossoir's books are highly regarded by collectors, enthusiasts, and dealers for their thoroughness and accuracy. In the '80s, he wrote pamphlets on Gibson and Fender instruments that provided some of the most authoritative information at the time. He was long known in the community for his willingness to share his knowledge with anyone who asked, whether at a guitar show, instrument shop, or online.

Vintage-instrument dealer and VG contributing editor

George Gruhn first met Duchossoir within a few months of opening his shop in 1970.

"I'm pleased to have known André as a personal friend as well as a customer," Gruhn said. "He was a meticulous researcher, and his work greatly added to my knowledge and played a significant role in promoting the vintage-instrument market by educating dealers and the public. He was one of the first to write authoritative books on the history of Gibson; *Gibson Electrics: The Classic Years* and his final book, *Gibson Electric Steel Guitars*, remain absolute classics in their field."

John Peden, a noted collector of vintage amps and guitars, first met Duchossoir in the early '80s, when he was promoting *Gibson Electrics*. A professional photographer, Peden was later hired to shoot guitars for a *Guitar World* feature by Noë Gold.

"It was a memorable excursion, with André, Noë, and Perry Margouleff," he said. "*Gibson Electrics* set the bar for quality photography and

printing on the subject of vintage guitars, but on that trip, I discovered André was passionate and knowledgeable about Fender guitars, as well."

In 2016, Peden interviewed Duchossoir for his "Sidetrack Liner Notes" podcast, which dives deep into classic rock/pop cultural topics including musical gear, and has featured *Vintage Guitar* contributors and interviewees Dan Erlewine, Dan Forte, Dick Boak, Steve Earle, G.E. Smith, John Sebastian, and Jay Jay French.

"André was a great, sincere, and generous guy with a strong commitment to accuracy," Peden added. "In subsequent years, I'd meet him every year for lunch in Paris, and he was always interested in the latest discoveries stateside. I'm proud to have called him a friend."

"I met André in the early '80s and visited him in Paris on a number of occasions," said Margouleff. "We would stay up until all hours of the morning, drinking wine and smoking Gauloises. Through a cloud of smoke, we'd discuss the minutest details of American guitars. He was so passionate about the subject; I hadn't then met anyone in America who was as dedicated. He was a true brother. I loved him and will miss him dearly."

Gold, founding editor of *Guitar World*, recalled meeting the "eccentric and bookish" Duchossoir when he partnered with Peden.

"He was always there for us with his blinding exactitude as to every detail," Gold said. "He was also helpful on Richard Smith's 2008 exhibit on the Telecaster, which I contributed to, at the Fullerton Museum Center."

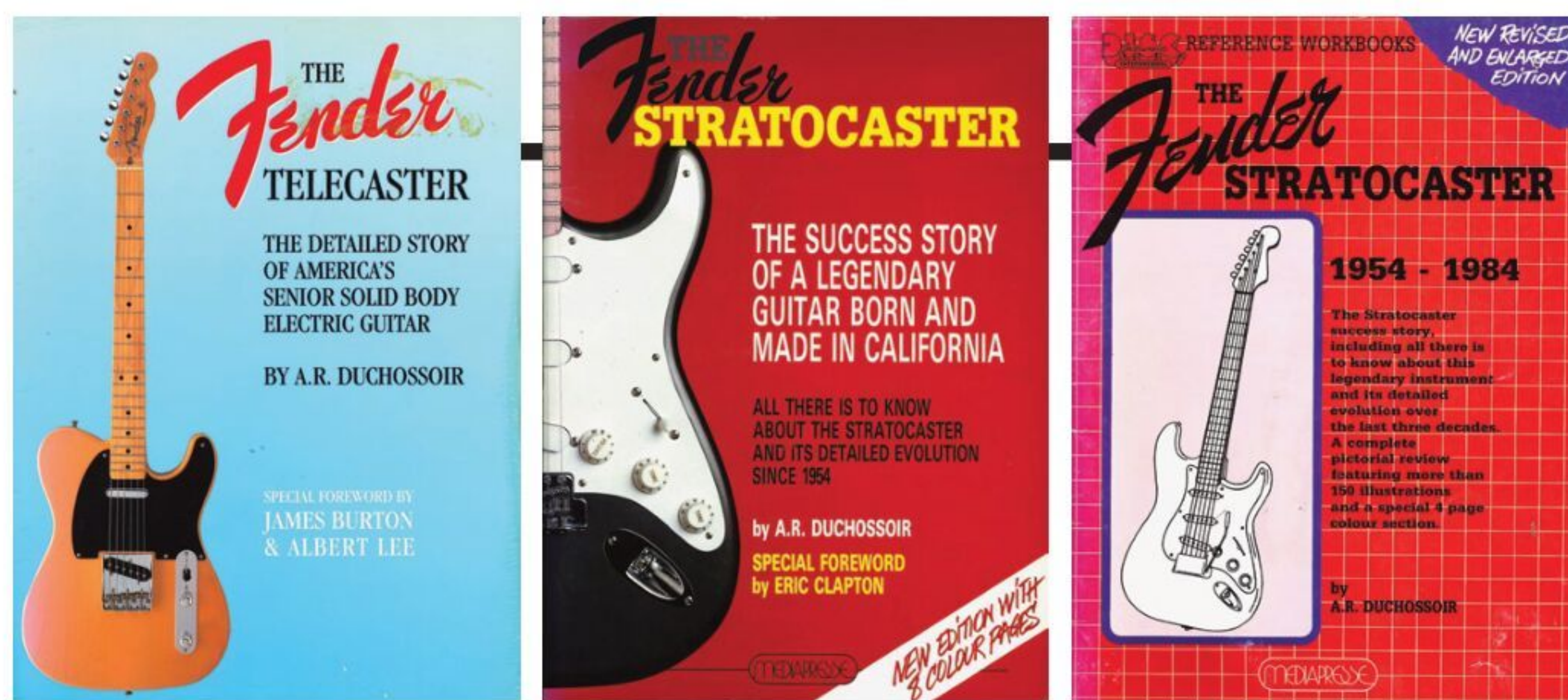
"His passion for these guitars had never stopped," added Francois Charle, who assisted in the research for *Gibson Electric Steel Guitars*. "He [liked] to share the love of beautiful instruments."

"I first met André just after *Gibson Electrics* came out in the early '80s," said vintage-instrument dealer Timm Kummer. "I was a newbie, but he treated me like an expert even then. His books are some of the best reference material on the subjects. It's a nice coincidence that the last guitar I sold him was a Gibson EH-150 with the rare aluminum body – one of the pioneer vintage guitars."

"A day hasn't gone by in the last 35 years when André's books haven't been essential reference material for our business," added Dave Rogers, another veteran dealer.

Vintage Guitar publisher Alan Greenwood, who had conducted decades of research for *The Official Vintage Guitar Price Guide*, concurred.

"My copies of *Gibson Electrics*, *The Fender Telecaster*, *The Fender Stratocaster*, and *Guitar Identification* are very well-worn," he said. "In the '80s and '90s, if you had those and Gruhn's *Guide to Vintage Guitars*, you were set."



“If you built a shelf for vintage-guitar reference books today, it would be 20 feet long,” added Nashville dealer Walter Carter, author of *Gibson Guitars: 100 Years of an American Icon*, *The Epiphone Guitar Book*, and co-author of *Gruhn’s Guide*. “But in the early ’80s, there were only four – Tom Wheeler’s *American Guitars*, Mike Longworth’s *Martin Guitars: A History*, and two by a French guy with a hard-to-pronounce name. The scope of Wheeler’s and Longworth’s research was impressive, but the fact that a full-time banker in Paris knew more than any American knew about American guitars was mind-boggling.

“After corresponding by fax for a few years, I met André at the Arlington Guitar Show in the early ’90s. He had a blackguard Telecaster in his lap – not playing it, but measuring the pickup resistance. I remember thinking, ‘What else could there be to know about those pickups?’ I would find out soon enough, when his Tele book was published.

“André swore off guitar research after his obsession cost him a marriage, but he eventually relapsed,” Carter added. “Our correspondence picked up again when he decided to dig into banner-head Gibsons and Gibson lap steels – two areas where I shared his interest. He may be gone now, but the integrity of his work still holds my feet to the fire when I’m writing about guitars.”

“In the early ’80s, vintage-guitar converts were living in an information wasteland, and many turned to books,” said Richard Smith, author of *Fender: The Sound Heard ’Round the World*. “André’s tomes on dating and identifying axes filled the gap. I met him at the Fender Custom Shop in 1987 and thought to myself, ‘How amazing – a bilingual writer totally versed in vintage arrives just as the market is surging.’ Already an expert on Gibson, he came to Corona to research his Telecaster book, and one of the first things we did together was lunch with Freddie Tavares.

“André’s books came at the perfect time, giving an ever-expanding group of old-guitar followers just what they needed, and he had done his homework.”

Tom Mulhern first met Duchossoir while covering a Gibson event for *Guitar Player* in 1978, when authorized repair people would go to Kalamazoo to learn new techniques.

“On my last day there, I was talking to Ted McCarty, who wanted to chat about how everyone at GP was doing, then André showed up – unannounced, I believe,” Mulhern recalled. “He was working on what would become his first book, and started asking Ted a bunch of questions and wanting to go through his files. He was such a nice guy – very earnest.”

“We all have a passion that sometimes drives us to extremes that can be life-altering,” added VG contributor Lynn Wheelwright, an authority on early electric stringed instruments. “My brush was getting a copy of *Gibson Electrics*. The groundbreaking research between its covers has stood the test of time. André was a consummate researcher, and his use of primary documents to lay out the story was something I took to heart early in my research. A habit that, though expensive and time-consuming, has great reward.

“André was one of the driving forces in the interest in vintage guitars. His research and writing on Fender and Gibson were the first bibles of accurate information, and it was an honor to have worked with him – my mentor and friend – on a number of projects. I will forever miss our conversations.” – **Ward Meeker**

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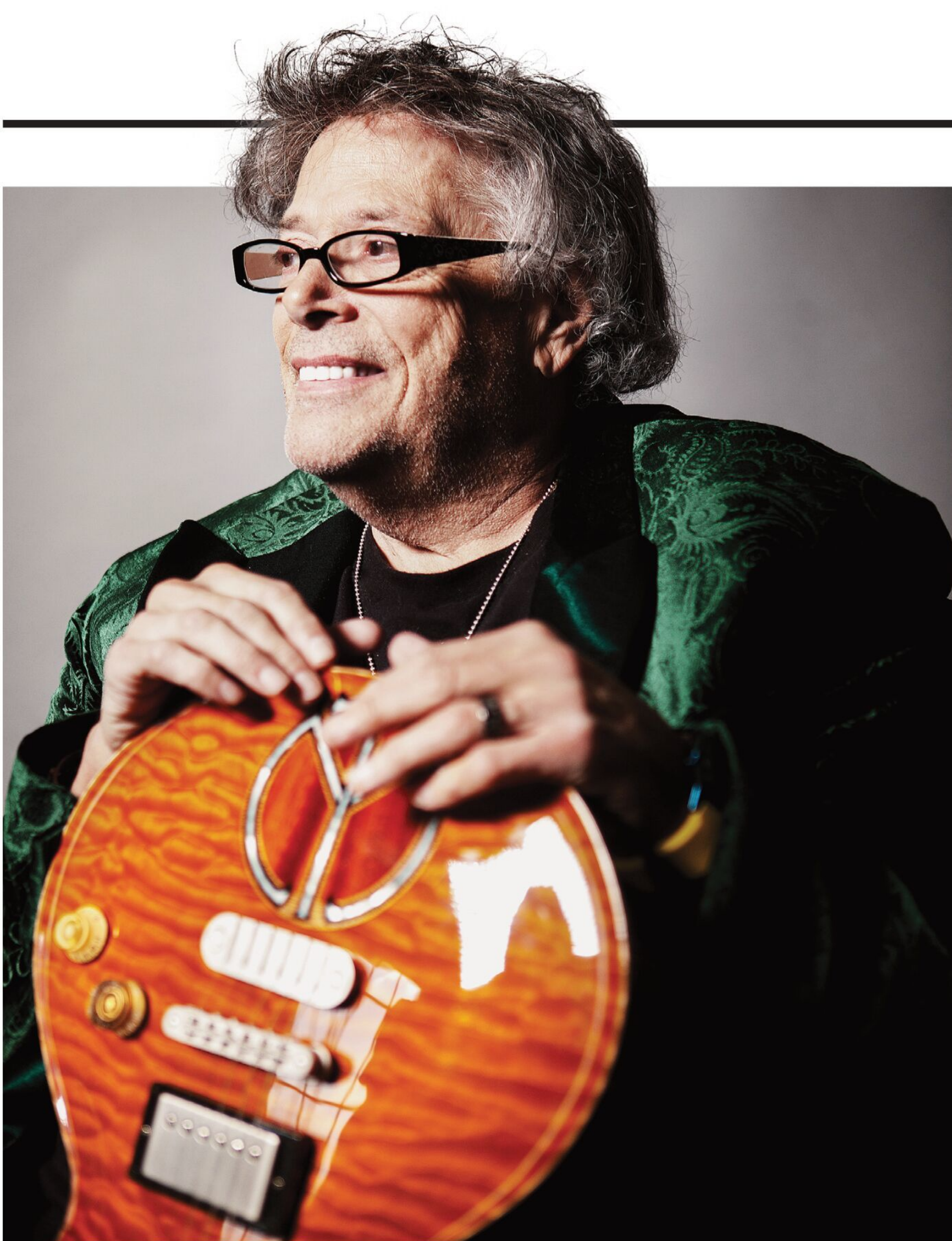


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LESLIE WEST

1944-2020

Leslie West, guitarist/front man in the pioneering hard-rock band Mountain, died December 22 after going into cardiac arrest. He was 75 and had suffered a heart attack two days prior.

Born Leslie Weinstein, he grew up in New Jersey and New York City and, as a teen, listened to the music of The Who, Rolling Stones, the Beatles, and *John Mayall Blues-breakers* (with Eric Clapton). His mother gave him a ukulele when he was eight years old, but he soon started to learn guitar after seeing Elvis perform on television.

In 1964, he co-founded The Vagrants with younger brother, Larry, and two neighbors

— vocalist/harmonica player Peter Sabatino and Bobby (later “Waddy”) Wachtel, who agreed to play drums for their first gig. Roger Mansour was soon added on drums, along with keyboardist Jerry Storch.

In 1965, The Vagrants recorded their first single, “Oh Those Eyes,” then in early ’66 had a minor hit with “I Can’t Make a Friend.” Looking for a second, the band’s label, Vanguard, hired Cream producer Felix Pappalardi to help write “Beside the Sea,” which failed to chart. In ’67, their cover of Otis Redding’s “Respect” (recorded for Atco) saw regional airplay. The band dissolved in mid ’68.

In ’69, West put together a band with

keyboardist/bassist Norman Landsberg and drummer Ken Janick. Dissatisfied with playing blues, West wanted to play a harder, more-raw style akin to Cream with Eric Clapton. The trio began playing gigs and recording demos, some of which he sent to Pappalardi. The producer declined to work with the whole band, but instead produced West’s debut solo album — titled *Mountain* — on which Pappalardi played bass. During the sessions, Felix also helped West upgrade from his Hagstrom guitar to a sunburst Les Paul Junior acquired at Matt Umanov Guitars.

“The pickup was so powerful,” West told *VG* in December, 2011. “It just happened to be the right guitar at the right time. And then, all the English groups we toured with — Mott the Hoople, Martin Barre with Jethro Tull, [would ask] ‘Wow! Where’d you get that?’ I used to call it a tree with a microphone on it. It was the most-basic guitar made.”

After recording *Mountain* in early 1969, they hired keyboardist Steve Knight and drummer N.D. Smart to tour in its support. The band took on the name West’s solo album and set out for the West Coast, but after just two shows they returned east after being booked to play the Woodstock festival. Soon after, Corky Laing replaced Smart on the drums as the band prepared to enter the Record Plant to create what would be its landmark album, *Climbing!*.

Released on March 7, 1970, the disc reached #17 on the *Billboard* albums chart, propelled by the single “Mississippi Queen,” which reached #21 on the Hot 100 singles chart and has since become one of the most-cited songs amongst guitarists, for its tone and West’s playing.

In a 2010 conversation with *VG*, West reflected on his own playing style.

“Felix (Pappalardi) said, ‘You should be able to sing a solo. It’s like a song within a song.’ And I wanted to make sure people remember my solos. I didn’t want to get to a part of the song where it was just time for a solo.”

In ’71, West contributed to The Who’s *Next sessions* (playing lead on two tracks that didn’t make the final cut), during which he gave his Les Paul Junior to Pete Townshend.

After Pappalardi left Mountain in ’72, West teamed with Laing and former Cream bassist Jack Bruce to form West, Bruce & Laing.

West played a variety of other guitars throughout his career, including a Les Paul TV model, a Flying V with a P-90 bridge pickup, an Electra copy of an Ampeg Dan Armstrong (for slide), a Westone Pantera, an MPC with onboard effects, and Dean guitars including a signature model Soltero.

By the late '70s, West was recovering from addiction. In various interviews, he cited his own addiction for Mountain's failure to record or tour consistently, adding that it also impacted his work in West, Bruce & Laing. He was later diagnosed with diabetes, and the condition forced him to have his right leg amputated in 2011. In the early 2000s, he overcame bladder cancer. In '06, he was inducted to the Long Island Music Hall of Fame.

Wachtel recalled first meeting West, and how the encounter led to a lifelong friendship.

"One day, I was doing my usual – cutting school to stay home and listen to records while I played guitar," he said. "I'd been playing since I was nine and my ear has always been pretty good, so I'd learned a million tunes by then. Anyway, I heard guitar being played somewhere in the other building [across a common area]. I Columbo'd my way toward the sound, going to every floor, sticking my ear to doors until I found the one."

"I banged on the door, and this guy answered in a suit jacket and tie. I said, 'Sorry to bother you, but are you playing guitar?' He goes, 'Yeah...' and I could tell he was just starting out so I went, 'My name is Bobby, and I can help you. I can show you some things.'"

The two bonded immediately and for the next year spent most of their free time together. "We loved guitars, loved music, and loved hanging out," Wachtel said. "He was a funny guy, I was a funny guy. He was cutting work, I was cutting school."

West recalled having learned much about music and guitar from Wachtel.

"Bob was so talented. I remember, as soon as the Beatles would come out with a new song, like 'I Feel Fine' or 'Ticket to Ride,' he would figure it out so fast that in the time it took me to go down my elevator, go to his side of the building and up that elevator, he knew the song already! He'd been listening on the radio, and he learned it so fast."

While they lost touch after Wachtel moved to Los Angeles in '68, Wachtel remembers the thrill of first hearing West playing on a Vagrants record, and later how much he appreciated his friend's work in Mountain.

"When I realized it was Leslie, I went out of my mind," he said. "I was so proud and happy – that was my student! I couldn't believe it."

"In Mountain, he captured what was missing at the time. Clapton went away and he filled that spot very well – that clean-sounding Les Paul Gibson through an overdriven amp, bending notes in tune. Nobody else was doing that. All you had to do was hear 'Mississippi Queen' once and you loved his playing."



West onstage with his Les Paul Junior in 1970.

West later performed under his own name in addition to fronting Mountain. The final Mountain album, *Masters of War*, was released in '07 and his final solo album, *Soundcheck*, in '15.

"Leslie is an all-time hero," guitarist Steve Lukather told VG. "His tone and vibrato set my heart on fire. I saw Mountain every time they played L.A. – I waited in line all day to see West, Bruce & Laing at the Hollywood Palladium when I was a kid, so I could see him up close! Later in life, I was honored to become a friend and got to

play acoustic on one of his albums. I loved him as a person. What a funny f***er he was. God bless him and what he left behind for us all. I will miss him – we all will."

Jay Jay French, a fellow NYC kid who, before co-founding Twisted Sister, was a regular in clubs where he watched bands like Blind Faith, Free, and Spooky Tooth, fondly recalls first seeing Mountain.

"It was there and then I learned the power of a single note played through two Sunn 1000S amps and a Les Paul Junior," he said. "Like Albert King, Leslie knew how to play one note with feeling – which sounds so simple, but is *not*. What he did was to take an aspect of Eric Clapton's style and amplify its technique and sound to its most basic, emotionally connective elements. Controlling finger vibrato is what great violin players do. Great electric guitar players also have that ability, and Leslie was the king. The melding of his sound and vibrato control *made* the searing guitar solos on 'Mississippi Queen,' 'Theme From an Imaginary Western,' and 'Never in My Life' so incredible."

West is survived by his wife, Jenni, brother Larry, and one nephew. – **Ward Meeker**



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CHARLES MOOTHART

Fuzz: Sons of Sabbath

While '80s metal is past its heyday, the proto-metal of the late 1960s and early '70s is making a huge comeback, thanks to younger bands re-imagining the saturated sounds of bands like The Stooges and Blue Cheer.

Guitarist Charles Moothart and his band, Fuzz, are at the forefront. Their latest album, *Fuzz III*, marinates in the hypnotic aggression of '60s garage with a side of Black Sabbath. Producer Steve Albini was behind the console while Moothart unleashed a symphony of power and passion. The album proves righteous fuzz tones remain alive and well.

Who are your influences?

My influences run across a lot of different music. My dad was a big Black Sabbath fan – both parents were into a lot of good music,

so I got turned on to classic rock and roll at an early age. My mother is a huge fan of The Who, so that seeped in early. From the age of 13, I was into The Germs, then getting older and starting bands, it was punk and '80s hardcore. The ones that stand out are Sabbath, the Groundhogs, and later, jazz and hip-hop.

Why this style of music?

Over the years, I was lucky to have a lot of close friends who also had a lot of different influences. We started bands and explored different things. After spending years playing and trying to push myself to perform differently and explore guitar playing in a different way, drummer/guitarist Ty Segall came in. We wanted to play high-energy rock influenced by The Stooges and Black Sabbath, but also wanted to explore our musicianship. We pushed so it felt like we're continually learning.

You play some complicated lines and rhythm parts while singing.

Singing is a whole other beast that I'm still wrapping my head around. I try to do more lead-style stuff while singing, and disconnecting those parts of my brain is a fun experiment – letting my muscle memory go on the neck but knowing where I am. It's an experiment that doesn't always work (laughs).

Are you conscious that you're drawing your aesthetic from a specific subgenre?

Oh, yeah. Blue Cheer was huge for me. When I heard it, I said, "This is the stuff I want to try!" I wanted to experiment, freak out, and be totally off the rails while having a good time.

Your fuzz tones are hellacious. What are you using?

My standard pedal is the Death By Audio Fuzz War. I've been playing a '65 Gibson Firebird for the last few years – it has three P-90s. I can't play anything else now. On some records, I've used a '60s SG that was a gift from my dad and the first nice guitar I ever had. The rig I'm using is a Music Man 130-watt 4x10 combo and an Ampeg V-4 head with a custom-built cab with two 12" Greenbacks.

How are you running your amps?

Both are on simultaneously and everything is full up and driven at all times. I've come to like cleaner tones over time. I've learned that 30 minutes into a show, if you're too dirty, you're not hearing what you're doing and you start to overplay. Then you get tired. You have to have a balance.

So, I now have a bit cleaner tone that still breaks up. The Music Man has that midrange distortion I keep trying to dial back. The V-4 has the clarity and low-end so I can feel what I'm doing. These are things I'm still working on every time I pick up the guitar. I started out wanting to bash the s**t out of the guitar like Black Flag, but over time I've learned not to burn myself out.

What's the future for Fuzz?

We're trying to figure that out. There's this balance that everyone is trying to keep, where you don't want to be selfish and get too wrapped up in what you wish you could do. As a defense mechanism, you can't think too much outside of what is immediately possible. At the same time, you want to stay out there.

People are looking forward to hearing us play, and we're bummed we can't. We're weighing options and trying to figure out the next move. We want to stay in that dialog because we don't want to short-sell our fans. We're trying to figure out the best interaction until touring is possible. We want to make responsible plans for the fans that are the most righteous. – **Oscar Jordan**

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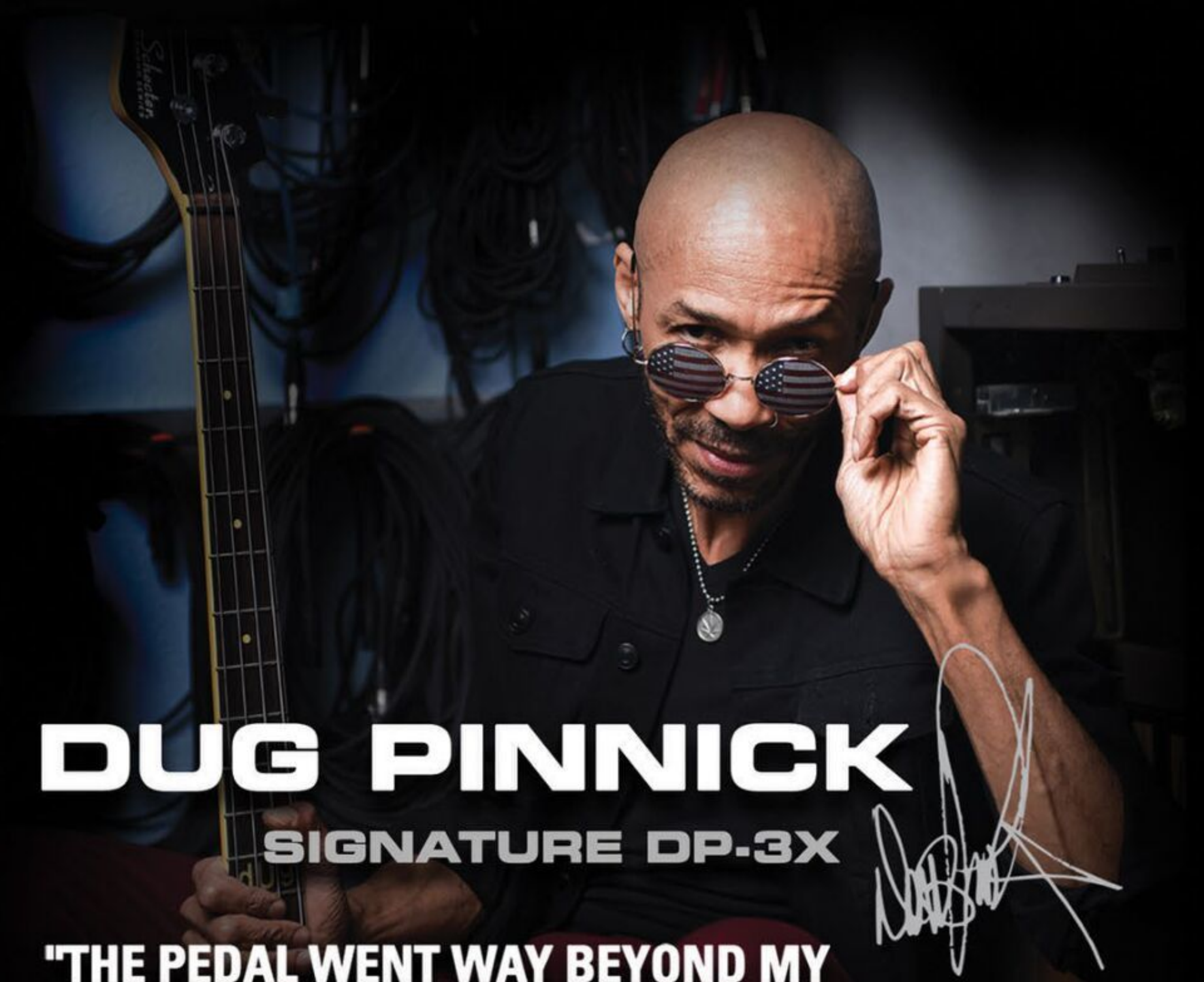


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ADRIAN SMITH

Different Scales

Guitarists usually spend years learning their scales, but Iron Maiden's Adrian Smith enjoys scales of the aquatic kind. In his new memoir, *Monsters of River and Rock*, Smith details his love of fishing as a way to relax between mammoth Maiden gigs. VG talked to him about both kinds of scales.

Where did you get the idea to go fishing while on tour?

Maiden's early drummer, Clive Burr, was an

'80s. Unfortunately, someone knocked it over backstage and busted the headstock off. We fixed it, but it was never the same.

Readers may find it ironic that you not only grew up in the London neighborhood of Eric Clapton, but that Clapton is another guitarist/fisherman.

Yes, I suppose that's true. I've never met Eric, but I know he's a fisherman and I'd love to talk to him about fishing, guitars, and blues. We have an assistant tour manager who works for

angler, and we started going out, bringing a bit of fishing equipment on the road. There's a couple of stories in the book about that, like catching carp in Wisconsin when we were on tour with the Scorpions; it was a good way to get away from the madness of the tour. For *Powerslave*, we spent a solid 12 months on the road in America, Europe, and Japan. So

spending a few hours by a river or lake just gave me a chance to chill out.

Have any of your fishing adventures led you to a music store or pawn shop where you found a choice guitar?

On early Maiden tours, we used to go to pawn shops. We had a couple of road crew who were more experienced and would say, "Come on boys. Let's go and find some guitars." And I did find a nice Gibson SG in a pawn shop and bought it for a couple hundred bucks. I used it on a few Maiden albums and tours in the mid

Clapton and we're always asking him things like "What does Eric think about *this* guitarist or *that* band?" When he re-formed Cream, I caught them at the Royal Albert Hall and Eric didn't play a duff note all night. Everything was perfect.

What year is that first Les Paul you described in the book?

I bought that Les Paul Deluxe goldtop when I was 17 or 18 years old. It was used, so I'm guessing it's a '72 or '73. I paid £235 for it, which is hardly anything now, and I still use it a lot. It stays in tune, plays great, and has a skinny neck for a Les Paul. I don't like a lot of the Les Pauls with big baseball-bat necks. I also have a maple-neck Strat which is supposed to be from 1955 and sounds amazing. I don't take it on the road, though; it's a bit fragile.

You mention Ritchie Blackmore and Paul Kossoff as key influences.

I used to imitate the Beatles with my dad's ukulele and pretend I was in the band. But it wasn't until I heard *Machine Head* by Deep Purple and *Free Live* with Paul Kossoff and Paul Rodgers that I got excited about the guitar. I thought, "Well that's definitely what I want to do with my life." Humble Pie was another of my favorite bands, along with UFO and Michael Schenker, who is not much older than me – I used to see UFO play in London. Then we had North American imports like Johnny Winter and Pat Travers. Also the guys in Thin Lizzy – Scott Gorham, Brian Robertson and, of course, Gary Moore. Lizzy was a massive influence on a lot of us British kids in the '70s.

You, Dave Murray, and Janick Gers all use Strats or similar solidbodies, often with humbuckers – it's an Iron Maiden trademark. Why that particular tonal combination?

The main reason I use a superstrat Jackson with a humbucker is because I think it blends in better with the other guitarists. With three players, sometimes intonation can be a problem – if you've got three guys playing the same chord in the same position, you're sometimes going to get a little sourness. But if you've got a GoGo tuner and locking vibrato, you can bend the chord and give it a gentle vibrato to make it resonate with the other guitars.

Do you use single-coil tones?

Yes, my signature Jackson has a humbucker and two single-coils. I turn on the neck single-coil for Strat sounds on a couple of songs – "Tears Of A Clown" is very Strat-y, almost like a Stevie Ray Vaughan kind of tone. You can get that if you don't put too much gain on it and go with that neck pickup to get a beautiful, fat sound. It works well onstage with Dave and Janick, all of us using these Strat-type guitars. – **Pete Prown**



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JOCK BARTLEY

The Return of Firefall

If you listened to pop radio in the late '70s, it was hard to miss Firefall, whose soft-rock hits were plastered all over AM airwaves, notably "You Are the Woman," "Just Remember I Love You," and "Strange Way."

Firefall is back with *Comet*, their first album in 25 years. Featuring original lead guitarist Jock Bartley, it offers a slew of catchy tunes.

Few know that Firefall emerged from the Byrds, Flying Burrito Brothers, Zephyr, and Jo Jo Gunne.

True. We made good records with those earlier bands, and knew the ins and outs of the cut-throat music industry. The other thing was that our singer/songwriters, Rick Roberts and Larry Burnett, had 25 new songs on the first day of rehearsal. We had accomplished musicians including bassist Mark Andes, from Spirit, and drummer Michael Clarke. The combination of Mark, Michael, and myself playing Rick and Larry's songs was essentially the Firefall sound.

Firefall was tagged as a soft, California-

style band, but you also wove in jazzy influences.

As a kid in Colorado Springs, I was fortunate to become a student of jazz guitarist Johnny Smith. Not only did he drill me on technique and precision, but he helped me to develop my own melodic sense. I learned from him that playing tastefully as a soloist was not just about what you played – it was also what you *didn't* play. Johnny always said soloing and improvisation is like having conversation with your listeners.

Which guitar did you use for the "You Are the Woman" solo?

I played almost all of the songs from our first three records on my sunburst '58 Les Paul – my baby! I plugged it into a singing Fender Super Reverb with 4x10 speakers. The sustain was amazing with that combo – you can hear that on "It Doesn't Matter" quite clearly. "Mexico" was a one-take solo and, unbeknownst to me, my hero, Eric Clapton, was watching me play from the control room at Criteria Studios, in Miami.

"Just Remember I Love You" had such an understated solo, but it's critical to the song.

Thanks! Producer Jim Mason suggested a sax in that solo section, but none of the takes sounded just right, so we tried guitar. Within a few minutes, I came up with a solo that was understated and melodic. Then [flute/sax player], David Muse played the harmony part on saxophone, and *voila* – there it was! A spontaneous creation that would become a huge hit single.

On the new album, "A Real Fine Day" has that classic Firefall sound.

The great Nashville session guitarist Brent Mason played on the basic track. For the first part, I decided to double his licks with my guitar, so those early licks are the two of us in unison. The runs Brent played on his Telecaster were pretty country-sounding; I took the solo and then we inserted his parts where appropriate. It was a fun experiment and I'm honored to have shared some licks with Brent.

You've played Paul Reed Smith guitars for a long time.

By the '80s, I knew I couldn't take my '58 on the road anymore. I heard about the then-new PRS guitars and loved the new features Paul had invented – locking tuning pegs and the amazing five-position switch that would change from humbucking Les Paul sounds to the glassy, delicate Strat sounds. After I met him, I remember telling him, "I want a really *bright blue* guitar." I liked [the color of] the blue Bic pen cap. So, I ordered a 1986 PRS Custom with this unusual color and his "sweet switch." To this day, I have the only Colorado Blue guitar PRS ever made. Believe me, it absolutely sings.

What other gear do you use?

Firefall travels light and we have the backline amps, drums, and keys provided to us at each gig. I play a Roland Jazz Chorus on the road; they're very solid and consistent, and have a great clean channel. I use minimal pedals – a Boss Overdrive, digital delay, and tuner.

Some artists have a love/hate relationship with their biggest hits. Do you ever get tired of playing Firefall hits in concert?

Honestly, I know how lucky Firefall is to have huge hits to play. There was a time in the '80s when Rick was back in the band and didn't want to have "You Are the Woman" in our set list. But to me, fans buy tickets to hear that song, you know? Not many bands have a hit that has been played seven million times on American radio! To see the whole crowd sing along is heart-warming and reaffirms the role music plays in people's lives. I'm also excited that, 45 years later, Firefall is still putting out new music. – *Pete Prown*

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JOHNNY NICHOLAS

Full-Circle in Louisiana

Johnny Nicholas has been playing “roots music” since long before the term existed. A childhood friend of Duke Robillard, he has jammed with his blues heroes in Chicago, and for several years played guitar in Asleep at the Wheel.

His latest album, *Mistaken Identity*, was recorded and produced by Valcour Records co-founder Joel Savoy in Eunice, Louisiana. That region is important to Nicholas, who played there as his career was germinating.

“Attitude-wise, it just made me really comfortable to be back in the area where everything came together for me as a young man and musician,” he said. “All the music I love is a part of daily life in southwest Louisiana, even more so than Texas. It’s working-man’s music—the stuff everyday people relate to and unwind to at dance halls and clubs, at house parties, and around campfires.”

Mistaken Identity contains diverse tunes, all penned by Nicholas except for the closer, “River Runs Deep,” by his late friend Stephen Bruton.

Nicholas and guitar cohort Scrappy Jud Newcomb brought a diverse assortment of classic instruments to the keep-it-simple sessions; Johnny’s arsenal included a rare mid-’30s National Don resonator, a ’49 Gibson J-50, an 1895 Washburn parlor guitar, a ’64 Intermark/Cypher guitar (“...with more switches than a freight yard,” he said), a ’64 Gibson ES-330, a 1915 Gibson mandocello, and a 1917 The Gibson guitar-banjo.

Newcomb used a 1960 Gibson J-50, a Gretsch Tennessee Rose, Fender Jimmie Vaughan Stratocaster, and a mid-’60s Harmony A-style mandolin.

“Scrappy also played my ’59 Danelectro Longhorn baritone on a couple of things,” Nicholas added.

Amplification stayed minimal. Nicholas played through a ’65 Fender Deluxe Reverb and an early-’60s Magnatone amp with a 12” speaker in tandem, while Newcomb ran through a Tone King Mk I.

The result is a confident, well-crafted pre-

sentation that doesn’t rely on raucous guitar licks. The bluesy opener, “She Stole My Mojo,” features Nicholas on the National Don in open-G tuning. “Mule and the Devil” kicks off with the Gibson guitar-banjo.

“I have gratefully and happily become the caretaker of this amazing instrument, which still has the original calfskin head!” Nicholas enthused.

On the title track, Nicholas asked Newcomb to borrow a Johnny “Guitar” Watson trick, employing a meow-like slide lick to cover a potentially-offensive word.

“I spent some time in east Oakland in the early ’70s and I went to see Johnny perform every chance I got,” Nicholas chuckled. “He was the master of the talking guitar. I asked Scrappy to inject that bit of guitar humor into the song, and he nailed it.”

The narrative of “Guadalupe’s Prayer” had a backstory, and Nicholas averred the song is “...a vision of hope for the oppressed, mirrored in the struggles of the peasants and the Mexican Revolution. Our Lady Guadalupe has always been seen as the patron saint of Mexican patriotism and the common man. This is pure allegory, where the meaning is not so well-hidden, and not intended to be.”

Nicholas also exhibits decent gospel-influenced piano chops on the album, developed on the road as a backing musician in his 20s.

“In all of my travels after that experience, whenever possible, I would find my way to the black neighborhoods on Sunday mornings, to the churches and their choirs and congregations,” he said. “It was very different, stylistically, from my Greek Orthodox upbringing, but very similar in many spiritual ways. It made me feel good and it all dovetailed with the blues and early R&B I dug growing up — Ray Charles, Little Richard, Lloyd Price, Sam Cooke, Howlin’ Wolf.”

While he’s quite pleased with *Mistaken Identity*, Nicholas isn’t slowing down, even as a septuagenarian.

“I enjoy performing more than ever, and a lot of this has to do with overcoming my habitual stage fright and focusing on selling my songs to the audience,” he said. “I like to think my writing is getting better, but I increasingly find myself not in control of my songs. They come to me and I document them in their infancy. The hard part is crafting and finishing them — getting the most bang for your buck through the images and metaphors that convey and sell the story. This part I am in control of, and it is gratifying, though it’s sometimes like pulling teeth. Some come easier than others, but that’s always been the case for me.” — **Willie G. Moseley VG**

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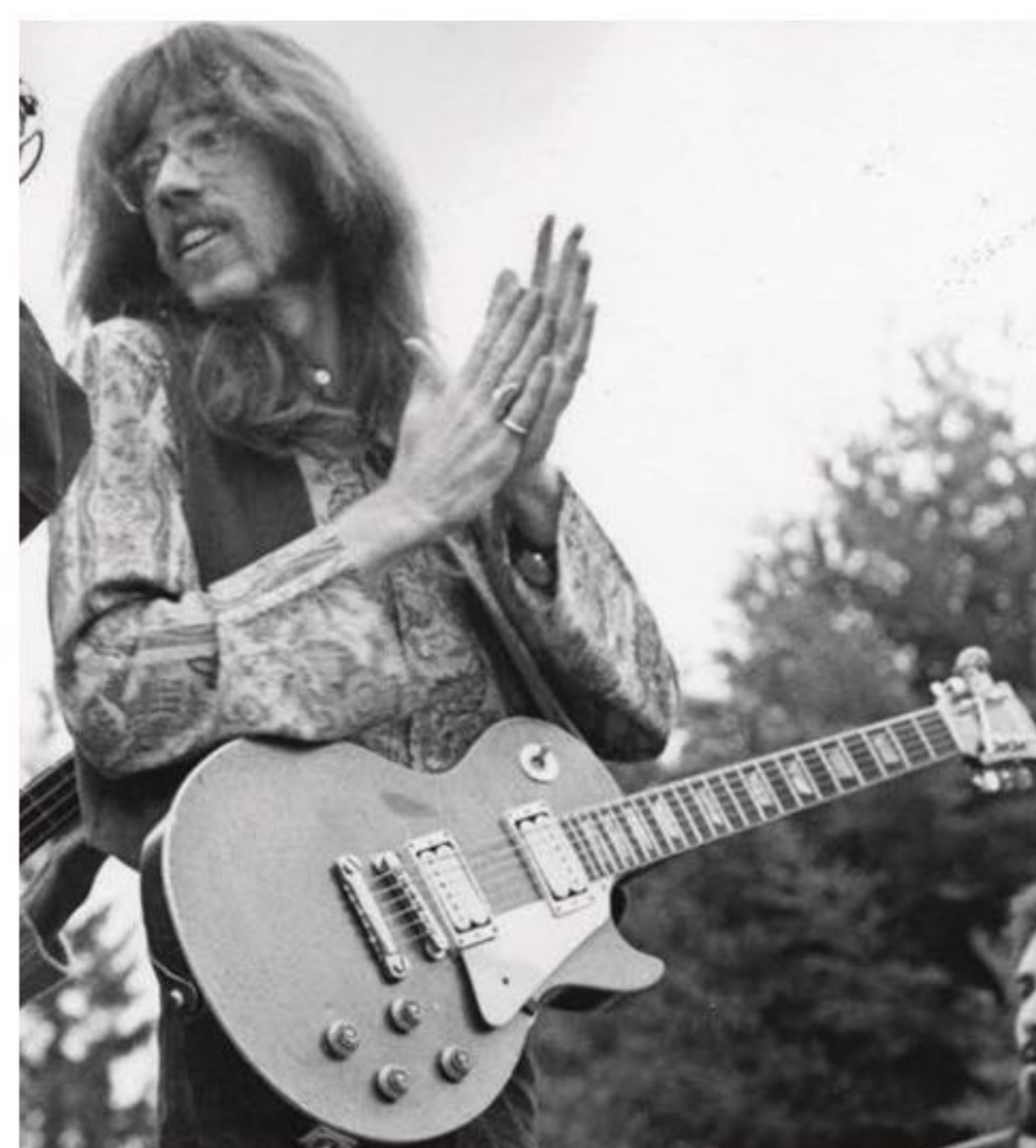
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Nickel Grovers, White plastic strap buttons.
Serial number **4 1953** (misstated in previous ad) on back of headstock.
Case was black 70's covered in product and travel stickers.
Just found this picture. I loved that thing.

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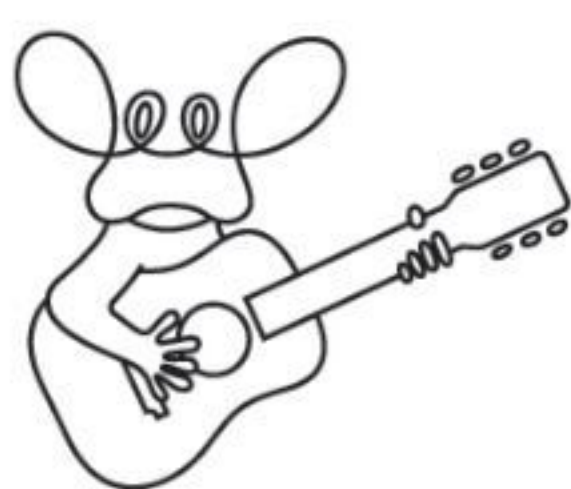
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Schaffer-Vega Diversity System towers with wireless transmitter. The Healy sticker denotes this unit was owned by Jerry Garcia and run by Don Healy, sound tech for the Grateful Dead.



MAKING ROCK ROLL

The Schaffer-Vega Diversity System

BY MICHAEL DREGNI

“The best thing I ever did in the beginning was *not* use effects,” AC/DC’s Angus Young told VG in his feature interview for the December ’20 issue. And in part, that’s because he didn’t have to: Young had a Schaffer-Vega Diversity System.

The SVDS tower was a wireless system that linked his Gibson SG with his Marshall stack, but it did more... much more.

In 1980, as *Back in Black* hit the streets, Young spoke to the guitar press, and explained how he got his signature sound.

“On the receiver you’ve got a monitor switch that can boost the signal, and in the transmitter you’ve got the same sort

of thing,” he said. “You can really give a guitar hell with ’em. I have used the remote in the studio and it worked really good.”

Young wasn’t the only convert to the SVDS; ELO, Kiss, Jerry Garcia, Lynyrd Skynyrd, Van Halen, and Bootsy Collins all used them. Mick Jagger ran his vocal mic through one. David Gilmour and Pink Floyd reportedly had 20 of them.

IN THE BEGINNING...

Early wireless systems were synonymous with trouble. They were unreliable, sound faded in and out, signals crossed, or they just plain sounded bad. And there were times when a singer hit a song’s emotional high note in silence because they’d moved out of range.

Ken Schaffer witnessed such problems firsthand. A music-industry publicist, he worked with Jimi Hendrix, traveled with the Rolling Stones’ Tour of the Americas ’75, and more.

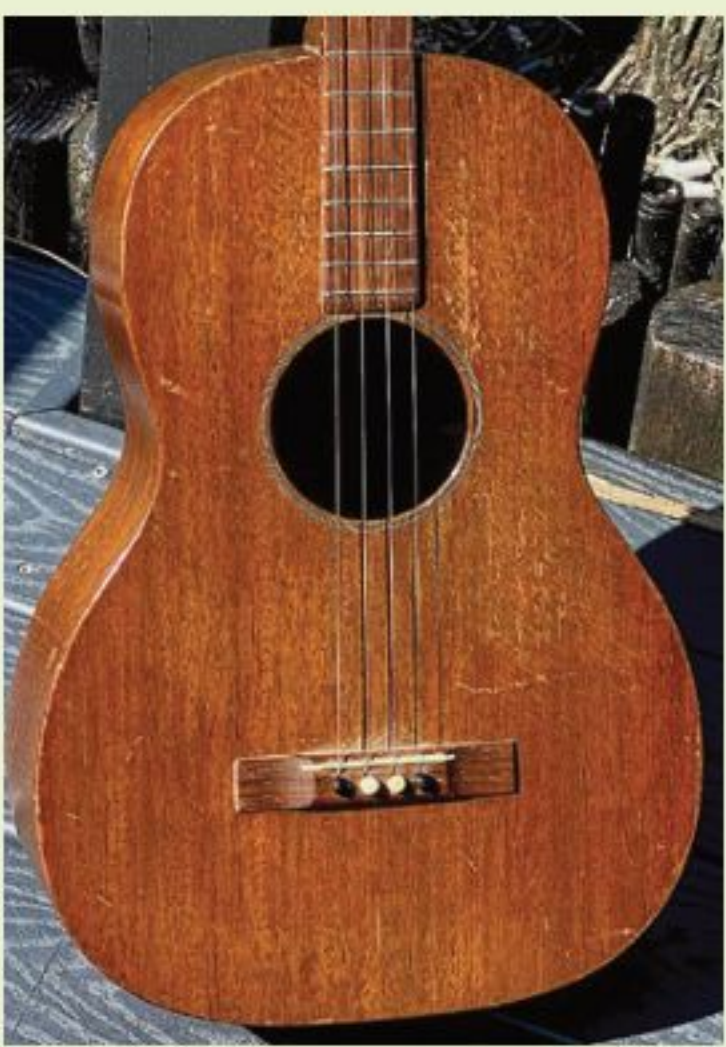
The idea to create the SVDS came thanks to Lynne Volkman, Schaffer’s girlfriend at the time.

“Lynne was the first female tour manager in rock and roll, doing everyone from the Stones to the Who, James Taylor, Cat Stevens, Lynyrd Skynyrd,” Schaffer remembers. “Of course, until then, tour managers were always guys – who’d bring their girlfriends out for weekends. As I was Lynne’s boyfriend, roles were reversed.”

Schaffer was also an engineer and ham-radio aficionado, and after seeing Jagger on the ’75 tour with a terrible-sounding wireless mic that would fade in and out



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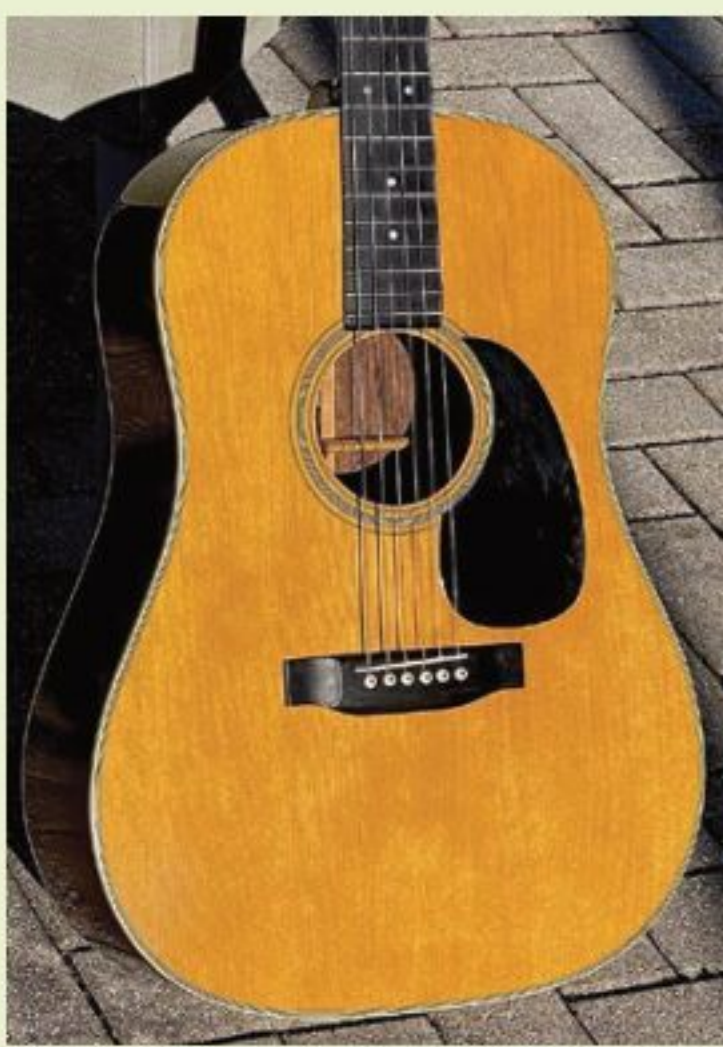
1928 Martin 5-15T 12-fret
Tenor Guitar very rare!



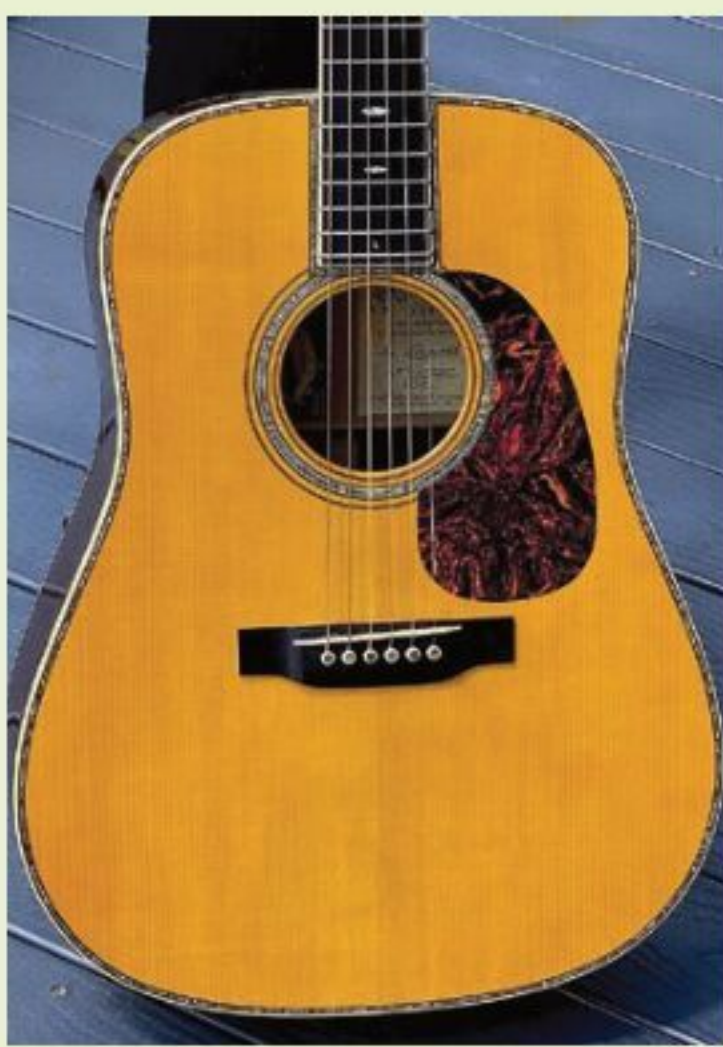
1941 Martin 0-15 w/
Tortoise'gard & Headstock.



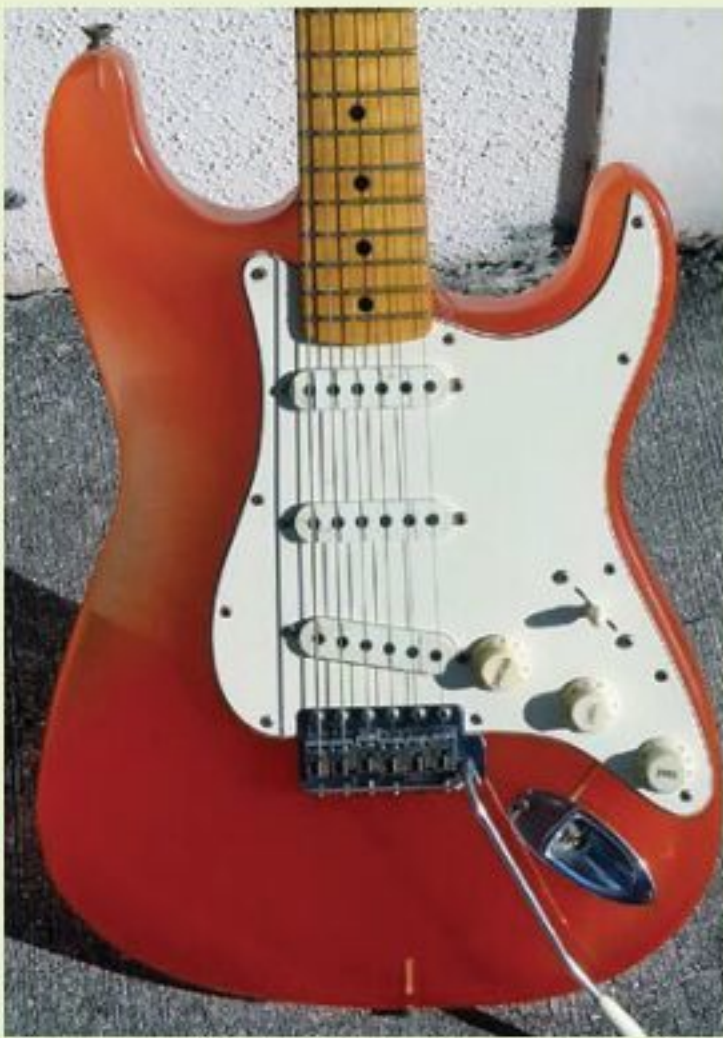
1960 Martin 5-15T Tenor
Guitar unusual example.



1971 Martin D-28 12-Fret
exceptional w/huge tone.



2005 Martin D-45 Mike
Longworth Com.Ed. # 63/91



1975 Fender Stratocaster "Lu-
cite" Prototype NAMM Show.



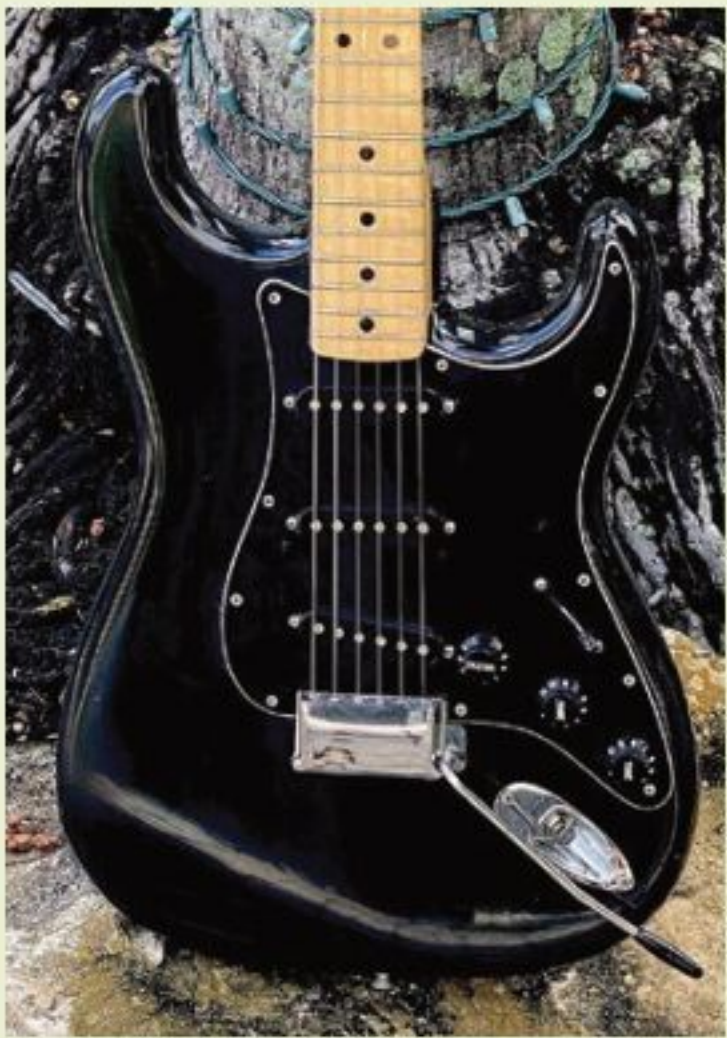
1977 Fender Telecaster
exceptional original example.



1994 Fender James Burton
Tele Blue Flame Paisley.



1979 Fender Stratocaster
rare See-Thru Blonde.



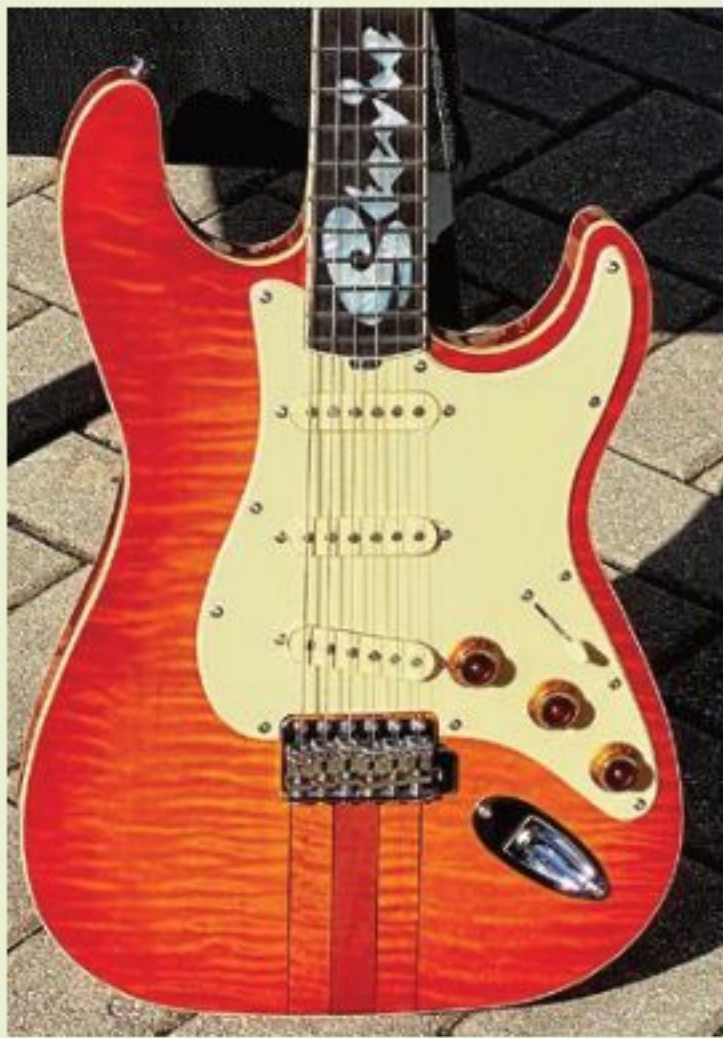
1979 Fender Stratocaster
an exceptional original.



1984 Fender Stratocaster
'62 Reissue incredible.



1988 Fender Stratocaster
Clapton Torino Red Mint.



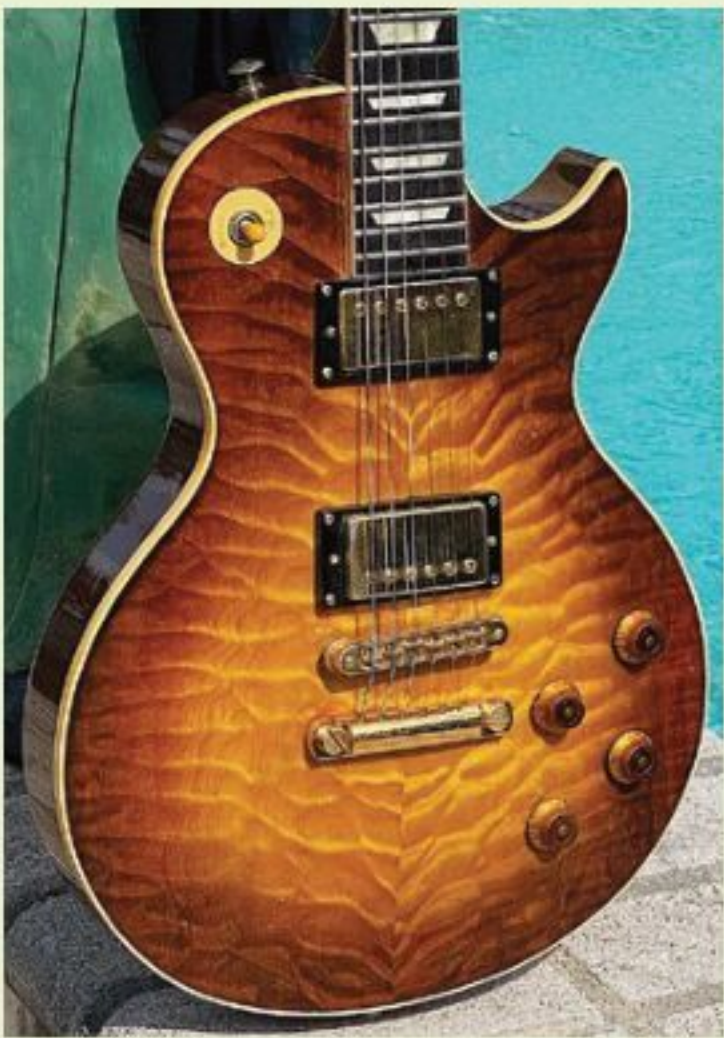
2007 Hamiltone Stevie Ray
Vaughan Limited Edition.



1969 Gibson Les Paul
Custom insane 1 owner.



1971 Gibson Les Paul
Custom factory 3 pickups.



1980 Gibson Les Paul
Heritage 80 Elite "NAMM".



1994 Gibson Les Paul Custom
Flamey Custom Shop.



1999 Gibson SG Std. Pre-
Historic Reissue Minty.



1975 Gibson Explorer Rare
Polaris White Reissue.



1983 Gibson Explorer
Korina Reissue rare White.



1994 Gibson Firebird VII
100th Ann. "Johnny Winter"



1967 Gibson ES-345TDCSV
very original example.



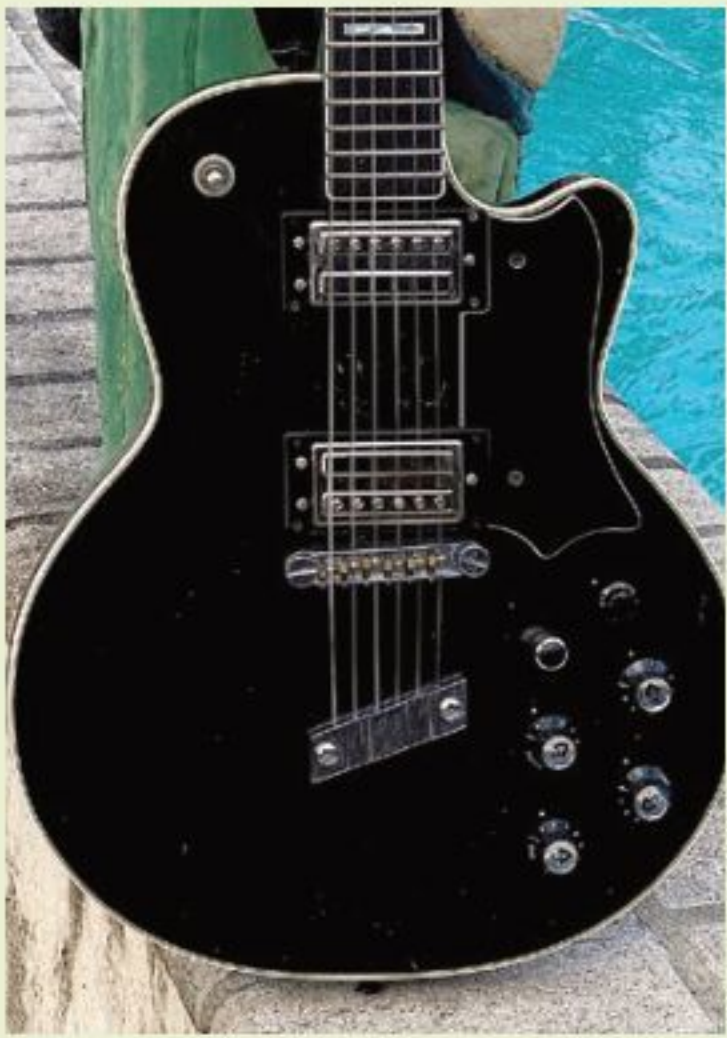
1970 Gibson ES-335TDW
w/355 neck/bound F-holes.



2018 Gibson ES-339 "Figured"
Foam Green Quilt Top.



1970 Hofner 459TZ Violin
Beatle Guitar w/full effects.



1974 Guild M-75 rare Black
finish killer sounding axe!



1977 Rickenbacker 320
"Solid" no F-hole like Lennon.



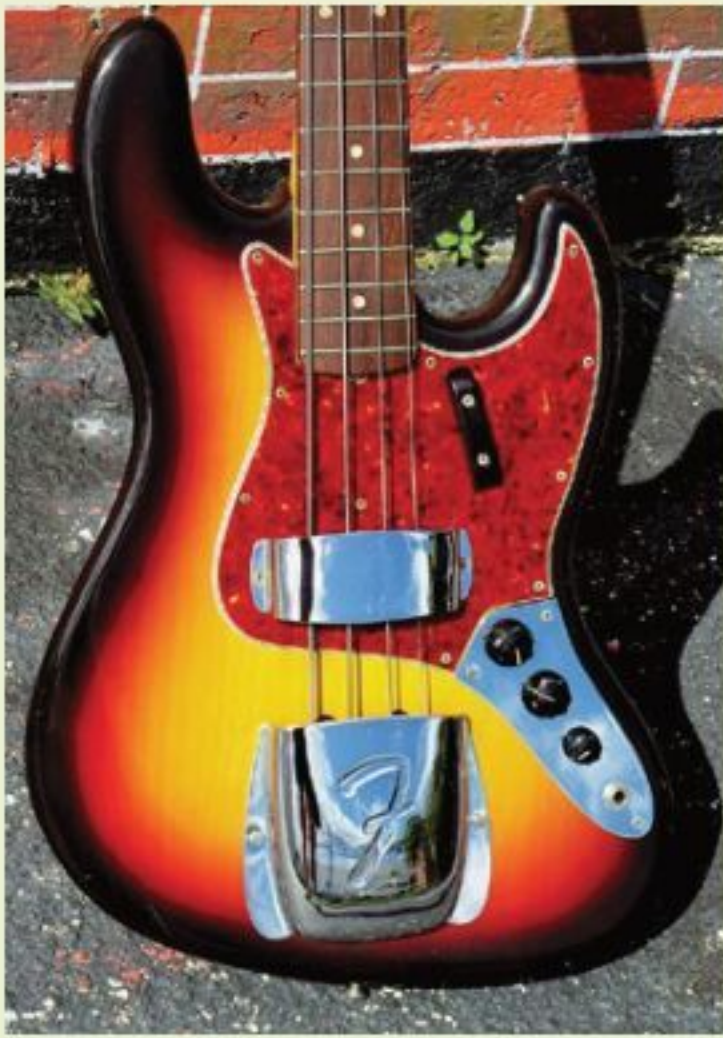
1965 Vox AC-30 T "Thirty
Twin" the best in the world!



1970 Marshall "Capri" 2 x
8" Combo Red Tolex Mint.



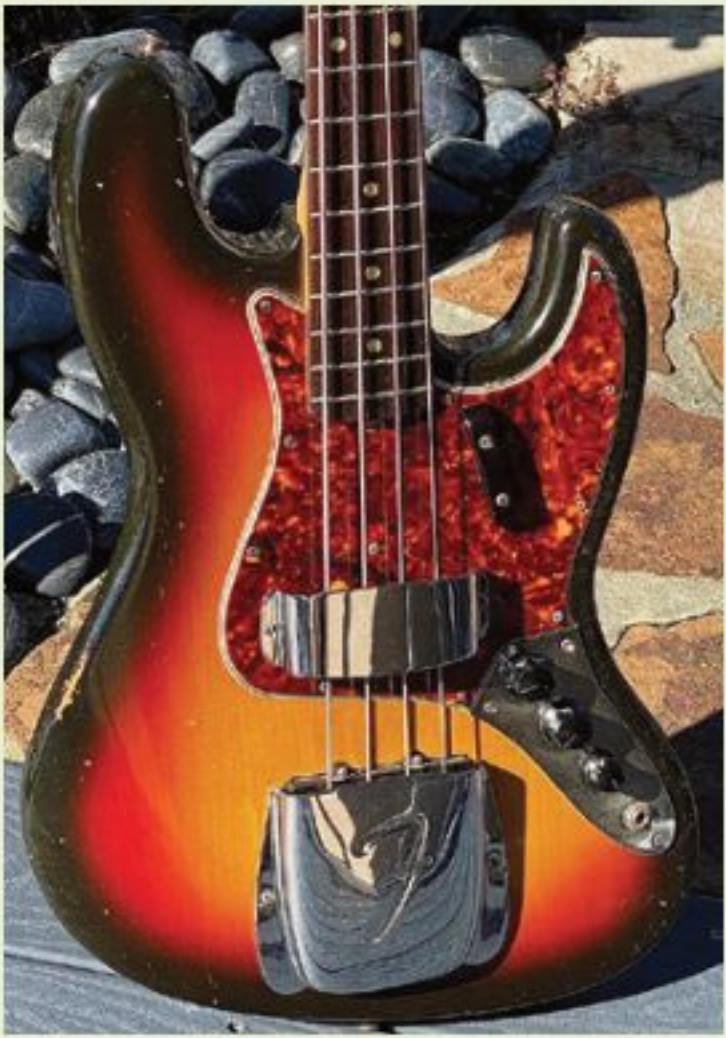
1955 Fender Precision Bass
best Blonde in the world!



1965 Fender Jazz Bass
Sunburst last unbound neck.



1965 Fender Jazz Bass
See-Thru Blonde & Pre-CBS.



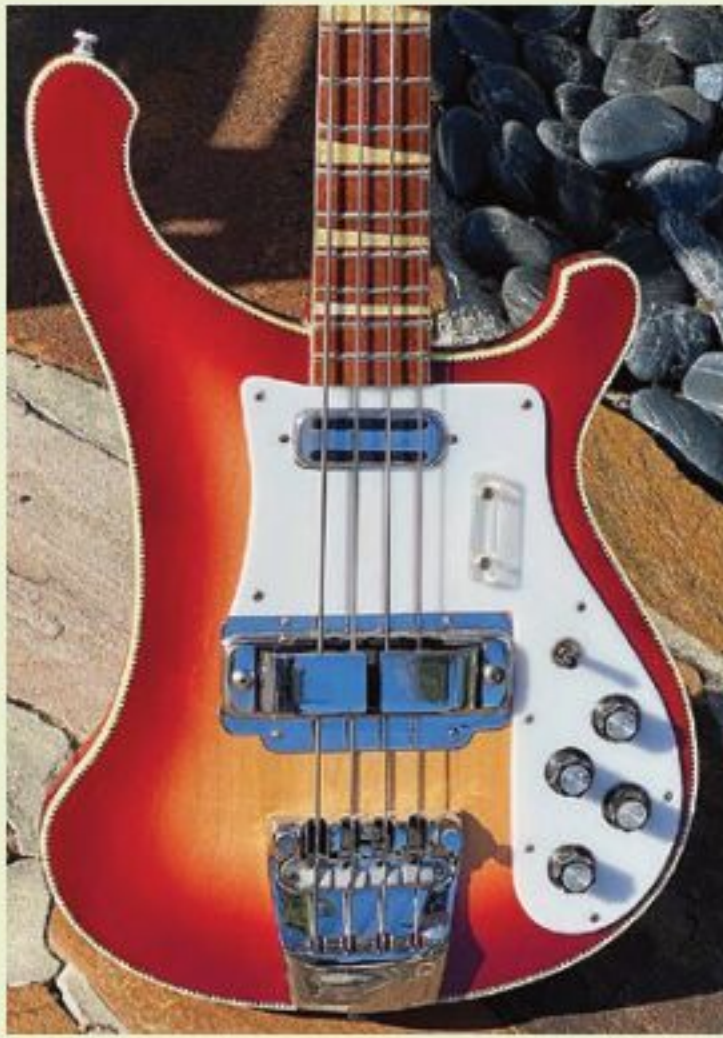
1965 Fender Jazz Bass
Sunburst late unbound neck.



1970 Fender Jazz Bass Oly.
White w/Maple Cap Neck!



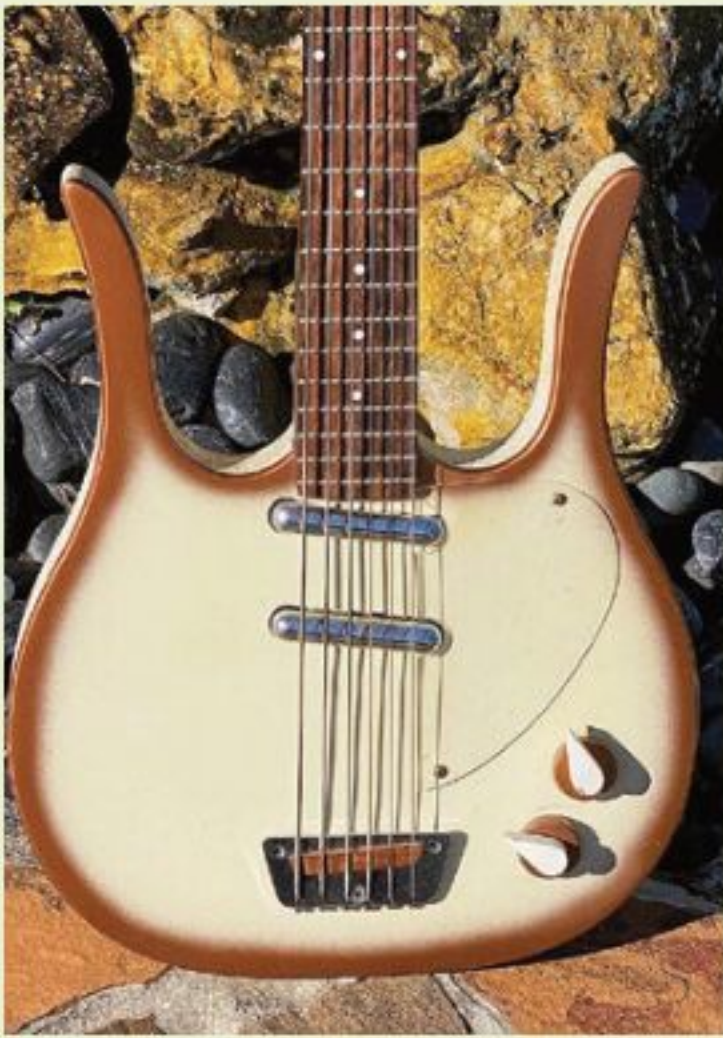
1977 Fender Jazz Bass Black
Beauty w/tons of tone.



1969 Rickenbacker 4001
Bass rare Mono electronics.



1972 Rickenbacker 4001
Bass Crushed Pearl inlay.



1959 Danelectro Longhorn
4623 6-string Bass.



1963 Mosrite Bass early
Set Neck Bound Body.



1964 Hofner 5147 President
Bass killer player.



1970 Hofner 182 Bass
lightweight & playable.



1968 Vox Mk.IV "Bill
Wyman" Teardrop Bass.



1975 Carl Thompson
4-string Fretless Bass.



1980 Alembic Series II
SSB Bass \$32K. list.



2011 Pete Hilton 4-string
Bass 6 lbs. 13 oz.

or pick up police and taxi dispatch calls, he says he was, “Watching, my jaw agape, thinking, ‘I can make a better radio than that!’”

He decided to focus on creating something new, something no one had done – build a wireless system for guitars. “There were more technical challenges to that – it was easier to transmit a voice signal than a guitar’s – so I diverted all my attention to that.”

In 1976, he showed his prototype to Kiss’ Gene Simmons, explaining how the system allowed guitarists a new freedom, but Simmons wasn’t particularly interested. Then,



The guts of the tower and transmitter.

days later, Simmons called from backstage at the Lakeland (Florida) Civic Center; Ace Frehley had been severely shocked that night, after he grabbed a metal rail and completed an electrical circuit with his guitar. Frozen by the charge, he was almost killed, but broke free and fell to the stage. Did Schaffer still have that wireless system available?

“It turned out his takeaway from his visit to my apartment was not the staging possibilities wireless could create, which he missed, but the value of wireless as an insurance policy – to keep from getting electrocuted!” Schaffer told *Ultimate Guitar*’s Justin Beckner. “So, he ordered a dozen units.”

HIDDEN MAGIC

In the ’70s, Schaffer had engineered a line of digital effects released by Eventide Clockworks, including the Instant Phaser, Digital Delay Line, Instant Flanger, and Harmonizer. In ’76, Schaffer’s The Ken Schaffer Group arranged with the California-based Vega Corporation to build the wireless system. The first SVDS arrived in ’77.

The SVDS was not cheap. At its peak, it sold for \$4,100. But it was well-built, and units survived decades of use.

The “diversity” noted in the system’s name was key to its success.



“We introduced diversity reception,” Schaffer noted. “Without diversity, a musician would be subject to dropouts as he moved around the stage. True diversity calls for two separate receivers, each fed by its own antenna, with the antennas separated by at least one wavelength. At the frequencies we used – nominally, 180 MHz – a wavelength is about six feet. At a wavelength separation, each antenna is in its own environment and the probability both would fade out at the same time or place is remote. I can’t remember a single call we ever got complaining about dropouts or fading.”

The SVDS overcame all the issues of earlier wireless systems. But it also did them one better because it didn’t limit dynamic range – in fact, it enhanced it. Soon, people like Angus Young were using it in the studio as well as onstage.

“Schaffer’s design incorporated ingenious pre-processing circuits to preserve the integrity of the wireless signal,” explains historian and engineer Filippo Olivieri, mastermind behind the new Replica Tower built by his company, SoloDallas. “Notably, a mirror-image-paired compressor and expander increased the radio circuit’s dynamic range to over 100 dB, which is 35 dB greater than the theoretical maximum that could previously be achieved within the bandwidth limits covering wireless systems by the Federal Communications Commission.”

The SVDS revolutionized rock-and-roll staging, but guitarists also noticed that the system enhanced their sound. And soon, players began using the SVDS live and in the studio just to dial in its tonal colorations, exquisite boost, sweet compression, and lovely edge.

Schaffer describes the effect as “companding,” in which the signal is compressed then expanded. A side effect is enhanced tone.

“Enhancement

was due to the compression/expansion and pre-processing, to optimize the signal and make the companding work,” Olivieri explains.

To listeners’ ears, that meant the SVDS boosted low-midrange frequencies, adding clarity and depth to the sound.

“Beyond the staging freedom afforded by Schaffer’s wireless, many A-list players discovered something unintended – the sonic result was pure magic!” Olivieri adds. “The wireless design’s unique pre-processing enriched their signal with copious harmonic content unlike anything they’d ever heard.”

Schaffer ceased production of the system in 1981/’82.

“The truth is, I got bored,” he says. He moved on to a new fascination – TV/communication satellites. Ultimately, only about 1,000 SVDS systems were made. Meanwhile, the FCC enacted stricter regulations that outlawed analog wireless systems such as the SVDS. New ones began to take over, and the famous Schaffer sound gradually faded away.

SCHAFFER TOWER REBIRTH

Fast-forward 40 years. Olivieri became obsessed with replicating Angus Young’s guitar sound. He tried various SGs and Marshalls – everything he could uncover that was known to be in Angus’ signal chain. Then he read an interview where Young eschewed all effects except his SVDS. Olivieri eventually tracked down two surviving units and got goosebumps when he heard that Schaffer sound.

He contacted Schaffer about re-engineering the SVDS. In 2014, Olivieri’s SoloDallas firm launched the Schaffer Tower Replica without the wireless system; you simply plug in and have all those sonic possibilities at your fingertips. In addition, SoloDallas now offers two stompboxes replicating the sound; unit number 0001 went to Angus Young, who now uses two SoloDallas Schaffer Replica Tower units in his rack system (see our review in this month’s “Approved Gear”). **VG**

The SoloDallas Schaffer Replica Tower flanked by a stompbox version.



Classics

Scarce and beautiful, Gibson's Flying V was an ahead-of-its-time marketing failure when introduced in 1958. Made of exotic limba (a mahogany cousin from Africa trademarked in the U.S. as

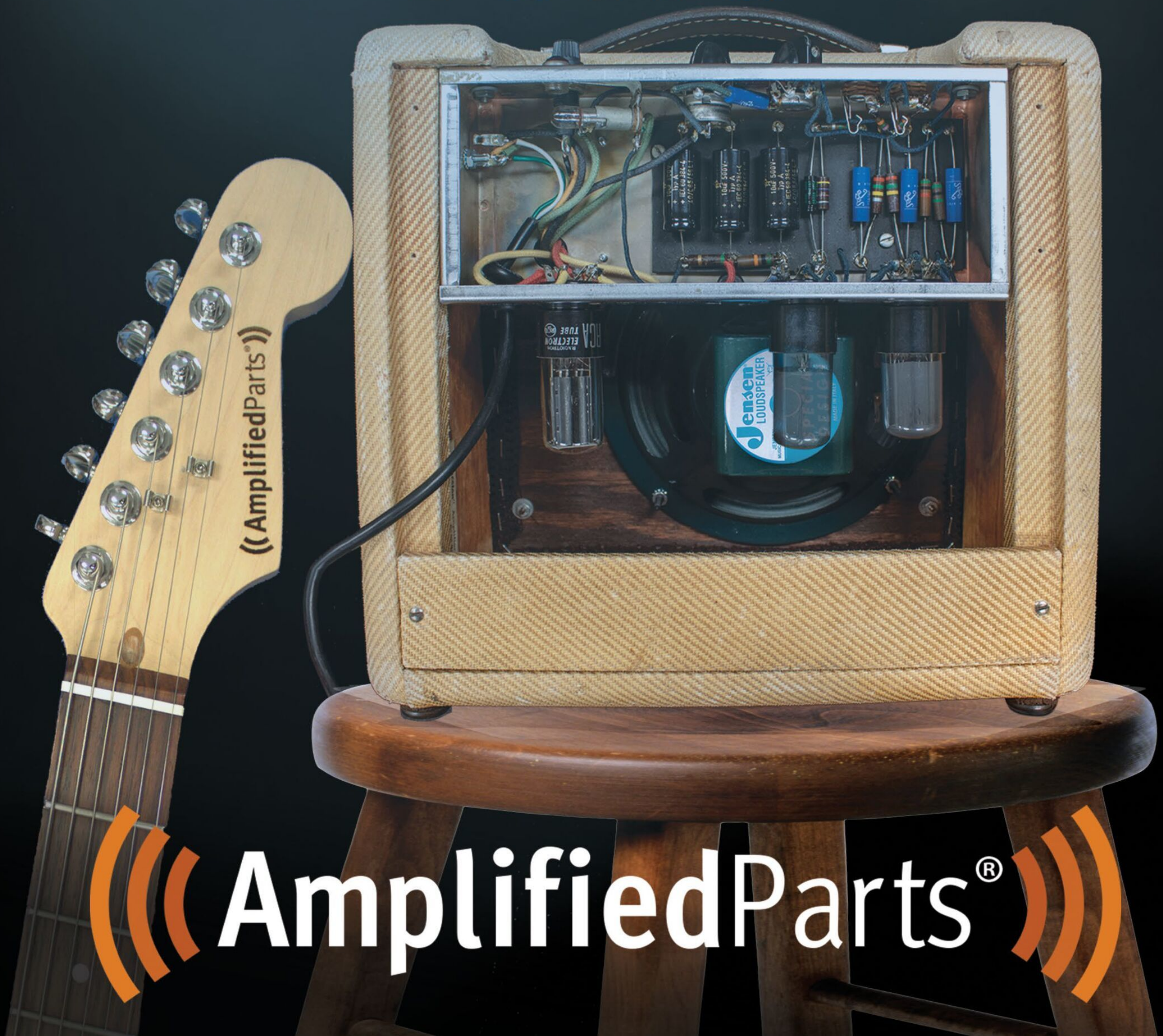
Do you have a classic/collectible/vintage guitar with an interesting personal story that might be a good fit for "Classics?" If so, send an e-mail to ward@vintageguitar.com for details on how it could be featured.

"Korina") and being joined the following year by the equally radical lightning-bolt shape of the Explorer didn't bolster sales, which means today the two rank amongst the rarest collectibles. Both were redeemed in the '70s, though, when rock guitarists were drawn to reissues like moths to a PAR 64.

Accompanying these Flying Vs from '58 and '59 is a '59 Explorer and '61 Skylark lap steel, also made from Korina. VG



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SCREAM MACHINE

The Vox AC100

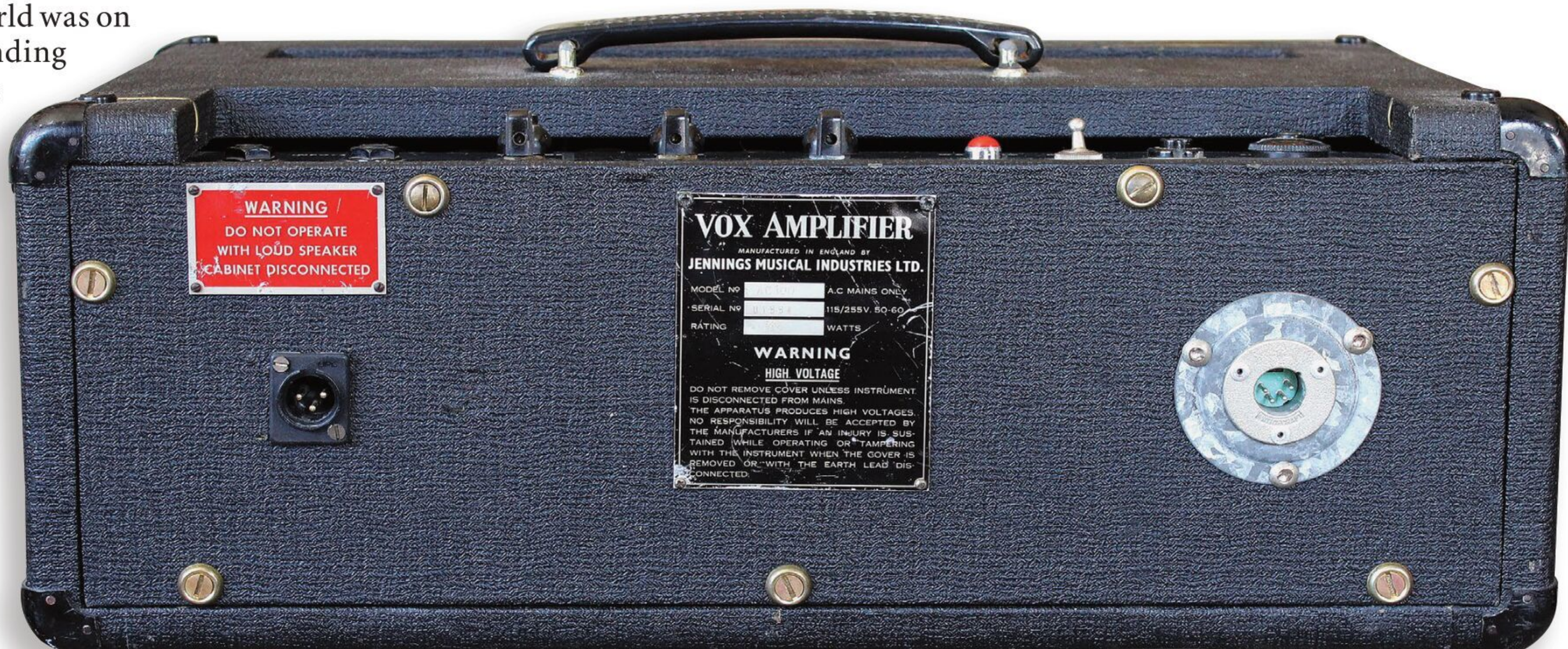
BY DAVE HUNTER

The history of Vox amplifiers' evolution through the early/mid '60s directly tracks with The Beatles' increasing needs to be heard over the screams of fanatical audiences. Simultaneously, the arrival of the AC100 foretells a trend that would make the 100-watter a must-have on large stages the world over.

Even as the Vox AC30 was proving to be Jennings Musical Instruments' (JMI) flagship amp in early 1963 – and initially seemed as powerful as anyone could desire – the music world was on the verge of demanding more from its back line. Destined to define the “stack” within a couple

years, Marshall was really just getting into the business, and Vox was still a much bigger player by comparison. Having already

The serial plate on the rear panel details the particulars of the amp, along with a “High Voltage” warning. To its right, this example’s archaic AC cable input has been replaced.



1966 Vox AC100

- Preamp tubes: two ECC82 (12AU7), one ECC83 (12AX7)
- Output tubes: four EwqWL34
- Rectifier: solid state
- Controls: Volume, Treble, Bass
- Output: 100 watts RMS

secured many big names on the British scene, Vox famously landed The Beatles in January, 1963, in a deal cut between Fab Four manager Brian Epstein and JMI sales manager Reg Clark. The terms? Simply that The Beatles would (temporarily) trade their worn-out fawn Vox amps for new black AC30s, which they'd play exclusively onstage as “thanks.” Arguably one of the most manufacturer-favorable endorsement deals in the history of such negotiations, the Beatles would use nothing but Vox on stage for several years. But, almost from the onset, the AC30s were no

Amp courtesy of Bay State Vintage Guitars, photos by Dave Hunter.

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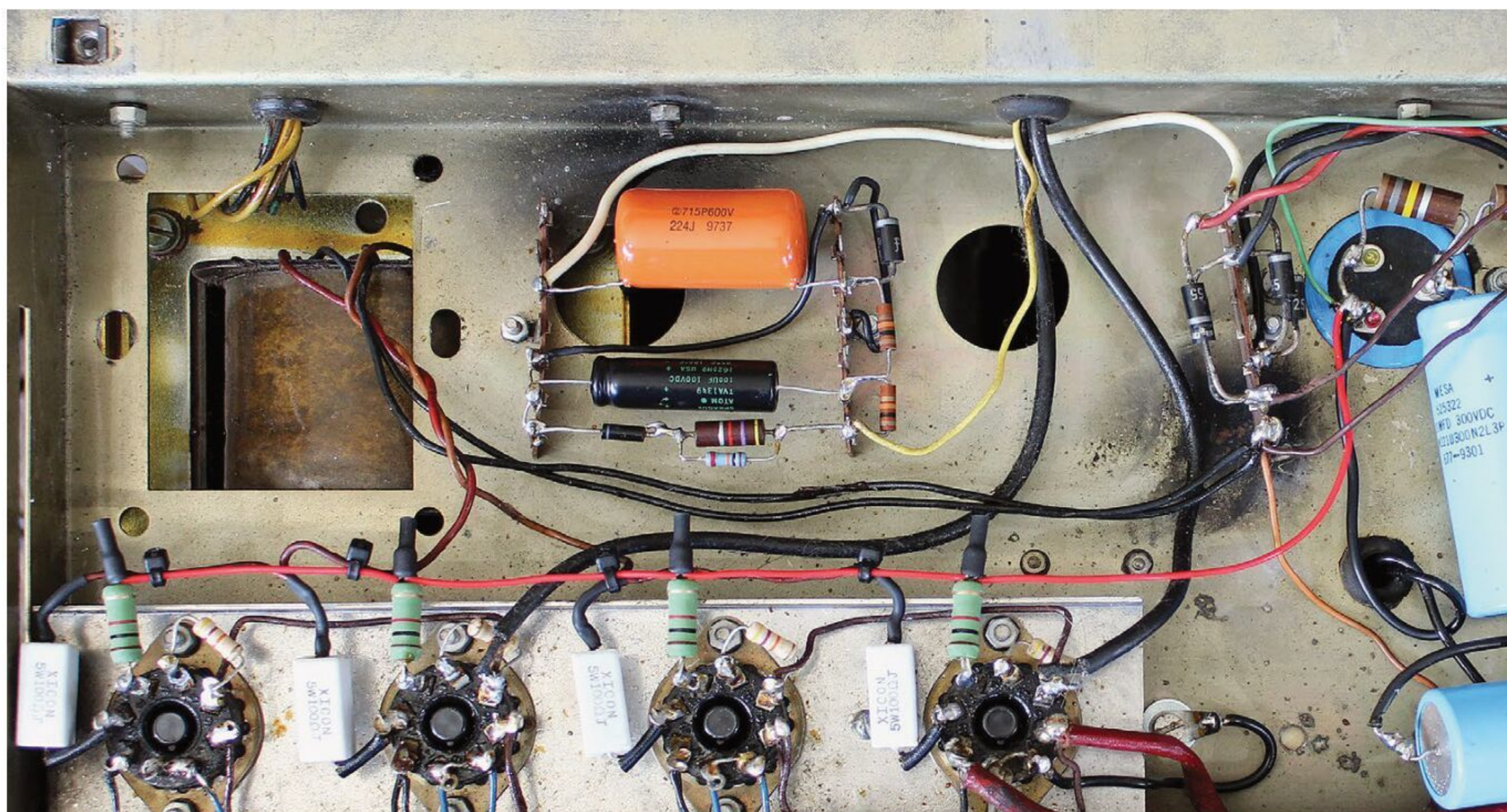
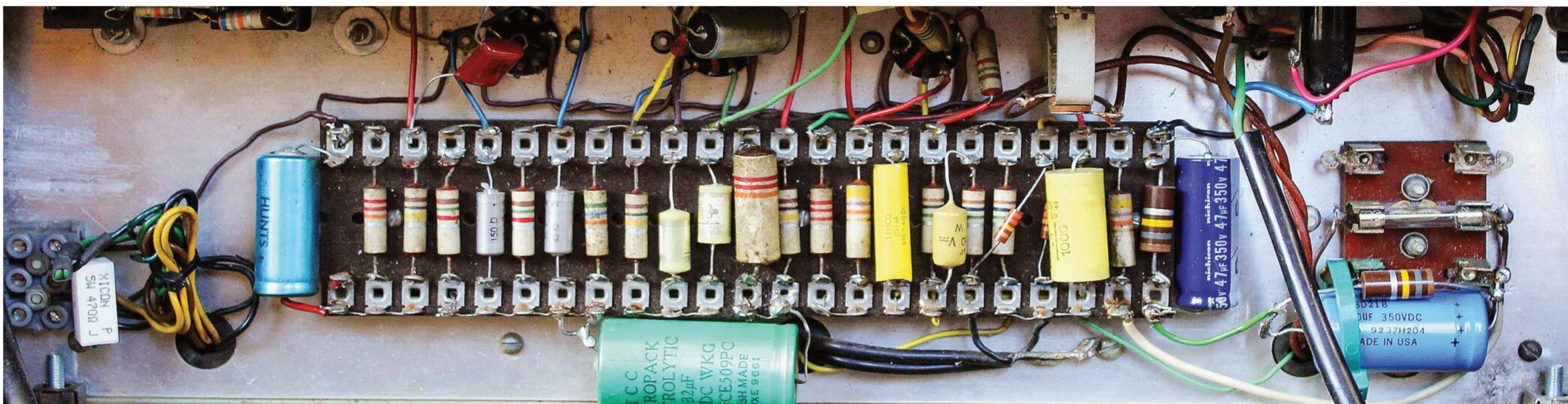
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The tag-strip circuit board of this AC100's preamp contains mostly original components, with just a few replacements to keep it singing. The power-amp circuit (left), housed in a chamber mounted at a right angle from the preamp, requires fewer parts and reveals updated components in the biasing section (including the Sprague orange-drop cap) to keep the amp functional.

for a manufacturer that already had a market-leading amp, Denney cobbled the AC100 using a variation on the AC30 Top Boost circuit, with a few changes thrown in to suit the goals of the more-powerful head/cab setup. Accordingly, the amps were built with a single channel and controls for Volume, Treble and Bass, the latter EQ governing a cathode-follower tone stage that used a full ECC83 (a.k.a. 12AX7) in front of its potentiometers. This was the same tone stack becoming

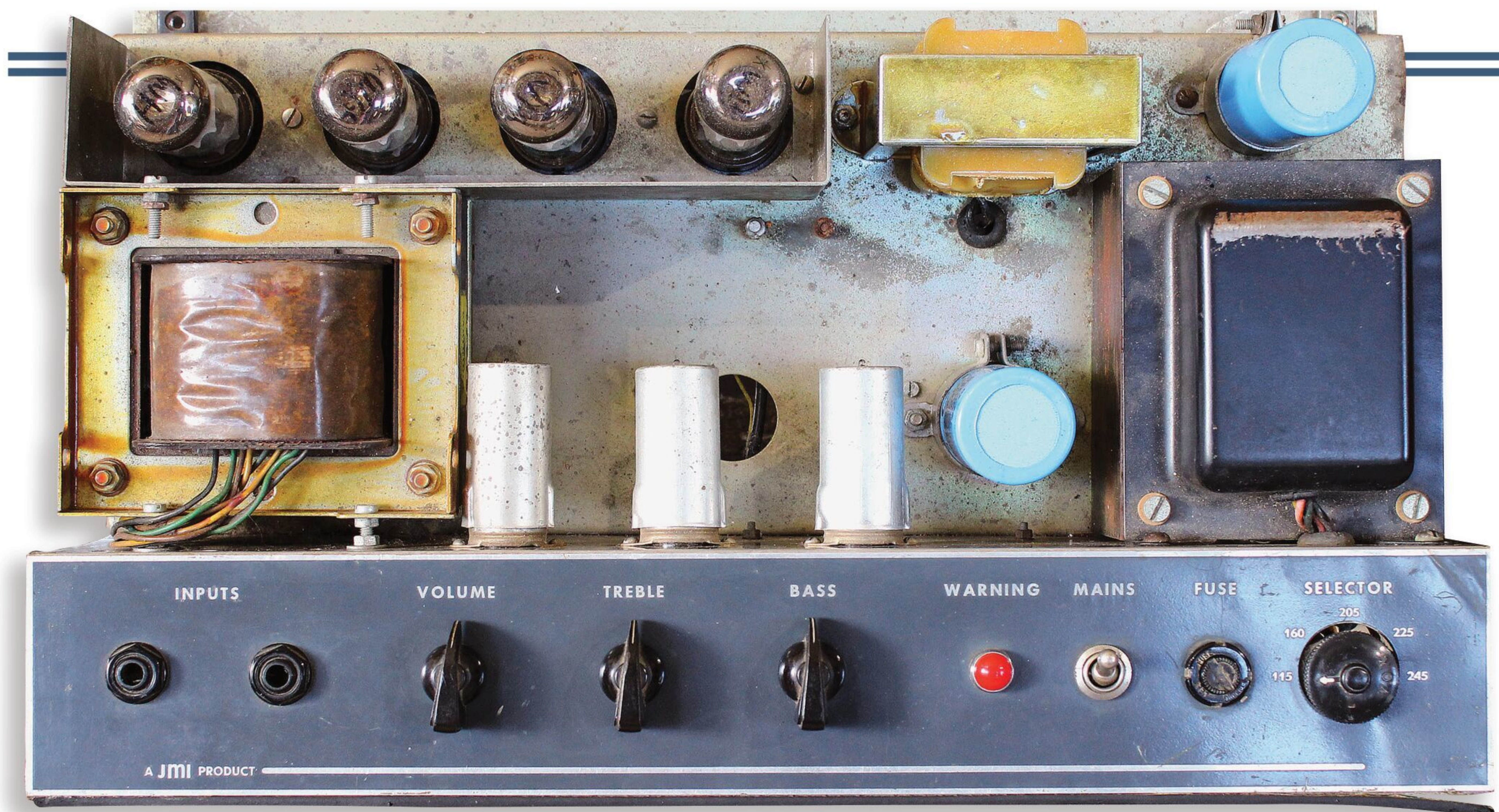
longer able to cut it, and something bigger was badly needed.

Without going into the intricacies of which new Voxes the Beatles received or when and where they played them (there are two great books on that topic – *Vox Amplifiers: The JMI Years*, by Jim Elyea, and *Beatles Gear* by Andy Babiuk), it was initially thought guitarists George Harrison and John Lennon would both need 50-watters, but ultimately determined that only 100 watts would cut it for bassist Paul McCartney. Accordingly, prototypes of what would become the AC50 and AC100 were developed by JMI engineer Dick Denney and the team, and, by late '63, they were in the hands of the Beatles just in time for their December '63 Christmas concerts in Finsbury Park, London.

As would seem sensible

Not quite as deep as it is wide, the AC100's squat cabinet packs a lot of power into a relatively small space.





available as an option on the panels of AC30s from late '63, or as a back-to-factory modification to previous renditions, where it was done as an added panel (on the back of the amp) that carried the necessary preamp tube, circuitry, and controls.

One notable difference between the 80-/100-watters and the 30-watter was the use of solid-state rectification in the AC100, which helped supply the stout, efficient current demanded by a powerful, high-headroom amplifier. Another was the use of ECC82 (a.k.a. 12AU7) preamp tubes in the first gain stage and the phase inverter, where an ECC83 would be found in the AC30. The ECC82/12AU7 is a much lower-gain tube more commonly seen in hi-fi preamps, and was clearly part of Denney's effort to deliver plenty of clean, relatively high-fidelity power from the AC100 with as little preamp distortion as possible along the way. For comparison's sake, gain factors of common preamp tubes are ECC83/12AX7 at 100, the ECC81/12AT7 at 60, the 6072/12AY7 at 40, and the ECC82/12AU7 at 20, making the latter the coolest in terms of drive. As a result, guitarists plugging into a vintage AC100 and expecting it to sound like a massive rendition of the AC30's juicy, saturated tone when set to the edge of breakup (or a little beyond) are often somewhat disappointed by the resolutely clean, punchy, in-your-face sound that ensues. They can be great-sounding amps, make no mistake, but they're *not* an AC30

times three. Or at least, the majority of the run were not...

The first production renditions of early/mid 1964 were cathode-biased, which limited their output to around 80 watts from four EL34s rather than the 100 watts they would eventually generate in fixed-bias. Cathode biasing was part of the topology that contributed to the AC30's beloved sound, but it's rare in amps of the AC100's power, where the main goal is volume and clarity, hence its early deletion from the platform.

The example featured here is a 1966 AC100 Mark 2, as the iteration is generally known, with the wide-edged cabinet, grey control panel, and black-diamond cloth that replaced the thin-edged cabinet, copper-red panel (later also grey), and red-brown cloth of earlier renditions. Otherwise, as with AC100s made from '64 to mid '65, this impressively clean, original example squeezed a lot of iron and glass into a stout, squat cabinet. Provided for inspection by our friends at Bay State Vintage Guitars, the amp delivered a bracing experience with a '63 Strat, moving serious air and ominously rattling the shop windows in the process.

As for its predecessor supplied to the Beatles, following the London Christmas shows, McCartney's AC100 prototype went with the band for a run of performances at the Olympia theater, in Paris, from January 16 to February 4, 1964, during which the 50- and 100-watt Voxes teamed with the power drain from the lighting and broad-

The AC100's odd L-shaped chassis is characteristic of JMI/Vox construction, and helps squeeze a lot of amp into the space allowed.

cast equipment to overwhelm the venue's archaic wiring and electrical supply, leading to several blackouts.

Following that, the AC100 and AC50s were hoisted into a Pan Am jet headed to New York for the mop-tops' first foray into the United States. Though these would be the first amplifiers American crowds would see the Beatles play in person or on television (though they were hidden behind curtains offstage during their legendary live TV appearance on "The Ed Sullivan Show" on February 9, as was the show's practice), they would never prove to be the most popular Vox amps with guitarists stateside.

While The Beatles were certainly the best-known users of AC100s, other bands to take them up in their backline included The Kinks, Rolling Stones, Yardbirds, Billy J. Kramer and the Dakotas, the Swinging Blue Jeans, and Peter Green played one for a time with Fleetwood Mac in 1968. Even so, American guitarists would more often scramble to acquire AC30s... and sometimes wind up with odd solid-state alternatives made by Thomas Organ, as the craze for Beatles-certified gear drove the supply and demand ratio off the charts. Still, if you wanted it big, you wanted it clean, and you wanted it Vox, the AC100 was the amp to beat – and would most definitely get you heard. **VG**

Price Guide

By Alan Greenwood & Gil Hembree

NEW & UPDATED LISTINGS

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1964	Airline Town & Country			
	Electric Hollowbody		\$700	\$900
1968	B.C. Rich B-30 Acoustic	Quilted maple body	\$1,350	\$1,800
2020	B.C. Rich Mockingbird Legacy		\$750	\$1,000
1999	Blade California Custom	Maple	\$625	\$850
1961	Carvin Double 6 Steel With Legs		\$650	\$850
2005	Charvel EVH Art Series (Charvel)	Black/white	\$1,400	\$4,200
2005	Charvel San Dimas Reissue (FMIC)	Factory model	\$725	\$950
1890	Cole Model 4000 Banjo	Fancy pearl, carved heel	\$3,400	\$4,500
2020	Collings 0001 Mahogany 12-Fret		\$2,800	\$3,700
2006	Collings MF-5 Deluxe Mandolin	Limited, varnish finish	\$8,000	\$10,500
2010	Collings Model 1	Sitka, mahogany	\$2,200	\$3,000
2020	Collings OM1		\$2,400	\$3,100
1968	Coral Firefly F2N12 (Electric XII)	Sunburst	\$950	\$1,275
1932	D'Angelico (L-5 Snakehead)		\$9,400	\$12,200
1940	D'Angelico New Yorker			
	(Non-cutaway)	Natural	\$22,000	\$29,000
1993	D'Aquisto Solo/Solo Deluxe	Blond	\$90,000	\$115,000
2000	Dubenbostel F-5 Mandolin	Loar-style	\$18,000	\$24,000
1998	Ehlers Model 16 BTM		\$1,950	\$2,525
1967	Epiphone FT 110 Frontier		\$3,200	\$4,100
1967	Epiphone FT 79 Texan		\$2,100	\$2,750
1965	Excelsior Guitars Dyno I		\$250	\$350
1951	Fender Champion Lap Steel	Tan	\$575	\$750
1961	Fender Deluxe 6/Stringmaster			
	Single Steel	Blond or walnut	\$775	\$1,000
1961	Fender Jazz Bass	Sunburst, stacked knob	\$18,000	\$24,000
2019	Fender American Ultra Jazzmaster		\$1,050	\$1,375
2018	Fender Troy Van Leeuwen			
	Jazzmaster	Various custom colors	\$725	\$950
1963	Fender King	Indian, Zebra, Vermillion	\$1,150	\$1,500
2018	Fender Metroa	Mexico	\$500	\$675
1957	Fender Stratocaster	Sunburst	\$28,000	\$36,000
1979	Fender 25th Anniversary			
	Stratocaster	Early run, flaking pearlescent	\$1,600	\$2,100
2020	Fender American			
	Professional II Stratocaster	Roasted Pine, SSS	\$900	\$1,150
2004	Fender American			
	Standard Stratocaster	SSS/HH/HSH/Fat/HSS/+	\$750	\$1,000
1953	Fender Telecaster	Blond black 'guard	\$32,000	\$41,000
2020	Fender LTD '52 Telecaster NM NOS		\$1,800	\$2,350
2019	Firefly Electric Telecaster copy guitar		\$100	\$200
2019	G & L Comanche	Premium finish flametop	\$975	\$1,275
2018	G & L Fullerton Deluxe Dohney		\$850	\$1,100
2020	G & L Legacy		\$800	\$1,050
1972	Giannini CraViola 12-String		\$450	\$575
1957	Gibson EH-620 Steel	6-pedal	\$800	\$1,050
1924	Gibson F-5 Mandolin	Loar with virzi	\$73,000	\$102,000
1991	Gibson F-5L/F-5L			
	The Fern Mandolin		\$4,800	\$6,200

1967 Mosrite
Combo Mark 1

Photo: Erick Warner.

FEATURED
SURVEY
PARTICIPANT

Daniel Escauriza with a 1952 Gibson Les Paul Model with changed tailpiece/bridge.



YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1967	Gibson F-12 Mandolin		\$2,250	\$3,000
2018	Gibson J-15		\$1,000	\$1,300
2009	Gibson '58 Les Paul Figured Top	Figured top	\$3,300	\$4,300
2006	Gibson '60 Les Paul Special	Single & Double Cut	\$1,850	\$2,400
2013	Gibson Les Paul Axxess Standard	Floyd Rose	\$1,800	\$2,400
2003	Gibson Les Paul Cloud 9 Series	'59 or '60 models	\$2,300	\$3,000
2012	Gibson Les Paul Collector's Choice	#4A '59 Sandy	\$5,700	\$7,500
1956	Gibson Les Paul Custom	Single coils, factory Bigsby	\$18,200	\$23,700
1991	Gibson Les Paul Deluxe			
	Plus LPB-2 Bass	Flamey AAA top	\$1,000	\$1,300
1952	Gibson Les Paul Model	1st made, unbound neck	\$17,500	\$23,000
1936	Gibson Nick Lucas	Sunburst finish	\$31,000	\$40,000
1991	Gibson Nick Lucas Reissue Limited Edition		\$1,800	\$2,350
2013	Gibson SG Angus Young	Small guard, stop tail	\$1,425	\$1,850
1965	Gibson SG Custom	White, early '65, large neck	\$9,200	\$12,000
1965	Gibson SG Special	Cherry, stop or maestro	\$3,100	\$4,100
1961	Gretsch Chet Atkins Country Gentleman (6122)	Single-cut	\$4,500	\$6,000
1961	Gretsch Corvette (solidbody)	Mahogany, cherry, 1 Hi-Lo		
2002	Gretsch White Falcon 6136 (various imports)		\$2,150	\$2,800
2003	Grosh, Don Custom T Carve Top	Highly flamed S-style	\$1,200	\$1,550
1964	Guild Aragon F-30	Mahogany	\$1,475	\$1,925
1961	Guild Aristocrat M-75		\$3,200	\$4,150
1967	Hagstrom Model I		\$575	\$750
1901	Howe-Orme Mandolin Style 6	Brazilian, top of the line	\$3,800	\$5,000
1982	Ibanez DT155 Destroyer II		\$750	\$975
1992	Ibanez George Benson GB10	Blond	\$1,450	\$1,900
1990	Jackson Kelly Custom		\$1,350	\$1,800
1999	Jackson PS Performer Series Family	Various options	\$275	\$350
1983	Jackson Randy Rhoads (USA)	Early serial 1-10, no trem	\$3,800	\$5,000
1998	Jackson Randy Rhoads (USA)		\$1,400	\$1,800
1967	Kalamazoo KG-1/KG-1 A	Early Mustang body	\$350	\$475
1961	Kay C-1 Concert String Bass		\$1,600	\$2,100
1962	Kay K1961 (Value Leader)	1 pickup	\$300	\$400
1953	Kay M-1 (Maestro) String Bass		\$2,100	\$2,700
1935	Kay Kraft Mandolin		\$200	\$400
2005	Kentucky KM-250S			
	A-style Mandolin		\$250	\$325
2020	Kramer Assault Plus (Modern Collection)		\$450	\$600
2020	Kramer Jersey Star (Original Collection)		\$625	\$825
1982	Kramer The Pacer		\$750	\$1,000

SURVEY
PARTICIPANTS

Brian Goff Bizarre Guitars	Kevin Borden Kebo's BassWorks
Garrett Tung Boingosaurus Music	Dave Hinson Killer Vintage
Dave Belzer Burst Brothers	Timm Kummer Kummer's Vintage Instruments
Walter Carter Carter Vintage	Buzzy Levine Lark Street Music
Daniel Escauriza Chicago Music Exchange	Larry Wexer Laurence Wexer, Ltd.
John Majdalani Cream City Music	Artie Leider McKenzie River Music
Dave Rogers Dave's Guitar Shop	Neal Shelton Neals Music (California)
Drew Berlin Drew Berlin's Vintage Guitars	Lowell Levinger Players Vintage Instruments
Stan Werbin & S.J. "Frog" Forgey Elderly Instruments	Howie Statland Rivington Guitars
Dewey Bowen Freedom Guitar	Eliot Michael Rumble Seat Music
Rick Hogue Garrett Park Guitars	Sammy Ash Sam Ash Music Stores
Gary Dick Gary's Classic Guitars	Eric Schoenberg Schoenberg Guitars
Alex Gray Goat Peak Strings	Richard Gellis Union Grove Music
Eric Newell Gruhn Guitars	Fred Oster Vintage Instruments
Richard Johnston Gryphon Strings	Richard Friedman We Buy Guitars
Kennard Machol & Leonard Coulson Intermountain Guitar & Banjo	Nate Westgor Willie's American Guitars
Jim Singleton Jim's Guitars	

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YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1971	Marshall JTM 50 MK IV			
	Model 1962 2x12 Amp		\$4,600	\$6,000
2013	Martin 000-18V Elderly 40th Anniv. Limited Edition		\$1,950	\$2,550
1947	Martin 00-18		\$4,800	\$6,200
1947	Martin 00-21		\$7,700	\$10,000
1957	Martin 0-15	All mahogany	\$2,400	\$3,100
1924	Martin 0-18	Steel, 12-fret	\$4,425	\$5,750
1930	Martin 0-21	14-fret, 3 made	\$6,500	\$8,500
2015	Martin BCPA4 Acoustic-Electric Bass	Single-cutaway	\$975	\$1,275
1997	Martin D-12-1	Mahogany, satin	\$650	\$825
2000	Martin D12-28		\$1,550	\$2,000
1969	Martin D12-35	Brazilian	\$3,700	\$4,800
1988	Martin D-16A Ash		\$1,050	\$1,375
1934	Martin D-18	14-fret, 39 made	\$45,000	\$59,000
2007	Martin D-18 Authentic 1937		\$3,800	\$4,900
1970	Microfrets Calibra I		\$950	\$1,250
1967	Mosrite Combo Mark 1	F-hole model	\$1,500	\$1,975
1970	Mossman Golden Era	Brazilian rosewood	\$3,200	\$4,100
1977	Mossman Great Plains	Indian rosewood	\$1,600	\$2,075
2003	Music Man Steve Morse Model		\$1,250	\$1,650
1941	National New Yorker Lap Steel		\$550	\$725
1985	Old Town EM Series Electric Mandolin		\$1,700	\$2,200
1990	Orville Les Paul Custom copy model		\$850	\$1,125
1979	Ovation Viper III Model 1273		\$575	\$750
1996	Peavey Wolfgang Special		\$1,000	\$1,300
2005	PRS 513 Rosewood	Brazilian rw neck,	\$2,000	\$2,600
1992	PRS Dragon I	Teal black	\$12,300	\$16,000
1993	PRS Dragon II		\$7,500	\$10,000
1939	Recording King Roy Smeck Model AB104 Steel		\$575	\$750
2020	Reverend Warhawk 390	Korina	\$775	\$1,000
1990	Rickenbacker Model 1997 RM Reissue		\$1,800	\$2,350
2018	Rickenbacker Model 325C64		\$1,875	\$2,450
1967	Rickenbacker Model 4001 Bass	Various colors	\$5,800	\$7,500
1970	Rickenbacker Model 4005 Bass	Various colors	\$5,700	\$7,400
1933	Rickenbacker Model A-22 "Frying Pan" Steel		\$2,500	\$3,200
2005	Santa Cruz H13 Koa		\$3,200	\$4,200
1989	Santa Cruz Tony Rice	Indian rw	\$2,600	\$3,400
1932	Selmer Hawaienne	Steel strings	\$19,000	\$24,500
1964	Silvertone Model 1457 Amp-In-Case	2 pickups, redburst	\$650	\$850
1982	Steinberger Model L1	1 pickup, black, headless	\$1,725	\$2,300
1941	Stromberg Deluxe	1 brace	\$15,000	\$20,000
1949	Stromberg Master 400 Cutaway	1 brace, natural	\$45,000	\$65,000
1933	Supertone Robin Hood		\$250	\$325
2020	Taylor 412ce-R		\$1,300	\$1,700
2010	Taylor 455ce		\$1,025	\$1,325
1988	Tobias Basic B-4 Bass		\$1,650	\$2,150
1983	Trainwreck Custom Built Trainwreck Amp	Ken Fisher built	\$22,000	\$29,000
1994	Wal Custom (IV) Mark III Bass	Figured, active	\$5,200	\$6,800
1983	Yamaha SG-3000/SBG/ Custom Pro		\$1,500	\$2,000
1990	Yamaha Weddington Classic		\$575	\$775

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SB55/v Solid Body
RAW REFINEMENT.

DEEP DIVE ON THE WIDE RANGE

Plus, Joey Molland's Stratotone

By Zac Childs

I have collected several Fender Wide Range humbucking pickups from the early '70s, and I'm curious about how to check whether they're set to factory specs, and then how to adjust the pole screws for best sound, particularly those on the bottom.

Is there any science to adjusting the screws, and what is the best height? Also, is there a spec for how far they were supposed to protrude from the bottom? – Thomas Cole

Pickup builder Jason Lollar is an expert on the Wide Range, and created the technical drawings for many of the parts being sold to winders who now make similar pickups. Here's what Jason said about adjusting them.

"Setting the poles is more of a mechanical issue than a specification. And, though it looks like there are three offset poles per coil, there are actually six.

All of those I've taken apart were set up the same way, and those adjusted from the bottom – the hidden ones – were set flush with the top of the bobbins. Gently screw those in until they hit the pickup cover, then stop (so you don't bend the cover).

Those you adjust from the top are normally flush with the top of the cover. I've seen some where the pole pieces had been removed then put back in randomly, with-

out attention to magnetic polarity. This left the pickup with south-up and north-up in the same bobbin, which gives certain strings very low (or no) output.

These pickups have weak magnets, so you can move them closer to the strings, and of course the bridge can go closer than the neck if the guitar has two. At the neck position, you could get as close as $\frac{1}{8}$ ", though I prefer about $\frac{3}{16}$ ". If you get poles too close, you can pull higher overtones out of tune, which gives a sour tonality. Worse, you could get an odd, wavering sound. Remember, the poles are magnets, and the reissues Fender made in the last 10 years were designed like a typical Gibson humbucker, with a single bar magnet and polepieces that are plain steel screws and slugs. They're very different-sounding. The original Wide Range have a Fender-like splashy, spanky sound. The reissues use a lead wire with a plastic jacket and wire held to the bottom of the pickup using bent metal tabs attached to the base plate.

Originals look more like the braided wire used on most Gibsons, and there are no tabs on the plate for strain relief. Finally, the embossed Fender logo is very light on the originals, but far deeper and more visible on the reissues."

In December's "In Memoriam" column, the picture of Spencer Davis shows him playing a natural-finish Harmony Stratotone. On the following



Kathy Moore's '76 Ibanez Concord 670 12.

page, the interview Joey Molland interview shows him with the same guitar. Could it be? It sure looks like it – bound neck, block inlays, foil-top pickups, gold knobs, trapeze tail, black pickguard, white pickup selector. Is Joey Molland now playing Spencer Davis' Harmony? – Billy Soutar

We asked Joey, and he was kind enough to respond.

"Sorry, but no, it's not the same guitar," he said. "Spencer and I were friends over the years and we both loved the Stratotone. I first saw one right around 1960, in England, and got one many years later – I still have it and it's my favorite guitar to play around the house and on sessions here and there, but I never take it on the road. They are great guitars – as good as anything I've ever played."

I left my Takamine acoustic and '80s Telecaster at my parents' house on the Florida Coast while I spent a year in Germany. When I returned, my parents had moved them from an air conditioned area of the house to the garage. When I opened

Back of the Wide Range; note the adjustable poles.



the cases, the frets on both were covered in green funk, and the Tele sounded terrible. I metered it, and the signal is weak with very little bass. I'm removing the green stuff, but what about the Tele's pickup? – **James Weakley**

Unfortunately, the salt air had its way with your guitars. Moisture has gotten into the pickup and formed rust, which caused many shorts in the windings. The pickup will function for awhile in a diminished capacity until it finally quits working altogether.

Re-winders typically charge \$70 to \$100 for a Tele bridge pickup, so take that into account as you decide to re-wind or replace it.

I'd like to know more about my 12-string guitar. What can you tell me by looking at pictures? – Kathy Moore

It's a 1976 Ibanez Concord 670 12, with an interesting maple neck/fretboard. We showed your photos to VG contributor Michael Wright, who is an expert on import instruments.

"The back and sides are almost certainly laminated, though it's not plywood. Japanese makers learned early on that their guitars didn't travel to North America very well, as solid woods often cracked. Like Panormo and other early makers, they would take two pieces of wood, usually reverse the grain, and glue them together. The better models had solid-spruce tops, while lower models were laminated, and all laminated-top guitars were tuned just like the solid-tops, making the sound pretty good."

Zac Childs is a guitar tech in Nashville. If you have a question about guitars – anything from nuts and bolts to historical or celebrity-related inquiries – drop a line to him at zac@askzac.com or visit facebook.com/askzac.



Phantom
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.

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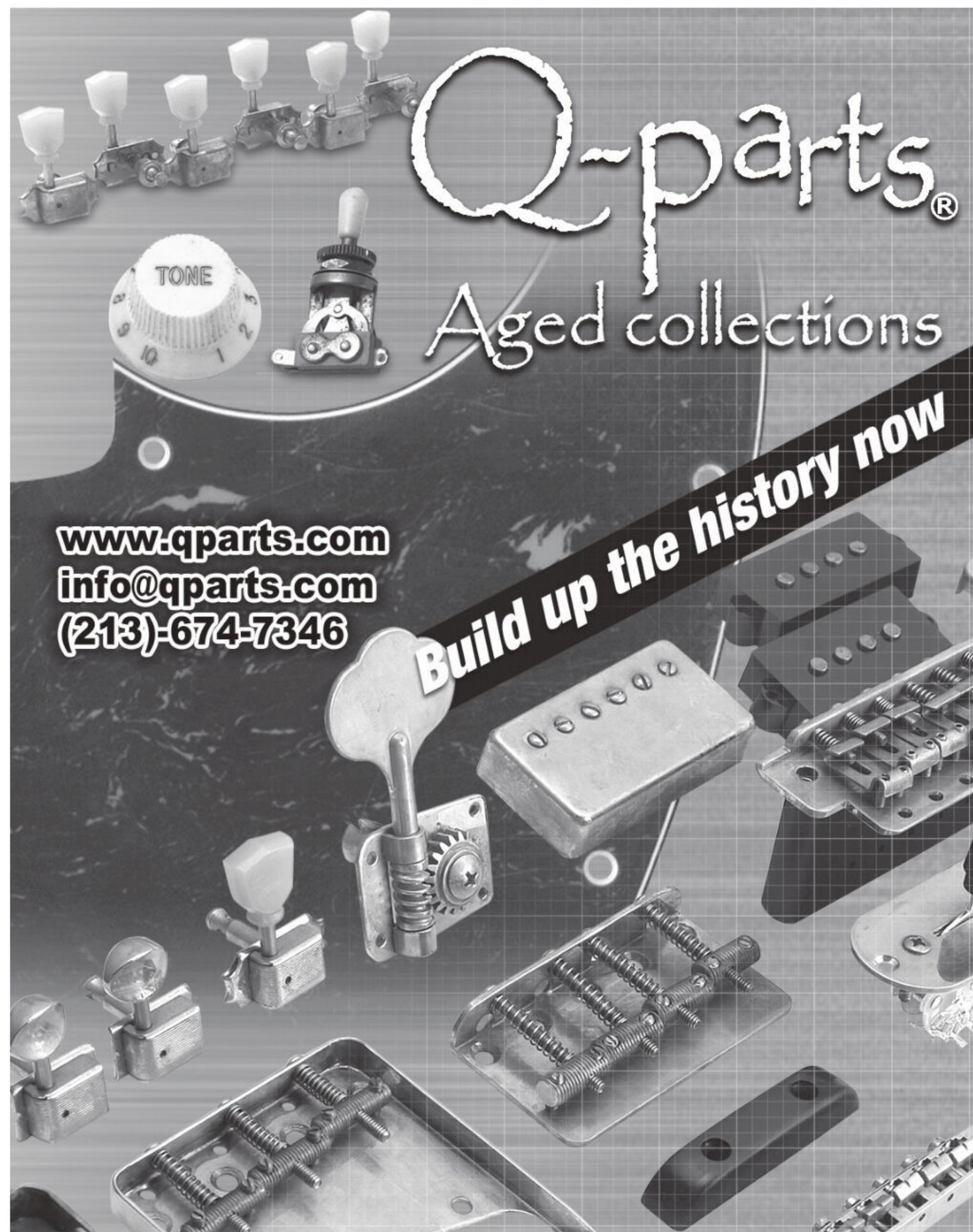
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DEFINITIVE RIFFS

Lou Reed's *Rock 'N Roll Animal* and *Live*

By Willie G. Moseley

Eccentric and enigmatic, composer/singer Lou Reed gained notoriety in the mid '60s while fronting the NYC band Velvet Underground. Not particularly talented musicians, the group reached audiences by creating songs with compelling observations on subjects like sex and drug addiction.

As a solo performer, Reed (1942-2013) built an image as a moody, antisocial rocker using songs like his Top 20 hit "Walk on the Wild Side." Amongst guitar

players, though, he's best remembered for two live albums, *Rock 'N Roll Animal* and *Lou Reed Live*, which captured his performance at Howard Stein's Academy of Music on December 21, 1973. Both contained potent versions of Velvet Underground songs as well as solo material.

Released in February of '74, *Rock N' Roll Animal* eventually became Reed's first gold album. Curiously, a studio album, *Sally Can't Dance*, was released in August of '74, before *Lou Reed Live* hit racks in March of '75.

Reed's new band included two high-profile guitarists from Detroit – Steve Hunter and Dick Wagner. Both had played on Reed's 1973 album, *Berlin*, and for the tour they were joined by bassist Prakash John, drummer Pentti Glan, and keyboardist Ray Colcord. Before the Academy of Music gig, they'd played only a two-week tour of Europe and a week of shows in the U.S.

At the time, Hunter usually played a Gibson Les Paul TV model, and he recently reflected on some of the most-lauded guitar work in his long career, including the instrumental "Intro" to "Sweet Jane," which he composed with harmony guitars.

"In the early '70s – and even the late '60s – *lots* of bands were doing guitar harmony lines," Hunter said. "Wishbone Ash was brilliant at it, but there were others. And I did it for the same reason – it sounded good!"

After the intro, the band segues into the crunching power chords of the Velvets' "Sweet Jane" before Reed delivers the most expressive singing of his career to that point.

"That intro was the first piece of music I wrote that was published, and it's one of my favorites," Hunter said. "And, the way the band played the piece was the best it ever sounded. I tried it with other bands, but it was never the same.

"On the original vinyl and first CD versions of both albums, Dick is in the left channel and I'm in the right," he added. "That's the way we were, physically, onstage. For some stupid reason, many subsequent reissues either reversed that or kept changing it throughout the album. That, to me, was a seriously dumb thing to do, and I don't understand it."

The second song, an extended rework of "Heroin," is arguably the high point of both albums; a creepy emulation of a drug fix that builds in volume and intensity, it ultimately

Lou Reed onstage in '73 with an Epiphone Casino.

threatens to hurtle out of control, abetted by screaming guitars. Wagner composed its harmony guitar lines.

Phase shifters were still new and novel at the time, and their shimmering sound is put to good use on numerous tracks, especially on *Rock 'N Roll Animal*.

"Yeah, maybe we used that MXR Phase 90 a bit too much!" Hunter said. "There weren't many pedals to choose from in those days, but I did fall in love with it. Later, I got the Phase 100, which is still a great-sounding pedal."

Lou Reed Live also offered its share of memorable guitar tones and riffs. One highlight was a 10:40 version of "Oh, Jim" on which Hunter and Wagner wail individually.

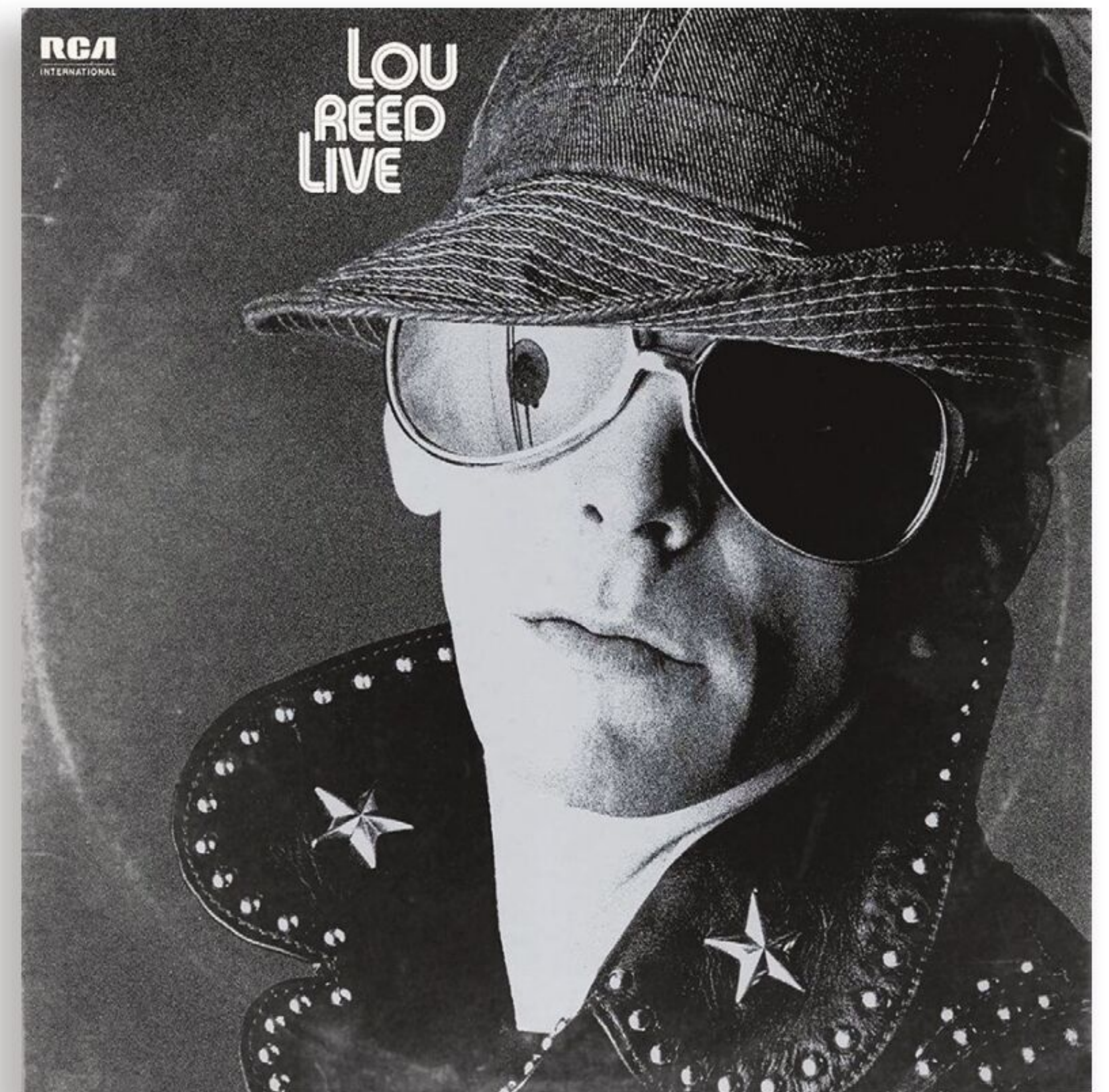
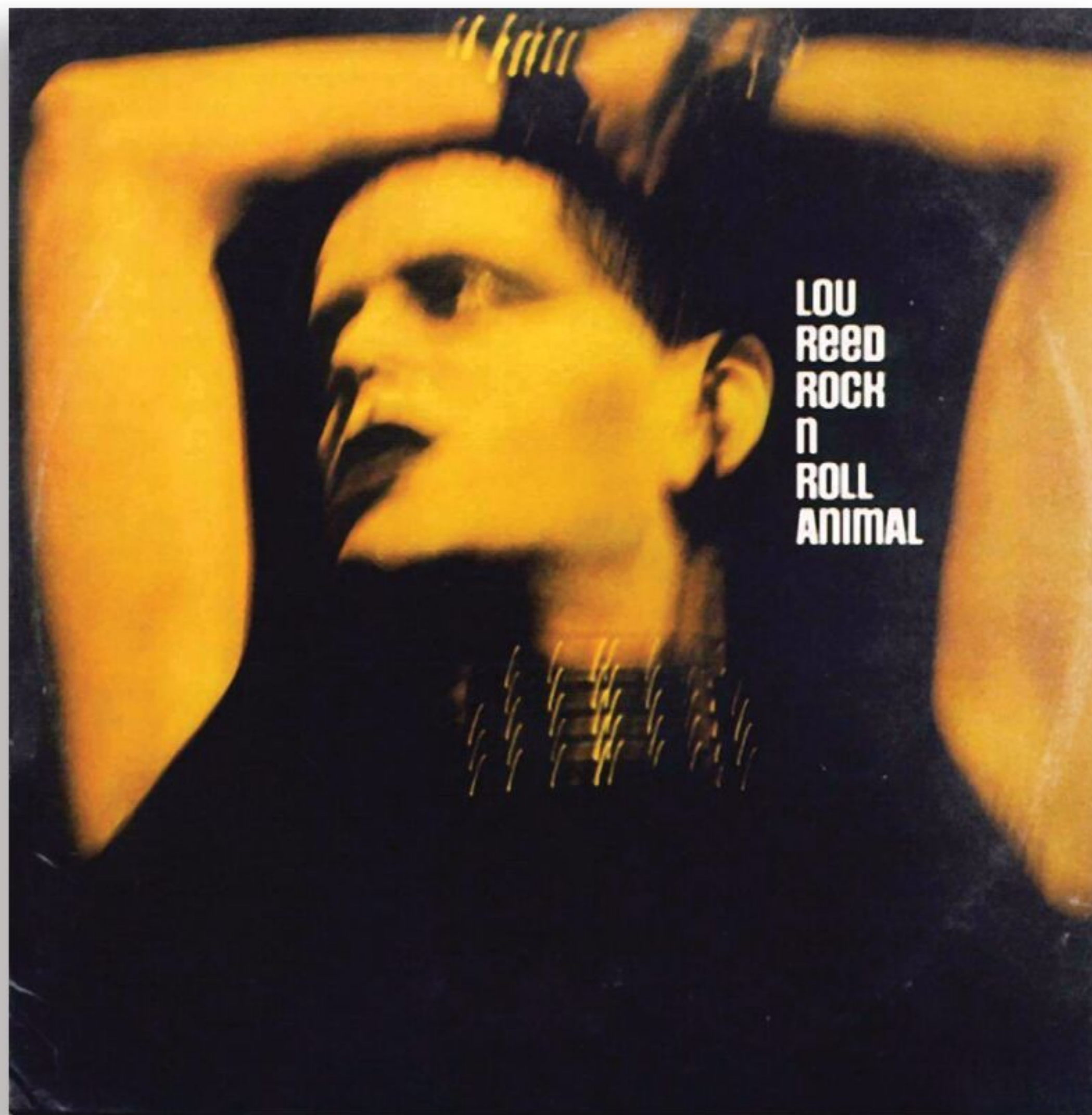
"Dick started the soloing at the end," Hunter said. "On *Berlin*, 'Oh, Jim' had the same ending except I played the solos, and

onstage it was naturally suited for that type of extended soloing."

Hunter wrote the harmony parts on the final track, "Sad Song."

Why does he think guitarists hold both albums in such high regard?

"Well, I hope it's because they're good live albums," he said. "We all agreed we would *not* go back into the studio and fix things. That was important to us; what you hear is exactly what happened. Both albums have a certain balls-and-abandon feel that appeals to people, particularly players." **VG**



Capturing the Magic...

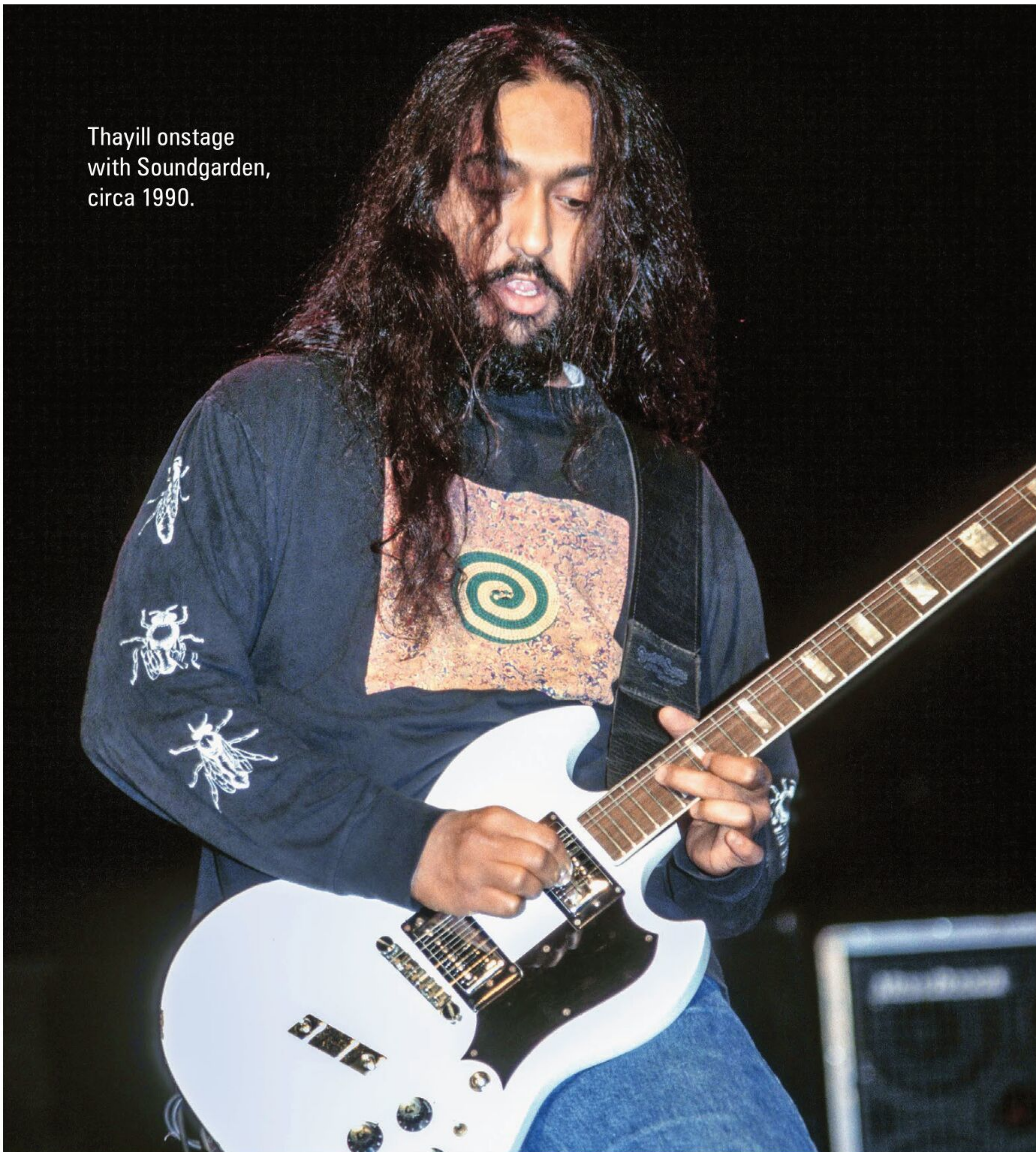
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Thayill onstage
with Soundgarden,
circa 1990.



KIM THAYIL

The Grungy Flowering of Soundgarden

By Wolf Marshall

In 1991, a movement emerged from Seattle that shook the musical world to its core. Seemingly overnight, a cadre of unlikely “grunge” bands from the Northwest rose quickly to attain musical dominance, sweeping aside the shred, glam, and prog-rock excesses of the ’80s.

As the movement took hold, an alternative-rock attitude defined a generation of composers and performers, reuniting punk with hard rock, and heavy metal with story songs of youthful angst and social commentary.

Nurtured by the indie-rock college crowd, it reconciled ingredients that had merely threatened to align two decades earlier.

The media labeled Seattle’s proponents as “grunge” for marketing purposes, encouraged by Sub Pop, the city’s indie record label. But, the genre was not the monolithic concern touted in the press. In truth, *seclusion*, not uniformity, characterized the movement.

Sheltered from the commercial demands of media centers like Los Angeles and New York, Seattle served as incubator for an aesthetically

challenging form of rock in which the leading groups differed markedly in sound and conception; Nirvana came off like a power trio fronted by a rogue singer/songwriter who favored low-tech psychedelic undertones, while Pearl Jam purveyed a classic-rock guitar-driven ’70s hybrid and Alice in Chains mixed ’80s power-pop and blues-rock with modern metal elements.

Guitarist Kim Thayil embodies the collision of tangents inherent in grunge, and became one of the founders and earliest – and arguably heaviest – practitioners of the new music. Born in Seattle, he was raised in the Chicago suburb of Park Forest. His mother was a music teacher, but he became interested in music independently at an early age and was writing lyrics by 12. His teen influences included hard rock/metal bands and ’70s punk. His first band, *Bozo and the Pinheads*, played punk cover tunes and Thayil originals. After briefly attending the University of Illinois, Thayil returned to Seattle with schoolmate Hiro Yamamoto. There, he earned a degree in philosophy at the University of Washington while working as a DJ for KLCMU. Concurrently, he assembled the first lineup of Soundgarden.

Named after the wind-channeling pipe sculpture at Seattle’s National Oceanic and Atmospheric Administration, the band was formed in the early ’80s as the Shemps with singer/drummer Chris Cornell and Thayil on bass after being recruited to replace Yamamoto. By ’84, the group had reshuffled to feature Cornell, Thayil on guitar, and Yamamoto on bass. In ’85 they added drummer Scott Sundquist, allowing Cornell to assume rhythm-guitar/frontman duties. The quartet performed in and around Seattle, and first recorded on the ’86 compilation *Deep Six*, which also included the Melvins, Green River, and Skin Yard. That year, Sundquist left Soundgarden to be succeeded by Skin Yard’s Matt Cameron. The band made its formal debut with the song “Hunted Down” in ’87, which marked the creation of the Sub Pop label. This led to the *Screaming Life* and *Fopp* EPs, eventually released as *Screaming Life/Fopp* in ’90. Soundgarden’s first official album, *Ultramega OK* (’88), was recorded for SST. Though deemed “a mistake” by Cornell because he felt the producer hadn’t understood the Seattle aesthetic, *Ultramega* received accolades that tagged the music as “Stooges meets Zeppelin/Sabbath sound.” It earned a Grammy for Best Metal Performance in ’90.

Soundgarden subsequently signed with A&M Records, released their major-label debut *Louder Than Love*, in ’89, toured with Guns ’N Roses, and began a shift from punk

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toward a more-commercial
Zep/Sabbath connection.

While the band toured in 1990, Yamamoto was replaced by Jason Everman, who was in turn succeeded by Ben Shepherd just before the recording of *Badmotorfinger* in '91. The album was praised for its improved material and balance of cerebral, artsy music with mainstream metal. Though it was eclipsed by Nirvana's *Nevermind*, it nonetheless paved a way for Soundgarden and other Seattle bands. "Outshined" and "Rusty Cage" were embraced by the alt-rock audience, and *Badmotorfinger* became a hit and was nominated for a Grammy in '92. The quartet toured with Guns N' Roses, Skid Row, and Faith No More, performed at the '92 Lollapalooza tour, and released a limited edition of *Badmotorfinger* with a spot-on cover of Sabbath's "Into the Void." The following year, they appeared on screen and soundtrack, in *Singles*, the cinematic saga of the Seattle scene.

Soundgarden's breakthrough fourth record, *Superunknown*, entered the charts at #1. Revered for its experimentation and range, its lyrics addressed themes like suicide, substance abuse, alienation, and mental illness while incorporating Middle Eastern and Indian musical references alongside trademark metal elements. The album spawned hit singles, "Spoonman," "Black Hole Sun," "The Day I Tried to Live," "My Wave," and "Fell on Black Days," won two Grammys, and was certified five times platinum. It remains their most successful work.

Down on the Upside was Soundgarden's final recording of the '90s (and the glory days of the Seattle wave). Self-produced, it reflected the band's desire to delve into varied sounds and featured greater use of acoustic/electric timbres that prompted critics to compare it favorably with Zep's balanced

Slow Rock

[illegible]

Drop D Tuning: Tune 6th string to D

Eb Dsus4 G6 Fo Ab

T
A
B

12 11 11 11 11 10 10 10 10 12 12 12 10 10 13 13

Ebsus4 D7 G5 G5/F Bb

w/distortion

TAB

1 1 1 1 1 1 1 0 3 0 2 0 3 0 | 3 5 5 5 5 5 1 3 3 3 3 1

The musical score consists of two staves. The top staff is in treble clef and contains four measures of music. Above the first measure is the label "Ebsus4", above the second is "D7", above the third is "C", and above the fourth is "D". The bottom staff is a tablature with six lines labeled T, A, B from top to bottom. It contains fingerings for each note in the melody.

Measure	T	A	B
1		1	1
2		1	1
3		1	0
4		1	0
5		1	0
6		1	0
7		1	0
8		1	0
9		1	0
10		1	0
11		1	0
12		1	0
13		1	0
14		1	0
15		1	0
16		1	0
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103		1	0
104		1	0
105		1	0
106		1	0
107		1	0
108		1	0
109		1	0
110		1	0
111		1	0
112		1	0
113		1	0
114		1	0
115		1	0
116</			

Soundgarden's use of Zep-inspired light-and-shade contrast is evident in "Black Hole Sun." Here, Thayil's clean vibrato-processed arpeggiated figures in the verses are complemented neatly with heavy distorted power chords in the choruses. The heavy guitars are again made heavier with drop-D tuning, however the impact of that weight is not felt until the choruses where low-register chords dominate the

arrangement. His lighter arpeggios are played in the upper register (avoiding the low E string) and have a whimsical atonality. The droning power chords are also arpeggiated, but convey an eerie, dissonant atmosphere comparable to the ostinatos in the outro of the Beatles' "She's So Heavy." The figures are further shaped by Soundgarden's juxtaposition of meters in the riffing. Note the use of $\frac{4}{4}$ and $\frac{2}{4}$ measures in the phrases.

arrangements. However, it also reflected tensions between Thayil and Cornell over the band's direction. Consequently, it sounds

like the lighter effort preferred by the singer. "Pretty Noose" was nominated for a Grammy, but the album failed to reach the sales or

Moderate Slow Rock

C5 D5 C5 D5 A5 G5 A5

(Two guitars)

Drop D Tuning: Tune 6th string to D

N.C. (Dm)

P.H.

The power-chord side of Thayil's rhythm-guitar palette is epitomized by his charging figure with its one-finger bar-chords in "Spoonman." Played in Thayil's favored drop-D, the riff is further characterized by the odd-time combination of $\frac{4}{4}$ and $\frac{3}{4}$, producing a seven-beat phrase in its two-bar course. The lead lines in

measures 4-7 are examples of Thayil's solo lines over the mixed-meter riff. Note a mixture of pentatonic and blues-scale melody with idiomatic string bending in 4-5, offset by an unanticipated shift to a major-blues pentatonic sound in 6. Also notable is the phrasing of his licks over the changing metric structure.

critical acclaim of *Superunknown*, and the group disbanded in April '97. A greatest-hits compilation, *A-Sides*, featured their prime singles. Typically, experimental hard-rock bands wouldn't be adequately represented by such an obvious and seemingly superficial collection, but the material remains definitive – a neat trick few bands can approach. It's a testament to their abilities, chemistry, and staying power, and to the magic of the Seattle phenomenon.

INFLUENCES

Thayil's influences include Kiss, Velvet Underground, Butthole Surfers, Black Sabbath, Led Zeppelin, Meat Puppets, Killing Joke, and British post-punk acts such as Gang of Four,

and Bauhaus. He praises guitarists Paul Leary (Butthole Surfers), Zoot Horn Rollo (Captain Beefheart), Robert Quine (Voidoids) and Ron Asheton (Stooges). He also cites Neil Young, Dick Dale, Link Wray, George Harrison, Metallica, and Eddie Van Halen's early lead work as significant.

STYLE

What is grunge? That depends on the band. Nowhere is that more inscrutable than in Soundgarden. Thayil has referred to their style as "Sabbath-influenced punk" – and his playing epitomizes that mindset. His expression of grunge on the early recordings specified guitar-dominated rock fusing idiomatic punk and heavy-metal elements with an emphasis

on overdriven amp sounds. However, the group maintained and developed an experimental, inquisitive trajectory. Psychedelia, atonality, and world-music sounds figured prominently and marked their evolution from *Badmotorfinger* to *Superunknown*. Consider the juxtaposition of atypical timbres in "Black Hole Sun." The effect is one of lighter psychedelia (think "Lucy in the Sky with Diamonds" given a quirky early-Floyd/Syd Barrett treatment) contrasted with much darker and brooding metal.

Thayil's contributions to Soundgarden are personified by the riffs. His thematic figures range from hard-driving power-chord patterns as in "Spoonman" and "My Wave" and Spartan single-note melodies to unusual lopsided lines that freely careen through varied time signatures. Thayil's lead playing treads between traditional and unusual. Consider the melodic choices in his solo to "Spoonman," which contain a mixing of modes suggesting blues-rock tempered with Indian raga sounds. His leads often allude to the pentatonic blues-based language of Iommi, et al, but similarly transcend blues rigidity by relating to sounds apart from the blues-rock canon. Like Hendrix, Page, and Iommi, much of his playing owes to transplanting and manipulating '60s blues-

rock melodies in new and unfamiliar (often highly dissonant) contexts. Case in point is the solo in "Black Hole Sun"; to heighten the blues-rock connection, he applied wah to his largely pentatonic lines in A minor played over a F6sus[#]4sus2 sonority – hardly a standard harmonic concession in rock songwriting.

Uncommon meters and rhythmic shifts distinguish several Soundgarden compositions. These were not preconceived, but occurred intuitively during development of the band's material, and underscore the organic nature of their work ethic. Odd time signatures are prevalent in "Circle of Power" and "My Wave" ($\frac{5}{4}$), "Fell on Black Days" ($\frac{6}{4}$), "Limo Wreck" ($\frac{15}{8}$), and "The Day I Tried to Live," which flaunts alternating $\frac{7}{8}$ to $\frac{4}{4}$ meters. "Black Hole

Sun” takes a step further and exploits motion through $\frac{4}{4}$, $\frac{2}{4}$, $\frac{6}{4}$, and $\frac{9}{8}$ in the course. “Rusty Cage” is situated in a moderate-rock $\frac{4}{4}$ groove, but gives way to a sinister Zeppelin-inspired line in the closing section that reverts to a much slower tempo and a guitar figure alternating between $\frac{3}{4}$ and $\frac{5}{4}$ meters.

Thayil’s penchant for alternate tunings plays an integral role in the Soundgarden equation, particularly dropped tunings like drop-D in “Outshined,” “Black Hole Sun,” “Hands All Over,” and “Black Rain.” Others used dropped low-E strings or whole-step re-tuning of the entire guitar that deepened the Black Sabbath connection. However, Thayil took the approach even further, sometimes dropping the E as low as B, as heard in “Holy Water” and “Rusty Cage.”

Other tunings include D-G-D-G-B-E in “New

Moderately Fast Rock

N.C.

Tune 6th string to low B

“Rusty Cage” was an early staple, containing an instructive example of Thayil’s personal use of dropped tuning. Note the low E tuned down a fourth, to B. This excerpt finds him exploiting a looping, single-note pentatonic riff that

defies the straightforward 4/4 meter by emphasis on odd rhythmic placement. It’s typical of his twisting of the beat and manipulation of time, and serves as a perfect solution to playing something quirky in a conventional setting.

Damage,” D-A-D-G-B-B (B unisons) in “Face Pollution,” E-E-B-B-B-E in “Somewhere,” E-E-B-B-B-B in “My Wave” and C-G-C-G-G-E in “Burden in my Hand” and “Pretty Noose.”

ESSENTIAL LISTENING

Superunknown, *Badmotorfinger*, and *A-Sides* are definitive.

ESSENTIAL VIEWING

Soundgarden clips abound online. Recommended are “Black Hole Sun” (2013, Wiltern) and a 2014 Lollapalooza performance.

SOUND

Thayil’s choice of guitar reflects his individuality and quirkiness. Most Seattle gui-

tarists used Fender and Gibson axes, but Thayil popularized the all-but-forgotten Guild S-100, with its SG-shaped body, two humbuckers with phase switch, rosewood fretboard with block inlays, and a slanted stop-tail that allows for string bending between the bridge and tailpiece. He also used Guild S-300 models with DiMarzio pickups, a ’59 Telecaster for rhythm parts on *Superunknown* and *Down on the Upside*. Onstage, he occasionally played a Gibson Firebird reissue, American Standard Tele, and black Les Paul Custom.

Thayil has played a number of amps. An early favorite was the Peavey VTM-120. By the mid ’90s, he favored Mesa Boogie Dual Rectifiers with 4x12 cabs for solos, and 50-watt Mavericks for rhythm. He supplemented his rig with Fender Super, Princeton, Twin-Reverb and Vibro-King combos, along with a vintage Orange head. He sometimes applied a preamp for his DI signal, as well as an Intellitronix LA-2 and Summit units. His effects included a Dunlop Rotovibe, wah, Ibanez chorus, and Mtron Phase Shifter (“Applebite”). Thayil prefers Dunlop .73mm picks and Ernie Ball Super slinky strings, with heavier bass strings for drop tunings.

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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Asher - Bethlehem, NH*

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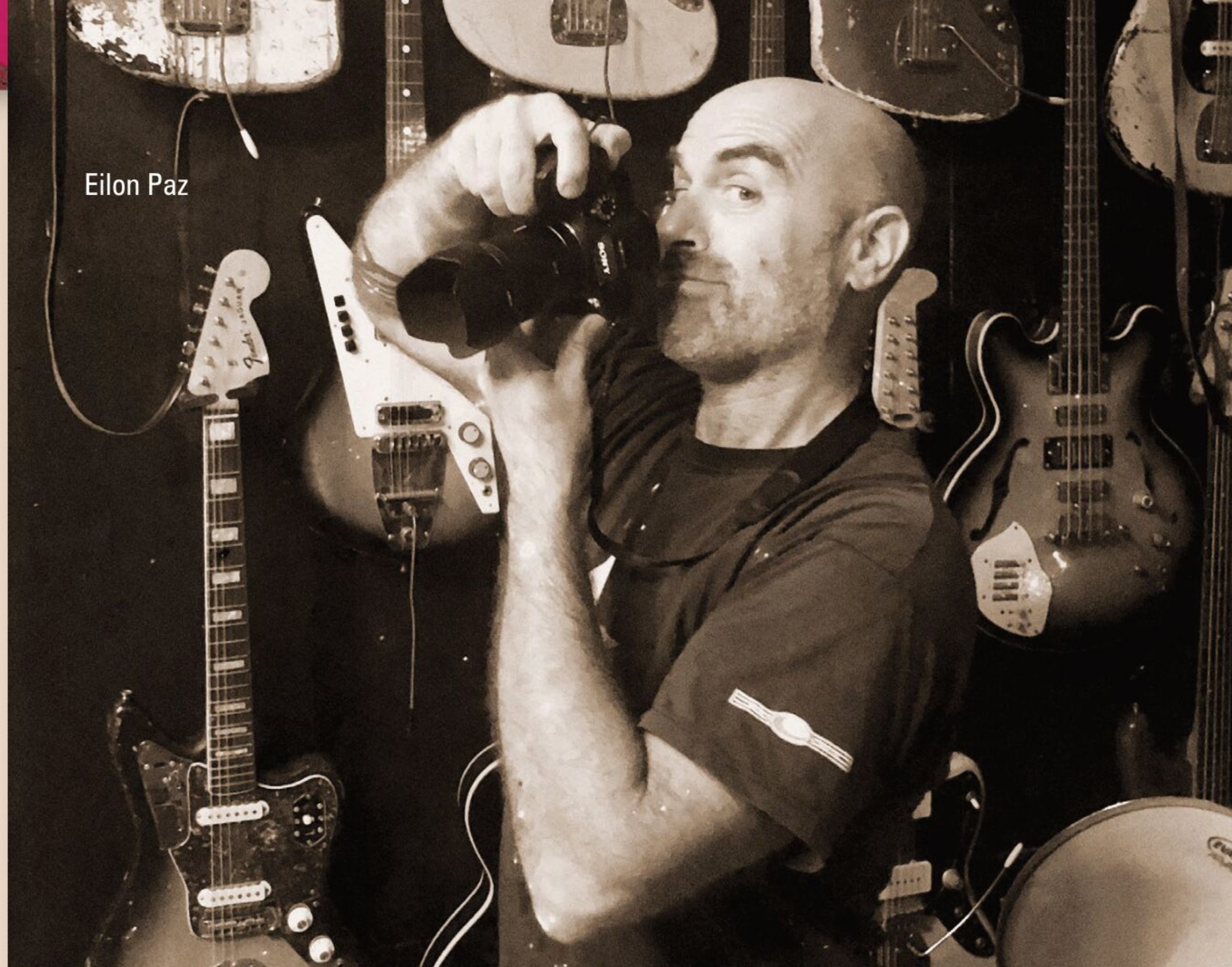
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STAR STOMPS

FAMOUS SOUNDS ABOUND IN NEW BOOK

Stompboxes inspire their own special mania. While the allure of guitars is obvious with their colorful, curvaceous looks, effects are (usually) basic boxes covered in a toad's load of warty knobs and switches.

In many ways, though, the sound of rock and roll is the sound of a stompbox. Scotty Moore may have made a basic guitar-and-amp rig sing on the primal Sun Records sides with Elvis, but once Keith Richards cranked up his Maestro Fuzz-Tone on "(I Can't Get No) Satisfaction," music was never the same. As Rage Against the Machine's Tom Morello eulogizes his Big Muff in Eilon Paz's glorious new book, *Stompbox: 100 Pedals of the World's Greatest Guitarists*, "Before I stepped on it, I had never made rock and roll, but the second I stepped on it, I was rock and roll, and I haven't looked back."

Photographer Paz doesn't bother trying to convert doubters. Instead, his hymn to the lowly stompbox preaches to the choir.

He spent four years traveling the world to photograph the artist pedals featured in *Stompbox* (and the

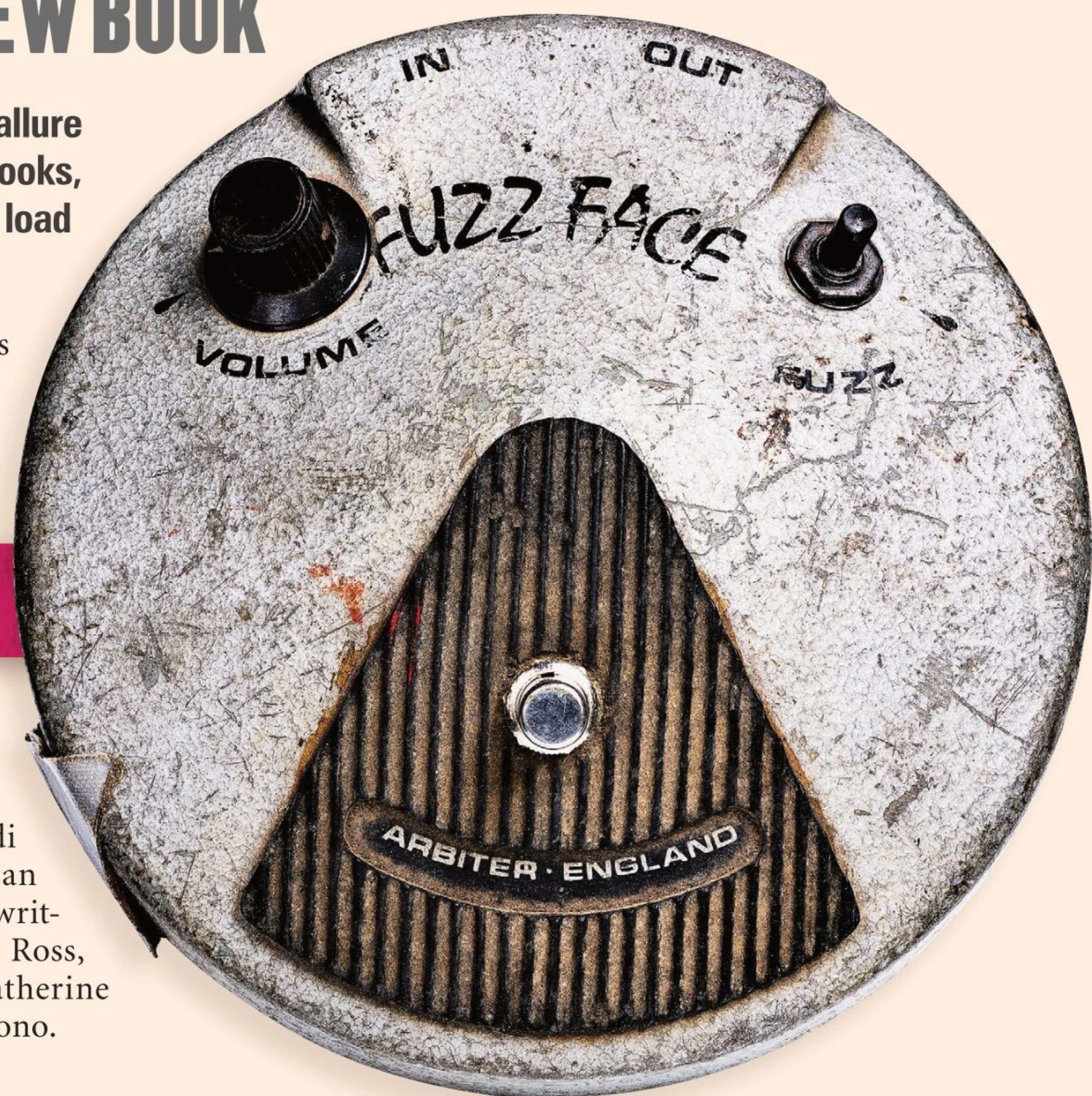
BY MICHAEL DREGNI

companion *Stompbox Vintage & Rarities*) while editors Dan Epstein and James Rotondi wrangled prose from an array of knowledgeable writers including Michael Ross, Anna Blumenthal, Katherine Turman, and Chris Buono.

What started him on this project?

"My older brother got a guitar and my middle brother got the drums, so I was left with that legendary rock and roll instrument known as the recorder," he said with a laugh.

Happily, though, he also picked up a camera, and along with portrait and travel photography has focused on the obsessed; his 2014 book, *Dust & Grooves: Adventures in Record Collecting*, was a five-year journey into the heart and soul of vinyl fanatics.





Turning his lens to stompboxes seems a suitable sequel.

Not surprisingly, several artists had a tough time choosing just one fave. Perhaps surprisingly, some gave away “secrets” to their sound by including markers for preferred settings.

Finally, the project had one unexpected helper – the Covid pandemic.

“Since artists were off the road and had time to kill, it was easier to get the interviews,” says Paz. “Alex Lifeson was one of my Holy Grails, and he even sent me his chosen pedal to photograph!”

Here, we offer abridged examples from the book.

JIMI HENDRIX'S ARBITER FUZZ FACE

“I’ve never tried to establish one sound as a guitarist,” Jimi Hendrix insisted in a 1967 interview. “You always knew it was Chuck Berry or Duane Eddy or Bo Diddley when they played. But I’m trying to get new things all the time.” The first fuzz pedal Jimi ever owned was an Arbiter Fuzz Face, which he bought shortly after moving to England in autumn 1966. Hendrix went through numerous Fuzz Faces over

the years: not only were they often damaged or stolen, but the quality of the components was notoriously inconsistent – especially the germanium transistors, which could be maddeningly sensitive to fluctuation in temperature. According to pedal guru Roger Mayer, Hendrix would buy several Fuzz Faces at a time, which he and Mayer would then test; the “good ones” would be marked and set aside, while Mayer would tweak the others. This original Hendrix Fuzz Face still contains its original circuit.

ADRIAN BELEW'S FOXX TONE MACHINE

Adrian Belew has long been a pedal poster



boy. When he started out, though, there were not many pedals available. “I found this little fuzzy box, and said, ‘Look at this. There’s a fuzz pedal, and it’s actually got fuzz on the box – how clever.’ I plugged it in, and there it was – it sounded just like ‘Purple Haze.’”

Released in 1971 by Steve Ridinger, the Foxx Tone Machine came with an indoor/outdoor carpet covering offered in a range of colors. The Foxx made its debut on Belew’s first solo record, 1982’s *Lone Rhino*. “And ever since then, it rears its fuzzy head on [many of] my records.”



Peter Frampton's Heil Sound Talk Box

LITA FORD'S MXR M234 ANALOG CHORUS

“In the Runaways, I was still developing my own style as a guitar player,” Ford recalls. “So I wanted to master the art of playing guitar before I added any pedals, ya’ know? I feel like pedals are, in a way, an added luxury to playing. It’s like having heated



ALEX LIFESON'S BOSS CE-1 CHORUS ENSEMBLE

"I've always been interested in how to manipulate the guitar sound, how to enhance it and make it bigger than a guitar normally would be—the character of it, and the size," says Alex Lifeson. "Especially in Rush, I was always looking for ways to fill things out, because [bassist] Geddy [Lee] and [drummer] Neil [Peart] were such active players. Sometimes, I felt like you needed a grounding in the melody. And that was great for me, because it taught me how to explore chordal structure, and how to get the most out of a note, in terms of an ensemble." When he first heard a chorus effect, he remembers feeling, "Oh my god, this is amazing! And then I bought the Boss CE-1 and started using it on everything!"

seats in your car. You've got to learn how to drive first. It's not enough to just push a button and have a sound come out—you have to learn how to *use* that effect." Once she began her solo career, she started exploring the benefits of effects. "The MXR M234 adds a real nice chorus effect to what would ordinarily be just a plain chordal picking pattern. It adds a bit of warmth and dimension to those chords."

PETER FRAMPTON'S HEIL SOUND TALK BOX

Peter Frampton is best known for his

1976 blockbuster, *Frampton Comes Alive!* And that best-selling live album is famous for Peter's talk-box solos in songs like "Do You Feel Like We Do" and "Show Me The Way." The first roadworthy talk box



was designed by Bob Heil in 1973, specifically for Joe Walsh. Frampton recalls: "I eventually got one of the first Heil Talk Boxes as a gift from my girlfriend, via Bob himself, right around Christmas in 1974."

The guitar's signal is fed to the box, and a player shapes their mouth to produce vowel and consonant sounds in order to make the guitar "talk." "It's a funny sound," Frampton says, "so it's hard to be overly serious when you're playing it."

J MASCIS' ELECTRO-HARMONIX BIG MUFF PI

J Mascis is a man of many stomp-boxes, and his pedalboard alone weighs 70 pounds. "It's just part of playing guitar to me," says the Dinosaur Jr. leader. "It was all one thing—the pedals and the guitar and the amp." In trying to mimic Ron Asheton's iconic fuzz attack on the first Stooges album, Mascis created an instantly recognizable sound of his own rooted in the full-throated roar of vintage Big Muffs. While he currently has some 50 pre-1976 Big Muffs in his collection, he says the mid-'70s "Ram's Head" edition he's been using since 1985 is the best-sounding of the bunch.

JOE PERRY'S KLON CENTAUR

The Klon Centaur is perhaps the most legendary stompbox to emerge from the early boutique-pedal boom of the '90s. Aerosmith co-founder Joe Perry usually takes the stage with two Klons – a Centaur and a KTR. “If I’m going to go up and do a TV show, or just had to choose one pedal, my Klon Centaur is the one I’ll take. It’s the most versatile pedal I own, and can make a great guitar sound even better, or different. In the course of Aerosmith’s set right now, I’m sure it’s on probably 80 percent of the time.”

FRANK ZAPPA'S MU-TRON BI-PHASE

It’s little wonder that the leader of the Mothers of Invention would in turn employ a wide range of pedals in inventing his own music. “I remember seeing the Bi-Phase sitting around the studio,” says Dweezil Zappa, Frank’s eldest son and keeper of his musical legacy. “It was a stock unit. Though it was pretty beat up – knobs missing and such – it wasn’t modified in any way.” Introduced in 1972 by Musitronics, the Mu-Tron Bi-Phase is regarded by many as the ultimate phaser. Zappa used it on songs like



“Penguin In Bondage” from *Roxy & Elsewhere* and “Pink Napkins” from *Shut Up 'n Play Yer Guitar*. Explains Dweezil, “What’s good about the Mu-Tron Bi-Phase is its ability to sweep through a frequency range that’s never

harsh, even at the extreme points of the modulation cycles. Unlike most phasers, there was something about the character of that sound that never wreaked havoc in Frank’s chain.” VG

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MIKE CAMPBELL

New Band, New Times

★★ by **WARD MEEKER** ★★

Being a true rock star, Mike Campbell was never a morning guy. While living his best life amidst a pandemic, though, that all went to the dogs—literally.

“I’ve got Bloodhounds that get up early and need to go out,” he said with a laugh when we caught up to chat about his latest work. “We’ve got Calhoun, Gypsy, and Jolene—she’s our puppy. So yeah, these days I am an early riser, and I kind of like it.”

The shift is far from Campbell’s biggest change; the 2017 passing of his lifelong friend and musical compatriot Tom Petty altered his life like nothing before, and he padded the blow by continuing to make music.

More than a decade ago, Campbell began to fill time between Petty sessions and tours by jamming with friends and acquaintances in a group that became known as The Dirty Knobs—among them were Heartbreakers bandmates Benmont Tench, Ron Blair, and Steve Ferrone, along with session guitarist Jason Sinay. They moved from jam rooms to playing gigs in Los Angeles, then in late 2019 recorded a group of Campbell’s songs for a debut album, *Wreckless Abandon*.

What’s the story behind Dirty Knobs?

I met Jason at a session



Mike Campbell: Sheva Kafai.



Campbell bought this '59 ES-335 as-is on a Heartbreakers tour stop in Washington D.C. "I wasn't sure, but Tom talked me into getting it, and I'm glad he did. I used it on tour for 'Mary Jane's Last Dance' and 'It's Good To Be King.'"

This Les Paul Junior is the guitar Campbell used to record "Runnin' Down A Dream." It met with disaster while the Heartbreakers were backing Bob Dylan on tour in '86. "We were playing the Forum in L.A. when the strap broke and it hit the stage with the Volume knob full up," he said. "It scared Bob, the neck snapped off, and my heart broke. But I had it repaired and it's good as new."

This 660/12 was Campbell's first Rickenbacker. "I bought it in Anaheim for

\$120," he said. "Tom borrowed it when they did the photo session for the cover of *Damn The Torpedoes* and I've used it on many recordings – 'Listen to Her Heart,' 'Luna,' and 'Here Comes My Girl.' Folks at the Rickenbacker factory told me it was the next guitar off the assembly line after George Harrison's famous Rick 12 string. It's got a lot of soul and sounds amazing." The 12-string sounds on *Wreckless Abandon* are this guitar.

Campbell likes the palm wah, fuzz tone, and repeater built into this '60s Vox Mark XII. "I used it on tour a bit, especially when the Heartbreakers did the Zombies song 'I Want You Back Again.' It's a beautiful instrument – semi-hollow, which makes it sound similar to a Rickenbacker."

with engineer Don Smith, and we liked playing together. Then, I thought it'd be nice to record, so I got Steve and Ron into my studio. That started the band. Later, though, we decided it best to not have

Steve and Ron in both bands, so my roadie brought in drummer Matt Laug and Lance Morrison to play bass. That was it. There were no auditions, people just showed up at the right time.

It's not so bad when things fall into place that way.

No, and it's a great group. They're all in it for the right reasons. We've been playing together a long time now, so we've devel-

Guitar photos by Evan Bright.

oped that empathy. Nobody's greedy and we have a wonderful time playing together.

You've mentioned liking the way you and Jason worked together on guitar in the early sessions. Specifically, what was good about it?

Well, he didn't get in the way, for one thing. He complements what I'm doing, follows me really well, and when I need him to step up and do something he always delivers something good.

Were all of the songs on *Wreckless Abandon* written specifically for the album, or had some been kicking around?

Half – maybe less – had been kicking around. The rest were new within a week or so before, or during the sessions.

Had you ever pitched any of them to Tom – or to other artists?

No, I rarely pitched anything except to Tom. Once or twice here and there, but I wasn't in the habit of pitching ideas. I'd always hold them for myself or Tom. I don't even remember if Tom heard some of these... I *might* have shared a couple.

I used to overwhelm Tom because I write too much, really; I always had *a lot* of music and he would pick out some things he liked and write lyrics to them.

What do you especially like about the rhythm section?

They understand the songs and they follow me. If I want to go on a tangent, they can read my mind and go right with me, which is great. If I want to get quiet or get soft or extend a section, they follow really tightly. And Steve's great, he's got great time. They're just great musicians, every one of them, and we fit together naturally.

Campbell bought this '56 Tele years ago for \$400, and shortly after sent it to Gene Parsons to install the string bender. "I must've been out of my mind to modify a '56 Tele," Campbell laughs. "I wouldn't do that now, but I did end up with a great instrument. I've used it a lot, mostly with Mudcrutch and several Heartbreakers songs such as 'House In The Woods.'"

Campbell has never taken his '59 Les Paul Standard on the road, but has played it live locally. "It was the only guitar I used on the last couple of Heartbreakers records, and it's the only guitar I always put back in the case after I play it (laughs). It's prominent on *Wreckless Abandon*."

You do all the lead vocals.

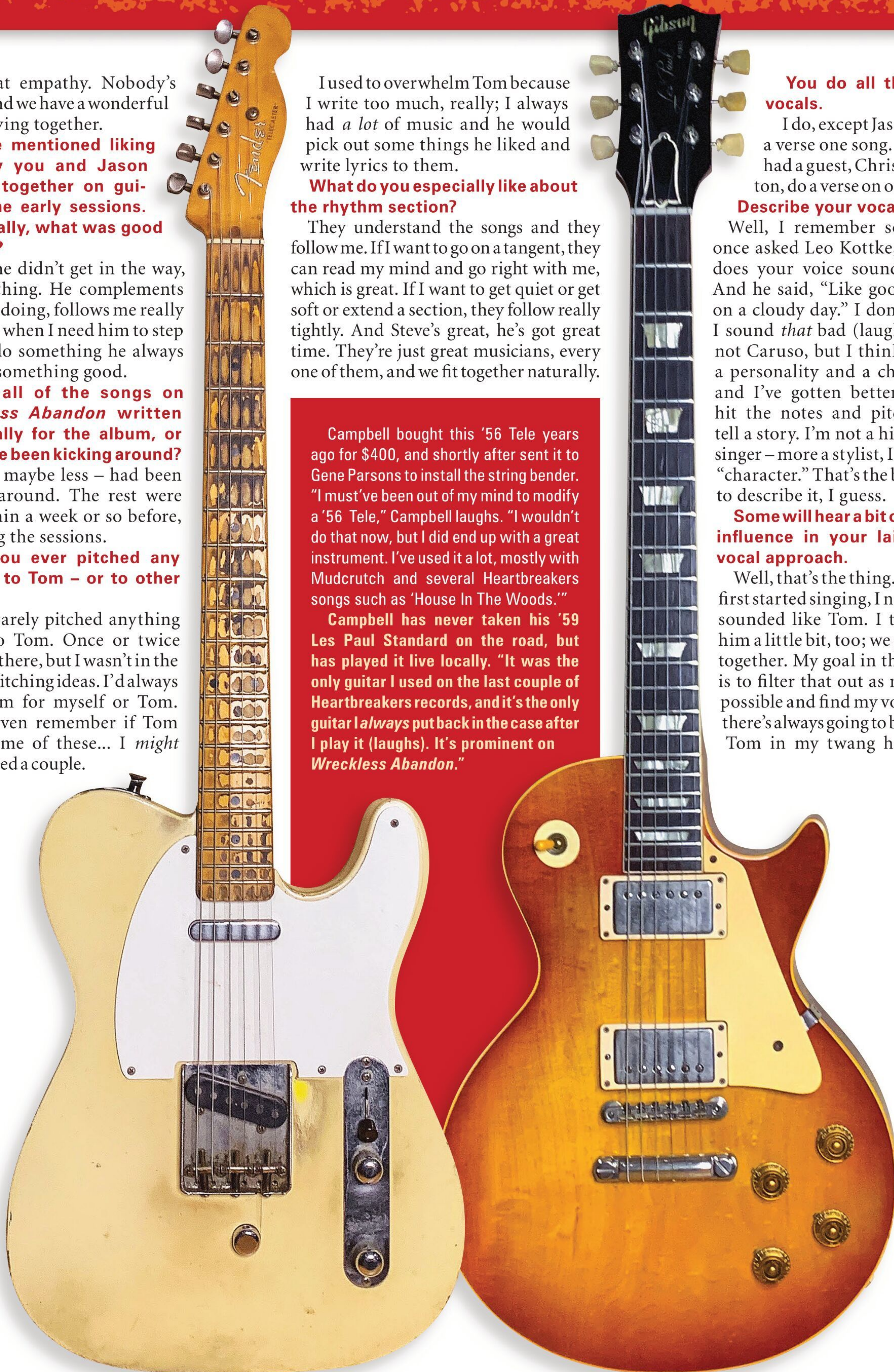
I do, except Jason sings a verse one song. And we had a guest, Chris Stapleton, do a verse on one song.

Describe your vocal style.

Well, I remember someone once asked Leo Kottke, "What does your voice sound like?" And he said, "Like goose farts on a cloudy day." I don't think I sound *that* bad (laughs). I'm not Caruso, but I think I have a personality and a character, and I've gotten better. I can hit the notes and pitch, and tell a story. I'm not a histrionic singer – more a stylist, I guess, a "character." That's the best way to describe it, I guess.

Some will hear a bit of Tom's influence in your laid-back vocal approach.

Well, that's the thing. When I first started singing, I naturally sounded like Tom. I talk like him a little bit, too; we grew up together. My goal in this band is to filter that out as much as possible and find my voice, but there's always going to be a little Tom in my twang here and



A red Epiphone Les Paul guitar is the central focus, leaning against a vintage Gibson amplifier. The guitar has a flame top finish and is set in a workshop with a window, a desk lamp, and various tools in the background.

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FOR EVERY STAGE

there. I expect people to make comparisons, and I take it as a compliment.

How does songwriting work for you?

It's very spontaneous; I can't write on the clock. Never have. Songwriting is so mysterious; it's a switch that turns on and stuff comes to you, musical or lyrical. You just have to be aware to grab it. I never say, "I'm going to write from 10 to 12," or whatever, but I will come into the studio hoping the switch will turn on. Sometimes it does, sometimes it doesn't.

Do you usually catch a melody first, or do you hear a lyric?

In the Heartbreakers, Tom was so good that I usually wouldn't think in terms of melody. Occasionally, I would, but mostly I'd just think in terms of *music*. Now, since I've been fascinated with lyrics and melodies, anything can come first. I'm used to music coming first, but if a lyric comes first, it's no problem. I'll put music to it later. But most of the time it's the music first.

As a lyricist, do you see the influence of certain artists in your work?

I was influenced by so many people, especially growing up in the '60s, when there were so many great songwriters – Bob Dylan, the Beatles, the Stones. To some extent, I probably emulate that and other stuff I was inspired by – John Lee Hooker, Muddy Waters, Howling Wolf. I could never sing like that, but I'm sometimes channeling that kind of character.

Most of the songs on *Wreckless* have a different sound, feel, and attitude compared to Heartbreakers tunes, but there are a couple that would have fit, like "Irish Girl" and "Southern Boy."

Yeah, I have the same feeling sometimes, I wonder what "Irish Girl" would have sounded like if Tom had done it. There were other songs we didn't use because they fell into a Heartbreakers groove or tone; I tried to stay away from that as much as possible because I



This '68 Les Paul was Campbell's first Gibson. "The pickup covers were gone when I got it," he says of its very exposed P-90s. "I bought it the same day I bought my Broadcaster, from Nadine's Music, in L.A. – \$500 apiece. It's one of my favorite guitars for leads because it plays like butter. I used it on 'Strangers in the Night,' 'Fooled Again,' 'Mary Jane's Last Dance,' and 'Hungry No More,' from *Mudcrutch 2*."



don't want to re-hash the Heartbreakers. I'm proud of that just the way it is. But those two examples and maybe "Loaded Gun," as well.

In the Heartbreakers, you created licks that helped define so many songs. With Dirty Knobs, do you intentionally step in different directions with your guitar parts?

Well, because I wanted the band to play live – which we did as we were tracking – I was focusing on

my rhythm parts and the vocal. When we got to one of my solos, I made up something on the spot. So, there was no thought to putting a hook at the beginning or whatever. So, it is a slightly different approach. With the Heartbreakers, I could just listen and focus on guitar parts.

And you no longer have to stick to the clean tones of a Tele.

Yeah, Dirty Knobs is a grungier band because it's just a four-piece – we don't have a keyboard or background singers – so some songs require a thicker guitar sound to get a foundation. Sometimes you have to turn them up a little bit (laughs).

How many amps did you take to the studio?

We each used one amp; I was playing through a Duesenberg patterned after a Princeton, which is one of my favorite Fender amps. It's got a bit of gain boost that

Mike Campbell: Pamela Littky.

gets a little louder than a Princeton. In the other room, Jason had a real blackface Princeton. That was our sound, and we didn't mess with it. We got a sound that worked, and just played.

Which guitars did you have?

Well I used the '59 Les Paul on quite a few things. I brought my original Broadcaster. Jason, a lot of times, played a Strat. Sometimes, I'd hand them one of my guitars and say, "Here, play this." Guitars are like paint; I used a Rick 12-string when I thought it needed that sound, but most of the record is me with a Les Paul and Jason on a Strat.

Are there a few personal favorite solos?

Well, I like everything, or I wouldn't have put it on the album. But, I really like "Don't Knock The Boogie" because of the spontaneous guitar solo in the middle. And I like "I Still Love You," which is a very personal song with a very emotional solo that felt like it was in the soul of the tune.

"I Still Love You" is reminiscent of the out-takes on Led Zeppelin's *Coda*.

Oh, spot-on. It was very Zeppelin-inspired. Jimmy Page is one of my favorites and I was definitely channeling him, thinking, "If Led Zeppelin was playing this, how would they approach it?" The arrangement, as well. And it was one take – it has a very simple lyric and the solo is live. But it's also something very close to me. It's three or four years old, maybe more. At gigs, it always went down well, so I kept it in mind. I was really happy we got it on tape.

"Don't Wait" gets a little Allman-y...

That's my '59 Les Paul with the neck pickup and the Tone rolled all the way off, like Clapton's "Woman tone" – nice



Campbell uses this '56 Gretsch 6120 in the studio when he needs a Beatles or Chet Atkins sound.

Campbell's 1950 Broadcaster is one of rock's most-heard instruments, studio or stage. "It plays perfect, sounds perfect, and I love the way it has aged," Campbell said. "It's on so many recordings – 'Breakdown,' 'American Girl,' 'When the Time Comes,' 'Hurt,' 'I Need to Know,' 'Mary Jane's Last Dance,' and on and on. Any roadie who tries to clean the fretboard will be fired (laughs). It's truly one of a kind... I think I'll keep it."

This mid-'60s Fender Jaguar in Seafoam Green was a gift to Campbell from his wife. "I have six Jaguars, and this is one of the best," he said. "I've used it a lot live with Dirty Knobs."

and thick. I didn't think of the Allman Brothers, but those riffs, with the dark Les Paul tone, could lend an Allmans feel. I love the Allman Brothers, and some of that has probably rubbed off. We grew up in the same area – we're all Southern boys.

Talk about Jason's solos.

The one I think he really shined on was "F**k That Guy," which I wrote with Chris Stapleton. He said, "I have an idea for a song about something everybody says at least once a day." He hadn't written anything yet, so I asked if I could mess around with it, and I wrote the lyrics really quick, trying to be comical, and showed it to the band. Then I thought, "Let's get a snaky J.J. Cale groove and I'll half-talk the song on first take." I played rhythm because I was singing, so I handed Jason the Gretsch Clipper I'd used for "I Won't Back Down" and put a slide in his hands. He doesn't play slide much; I told him, "Just play it really simple," and he played beautifully. I was really proud of him.

When we recorded "Loaded Gun," I told Jason to just go wild. That's all him at the end.

What will you most remember about the sessions?

The whole record was so much fun, but one high point was when Chris came out to do some writing. I said, "I've got this song called 'Pistol Packin' Mama.' Would you sing a harmony on it?" He did it, then I asked, "Hey, would you be up to singing the second verse?" And he did a great job. Then, my producer, George Drakoulis, and I decided to give it a Sir Douglas Quintet Tex-Mex organ sound. George said, "Let me call Augie Meyers." We sent the tape to Augie and he put organ on it.

That was really exciting. And, having Benmont come in and play on "Aw Honey" was a nice warmup. When we played it, George said, "Well, there's your first track." Benmont put a little piano on it – which was the high point.

"Don't Knock The Boogie," came from something George said one morning. I told him, "That's a cool line," and I added some talking over a boogie rhythm; we worked out a little arrangement with some guitar solos and made up a little story about a guy walking into a bar. It was very spontaneous, one take. Really, I enjoyed every second making the album.

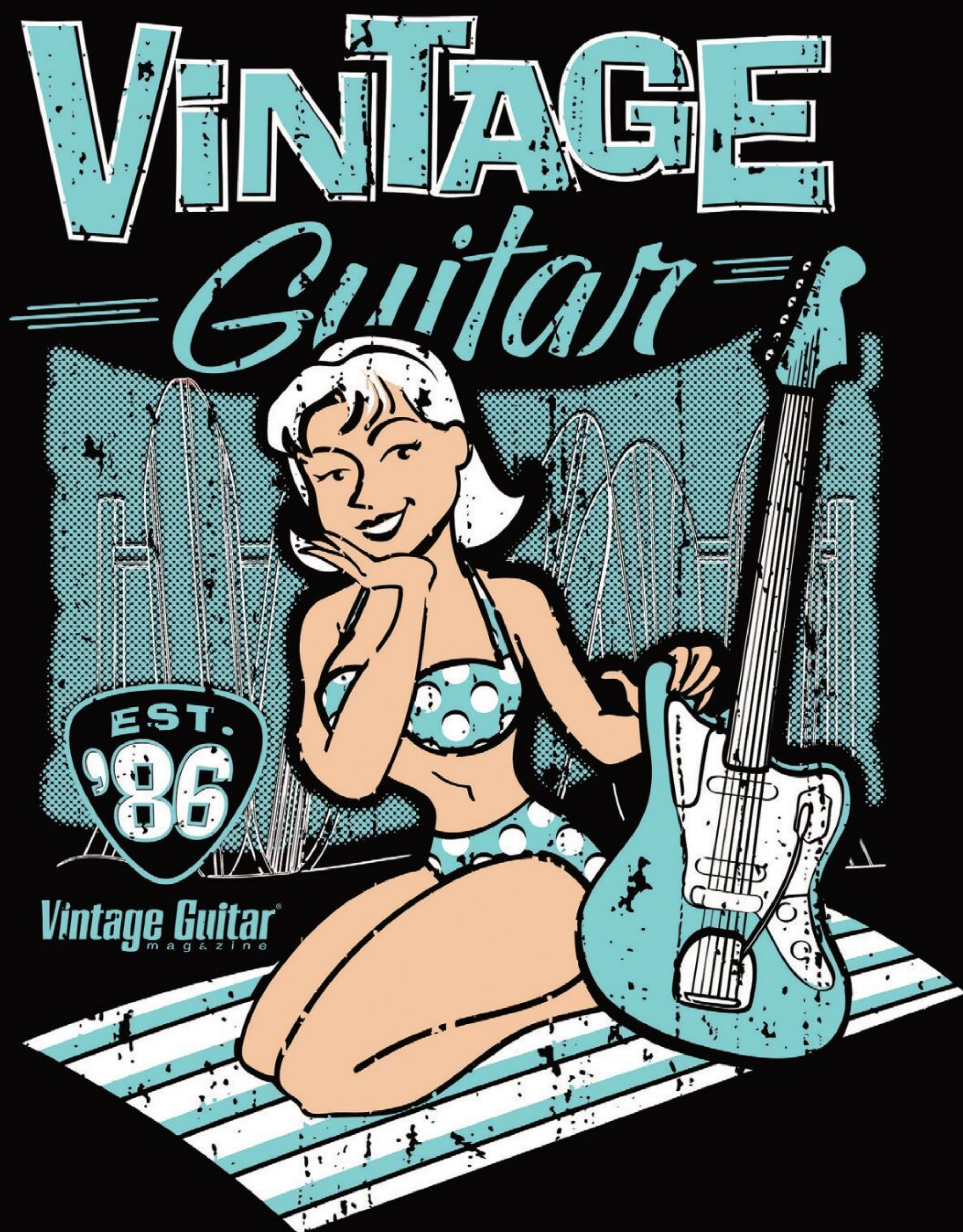
You had originally planned to tour this fall, but it's been pushed back a year.

Yeah, we were ready to go. It was little places, all sold out. We pushed it back six months, then another six months waiting for this stuff to blow over. And the record was sitting there for awhile because we didn't want to put it out without a tour to support it. BMG, my label, has been really, really cool about everything, and they finally said, "Let's release in November because we don't know when the tours are going to open up again." So, we put it out. We shot couple of videos under strict medical protocol – everybody was tested and re-tested, and the place was sterilized. It went really well.

Hopefully, I'm not deluded about this album establishing who we are. The plan is to have a second record done by May; we already have enough songs.

When do you hope to resume touring?

Right now, we have dates booked in June. Chris was kind enough to give us a month worth of opening dates at bigger places like Wrigley Field. After that, we have our own tour, and if things are not safe, we'll push it back again. But I'm hoping for a miracle, like we all are. **VG**



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FEBRUARY

Greater Pittsburgh Guitar Show, February 23 **Postponed**, Printscape Arena, 114 Southpointe Blvd., Canonsburg, PA. For more info contact Scott at (412) 716-8411, scotpro@comcast.net or visit www.guitarshowusa.com.

MARCH

Carolina Guitar Show, March 13-14, **Cancelled**. 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.

APRIL

The Indiana Guitar Show, April 10 & 11, at the Hendricks County Fairgrounds, 1900 E Main St, Danville, Indiana. For more info visit www.theindianaguitarshow.com

Tacoma Guitar & Drum Festival, April 17-18, at 2727 E D St, Tacoma, WA. For more info contact Bruce at (253) 445-1973, bruce@adolphagency.com or visit www.tacomaguitarfestival.com.

NY Guitar Show, April 17-18 at the Freeport Recreation Center, 130 E Merrick Rd. Freeport, NY 11520. Hours 10am-5pm. Contact Rich Johnson at 516-435-8382 or rich@thefishingline.com

Northeast Guitar Expo, April 25 at the Verve Hotel and Convention Center, 1360 Worcester St., Natick, MA. Hours 11-4. For more info call Peter Occhineri (860) 983-6774, email - NortheastGuitarExpo@gmail.com, website - www.NortheastGuitarExpo.com

MAY

Eastern Kentucky Guitar Show, May 2, 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 77.)

Dallas International Guitar Show, April 30 through May 2, at the Dallas Market Hall, 2200 N Stemmons Fwy, Dallas, TX. For more info visit www.guitarshow.com.

SEPTEMBER

Seattle-Tacoma Guitar Show, Sunday September 19th at the Kent Commons, Kent, WA. For more info contact Bruce (253) 445-1973, bruce@adolphagency.com or visit www.seatacguitarshow.com.

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Rockford Guitar & Drum Show, November 6, 2021. Tabala Event Center 7910 Newburg Rd Rockford IL 61108. Hours 10am-3pm. \$5 at the door. Contact Chip Messiner at 815-877-9678 or www.rockfordguitarshow.com

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JANUARY

Orlando International Guitar & Music Expo, January 28-30, at the Central Florida Fairgrounds, 4603 West Colonial Drive, Orlando, FL. Public hours Sat. 10-5, Sun. 10-4. For more info contact Morty Beckman at (850) 962-4434, guitarexpo22@yahoo.com or visit www.guitarexpo.net

If you have information regarding upcoming guitar shows or events, visit <http://www.vintageguitar.com/guitar-show-submission> or e-mail james@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.



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You don't have to be a bebopper thumbing a Gibson L-5 to appreciate the music of Wes Montgomery – arguably the greatest jazz guitarist of all time.

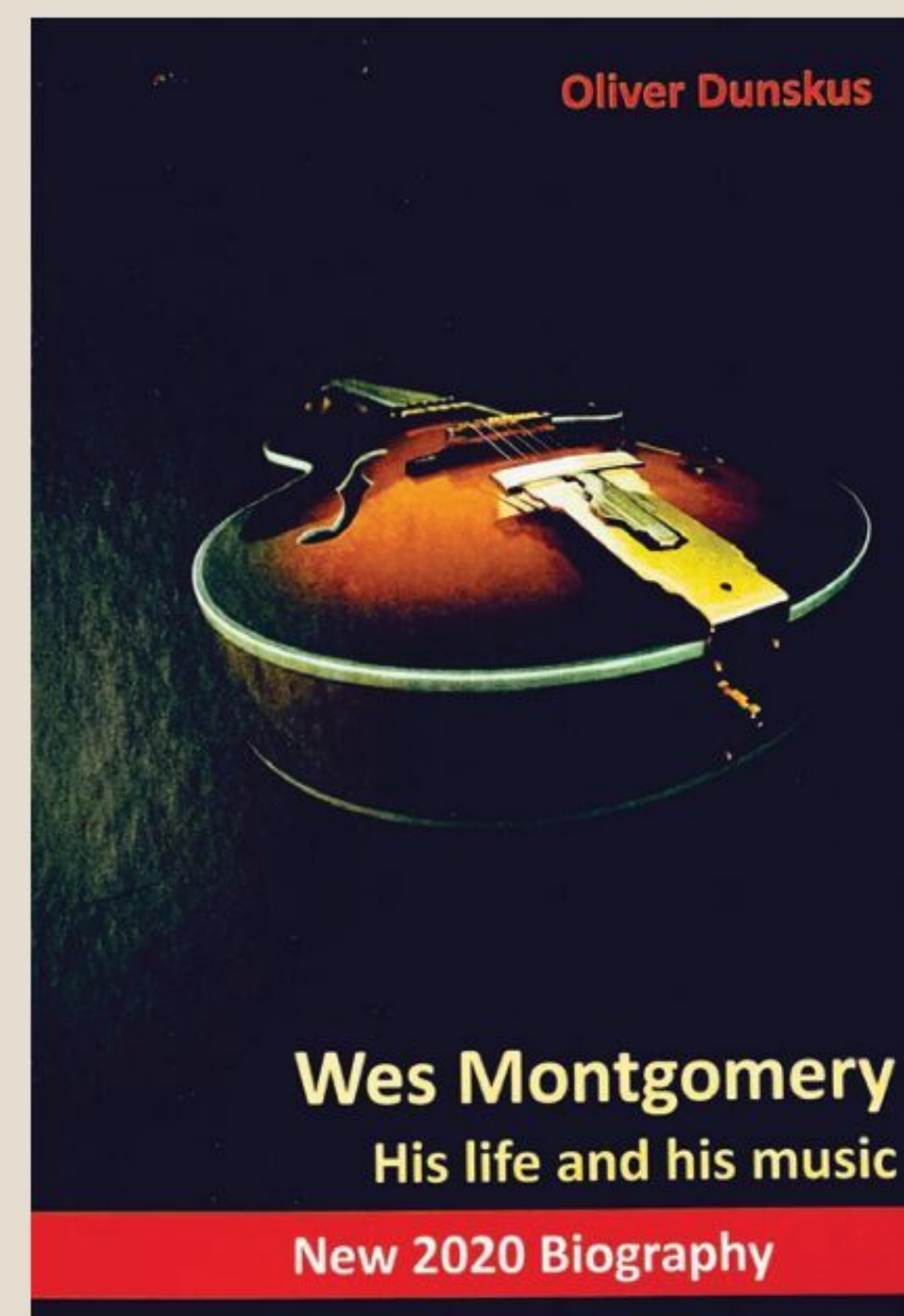
While his fan base includes Carlos Santana, Eric Johnson, Pat Martino, George Benson, and Pat Metheny, precious little has been written about his history and artistry. Oliver Dunskus' new book serves to remedy that situation.

This well-researched volume contains a chronological biography and personal reminiscences from pros, friends, and admirers. You'll find Wes' schedule from 1952 to '68, and a discography with facts about recording sessions and person-

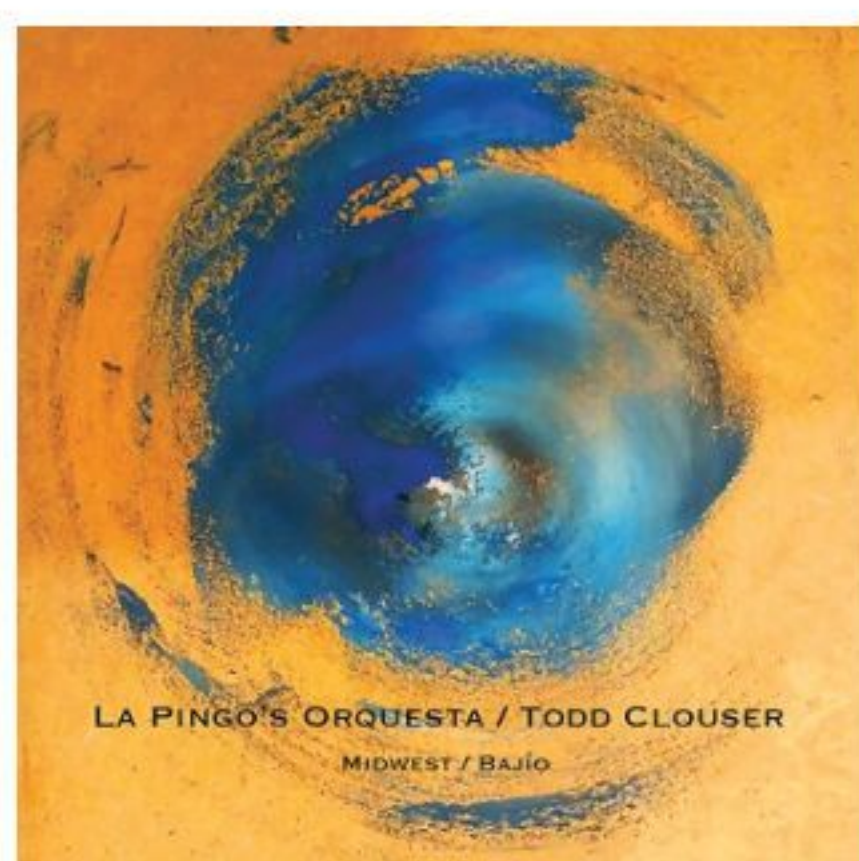
nel. Another chapter provides an updated equipment rundown.

Great stories abound. During the recording of his 1959 debut, the Riverside session was delayed because Montgomery's heavy thumb attack broke two strings on an L-7 he borrowed from Kenny Burrell. Wes had no spares, so organist Melvin Rhyne was dispatched to find strings in the unfamiliar NYC, where he promptly got lost. Moreover, the trio ran out of repertoire, so an impromptu "Yesterdays" was suggested by producer Orrin Keepnews. The final recording was so inspired it became a Wes standard.

In all, this delightful DIY biography should be in every guitarist's library. – **Wolf Marshall**



Oliver Dunskus
Wes Montgomery: His Life and His Music



La Pingo's Orquesta/Todd Clouser
Midwest/Bajío

While terms like "uncategorizable" are overused and cliché to the point of being meaningless, this soundtrack in search of a movie is altogether original and fresh.

Clouser, an American living in Mexico, keeps busy in numerous configurations, most notably A Love Electric. La Pingo's Orquesta, hailing from the Mexican state of Aguascalientes, incorporates clarinet, violin, and trumpet, along with the typical guitar/bass/drums rhythm section, but without keyboards.

Mostly instrumental, this eclectic col-

laboration embraces jazz, rock, folk, twang, and more. Though it opens the program, "Girls" is a perfect cinematic closer, highlighting Clouser's melodic simplicity. The jumpy "Surf" is reminiscent of the frantic Indian dance music in *Ghost World*, while the noir "Collective Memory" would fit perfectly in *Taxi Driver*. And "Canicas" shifts from a heavy push-pull feel to a sprightly mariachi-meets-klezmer beat, then back for an ascending Clouser solo that's bluesy but angular.

Playing a Gibson ES-335 through a '60s Fender Twin, Clouser sometimes summons a tone as crystalline as any Fender axe. He judiciously employs effects (mostly by Earthquaker) that enhance his sound without overpowering it.

In the mood for something new and off the beaten path? Check this out. – **Dan Forte**



Cory Wong
Striped

On Cory Wong's eighth album *this year*, the guitarist presents himself as both a paragon of productivity and gifted songsmith. As if playing for the band Vulfpeck and hosting his podcast "Wong Notes" doesn't keep him busy enough, he's also a guitar-software designer. Wong's metronomic funkiness is in full beast-mode here, and he crafts fun and engaging tracks throughout.

Wong dispenses tuneful melodies and extroverted funk guitar. With clean production and toe-tapping grooves, he gets down starting with "Design," featuring vocalist Kimbra. With its contemporary club-disco



Iron Maiden's
Adrian Smith,
Dave Murray, and
Janick Gers.

feel and tinges of British R&B, Wong's percussive style gels perfectly with super cool horn arrangements. On "Smooth Move," his Strat/compressor combo shows him chillin', but not without hip octave lines and a fine envelope-filtered solo by English guitarist Tom Misch.

The clean, phat double-stops on "Lilypad" yield a deep pocket and smidgens of Chaka Kahn's Rufus. For "Massive," Funk Boy joins arena monster Joe Satriani, who does not disappoint as he tastefully blazes over a severe groove with funkalicious bass. *Striped* is an enjoyable guitar record with positivity and butt-shaking range. – **Oscar Jordan**



Iron Maiden Nights of the Dead, Legacy of the Beast

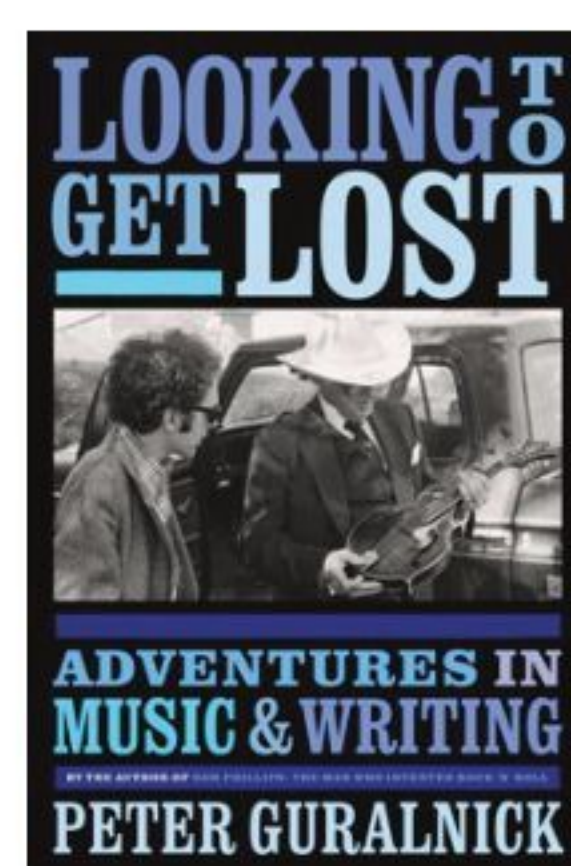
From the 2019 tour, this two-CD live set from Mexico captures the British metalers in top form, four decades after their debut. Guitarists Dave Murray, Adrian Smith, and Janick Gers unleash torrents of power chords and licks on their trademark Strats-with-humbuckers atop Steve Harris' churning bass. Frontman Bruce Dickinson can still dazzle with his vocal range – the guy is past 60, yet belts out high notes like an operatic tenor.

The album kicks off with "Aces High," their tribute to brave pilots in the Battle of Britain, while "2 Minutes to Midnight" reveals the Thin Lizzy-meets-UFO paradigm that became the band's sonic signature. All three guitarists are wickedly tight, remembering every riff, harmony line, and chord with effortless precision – just imagine *how*

many parts they have to remember for a typical Maiden gig.

For fresh material, the sextet brings back "Where Eagles Dare," rife with Murray's pentatonic shred and complex harmonies. Rarities include "Flight Of Icarus" and "The Clansman," where Smith grabs a Les Paul Custom and Harris, a Fender Kingman acoustic bass for the dramatic midsection. While *Nights of the Dead* isn't the only Maiden live album, it's all killer, no filler.

– **Pete Prown**



Peter Guralnick Looking to Get Lost: Adventures in Music and Writing

Peter Guralnick has masterfully chronicled American vernacular music artists for half a century. His in-depth, first-person profiles of blues, R&B, country and rockabilly greats first appeared in magazines, then in the anthologies *Feel Like Going Home*, *Sweet Soul Music*, and *Lost Highway*. Four biographies, including a definitive two-volume study of Elvis Presley and individual volumes on Sam Cooke, Robert Johnson, and Sam Phillips merit the acclaim they've received.

This anthology revisits a number of artists – most now deceased – he profiled in the past, elaborating on their lives, musical legacies, and his relationships with them. Guralnick also offers invaluable insight to his creative process, particularly his preparation for interviews. The son of a respected oral surgeon, he explains how empathy for those he's profiled parallels a physician's use of empathy to diagnose a patient's illness.

VReaders will find enlightening chapters on Delta blues great Skip James, Howlin' Wolf, Lonnie Mack, Chuck Berry, Johnny Cash, Merle Haggard, and many more revealing much about their creative drive and perspectives. Particularly powerful is a 1990 Q&A with Eric Clapton, yielding deep insights into his lifelong relationship with the blues and the iconic bluesmen he emulated, recorded, and performed alongside. – **Rich Kienzie**



John Lee Hooker & the Coast to Coast Blues Band Live at Montreux 1983 & 1990

The early '80s weren't a high point of John Lee Hooker's career. Demand for all blues – including his Mississippi hill-country music – had eroded and record deals were scarce.

None of that mattered when Hooker played the Montreux Jazz Festival in July, 1983. Before an appreciative Swiss audience, the 65-year-old Mississippian did what he did best – eschew traditional 12-bar blues and soaring vocals for a mesmerizing single-chord groove and hypnotic baritone chant.

Key cuts are here, including "Boom Boom," a quintessential representation of Hooker's percussive, driving guitar work – with the boogie interrupted only for short bursts of punctuation. The set's highlight, meanwhile, is the venerable "Boogie Chillen," a show-stopping jam featuring guitarist Luther Allison.

A hot set from 1990 completes the package, showcasing songs from the guest-laden

HIT LIST REVIEWS

1989 album, *The Healer*, which catapulted Hooker back to prominence – and put his music before a new generation of listeners.

While Hooker began the '80s with uncertainty, he finished the decade on top of the world. This live release captures an artist in transition, but one whose blues vision remained powerful and uncompromised, regardless of commercial standing. – **Sean McDevitt**

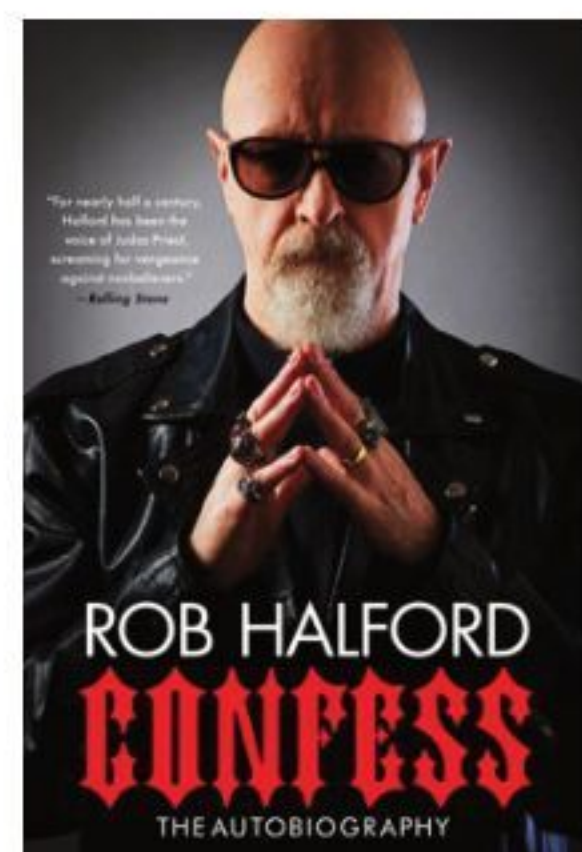


Jimi Hendrix Experience Live in Maui

This 1970 performance was contrived for *Rainbow Bridge*, a hippie movie that flopped. The gig itself was faintly ridiculous, as a hundred or so fans trudged up Hawaii's dormant Haleakalā volcano. There, the Experience played in such high winds that Mitch Mitchell had to later re-record his drums in a studio. Yet – and it's a big yet – Jimi Hendrix and mates still delivered a loose, potent set. Better still, these tapes have been restored and enhanced, thanks to über-engineer Eddie Kramer.

In his touring career, Hendrix relied on his staples, doggedly churning through “Red House,” “Purple Haze,” and “Foxy Lady” here. But fresh, funky tracks from a planned (but unfinished) studio album abound, notably “Freedom,” “Dolly Dagger,” and “In From the Storm.” “Ezy Rider” was already becoming a concert stomper, graced with Billy Cox's propulsive bass and Jimi's wah-fueled Strat. It's smokin' stuff.

Sure, there are endless versions of these cuts out there, but listening to these reincarnated Hawaii tapes, Hendrix has – yet again – returned from the grave and blown our minds. Is *Live in Maui* essential Jimi. No. Is it awesome? Of course it is. – **PP**



Rob Halford Confess: The Autobiography

“Confess” is the right word: this Metal God's life certainly warrants an autobiography. Halford recalls the gradual climb of Judas Priest – and his struggle to remain in the closet.

If the vocalist's homosexuality became known, he felt it would destroy the band's career. Halford writes harrowingly about



Jimi Hendrix

his pain, failed relationships, and burying his feelings in alcohol and drugs. He finally got sober, came out, and found love. A legal misunderstanding led to his “official” Priest exit, and he was ecstatic to return 11 years later.

Halford takes heavy metal seriously, and discusses classic albums like *British Steel*, *Screaming for Vengeance*, *Painkiller*, and various solo projects in some detail; he even played guitar and bass passably while songwriting for his first *Fight* album in '93. The best story is how Glenn Tipton's wild whammy bar work at the end of “Screaming for Vengeance” was the result of trying to avoid being bitten – by a mosquito!

Later, tensions between Tipton and fellow guitarist K.K. Downing boiled over before the latter quit. Halford explains how Downing's replacement, Richie Faulkner, re-energized the band and how Tipton's creeping Parkinson's Disease led to *Firepower* co-producer Andy Sneap replacing him on guitar for live shows.

Confess is a powerful, often shocking read. – **Bret Adams**



Kid Ramos and Bob Corritore Phoenix Blues Sessions

Ramos is well known in L.A. blues circles from his decades with James Harman, Janiva Magness, the Mannish Boys, Los Fabulocos, and others. As part of harpist Corritore's “From The Vaults” series, this finds the pair in various settings from the late '90s and early 2000s, with many tracks unreleased until now.

Six cuts featuring vocals by Nappy Brown and pianist Henry Gray are especially significant. Both blues legends are no longer with us, but they are in fine voice here.

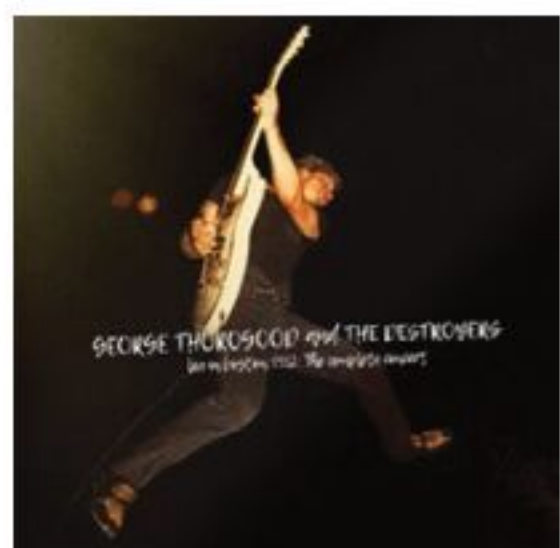
Ramos' six-string bite on “Snakes Crawl At Night” recalls John Lee Hooker. His reverbed tone and facility with slide (“Possum Up A Tree”), boogie (“Talkin' About You”), and heavy shuffles (“No More Doggin'”) will bring to mind West Coasters like Junior Watson, Rick Holmstrom, and



SYD BARRETT

Barrett: The Definitive Visual Companion

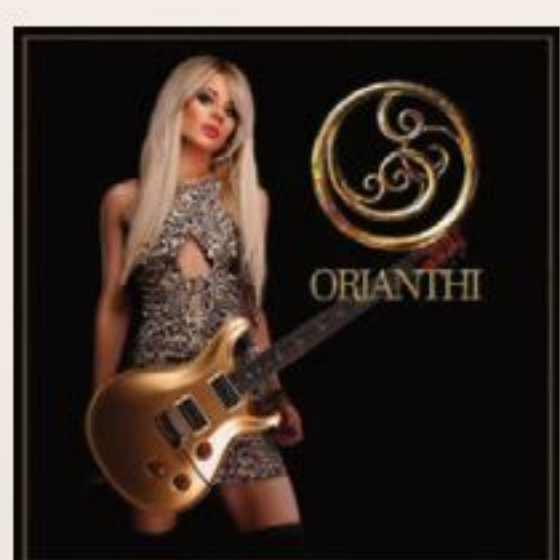
Pink Floyd's founder had a shockingly brief career, yet we're still fascinated by him. Armed with a Fender Esquire, Barrett became the pied piper of British psychedelia, and this book offers rare photos, art, and glimpses into his surreal, troubled life. You'll also see pics of early Floyd gear including Selmer and WEM amps, Danelectro and Rickenbacker axes, and Syd's epic Binson Echorec. — **PP**



GEORGE THOROGOOD AND THE DESTROYERS

Live in Boston, 1982: The Complete Concert

Unreleased tracks illuminate Thorogood's blues-n-boogie style. His scratchy riffing fits on Bo Diddley's "Who Do You Love?" Rumbling guitar blends with the saxophone, bass, and drums on the Strange-loves' "Night Time." Wailing slide cuts through two Elmore James tunes — racer "Madison Blues" and slow-burn "The Sky is Crying." Surprisingly, Thorogood's trademark, "Bad to the Bone," wasn't on the original 2010 release. — **BA**



ORIANTHI

O

Orianthi's first solo album in six years blends the earmarks of contemporary pop and muscular blues-rock guitar riffs and soloing. Well-manicured tunes and thoughtful arrangements support seductive vocals that would give Lady Gaga a run for her money. "Contagious" and "Streams Of Consciousness" rock hard. Hernia-



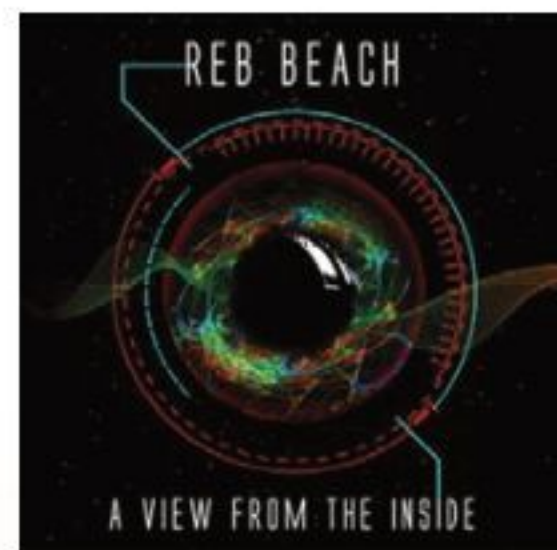
inducing riffs percolate against stinging solos for an epic ride. — **OJ**



PEKKA TIILIKAINEN & THE BEATMAKERS

Guitar Town

Finland is rife with great surf/instrumental bands, and this is one of 'em, led by rhythm guitarist Tiilikainen. Cue up the wayback-machine sounds of "Golden Days" and "1963," with sweet twangy leads from Juha Heinonen. Aussie ace Martin Cilia lends his Fender VI bass to "Do the Woddle." These Finns nail '60s instru throughout this reverby gem. — **PP**



REB BEACH

A View From The Inside

Fretboard magician Beach's latest unleashes him from the confines of Dokken, Whitesnake, and Winger — and puts to rest any doubt that he resides in the upper-echelon of inventive, over-the-top guitar stylists. Here, he rocks, progs, fusions, and soars expressively on ballads. Legato lines from hell and fluttering whammy bars are heavily featured. — **OJ**



GWENIFER RAYMOND

Strange Lights Over Garth Mountain

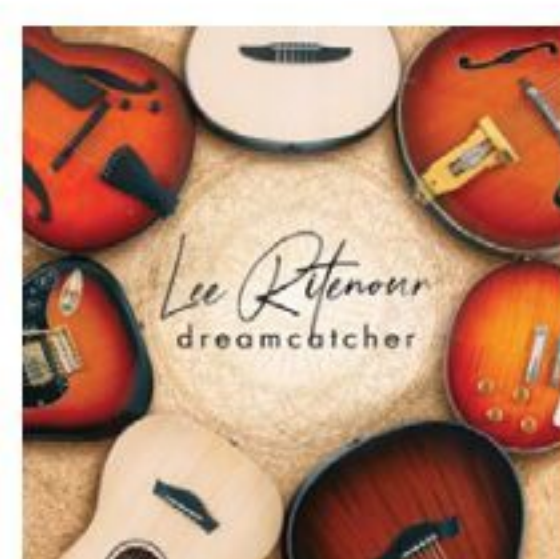
Raymond is a formidable Welsh fingerstylist who mines American primitive and Celtic guitar to brilliant effect. Nothing here is contrived, and Gwenifer's open-tuned instrumentals are wickedly direct, like the jaunty "Ruben's Song." Cue up "Incantation" and the mournful slide of "Worn Out Blues" to hear a genuine old soul at work. — **PP**



THE FLOWER KINGS

Islands

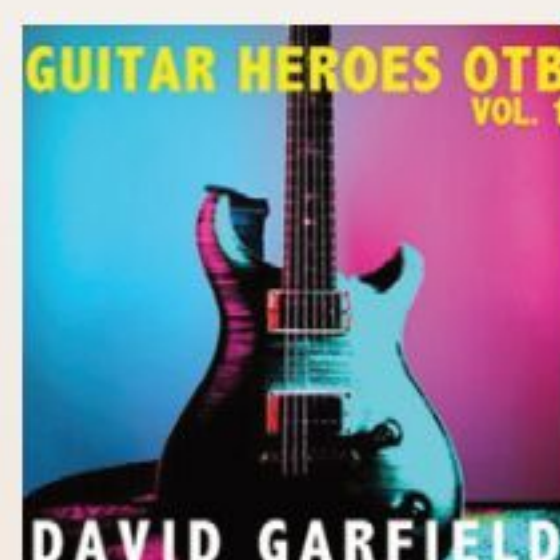
These Yes, Genesis, and King Crimson disciples used Covid-19's isolation to trade music files online and create a double album of sonic exploration. Virtuosity and pop melodies collide on "From the Ground" and "Black Swan," while Roine Stolt's thick guitar solos highlight the instrumentals "Man in a Two Peace Suit" and "A New Species." "Solaris" and "Islands" are the dense prog icing. — **BA**



LEE RITENOUR

Dreamcatcher

Ritenour's first solo album in five years mixes warm textures and diverse styles, blending them in a way only a virtuoso of his stature could. Melodic, minimalist, and poignant, *Dreamcatcher* is an intimate recording. From the rural acoustic colors of "Starlight" to the lush chord melodies of "Morning Glory Jam," Rit is still tops. — **OJ**



DAVID GARFIELD

Guitar Heroes Outside the Box, Volume 1

The keyboardist's four-song EP features an extended version of Hendrix's "If 6 Was 9," originally recorded for a 1997 Jeff Porcaro tribute album. This new eight-minute blowout includes a wild, extended 1:22 intro from the late Eddie Van Halen, some of its sonic explosions previously unreleased. Toto's Steve Lukather tears through melodic runs on "Frothing Comas." — **BA**



ALABAMA SLIM

The Parlor

At 81, New Orleans-based bluesman Alabama Slim reveals a snarling, vocal-like guitar style rooted in the early sound of John Lee Hooker, backed by guitarist Little Freddie King and drummer Ardie Dean. Focusing on largely familiar material, including "Someday Baby" and "Down in the Bottom," Slim's stark, loose, and unvarnished performances affirm the enduring power of blues served raw and old-school. — **RK**



THE OUTLAWS

Live at Rockpalast 1981

The Florida Guitar Army never scored a big hit, but still delivered thrills at this outdoor German show. "Devil's Road" is a wild ride, with Hughie Thomasson, Billy Jones, and Freddie Salem trading hot-potato solos and harmonies. "Green Grass and High Tides," "Ghost Riders in the Sky," "Holiday," and "Hurry Sundown" are just as explosive. We'll never again see a band like the Outlaws. — **PP**



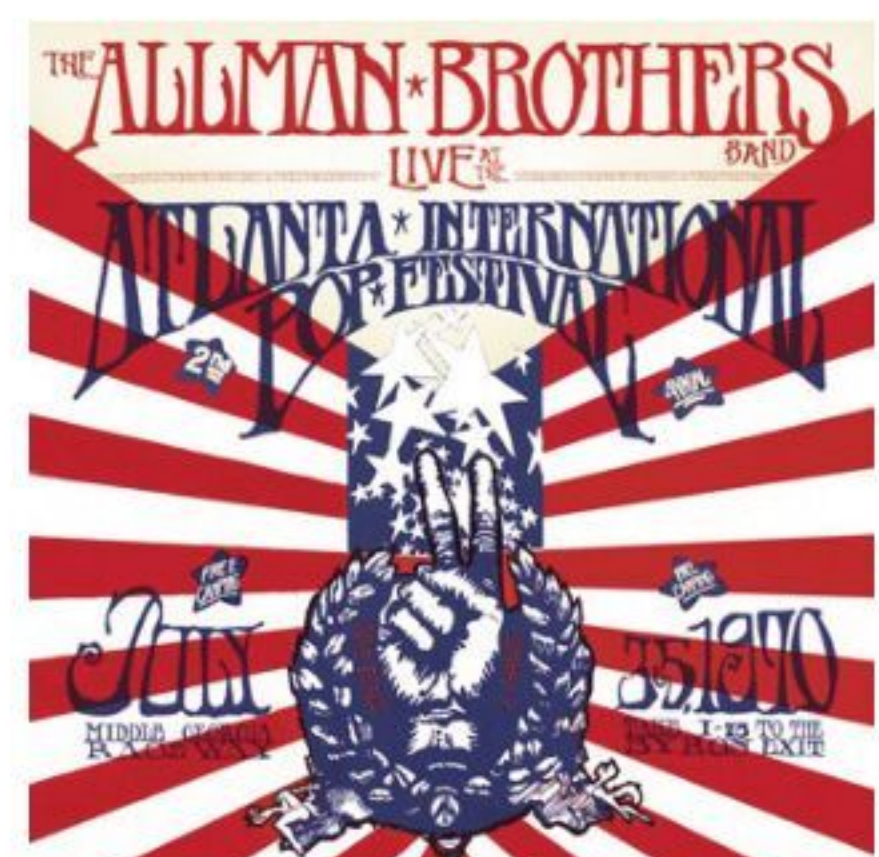
PHIL LEADBETTER & THE ALL STARS OF BLUEGRASS

Swing for the Fences

Award-winning resophonic master Leadbetter and his band, including guitarist Robert Hale, banjoist Jason Burleson, and mandolinist Alan Bibey, integrate well-focused picking and vocals. The material blends original numbers with older mainstream country material. Their covers include Restless Heart's "No End to This Road," Steve Wariner's "I Wanna Go Back" (with Wariner joining in), and Rodney Crowell's aggressive "One Way Rider." — **RK**

the late Hollywood Fats – about as high a compliment as a guitarist could receive.

Another “Vaults” release centers around the Gray sessions; *Cold Chills: Henry Gray & Bob Corritore Sessions, Vol. 2* features the singer and pianist accompanying or accompanied by blues guitar giants Robert Lockwood, Jr., John Brim, and Bob Margolin, with younger vets Johnny Rapp, Kirk Fletcher, and Johnny Burgin holding down the groove. – **DF**



The Allman Brothers Band Live at the Atlanta International Pop Festival

The Allman Brothers Band is one of those groups guitarists identify after just a handful of notes.

First released in 2003, this reissue was recorded during ABB’s two performances at the 1970 festival, and it’s fascinating to hear the rapid development of ABB’s legendary original lineup. ABB was still growing, musically, and had released its self-titled debut in late ’69. The follow-up, *Idlewild South*, wouldn’t be issued for two more months. However, they were already playing new material.

Sounding slightly rough around the edges in some spots, including the kick-off, “Statesboro Blues,” they quickly settle down on a mesmerizing version of “Dreams” that radiates with rich guitar work from Duane Allman and Dickey Betts, melodic bass runs from Berry Oakley, and shimmering organ chords and soulful vocals from brother Gregg.

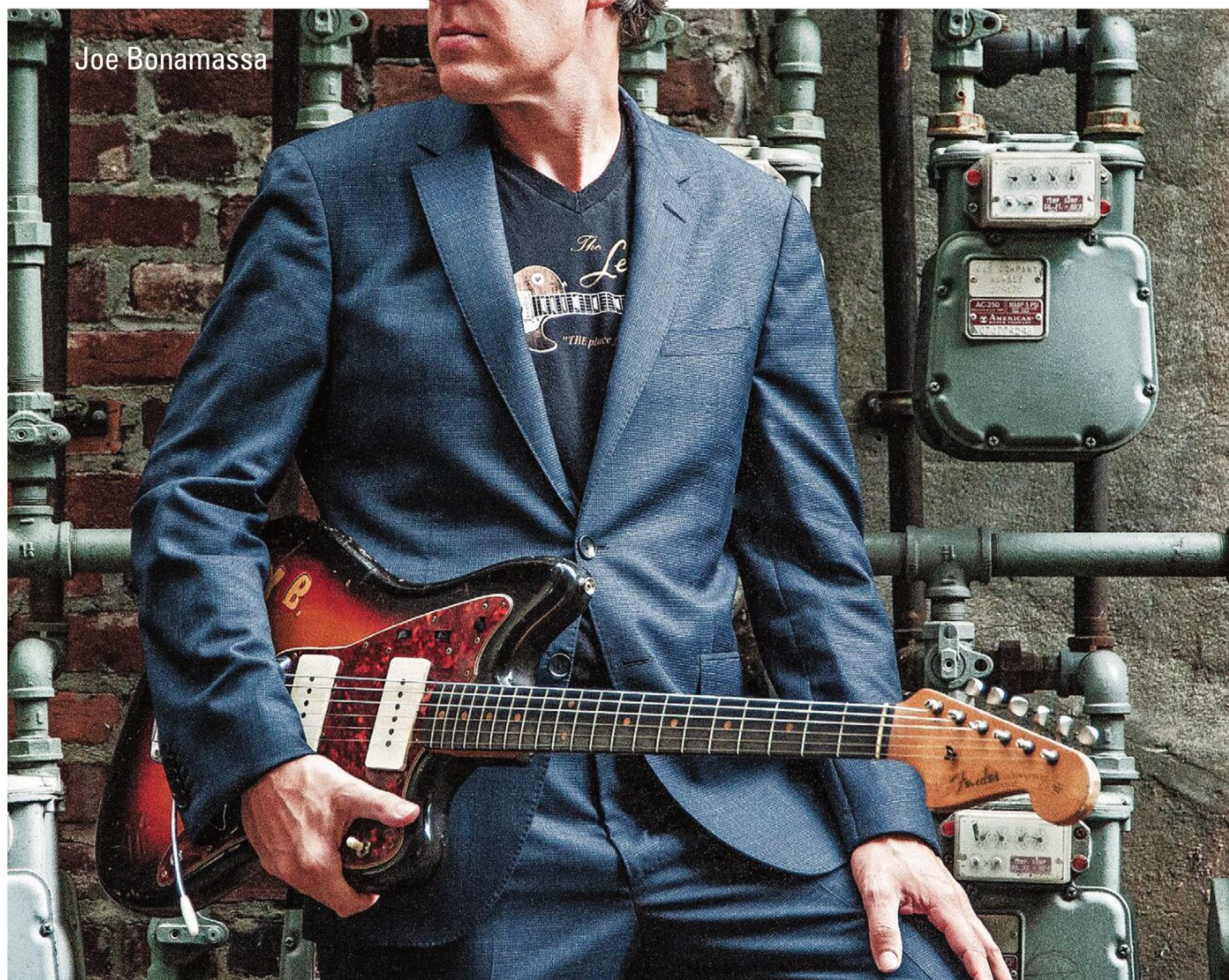
Both versions of the then-new “In Memory of Elizabeth Reed” showcase smoky jazz and relaxed blues textures, with dazzling dual guitar from Duane and Dickey. A 28-minute version of “Mountain Jam,” featuring guest Johnny Winter, is a percolating free-for-all with plenty of stinging guitar and a unique Oakley bass solo. – **BA**



Joe Bonamassa Royal Tea

It’s no secret that Joe Bonamassa has a Jones for British blues-rock. *Royal Tea* is Exhibit A, as

it was recorded at Abbey Road Studios. Co-writing with former Whitesnake guitarist Bernie Marsden, Bonamassa gets production

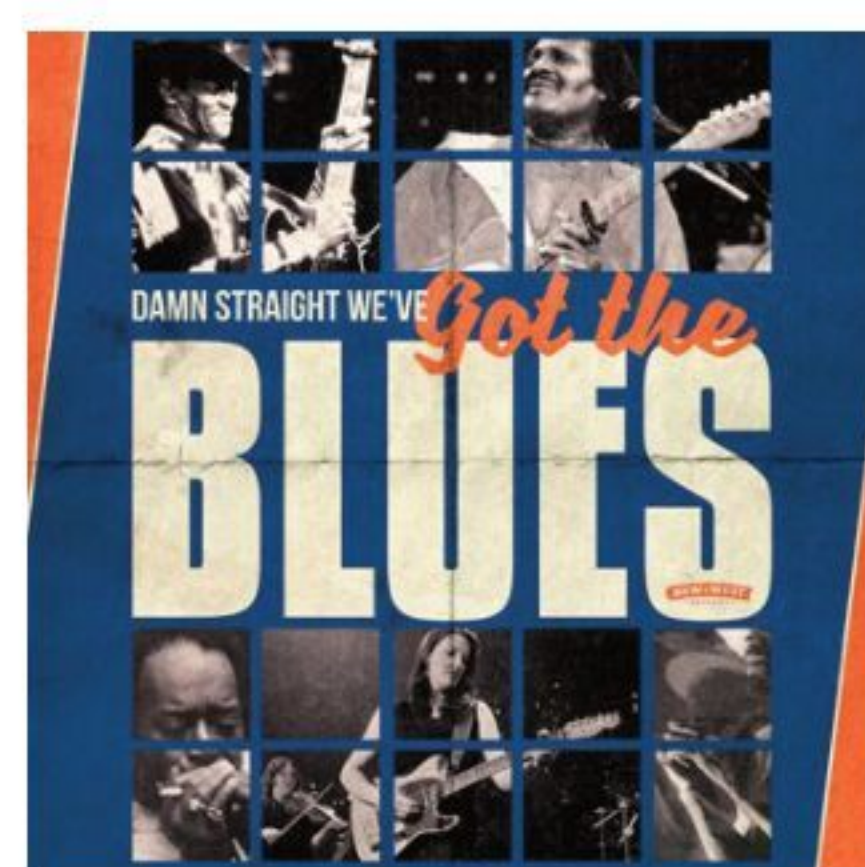


assistance from partner Kevin Shirley on 10 superb tracks.

Opulent orchestration and dreamy arpeggiations mix with gritty Les Paul tones and a rhythm section that echoes the glory days of Clapton, Beck, and Page. The title track is nasty perfection with its hooky lines and Gary Moore aftertaste.

Bonomassa is in his element as he belts with unadulterated fire and zeal. The guitar tones are gnarly, and his phrasing is intense as he sits between backup singers and the primal drumming of Anton Fig. A grisly bass intro sets up the Zeppelin-esque groove of “Look Out Man!,” as Bonamassa unleashes a reverb-drenched solo packed with fury.

Bonomassa is famous for big, cinematic ballads, and *Royal Tea* does not disappoint. “Why Does It Take So Long To Say Good-bye” features gonzo guitar while “I Didn’t Think She Would Do It” rocks like Hendrix. Bonamassa knows where his bread is buttered, and remains master of his Brit-blues universe. – **OJ**



Various artists Damn Straight We’ve Got the Blues

This carefully curated 60-track, digital-only compilation draws deeply

from the catalogs of New West and Antones Records as well as New West’s “Live from Austin” series. The focus? Blues numbers from a swath of blues, folk, soul and country artists.

Guitar masters are especially prominent. Along with Buddy Guy covering Guitar Slim’s “The Things I Used to Do,” Otis Rush reprises “Double Trouble,” and Albert Collins explodes on “My Woman Has a Black Cat Bone.”

Ronnie Earl’s “Linda” projects relaxed intensity, while Jimmy Rogers smokes through alive “Chicago Bound.” Susan Tedeschi excels on “Hampmotized Blues.” Doug Sahm’s “T-Bone Shuffle” was a staple of his live shows, and Gatemouth Brown unspools a loose, swinging “Bits and Pieces.” Tony Joe White delivers a live “Rainy Night in Georgia.” Sue Foley’s primitive, Delta-based “Gone Blind” stands in stark, arresting contrast with nearly every other performance.

The country material reflects similar high standards. Rodney Crowell is well-represented by the powerful, acoustic-driven “East Houston Blues.” Buddy and Julie Miller offer the country-tinged “What You Gonna Do Leroy” and Canadian singer Corb Lund excels on the relentless, driven “Counterfeiters’ Blues.” Roy Buchanan’s extended live “Hey Joe” stands as yet another monument to his virtuosity and enduring popularity. – **RK VG**

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Fender

Strat, 1957, sb, restored tuners, tweed case, exc-...\$26,500
Strat, 1957, Lefty, J Black body refin, neck original, non-trem,
original tweed hsc, exc.....\$17,500
Strat '54 LE heavy Relic, 2014, anodized pg, 54 specs\$3750
Telecaster, 1967, blonde, rewinds, small rte, vgc, hsc.\$6500
Telecaster, Paisley, 1968, all orig, maple neck, vgc+,ohsc\$15,500
Tele 1973, Black, 4 bolt Maple, Dimarz hb neck vgc, ohsc. \$3750

Gibson Solid Body

Les Paul Standard, 1958, sunburst, nice flame, vgc+,ohsc.....
Les Paul Standard, 2012, Amber Maple top, exc, hsc..... \$1650
Les Paul Standard, 2012, csb, 8.5 lbs, exc, ohsc.....\$2000
Les Paul LEFTY Goldtop, 2012, push/pull coil splitter
on both humbuckers, exc+, brown case.....\$1895
Les Paul Custom, 1987, White, 9.96 lbs, vgc+,ohsc.....\$3500
Les Paul Classic, 2004, Black, signed by Les, vgc+, ohsc \$1659
Les Paul Studio, burgundy, gold parts. exc, hsc.....\$850
Les Paul Junior, 1954, sb, RARE Maple body, esc, hsc.. \$14,500
Explorer, 2001, Mahog Body& neck,gold hdw,ohsc ..\$1500
Firebird 1, 1963, Sunburst, pghd repair, exc, ohsc\$8900
Firebird V, "2014 Model", Cherry, 2 mini-hb, exc, ohc..\$2000
Melody Maker, 1962, sb, double cut 1 pu, exc, ossc... \$1795
Melody Maker, 1964, sb, double cut, 1 pickup, 1 11/16"
nut, all original, looks almost new.....\$2195

Gibson, Epiphone & Other Electric Archtops

SUPER 400CESN, 1963, Blonde, PAFs, 2-piece back,
all original, stunning, exc++ brown case.....\$25,000
ES-335, 1959, Sunburst, Dotneck, exc+, ohsc.....\$42,500
ES-335, 1983, sunburst, all original, exc, ohsc.....\$3900
ES-5, 1949, sb, 3 P-90s, 3 vol & Master, vgc+, hsc..... \$7500
Chet Atkins, '92, Country Gent , Bigsby, Walnut, exc,ohsc.. \$2250
ES-300, c 1946, sb, 1 P-90, 17" non-cut, vgc, ohsc \$2700
ES-125 3/4, 1959, sb, thin noncut, P-90, exc.....\$2300

Gretsch & Rickenbacker

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 Deluxe Lap Steel, silver w/gold, exc, ohsc..... \$1750

Acoustic Archtops

D'Angelico New Yorker, 1946, sunburst, built when John
had no apprentice, all orig. exc, ohsc.....\$30,000
Gibson Super 400 Premier, 1940, sb, cutaway, exc,ohc ..\$16,500
Gibson L-5C, 1952, sb, Flamed Maple b&s, exc, ohsc.....\$9500
Gibson L-7C, c 1950, sb cutaway, McCarty pg, ohsc.....\$3900
Gibson Style U Harp Gtr, 1907, Black, 21", exc-, ohsc.....\$7500
Heritage Golden Eagle, recent, Blonde, floating pu, nm\$4500
Ibanez 2461 Johnny Smith, 1977, SB, 2 pu, exc, ohsc ..\$2450
KAY N-1, ca 1959, 17" cutaway , new frets, plays great.\$995
Moll, John Pizzarelli model, 2002, Blonde, vgc+, ohsc.....\$3950
Stromberg Master 400, Blonde, 1946, loudest!, ohsc\$35,000

Other Electric Guitars

Carvin Double neck Model 11, c 1968, sb, Mandolin (1 pu)
and Guitar (2 pu) necks, exc, ohsc.....\$3950
B&G Crossroads Little Sister, new, Cutaway, sb, 2 hb\$1450
Crook Telemaster, recent, Butterscotch,Tele pickups, exc ..\$1850
Danelectro C2N12, Dane"C" Series, ca 1967, solid body
12-string, Alligator finish, 2 lipstick pu, all orig,gb,\$2650
Guild S-300D, '79, Black, 2 HB Chesterfield pghd, vgc.....\$850
Hallmark Series 1965, Aquaburst, 2 pu, Trem, mint,cert.....\$795
Kramer Striker 300ST, '90s, s/s/hum, Floyd, vgc+, gb.....\$295
Tom Doyle 7-String Tele (style), c. '06, csb, 1 hb, exc, gb ..\$2000
G&L SC-3, 1987, Red 3 singles, tremolo, rwood brd\$895
Hofner 4575 Verithin, '60s, sb, 3 pickups, exc, hsc.....\$1500
MCI Guitorgan B300, Japan, Red, 335 style, pedal ,hc \$1950

National Studio 66, c 1964, Black, reso-glas body, 1 pu\$995
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 Bird Fish, recent, 3 pu, leather case, exc\$8500
VOX Student Prince, V229, Italy, c1967, sb, hollow 1pu....\$850

Basses

Alembic Essence 5 String ,1994, AAA curly top, Ebony board,
34" scale, LED dots, 2 pickups, new~\$11,500, nm.....\$4500
Jazz Bass, 1963, refin Shell Pink, match pghd, new pickups
originals in case, small patch back of neck, nice!.....\$4500
Jazz Bass, 1971, Black, w/ 66 JBass unbound dot neck
w/ Olympic White peghead , vgc+ ohsc\$3750
Jazz Bass, 1977, sb, Maple neck, pearl blkcs, ri pu, exc hsc.\$1950
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 4003,1985, JetGlo Black, excellent condition
with a straight neck and low action, papers, ohsc.\$1895

Martins

F-7, 1936, sb, 16" archtop Spruce top, Brazilian b&s,
CF Martin vertical logo exc, haxagonal inlays ohsc...\$6500
000-45, 1938, was Smiley Burnette's, great guitar, forward
braced, 1 3/4" at nut, amazing tone vgc+, ohsc\$125,000
D-45, 1972, 1 upper bout top crack, exc, blue case\$6500
D-28, 1938, h'bone, orig finish, new brdg & plate, vgc+...\$65,000
D-28, 1949, Sunburst top refinish , nice Braz, vgc.....\$8950
D-28 Aged Authentic, what a guitar! New is Old, hsc ...\$7999
000-21, 1905, all orig, 5th 000 made, 1 owner, exc+, hsc \$24,000
00-21, 1967, gorgeous Braz b&s, exc, hsc\$6500
D-18, 1958, new bridge plate, exc, ohsc.....\$5800
D-18, 1961, all original ,mild wear, exc, ohsc.....\$5200
0-18, 1958, small pg crack repaired, exc, ssc...\$4750
D-18, 1973, w/ B-Bender installed by Gene Parsons....\$3350
CEO-4R, 2002, sb, slope shouldered dread, Adir top,
R'wood b&s, huge sound, some dings ,vgc+,ohsc..\$2250
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

SJ-200, 1953, Sunburst, all orig, brown case, vgc...\$12,950
EPI Texan, 1964, natural, 1 5/8 nut, adj. bridge w/ ceramic
saddle, hairline heel repair, sounds hugely, exc\$3750
B-12-45, 1964, natural top 12-string,adj brg, vgc+\$1250
J-50, 1966, repro pg, 1 5/8" nut, vgc+, hsc....\$2650
TG-25N, 1964, Tenor , natural top, adj bridge,exc.....\$1395
J-185 12 String, 2001, blonde, Spruce top, curly Maple b&s,
1 7/8" nut, 24 3/4" scale, Arlo signed top,exc, ohsc. \$2500

Other Flat Tops & Classics

BRONDEL A-1, '07, Ital Spruce, Bloodwood b&s, hsc\$3950
Collings OM3A-Cutaway, 2009, Adir. top, Rwood b&s\$4250
Collings Baby 2H, 2017, Spruce top, Rwood b&s, ohsc..\$3250
DYER Harp Guitar, Style 4, ca 1920, a nice one!, hsc.....\$4500
Eastman E10SS, Recent, sb, slope shoulder exc-, hsc...\$750
Gallagher G-50, 1975, Dread, Spruce top, Mahog b&s, exc . \$1950
Goodall TR OM, Recent, Rosewood b&s, mint.....\$4250
Goodall RGC, 2000, 15" jumbo, Englemann top, 1 13/16".....\$3500
GURIAN J-R, ca 1976, Jumbo, Rosewood b&s, vgc,ohsc\$2000
Laplante Gene Autry D-45 Replica, Brazilian.....\$9250
Larrivee P-03R, used, Parlor Spruce top, R'wood vgc+....\$850
Linda Manzer PIKASSO Guitar, 1 of 2, pearl trimmed, multi
necked masterpiece, ohsc.....\$95,000
REGAL Double Soundhole Flat top, ca 1929, Oddity of oddities\
STAHL by the Larson Brothers, 13 1/2" wide, Brazilian b&s, pearl

trimmed Adi Spruce top, pearl rosette, exc, hsc... ..\$9500
Steve Klein M-43 Rosewood Jumbo, '90s, Calton case\$12,950
Taylor 612-C, '91, maple b&s,cutaway spruce top, exc ohsc. \$1950
Taylor 912 CE Builder's Ed. 2019, Shaded top,mint.....\$3750
Taylor K-14CE Bldrs Ed, 2019, Shaded finish, Spruce to, Koa
b& sides, pearl trimmed, Abalone vine, pu, mint, ohsc\$3750
Veillette Avante, NEW, high strung 12 str, Black, pickup,\$1195
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

National Don, #X67, 1934, German Silver, engraved border,
lvroid engraved pghd, near mint, original case..\$14,500
Style 0, 1934, 14 fret, chicken feet cover plate, rolled f holes,
palm trees, plays and sounds terrific, vgc, ohsc.....\$3500
National Aragon, 1939, sb, Wood, Loudest & Rarest, exc...\$12,500
National Triolian Tenor, 1937, brown burst Piano finish,
metal body, bound board with 21 frets, vgc, hsc.....\$1500
National Style 0 Mandolin, 1930, exc, ohsc.....\$2500

Mandolins & Banjos

Monteleone Grande Artist, sb, from the master's hand\$21,000
Gibson K-1 Mandocello, 1913, blonde, exc, ossc.....\$3750
Gibson H-4 Mandola, 1915, reddish burst, F-body,
beautiful condition, all original, exc+, ohsc.....\$7000
Gibson H-2 Mandola, 1923, reddish burst, fleur-de-lis,
adjustable truss rod,all original, exc+, ohsc.....\$5000
Gibson A-2-Z, 1924, Snakehead, blonde, exc, ohsc.....\$4500
Gibson A-1 Snakehead 1923, black, refret, ohsc, vgc+\$2450
Deering Black Diamond 5-String 1995, 3-ply Maple rim, Mahogany
snap on resonator, Grenadillo ToneRing exc, ohsc\$2500
Gibson PB-3 Mastertone Plectrum Banjo, 1925, 60 hole
Archtop , all original, vgc+, newer hsc.....\$2400
Goldtone OB-3 NEW, Mastertone™ No-Hole Flat top.....\$1699
S.S. Stewart/Acme 5-string, c1900, floral/vine inlays, fancy
heel carving, geared 'friction' pegs, metal pot, vgc.\$1000
S.S. Stewart 5-Str Banjeaurine, ca 1899, 10"x21"\$895
Vega Professional Tenor, c 1930, vgc, hsc\$800

Amps

Epiphone Pacemaker, '60s, 1x8", trem, killer.....\$650
Fender Champ 1974, new Jensen 8" speaker, vgc.....\$450
Fender Concert '62, Brown 4 Oxford 10s", trem, vgc.\$1950
Fender Deluxe, 1954, wide panel Tweed, exc\$3900
Fender Deluxe Reverb, 1966, Black Panel, all original
but with Celestion G12M Greenback, exc.....\$2650
Fender Princeton, '63 ,Brown, Celestion speaker, vgc+.\$2195
Twin Reverb, 1968-69, drip edge , 2x12" EVs, vgc+\$950
Headstrong Lil King NEW, Brown, Listen to one\$1995
Magnatone Troubador 213, 1964, 1 Jensen C12R 12"\$1495
Magnatone Custom 460 ,1961, 2 12" Oxfords, Trem, exc ...\$2195
Teisco CheckMate 30 Amp, '70s, it's Round! Tremolo ...\$500
Vox AC-30, c 1964, new Vox grill cloth, orig spkrs.....\$3250
Roland Space Echo, c 1979, RE-150,green/black, exc....\$995

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VG Classifieds

INSTRUMENTS FOR SALE

1967 Gibson Flying V (cherry). First series model w/000 serial number. (1 of 35 made) with OHSC. Shipping ledger dates 1/17/67. Rare version with elongated truss rod cover. All original except Grover Imperial tuners. Headstock repaired in '81 by a Gibson warranty station (no structural issues). Detailed pics available. \$29,500 plus SH&H. 512-787-6360

2018 PRS Hollowbody Willcutt Wood Library, like-new condition, kodiak private stock finish, incredible top and back, brazilian board and headstock, mixed hardware, piezo and magnetic pickups, OHSC. Save yourself \$900 over a new one, \$5500. 1986 PRS Custom 24, moons, sunburst finish, brazilian board, excellent condition, OHSC. \$5200. mihmtj@yahoo.com

2014 Taylor Custom 516e w/armrest, thin finish, Gotoh 510s, perfect setup by Pat Quinn. (Sr.Tech, El Cajon) See Reverb ad for complete info and many pics! Merry Happy Yo Ho Ho. paulnicholsmusic@yahoo.com

Gibson Byrdland guitars. 1969 Venetian cut and 1972 Florentine cut, both are natural finish, both missing pickguard, both have replacement bridges and saddles, I have originals. Original cases. '72 has new wiring and pots, everything else original on guitars. Beautiful and sound great. I will sell either one and keep the other. \$6,000 each 937-344-8087 have pics to email.

Primo All Koa 1996 Taylor K15c Custom Jumbo. Recent perfect setup by Pat Quinn (Sr. Tech El Cajon) see Reverb ad for all the info and many pics, Make lots of Music! paulnicholsmusic@yahoo.com

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INSTRUMENTS WANTED

Silvertone 1960s Guitar *Model 1412* wanted, solid red not the redburst model, in playable condition, missing vibrato bar OK, no major mods or refin. Contact w info & pics RedSilvertones@gmail.com

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Used 2015 Goodsell Super 17 Mk IV combo amplifier. Striking vintage teal tolex and sparkly grill cloth. Sounds amazing! Excellent condition – email for photos. Comes with a WGS ET-90 speaker. Includes tremolo footswitch control and power cord. Tonequest called this a true desert island amp (12/2013). \$1,295 PayPal'd includes shipping to the contiguous states. Email: atomicwash@yahoo.com

Fender Bassman, 1955. 4x10" tweed combo amp, 5E6 circuit, same as Rory Gallagher's. Original condition (including speakers) at least VG+. \$7,000. Located in New Haven CT area; prefer not to ship. Email for pics/info. markwillecho@yahoo.com

MISC FOR SALE

Tweed and Tolex reissue cases aged and road worn, replicating years of use. Restoration to pre-1965 Lifton, Ess & Ess, Bulwin and Geib cases. relicguitarcases@rochester.rr.com

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New 78 page book by 30 year PRS Guitars employee. The House That Paul Built. Read tales of people and events witnessed by a

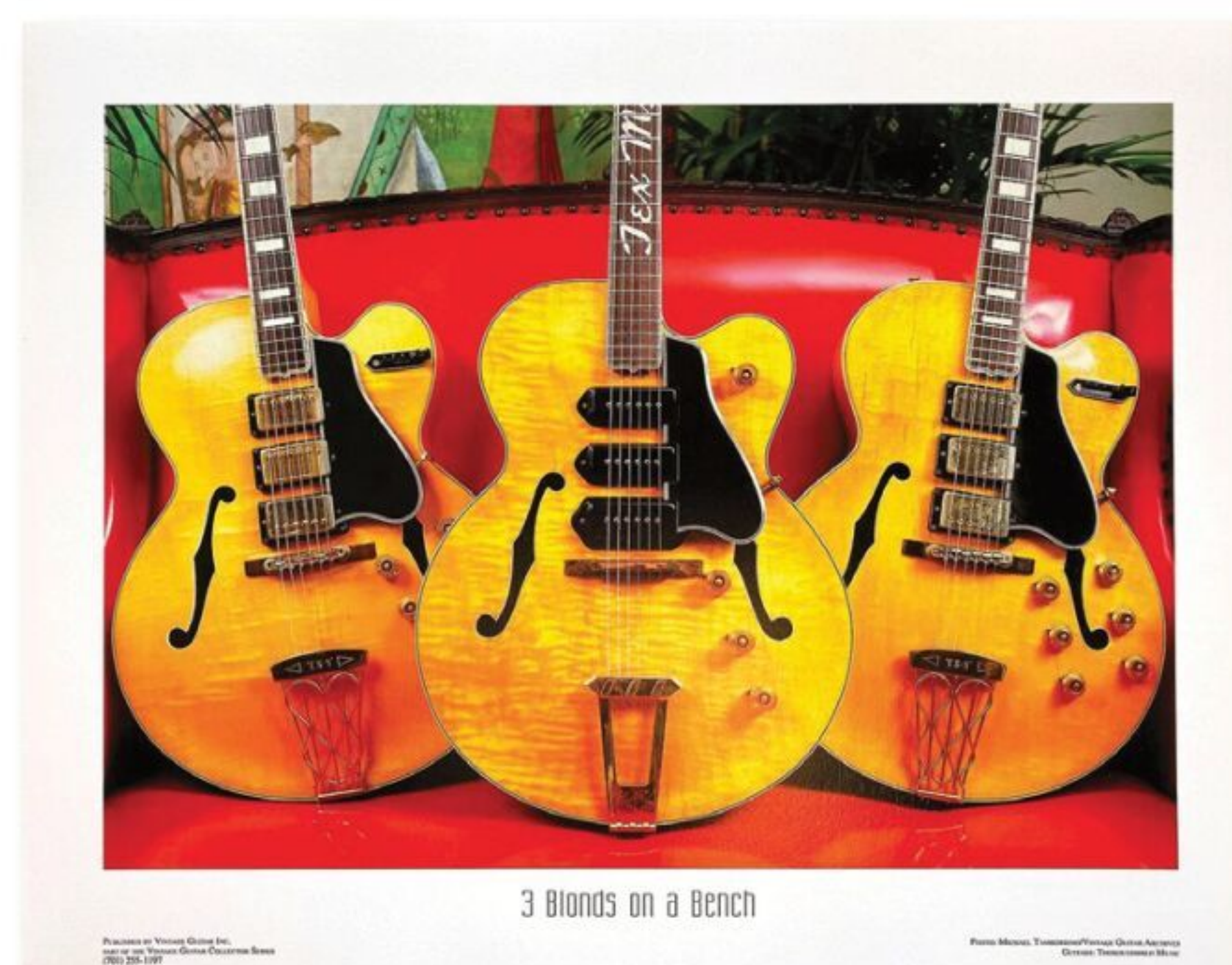
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Fender Stratocaster /Telecaster Case, Black No Logo 1964-Early 1965 Very Good condition. \$740

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Art Print • VG's "3 Blonds on a Bench" includes three Gibson ES-5s (1957, '51, and '59) reclined on a lavish red sofa. Printed in vibrant full color on heavy, 22" x 17", acid-free Lustro stock – quite suitable for framing! Order at Store.VintageGuitar.com Limited Quantity!

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STOLEN INSTRUMENTS

San Diego, CA. Stolen January 17th. 1967 Gibson ES-335 Cherry, black hard case. National Model O Resonator guitar metal body, charcoal gray finish # 0-1754 black case. 1937 Epiphone Deluxe cutaway arch top guitar blonde, brown hard case. 1931 Martin OM-28, black hard case. 1875 Martin O-28, black hard case. 1860 Martin 2 1/2 32, black hard case. Dell Arte D hole Maccarferri model. 1923 Gibson A Style mandolin, black cherry finish with black hard case. 1960 Tweed Fender Champ, #14733. 1967 Fender Deluxe Reverb, #A20146. 1966 Fender Princeton Reverb, #A11418. Polytone Mini Brute, black. Reward Offered! Contact Bob, 858-736-6423 or robert.Turchick@gmail.com.

Framingham, MA. Stolen August 4th: ca. 1999 Vox Cambridge 30 Reverb Twin V9320, 2X10, #0001820. This was a midday FedEx delivery on 8/4/20. The theft is estimated to have happened between just after 11AM and noon. There is a reward for information leading to it's safe return. Contact Tim at thoran131@comcast.net

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HIGH ROLLER

The Guild Aristocrat HH

Since its arrival in 1954, the chambered Guild Aristocrat and its later solid cousin, the Bluesbird, have offered an alternative to the single-cutaway Les Paul and Gretsch Duo-Jet. Decades later, Guild's modern HH model offers a twin-humbucker, carved-top axe with upscale looks and special features.

Chambered with all-mahogany construction and traditional 24.75" neck scale, the Aristocrat HH's pau ferro fretboard has a 12" radius with pearloid block inlays. Its Guild harp tailpiece, black pickguard, aged binding, gold tophat knobs and hardware, and open-gear tuners add old-school accents.

A beefy but comfortable neck profile sits between a C and D shape, perfect for grabbing big chords. Like a Les Paul, it has a considerable heel, so despite having 22 frets, it's more conducive to playing below the 18th. Those medium-jumbo frets feel smaller in relation to the large neck profile, creating something of a "fretless wonder" effect.

In hand, it's a welcome relief to those seeking a lighter guitar – tipping the scale around eight pounds. It also offers an airier tone than a solid-body, delivering more vibe and resonance than you might expect, so feel free to dive into those AC/DC and Who riffs with glee.

The HB-2 humbuckers are full-sounding, but if you pull up the individual Volume knobs, you'll find a coil-split circuit to deliver more vintage tones. not Fender twang, but more like a semi-hollowbody something with P-90s.

The Aristocrat HH is likeable axe, and welcome from back-breaking sin- If you want to make outside the norm, it cov- lot of ground thanks to the coil-splits, from clean and full to balls-out rock. And then there's that classy, uncluttered look, which will immediately make you stand out from the pack. – **Pete Prown**

Price: \$1,115
www.guildguitars.com



Price: \$549
www.epiphone.com

GARAGE GURU

The Epiphone Crestwood

The original Epiphone Crestwood was built at Gibson's Kalamazoo factory, alongside Les Pauls and other '50s classics. A double-cut solidbody, it appeared a full three years before that other double-cut legend, the Les Paul SG.

Epiphone's new version of the Crestwood is a cool tweak of the original brought to modern specs, but retaining an authentic garage-rock persona.

The Crestwood has a similar shape to the also-reissued Coronet and Wilshire models, but with Epiphone Pro mini-humbuckers instead of P-90s, and a LockTone tune-o-matic bridge with Tremotone vibrato. It has a mahogany body and neck with a laurel fretboard and a neck scale of 24.7" – a hair shorter than Gibson's standard 24.75". The body is light, with a slightly beveled edge and full-access neck heel. Look for Epi's new "Nashville" headstock, "bikini" logo plate, button tuners, and large oval fretboard inlays.

Plugged in, the Crestwood is a resonant plank. Its C-shaped neck has a full profile and may remind you of an SG, as will the array of knobs on the body. Tone-wise, it has an aggressive bark, ready for your feistiest licks, much like an old Special or Les Paul Deluxe.

With vintage looks, modern hardware, Gibson-approved tone, and a fast neck, the Epiphone Crestwood is both hard to dislike and easy on the wallet. It's a blast of garage rock and roll. – **Pete Prown**

DÉJÀ VU, AGAIN

Fret-King's Esprit III

What do you get when you cross a Gibson Explorer with a Fender offset and Firebird vibe? The answer is the Fret-King Esprit III, designed by Trev Wilkinson as part of his Black Label series.

The Esprit III is a striking instrument. With its familiar lines and features, there's a new feeling of déjà vu at every turn. For example, one immediately notices the reverse headstock, the raised center section, and the three-pickup setup that harken to Gibson's reverse and non-reverse Firebirds of 1963-'66. The long, flashy chrome vibrato unit evokes more Gibson.

The Esprit III body – a sort of Explorer/offset mashup – is constructed of Agathis, an evergreen species common in the Southern Hemisphere. Its density and strength make it ideal for boat construction and it's slowly finding favor with guitar builders. The set maple neck is topped with an attractive rosewood fretboard, scale length is 25", and the graphite nut is 1.67" wide. The neck is a chunky C shape and fretwork on the test guitar was superb. A roller bridge is standard to keep the Esprit III nicely in tune.

The guitar sports three Wilkinson WP90 stacked pickups, and the Vari-coil knob adjusts single- or double-coil response. Match this clever feature with a five-way selector switch, and you have an extremely versatile guitar.

Strapped on and plugged into a vintage tube amp, the Esprit III was extremely playable – very comfortable, with no neck dive. If there's a small gripe, it's that the dense Agathis makes it hefty, at just shy of 10 pounds, and there is no tummy cut on the back.

The WP90s are medium-/high-output units that sparkle and chime at low volume and roar when paired with overdrive and/or fuzz. The ability to choose the amount of single-/double-coil response is a big plus for the gigging musician. Classic blues and rock riffs and string bends were effortless, again, with a variety of tonal options. The neck pickup provided excellent "woman tone," and the bridge pickup roared with copious sustain.

Fret-King has yet to make a splash in the U.S., but given the quality and value exhibited by the Esprit III, that should change. This is a reasonably priced guitar that will hold up to the rigors of four sets in a sweaty bar, or on a concert stage. – **Bob Cianci**

Price: \$899
www.fret-king.com

GEARIN' UP



Cort's Core-OC Blackwood, Spruce, and Mahogany models use solid-wood tops with backs and sides made from mahogany. Their OM bodies use hand-scalloped X-bracing and attach to a mahogany neck. The 20-fret fretboard and bridge are ovankol, scale is 25.3", and nut width is 1 11/16". Other features include a Fishman Sonitone piezo pickup.



EPIPHONE LTD EDITION 1959 LES PAUL STANDARD

Epiphone's Limited Edition 1959 Les Paul Standard has a mahogany body with figured-maple veneer top, long-tenon neck, aged finish, Gibson USA BurstBucker 2 and 3 pickups, Switchcraft selector and output jack, CTS pots, Mallory caps, Epiphone Deluxe vintage tuners, and a hand-rolled neck profile. It's available in Aged Dark Burst and Aged Dark Cherry Burst.



BOSS WAZA CRAFT TB-2W TONE BENDER

The Boss Waza Craft TB-2W Tone Bender is based on the '60s Sola Sound Tone Bender MK II and has germanium transistors, three-way voltage selector, and selectable true-/buffered-bypass operation.

Got something new and cool? Let us know at www.VintageGuitar.com/Gearin-Up-Submission

INSTANT ANGUS

The SoloDallas Schaffer Replica Tower

There should be a hall of fame of gear that's famous for "lateral applications" – that is, features and function beyond their original creation. Think of Fender's Bassman or Supro's Thunderbolt – bass amps beloved by guitarists. Or the Echoplex, often used for its distinctive tone boost.

In those hallowed halls, the Schaffer-Vega Diversity System would be placed on a special pedestal. The SVDS was developed by engineer Ken Schaffer in 1977 as a marked upgrade in the early days of wireless guitar systems. It overcame issues with reliability, fading, and interfering signals that plagued those other systems, and it didn't limit dynamic range – in fact, it enhanced it, as early adopters found out, including David Gilmour, Jerry Garcia,

Lynyrd Skynyrd, Van Halen, and (most famously), Angus Young. Guitarists began using the SVDS live and in the studio just to dial in its tonal colorations, exquisite boost, sweet compression, and lovely edge.

SVDS production ended in '81, but thanks to three decades of effort by Filippo "SoloDallas" Olivieri, it's back with a vengeance in the form of the Schaffer

Replica Tower.

Olivieri teamed with Schaffer to retro-engineer the SVDS' effect on tone, but without the wireless system; you simply plug in and have all its sonic possibilities at your fingertips.

Cranked up for our test with a super-appropriate Gibson SG, the results were magical. The signal was compressed,

then expanded; Schaffer long ago described the effect as "companding." The side-effect is enhanced tone with boosted low/mid frequencies, adding clarity, depth, and sting.

In non-technical guitar speak we can all grok, the Schaffer is instant Angus. A salute is due to Olivieri and Schaffer.

The replica tower isn't cheap, but it's oh so cool – and tone, of course, is priceless. Oh, and yes, Angus himself is using a Replica Tower these days.

– **Michael Dregni**

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



Price: \$179
www.ehx.com

RETRO AND WONDERFUL

The EHX Mainframe Bit Crusher

The Mainframe Bit Crusher is a nasty little pedal that warps, mangles, distorts, and produces lo-fi digital sounds and trippy sci-fi gizmo textures reminiscent of computers and video games of the '80s and early '90s.

Packed with beaucoup features, the Mainframe provides sample-rate reduction ranging from 48kHz to 110Hz. Additional filter functions warp signals even more; the High-Low Band-Pass filter allows the user to shape the artifacts of the bit crushing and sample rate. Ring-modulated filter sounds add extra-computerized weirdness and old-school Nintendo fun.

The Mainframe's Sample Rate Tuning Mode analyzes the signal and sets the sample. Users can set intervals above the signal. They can also set the sample rate to match a song's key or adjust the sample rate during the performance. Using an expression pedal, effect parameters can be adjusted for warped filter sweeps and twisted bit-crushed manipulations. Presets will save settings, and fans of synth guitar and bass will dig the oddball bleeps and functionality of Pac-Man and Donkey Kong effects.

While novice users might find it simply a well-designed noise machine, seasoned pedal lovers will enjoy the freedom to experiment as they conjure gnarly retro goodness. – **Oscar Jordan**





DJANGOLOGY

Altamira's TD Birdseye Oval Hole

Altamira Guitars has made a specialty of classical nylon-string, replica, and gypsy-jazz guitars. The latter are created with the same meticulous methods and craftsmanship found in the old-world examples played by the likes of gypsy jazz great Django Reinhardt.

The TD-Birdseye Oval Hole is luthier Hanson Yao's top model, built to the specifications of designer Tommy Davy. Inspired by Selmer models, its tonewoods include laminated birdseye maple back and sides, 670mm-scale mahogany neck, solid European spruce top, and an ebony fretboard.

Straight out of its beautifully designed hardshell case, the TD-Birdseye sent for review was lightweight and comfortable to play, with a perfect setup, excellent fret dressing, and a Selmer-style bridge with leather padding beneath the tailpiece.

While the marker at the 10th fret might confuse non-gypsy guitarists, it's a mark of gypsy-jazz authenticity. Other features include solid-brass AH tuners, newly designed soundboard bracing, and a luxurious French polish.

Price: \$1,499
www.djangoguitars.com

What older models and Altamiras have in common are excellent tone, strong projection, and feel. The TD-Birdseye is a loud and visceral beast. Its rugged tone cuts but never pierces. Punchy arpeggios collide with forceful chord work to yield the sort of tight aggression that can be dialed back to an earthy whisper. This is a midrange-forward acoustic shred machine with fullness and attitude that growls and spits, similar to '30s Selmer-Maccaferri guitars. Taking into account its design, build, and performance, this jazz box was clearly engineered for clarity, definition, articulate chord melodies, and spitfire chromatic runs. And though it was built to accentuate certain sonic earmarks, it also sounds great in other musical contexts. Its bold personality cuts through a mix and sounds great for acoustic blues, rock, or roots music. It's an excellent choice for the guitarist seeking options for attaining an authentic French gypsy sound. Altamira's gypsy jazzers rival today's expensive models, but at an affordable price.

— **Oscar Jordan**

GEARIN' UP



JENSEN BLACKBIRD 40

Jensen's 12" Jet Series Blackbird 40 speaker has a 1.26" copper-wound voice coil and a reinforced Alnico horseshoe magnet. Its cone membrane has a specially designed corrugation pattern, treated surrounds, and an acoustically-transparent cloth dust cap. Sensitivity is 96dB.



YAMAHA PETER HOOK SIGNATURE BB

Yamaha's Peter Hook Signature BB has a three-piece alder/maple body, six-bolt miter neck joint, and VSP7n split single-coil pickup paired with an active/passive preamp. It's offered in BB1200S Red finish with matching headstock.



REVEREND SIX GUN HPP

The Reverend Guitars Six Gun HPP has a Korina body, Boneite nut, locking tuners, and proprietary pickups including a humbucker near the bridge and a pair of P-90s. Other features include a maple neck with Pau Ferro fretboard, Wilkinson vibrato, five-way pickup selector, and the company's Bass Contour Control.

THE MANDO-LORIAN

Eastman's MD515

Guitarists can expand their instrumental range in several ways, from bass to banjo and even the diminutive mandolin, where guitar-like shredding and strumming (the famed “bluegrass chop”) are the norm. A worthy example is the Eastman MD515, which offers fine workmanship at wallet-friendly prices.

This model is an F-style, referring to that venerable Gibson body shape (versus the teardrop A-style or European bowl). It has a maple neck and body, ebony fretboard (with a flat 12" radius), and solid spruce top. Obviously, the 13⁷/₈" scale will initially feel different from a Strat or Les Paul, but most will learn to love it.

The MD515's thin nitrocellulose gloss finish helps the top vibrate, producing the timeless '20s tone – the fabled Lloyd Loar era of Gibson mandolins craved by bluegrass and folk aficionados. This

is an important point, as there are cheaper mandos, but they often have a bright, harsh tone that may take years to mellow, if ever. The MD515 delivers a sweet, chiming sounds out of the box, one for which vintage players dole out big bucks.

In hand, the MD515 is a light, balanced instrument that feels sturdy and exhibits nice construction. Another difference from low-priced mandolins is the excellent setup and ease of play; it has low action and none of the clanky buzz you might find on budget boxes. Again, the lesson is pretty self-evident – for a little extra cabbage, you get a top-end mandolin with a gorgeous finish and coveted look.

One of your final decisions will be whether to keep the MD515 in traditional G-D-A-E tuning or convert it to the guitarist-friendly G-D-A-D. The latter makes scales lay out more like a standard guitar, but it's hard to beat that high-lonesome cry of classic mando tuning. Either way, you'll have a blast with the MD515 – a higher-end mando with a lower-stress price.

– **Pete Prown**

Price: \$1,330
www.eastmanguitars.com



Price: \$315
www.treblebooster.net

TIE YOUR MOTHER DOWN

The BSM RM Majestic Treble Booster

Germany's BSM is among the rare specialist among modern stompbox builders; their focus is one thing – making treble boosters (albeit in a variety of flavors), and their lineup uses only NOS germanium transistors dating back decades, just like vintage classics.

BSM's RM Majestic is based on the Dallas Rangemaster made between 1965 and '69, and most associated with Brian May. Its enclosure is slightly smaller than your average pedal, but it packs a wallop. With a single Volume knob on the side, the RM Majestic is as simple as it gets; it allows the user to set its controls, forget it, and wail while adjusting gain with the guitar's Volume.

The RM Majestic's high-grade OC44 transistors yield substantive grit, high-end definition, and rich musical transparency. The RM Majestic pumps any signal to the upper realms of upper midrange ecstasy. Its tonal character falls somewhere between the clear but gainy sounds of Blackmore, Iommi, and Moore, and it nails British blues and early Judas Priest with musical clarity.

The RM Majestic is quiet, easy to adjust, and bites without being shrill. Its bold punchiness makes it just what the doctor ordered when it comes to big rockin' Brian May tones with crunch and articulation.

– **Oscar Jordan**



Price: \$549
www.cicognani.eu

control panel and hammer-tone metal chassis are complemented by enough controls for hours of sound-tweaking.

We dialed in everything from organic slap-back up to 740 milliseconds to single repeats. The PP603 also features true multiple tape-head combinations with 12 selectable head settings and a 12AU7 preamp allowing for aural transparency and maximum-strength headroom. There's a Swell

Mode for reverb and a Varispeed control to create motor speed alterations to the modulation. The 12-position rotary Switch let us choose various split-head combinations that yielded split-delay effects and multi-tap functions.

The PP603 adds an entirely new dimension to any rig while delivering warm echo, much like the original. Players can create lush, warm, and trippy sounds like it was the '70s all over again. It ain't cheap, but for guitarists who crave sonic authenticity, it's tops. — **Oscar Jordan**

DIMENSIONAL ECHOES

Cicognani's Pompeii PP603

Cicognani Engineering has been making noise with a terrific lineup of amps and effects, earning raves from notable artists like Robben Ford, Kee Marcello, and Phil Campbell. Their Pompeii PP603 is based on the sought-after Binson Echorec P.E. 603 echo/delay.

While the original was used by many artists of the '70s including Led Zeppelin, Hawkwind, and Pink Floyd (this pedal is named after Floyd's Live at Pompeii, where the effect featured heavily), this modern re-creation is smaller and has an improved sonic spectrum. A plexiglas



BUDGET BOUTIQUE

The JHS 3 Series

JHS' seven new 3 Series pedals strip away cosmetics and frills. History has told us that simple pedal designs can sacrifice key elements. Is that the case here?

Presented in plain white aluminum boxes, the series includes an Overdrive, Distortion, Fuzz, Chorus, Delay, Reverb, and Compressor. And economy doesn't end with the spare window dressing. Each pedal has three knobs, a footswitch, a mini-toggle, and an on/off light. "Intuitive" doesn't begin to describe 3 Series pedals. Whatever it says under the knob is what it does — no more, no less.

So how do they perform? Clearly, money not spent on flashy paint jobs and pithy names turns up on the inside with quality components throughout. One of the most difficult effects to reproduce, for example, is the warm ambience of a large room or hall. The 3 Series Reverb excels

at sounds between what other pedals might call "Spring" and "Hall" with the mini toggle that adds initial delay to give the sound an extra sense of spaciousness.

In fact, that mini toggle might be the 3 Series' secret weapon. On the Overdrive, it re-creates the op-amp soft clipping of '80s ODs by increasing output. On the Delay, the toggle goes from analog-type to more-precise digital. It removes dry signal from the Chorus, delivers the Distortion from metal to crunch, increases fatness on the Fuzz, and maintains high frequencies on the Compressor.

For tone connoisseurs with double-digit checking accounts, the JHS 3 Series offers great tone at a great price. JHS has stripped away cosmetics and other unnecessary features to offer seven pedals that are high in quality and low in price. — **Bob Dragich VG**

Price: \$99 each
www.jhspedals.info

A close-up photograph of Nels Cline, a man with light brown hair and blue eyes, looking directly at the camera. He is holding a black Divine Noise guitar cable in his mouth, with the cable's connector resting on a wooden surface. The background is a solid blue color.

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A collage of four electric guitars: a sunburst Les Paul-style guitar, a teal Fender Telecaster, a purple Fender Telecaster, and a teal Fender Telecaster. In the center is a circular logo for Midwood Guitar Studio. The logo has 'MIDWOOD GUITAR STUDIO' around the top and 'CLT • NC' around the bottom. In the center of the logo are the letters 'MGS' with a lightning bolt on either side.

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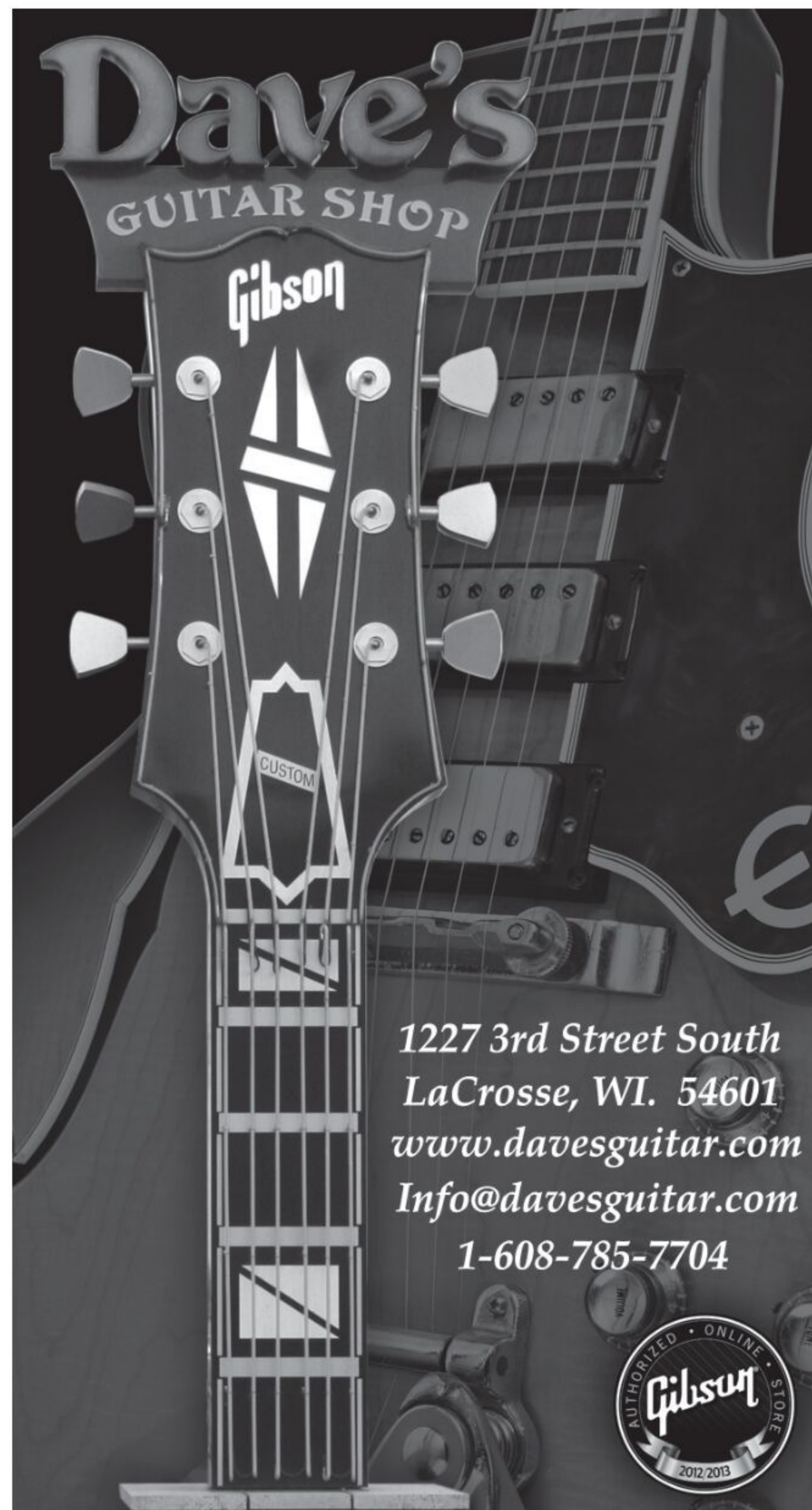
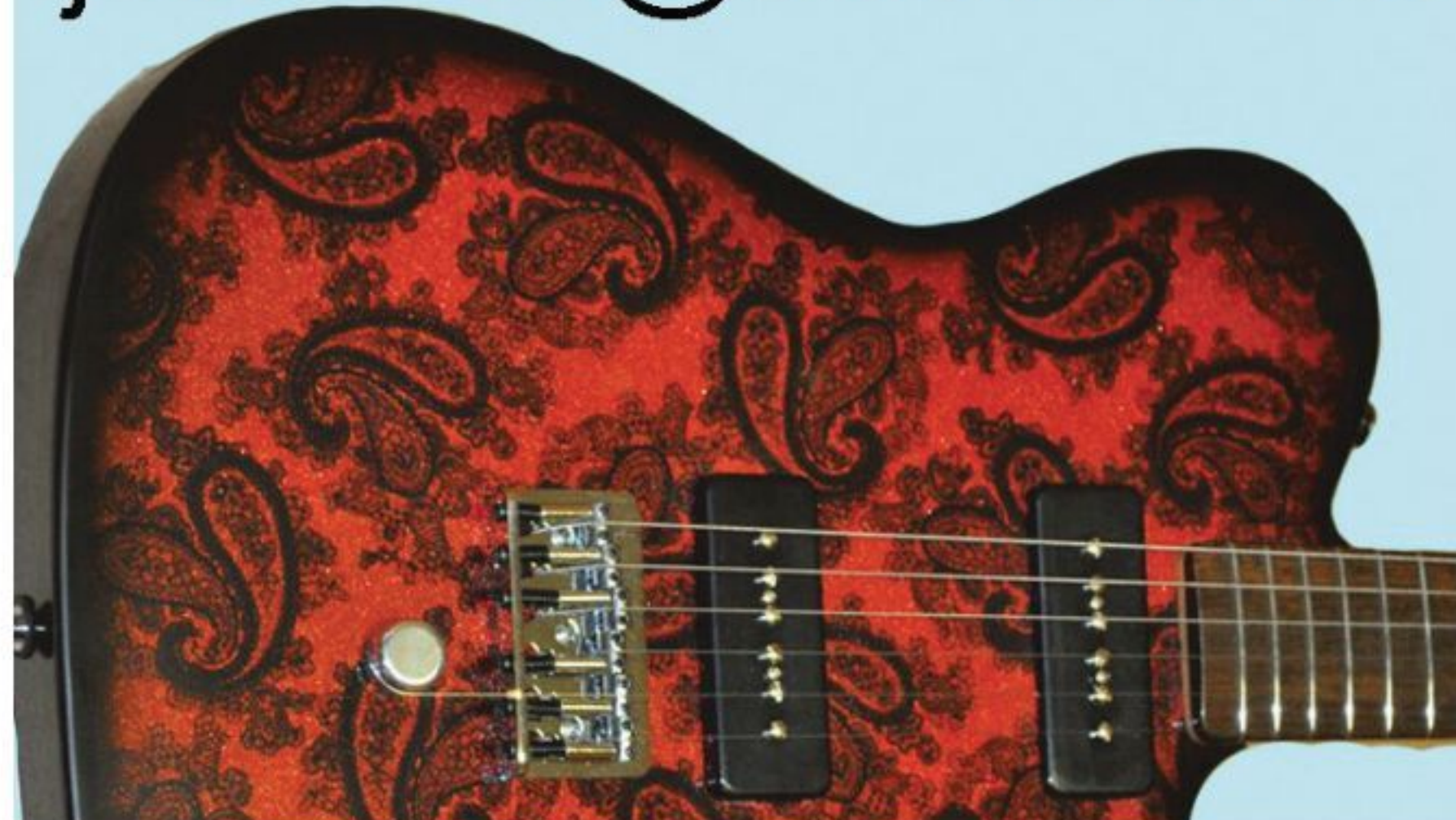
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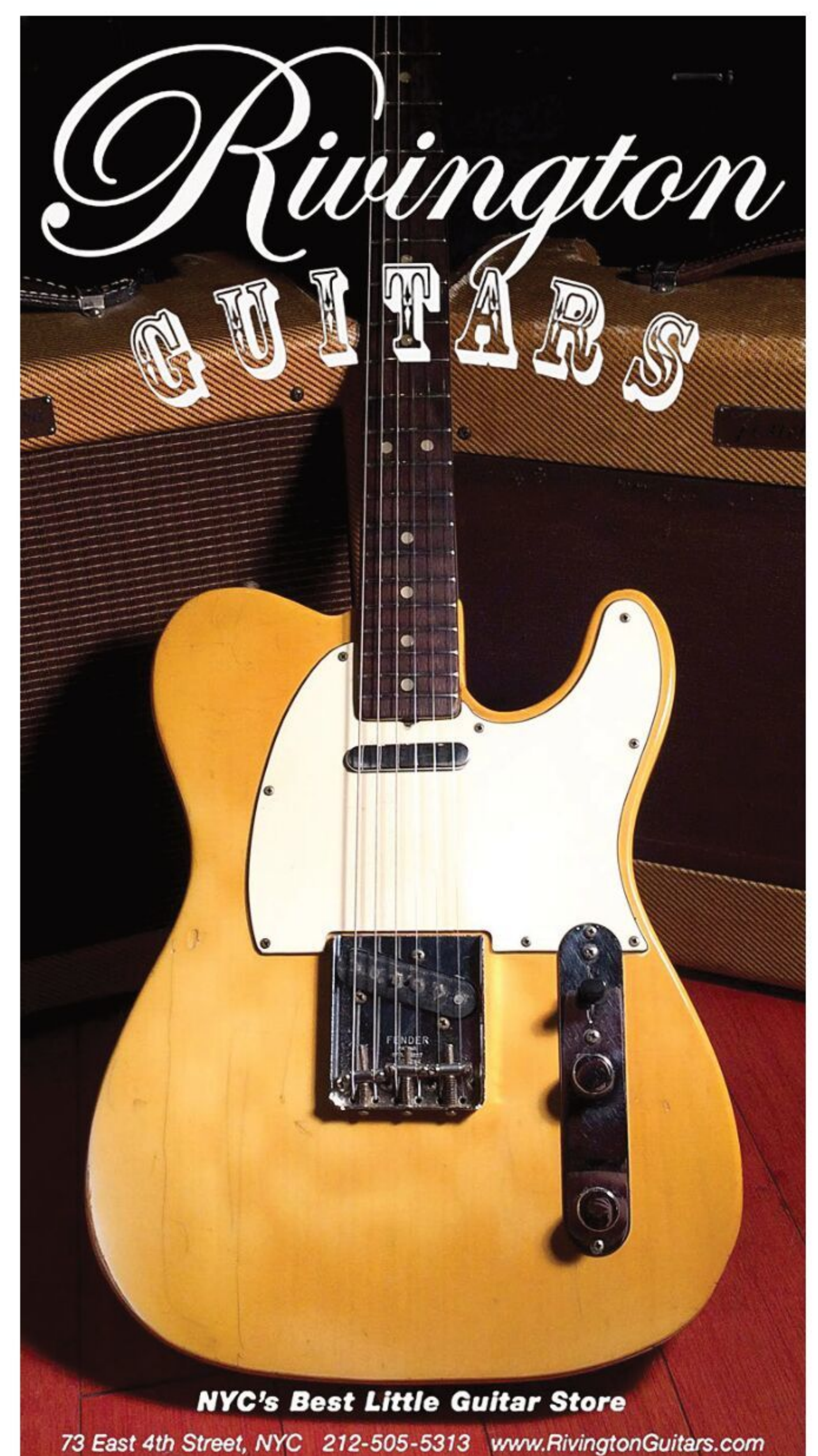


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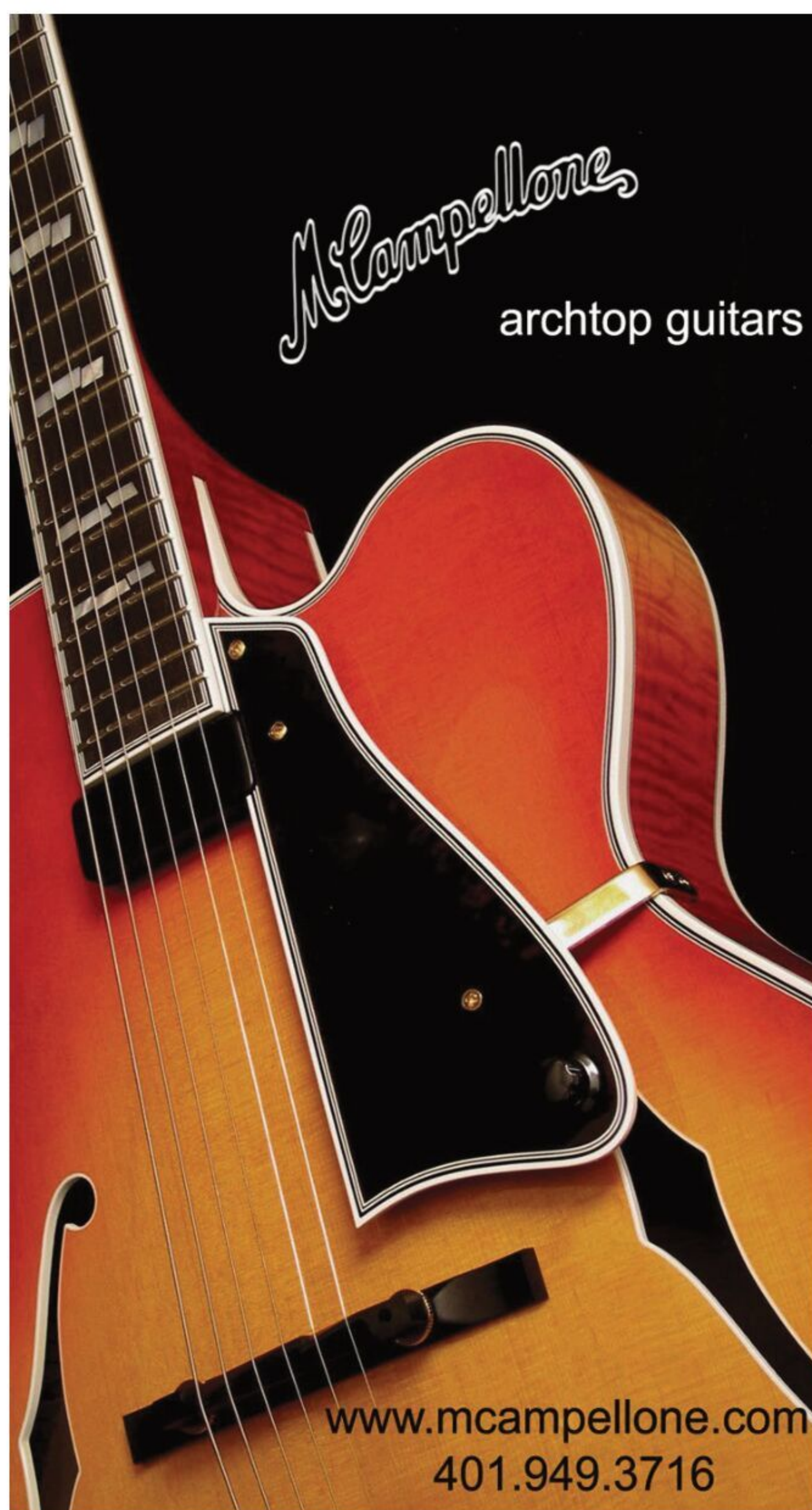
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1) Stan Johnson plucked these from his collection of 400 guitars because, "They're somewhat unique." In back are a Penn archtop (left), a Mako Exotic, an Amanda Lynn custom, Wilde Blood Eagle, and a P.A. Occhineri. In front are a Seville Star (left), a Monza, Hondo Guitarlin, Hoyer Expo archtop, Kramer teardrop, and a Teisco Spectrum 4.

2) A guitar like this first caught the eye of Andrew Bazeley in the very early '70s, when he recognized the Maccaferri name peering back at him through a pawn shop window. He even played it a bit, but, at £40, it was beyond his college-student budget. When he recently found one at a local guitar auction, he jumped. "How could I not buy it after all those years?" he said. "It was absolutely amazing!"

3 Lawrence is a longtime subscriber from Florida who sent this shot of his Gibsons, which he titled "The Red Ones Just Sound Better." From left, they are '67 ES-355, '61 Les Paul Junior, '61 ES-335, '65 SG Special, '67 ES-335, a Custom Shop SG '65 reissue, '67 ES-345, '65 EB-O, and a '67 ES-330.

4) Mike Thompson sent this look at his '98 Martin D-18VM propped with an early-'40s stencil guitar that once belonged to Richard Hunt, a North-Carolina-based player who bought it in Hawaii on his way home from serving in World War II.

5) Manny Latz's collection of lefty guitars includes (from left) a '75 Fender Telecaster, a Manny Squire, a double-cut with a Warmoth body, a modified '74 Gibson 20th Anniversary Les Paul, Carvin TL60, Ovation L778AX, a MannyFish, and an '06 Gibson ES-335.

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