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GA-20

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"CLASSICS"
'59 TELE TALE
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December 2022 Vol. 37 No. 03

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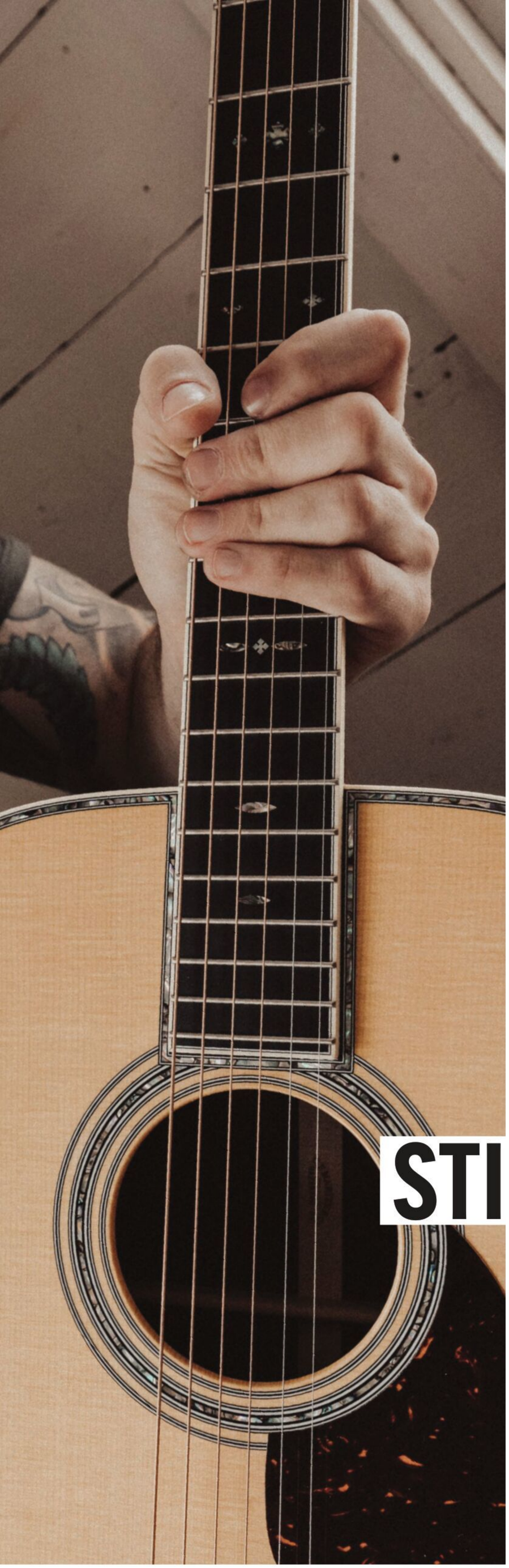

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CONTENTS

DECEMBER 2022 VOL. 37 NO. 03

FIRST FRET

14 **Reader Mail**

18 **News and Notes**
D'Addario Foundation Launches Immersive Music Challenge

18 **Richie Kotzen**
Better Days Coming

20 **Jeff Berlin**
Flashback to Jack

22 **Mike Morgan**
Back With the Blues (and More)

24 **Steve Knight**
Jazz For People

26 **Ray Edenton**
1926-2022

28 **Ewan Currie**
Hairy Tones in The Sheepdogs

29 **Grant Geissman**
Still Feeling Good

DEPARTMENTS

44 **Holiday Buyers' Guide**

50 ***Vintage Guitar* Price Guide**

71 **Upcoming Events**

80 **Classifieds**

88 **Showcase**

96 **Readers Gallery**

COLUMNS

54 **Pop 'N Hiss**
The Rolling Stones' *Black and Blue* | By Tom Guerra

56 **Fretprints**
Toy Caldwell | By Wolf Marshall

REVIEWS

74 **The *VG* Hit List**
CCR, Jimi Hendrix, Mark Knopfler, GA-20, Albert Lee, Sonny Landreth, Pat Travers: A Tribute to Eric Clapton, Robben Ford and Bill Evans, more!

75 **Check This Action**
Kathy Valentine: HoF Bassist | By Dan Forte

82 **VG Approved Gear**
EHX J Mascis Ram's Head Big Muff, Fishman Loudbox Mini, Keeley Dark Side Hero, Dr Z Z28 Mk II, Eastwood Classic 6 TA PH, Maestro Ranger Overdrive/Invader Distortion, Guild Starfire I-12, Universal Audio Dream '65 Reverb/Ruby '63 Top Boost/ Woodrow '56

83 **Gearin' Up!**
The latest cool new stuff!

Matt Stubbs with a Silvertone 1454.

30 **BEWITCHING VISION**
The B.C. Rich Acrylic Warlock
Ampeg marketed the first "see through" guitar in 1969. Though short-lived, its novelty carried over and other companies followed suit. B.C. Rich bookended the 20th century with its version. | ***By Michael Wright***

34 **SUNSHINE STATE**
The Orange OR80 Combo
Orange amps are known for their loud, raucous, classic "alternative" British sound. Created when amps were huge and men were men, this one screams bell-bottomed rock style and attitude. | ***By Dave Hunter***

40 **CLASSICS**
In 1964, high-school freshman Reid Farrell bought a Fiesta Red '59 Tele for $125, then used it in one of Houston's most-popular bands. He later sold it to Billy F Gibbons, who used it on music heard the world over. In the late '80s, Farrell bought it back – for $125. | ***By Ward Meeker***

62 **FLASHBACK SOUNDS, FORWARD STEPS**
GA-20's Matt Stubbs and Pat Faherty
Musical gateways opened by Hendrix and the Doors led Matt Stubbs to become a disciple of Johnny "Guitar" Watson, Earl Hooker, and the guitar Kings. In 2018, he and fellow Bostonian Pat Faherty started playing old-school electric blues together. Their new album, *Crackdown*, is singular despite their musical backgrounds bearing little resemblance. | ***By Ward Meeker***

68 **GUITARS IN ART**
Virginia Museum of Fine Arts Hosts "Storied Strings" Exhibit
Dr. Leo Mazow's vision for a new exhibit stemmed from the guitar's overwhelming popularity. Given its history as a subject in various forms of art, he knew the guitar could be the basis for an immersive, engaging exhibition. | ***By Ward Meeker***

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COVER PHOTOS: GA-20: Whitney Pelfrey. Rolling Stones: Pictorial Press Ltd/ Alamy. '59 Tele: Kerry Beyer. **THIS PAGE:** Matt Stubbs: Rosie Cohe.

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READER MAIL

BLINDED BY THE BURKE

Thank you for another great issue. I have one minor complaint, and that's the trouble I'm having trying to unsee the Burke guitar (October '22). I love the concept of designing and making your own guitar, and have done it myself. I also once had an aluminum-neck Kramer DMZ-2000. But, the Burke... I get that it's well-built, really ergonomic (except for the control knobs being so close together), and probably sounds cool, but it's just totally hideous. Sorry, but I'm having nightmares!

T. Russo
Blairstown, New Jersey

The Burke

U.S.A.!(?)

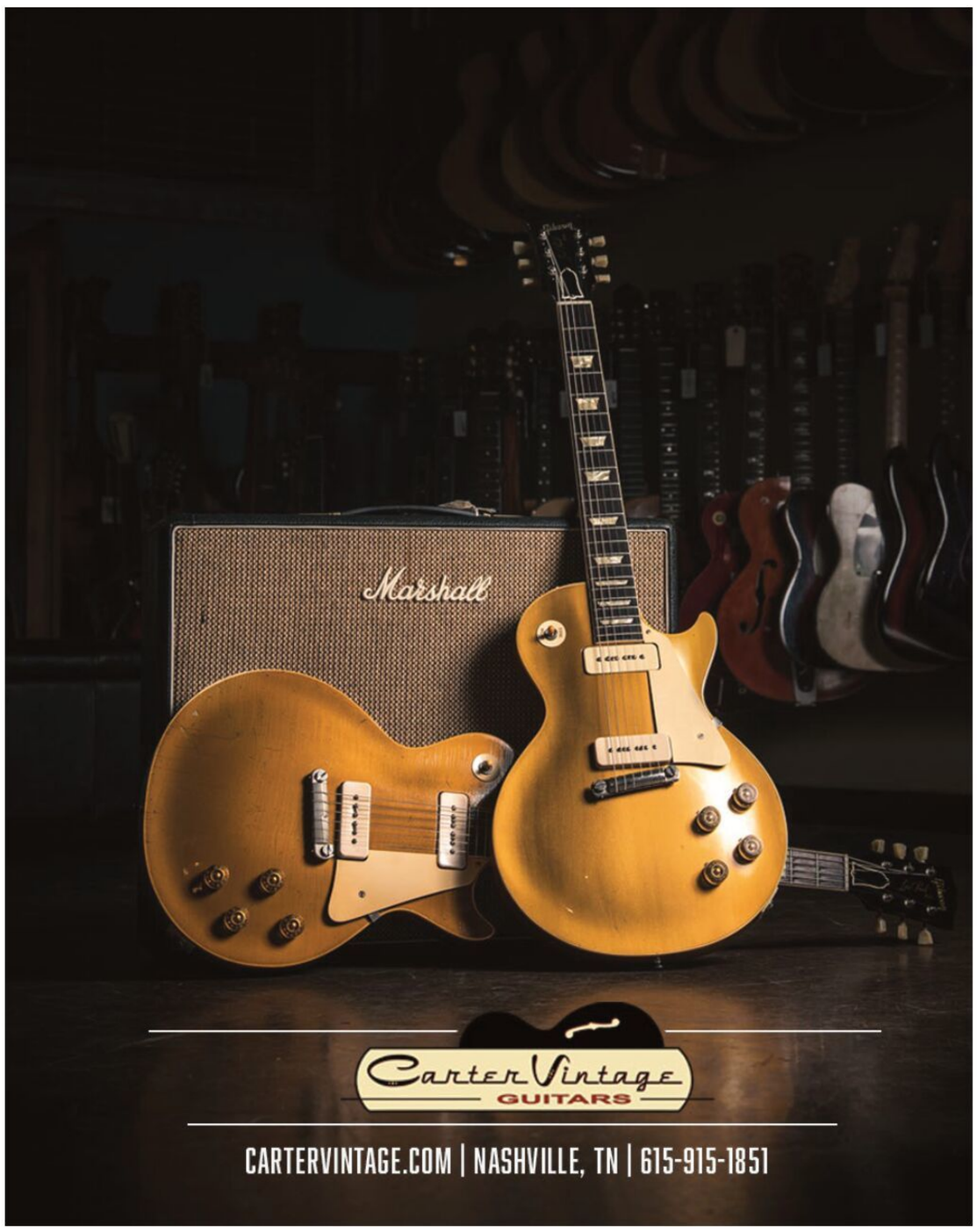
As a person who was treated badly by camp counselors from England and Europe in the '80s, then denied help by a British counselor on a travel program in 1992, I like the fact that the majority of the guitarists you feature are American rather than British or European.

The simple truth is that Marcus King (*VG*, October '22), the North Mississippi Allstars' Luther Dickinson (April '22), Steve Cropper (July '21), and Government Mule's Warren Haynes (February '22) can all play blues-based music with more true soul and spirit than Clapton, Beck, or Page ever could, and that most European guitarists are more concerned with technique than really *feeling* the music in their bones.

You might consider doing an article on Southern rock's unsung bands, such as Molly Hatchet, Blackfoot, Doc Holliday, and the Outlaws, as well as such newer bands in the genre. That would truly make this fan of good ol' American rock happy.

Adam Kaplan
Kingston, New York

(*Ed. Note: Adam, while we won't argue your subjective points and don't favor artists from any country or continent, we're certainly happy to hear your appreciation for what we do. We've covered all the Southern-rock bands you mention – including in Wolf Marshall's "Fretprints" column – and think you'll dig his bit this month on Toy Caldwell. And of course we always keep our eyes and ears open to cool new guitar music. A couple examples in this issue are the cover interview with GA-20 and our talk with The Sheepdogs' Ewan Currie. We're certain you'll dig both bands.*)



KAL COULD PLAY

I was sad to see Kal David on your "In Memorium" page (October '22), but very gratified that *VG* honored him. In the early '70s, I'd go to record stores and head straight to the cutout bin, where I'd find the most-amazing jewels – records that for many reasons (like the lack of category for them) had corners physically cut or slotted and were sold at a discount. I picked up a bunch of great music of all types and would often flip to an album by an artist I didn't know about and be intrigued by the cover.

That's how I found *Freewheelin'* by The Fabulous Rhinestones; three cats with sly smiles that said they knew something – and I wanted to know *what*. As soon as I dropped the needle, I found out; the late, great Marty Grebb hits with a keyboard intro, then Kal David's guitar came rippin' out of my speakers. I was in, hook, line, and sinker. Kal played great guitar throughout (check out the wah scratching on "Vicious Circle") and he had a fine, soulful singing voice. There's also bass by the great Harvey Brooks, killer sax from David Sanborn, and even Toots Thielemans for crying out loud! That was a *band*, and it's one of are my all-time favorite albums. For a primer on how Kal could flat-out play, check out The Fabulous Rhinestones at Shaboo on Youtube.

J. Kevin Constantine
Strafford, New Hampshire

WOO HOO, DUKE!

Thanks very much for your feature on Worcester guitar sensation Duke Levine (September '22), who is a wonderful guitarist and a great guy.

Steve Aquino
Worcester, Massachusetts

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FIRST FRET

D'ADDARIO FOUNDATION LAUNCHES IMMERSIVE MUSIC CHALLENGE

The D'Addario Foundation recently launched its Immersive Music Challenge, an initiative to raise awareness and funds in response to a new study that found intensive music mentoring, especially in lower-income schools, is linked to improved reading and math scores.

The study, published in the *Journal of Youth Development*, followed students in an after-school program that provided four hours of music lessons per week and mentoring in five high-poverty elementary schools in Long Beach, California. Those students not only learned to play challenging music with one another, but showed improved reading and math scores after two years in the program when compared with students who did not participate.

The D'Addario Foundation helps fund music instruction and mentoring programs in under-resourced communities. Among its beneficiaries are the Harmony Project, Guitars Over Guns, and Play On Philly. To read the *JYD* study data and more, including actual stories and ways to get involved, visitfoundation.daddario.com/immersive-music-challenge.

OOOPS! DEPT.

The caption accompanying the photo of Marcus King's '62 ES-345 in the October issue crossed the names of his grandfather and father. His grandfather is William, while his father is Marvin Lee. *VG* apologizes for any confusion created by the error.

Richie Kotzen: Piper Ferguson and John McMurtrie.

RICHIE KOTZEN

Better Days Coming

Richie Kotzen is one of today's busiest rock guitarists. In addition to being a long-time solo artist (and possessing an awesome singing voice), he manages his time between the Winery Dogs (with Billy Sheehan on bass, Mike Portnoy on drums) and most recently, Smith/Kotzen, in which he's teamed with Iron Maiden guitarist

Adrian Smith. The duo released a self-titled debut album in ’21, and the studio/live *Better Days... And Nights* dropped recently.

How did you and Adrian first meet and decide to work together?

It was random. There was a bar in Los Angeles, the Whiskey Bar, in the Sunset Marquis Hotel, where a lot of musicians and actors would hang out. One night, a friend and I started talking to this lady, and my friend showed her a video of me in Brazil, singing “Remember.” She said, “My husband is in a band.” I say, “What band?” and she says, “Iron Maiden.” It was Adrian. We became friendly, and when Adrian came to town, we all got together. [Adrian’s wife] Natalie’s birthday falls around the holidays, so they always have a party, and afterward we’d go into the music room and jam. One night, she suggested, “You and Adrian should try to write something.” So, we did. He came over, and the first thing we did was “Running.”

How long have you been a fan of Adrian’s playing?

Since I was 12 years old – the first rock concert I ever saw was Iron Maiden. I used to listen to *The Number of the Beast* every morning before school.

How does your playing fit with Adrian’s?

I think quite well. We’ve got some common ground, obviously, because I grew up a Maiden fan. But aside from that, we both like the bluesier side of things. Adrian’s got a real strong background in the blues, and I have a background in blues – but more soul and R&B, probably because of where I grew up outside of Philadelphia – I was exposed to the Spinners, the O’Jays, and I love Curtis Mayfield. I get my bluesy element from old R&B. And we both loved Paul Rodgers from Bad Company and that era of rock.

The differences are that I’ve got a bit of a jazz-fusion thing in me, from when I played with Stanley Clarke and Lenny White [in Vertú]. And Adrian has the melodic side to his playing. I remember when we did “Scars,” I was like, “Okay, it’s done.” And he said, “I’ve got an idea.” He starts playing this melody inside the chorus, which took it to another level. I think we complement each other quite well.

Which guitar did you use most on *Better Days*?

I had the signature Telecaster that I’ve played since 1996, and a signature Strat that has also been made since ’96; I have a white one and a red one.

What is your current amp-and-effects setup?

I’m using a signature head from Victory, the RK50 combo, and Tech 21 makes my signature Fly Rig, which has a few effects – reverb, overdrive, boost, delay, and a Leslie simulator. I use two of those, one set up a certain way with the delay.

I run it into a Victory 4x12 cabinet, and I used to use 25-watt Celestions, but what I liked about them wasn’t the wattage, but the size of the cone – it’s smaller on that speaker than on a 70-watt. And now, they make a creamback 60-watt with a small cone. To my ear, it sounds like the 25-watt speaker. So, that’s in my 4x12 cabinet.

What’s the status of Winery Dogs?

We just mastered a new record. I can officially say the songs are done and we’re super-excited. 2023 is going to be all about the Winery Dogs – we’re going to release the album and tour. I’m over the moon about this record.

Are there future plans for Smith/Kotzen?

While I’m home, I’ll start work on ideas for the next Smith/Kotzen record. Adrian has already sent me a bunch. At some point when Maiden’s done touring, Adrian and I will get together and hopefully have enough for a new album. ***– Greg Prato***

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JEFF BERLIN

Flashback to Jack

Fusion bassist Jeff Berlin's new album, *Jack Songs*, is an all-star tribute to Jack Bruce, the trailblazing virtuoso and frontman of Cream. For the project, Berlin enlisted aces like Geddy Lee, Alex Lifeson, Eric Johnson, Bill Frisell, Johnny Hiland, and Scott Henderson, all helping create a powerhouse homage to the icon.

Do you remember first hearing Cream?

What I remember with complete clarity was the impact of hearing "Crossroads" and "Spoonful." I wasn't just amazed; I was *destroyed*, literally transformed by those two tracks. Hearing Jack play got me onto the path of bass and eventually become a solo artist. I was such a fan that I painted "Jack Bruce, Ginger Baker, Eric Clapton" in luminescent paint on my bedroom wall. I shined a lamp on it each night, making it glow, so the last thing I would see before I fell asleep was their names.

Before Cream, many fans had already heard Jamerson, McCartney, and Entwistle. What made Jack Bruce different?

Everything! Jack's tone had no precedent. As a player, his ability to use melody and harmony was revolutionary. He was the first electric bassist to go in and out of the key, as on "I'm So Glad" and "Sweet Wine." He was the first person to offer rhythm via quarter- and eighth-note riffing, like on "Crossroads." I can't recall any bassist on a '60s record playing this creatively until Jack opened the door.

There weren't many musicians of the psychedelic era who could also play authentic jazz.

You're hitting on a vital component of Jack Bruce's skill – one that coincidentally I shared with him; we both were classically trained, and both were jazz and rock players. James Jamerson had a similar background in that he was an upright bassist playing jazz before starting on electric bass.

On "Creamed," you cover a lot of Cream-era music. How did it come together?

Giles Martin, the son of Beatles producer George Martin, is responsible for *Jack Songs* in a large way, though I imagine he doesn't know. When I heard the Beatles remix record he produced, called *Love*, I was amazed by the way he combined various Beatles tunes into one arrangement and made them all sound perfectly in time and in key. So, based on Giles' idea, I wrote "Creamed" to combine "Sunshine of Your Love" with "Politician," adding "SWLBR", "N.S.U.," and other Jack songs to make a mélange of his Cream music in a way that was never done before.

You have Eric Johnson, Scott Henderson, and Alex Lifeson on the album. Did you give them any prompts?

I didn't say anything to anybody who guested on the record, which is why everyone sounded so great. The "Bass Relay" – with *eight* bassists, including Geddy Lee and Billy Sheehan – is an example. They all did their own thing.

What gear did you use on the album?

I only used one bass and one amp for the whole record; the Rithimic bass, from the Korean company, Cort, because they nailed it from the very first one they built for me. It's equal in tone and feel with my '62 Jazz Bass, and everything I play is off the assembly line. The Rithimic comes with the same Babicz bridge and Bartolini pickups I have on mine. If people buy this gear, they will be playing what I use – seems more honest to me.

Do you have a primary amp?

The Markbass JB Players School. Its tone changed my musical life from the very first moment I heard one.

If he was still with us, would you have asked Allan Holdsworth to play on this album? He would have killed it!

He sure would have! Allan offered to solo on "Theme From an Imaginary Western," but sadly passed away before he could play. The great Eric Johnson did that solo and I can assure people Eric was *not* a fill-in; what he played stands with any of the greatest rock-guitar anthems of all time. Eric was brilliant! But, due to our history as colleagues and our long friendship, Allan and I playing together again would have been exciting.

You knew Jack Bruce. What was he like in person?

I was a huge fan, and Jack knew his effect on me. One day, I was performing at Music Messe, in Frankfurt, when Jack walked in and sat in the front row. I made nervous mistakes knowing he could hear each one. Every time I missed a note, Jack made a really silly face at me. The more mistakes that I made, the more faces he made and the goofier they became. Jack had me wrapped around his finger (laughs)! ***– Pete Prown***

Jeff Berlin: Arnie Goodman.

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On Mike Morgan and the Crawl's tenth album and first new release in 15 years, 63-year-old Morgan shows maturity, command, and vision.

The singer/guitarist grew up in Hillsboro, Texas, between Dallas and Waco. "A small town doing small town stuff," he says, "I never got serious until the late '80s."

Initially viewed as an understudy to fellow Texans Anson Funderburgh and Jimmie Vaughan, Morgan has more than earned his stripes as a bluesman.

Culling influences from Texas and Chicago blues stars, Morgan can lay down a shuffle or fly over the frets with the best of them, but on *The Light Went Out In Dallas*, he penned 10 of the 13 cuts, sometimes painting outside the lines; "Maybe" brings to mind Tom Waits, while "Please Accept My Love" mines a classic soul vein, and "The Fracas By The Pecos" is a spaghetti western set south of the border.

Blues and Americana fans will surely welcome Morgan and band back to active duty.

When did you take up guitar?

I first got one at about 10. Unfortunately, I didn't get serious about guitar until I was in my late 20s.

Talk about your relationship with Anson Funderburgh, who co-produced the new album with you.

I'd got see him every Monday night at Poor David's, sitting in front of him. I learned several songs by watching him play; "Oh, that's how you do it." He helped me get my first record the deal, turning (producer) Hammond Scott of Black Top Records on to us. Anson and I became friends in the early '90s. I still have a reverence for him as a guitar player, but in the past few years we really got to be buddies.

And now you're peers.

It's kind of weird to think that, but I guess in a way. Even still, when we're onstage together, I'm a little star-struck.

Who do you consider your biggest guitar influences?

Older guys would be all of the Kings, Albert Collins, Robert Nighthawk, Muddy Waters, Dave and Louis Myers, Hubert Sumlin, Jimmy Reed, Jimmy Rogers, Robert Lockwood, Jr., and T-Bone Walker. The most essential ones are B.B., Magic Sam, Freddie King, Luther Tucker, and Eddie Taylor.

The so-called newer guys are Jimmie Vaughan, Anson, Ronnie Earl, Junior Watson, and Hollywood Fats.

Those are all blues guitarists, yet the new CD has some originals that are far-flung from the blues.

"The Fracas By The Pecos," I watch Westerns all the time. I had that little rhythm guitar line that, to me, almost sounded like some heavy-metal ballad (laughs). It popped into my head. "This is cool, but I'll never be able to use it." Then I wrote that song.

There was a review in *Living Blues* that said I got outside the box a little, like "Please Accept My Love," and it just doesn't work. It's funny, because that's my favorite tune. I call it my '70s hit song.

I've got a real love for Al Green, Marvin Gaye, and all that soul stuff. When I'm sitting in my backyard, having a cigar and a bourbon, I've got a Pandora channel that's kind of new-soul. I've learned about people I didn't even know about, like a band called Rox, and James Morrison. He's got amazing pipes.

Which guitars did you use on the CD?

I played my old ES-5 on "Ding Dong Daddy," and for solos, Anson played my main Strat, an '82 reissue of a '57. On most of the rest, I played that Strat, but I used my old Epiphone Riviera on "Maybe." For my rhythm parts on "Ding Dong Daddy" and "The Lights Went Out In Dallas," as well as the solo on "Our Last Goodbye," I played a new purple Road Worn Tele.

What about amps?

I used the Victoria Silver Sonic, but on "Goin' Down To Eli's" and the head part of "Funkafaca-tion" I had a '50s tweed Champ.

Funny thing about "Ding Dong Daddy," Anson played my Strat through the Silver Sonic. Somehow, the Volume and Reverb got cranked up, I think when we moved it. And on his Super, he plays on about 3 or 4. So it was a totally different tone than he'd normally have. But it was so wicked, when we listened back, he said, "That's pretty cool."

You spread the guitar playing around on the album, with Shawn Pittman and Reo Casey.

Shawn and Anson and I have done Texas Blues Guitar Summit shows. On "Lazy Lester," he plays the fills and first solo, and I play the solo going out. Reo Casey plays the solo on "A Woman" and the first solo on "Out In The Jungle." He also plays drums and piano on the album, and I took a lot of his input to heart. He's about 30, and he's badass. ***– Dan Forte***

Mike Morgan: Juergen Achten.

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STEVE KNIGHT

Jazz For People

Chicago resident Steve Knight's first album, *Persistence*, takes listeners back to the days of warm jazz-guitar tones, popular tunes, group interaction, and feel. With inspired accompaniment from drummer Jeff Stitely and bassist Justin Peterson, Knight intersects hard bop, pop, and the blues. *Persistence* is an intimate record; more importantly, there's joy, exquisite use of space, and alluring harmonic sophistication.

Were there specific themes you wanted to explore with *Persistence*?

I wanted the album to be a sample of what it sounds like to come out to see us live. There are a lot of projects out there where they're really excited to make the music of someone else, but that's not where you make your reputation. I wanted an album that sounded like what we sound like live – an eclectic mix of the stuff audiences like, but also what *we* like. A lot of jazz musicians make music for other musicians to enjoy, and that's great, but accessibility was important to me. Pop and contemporary tunes that people know are important to me.

The idea of making original music is great, which is why I have seven original tracks on the album, but I also like to have bread crumbs for the average listener who wants to know, "How do I get into this?" It's not that people aren't into jazz; it's that there's a packaging problem. It's not that people aren't into the music, it's that for new people, there's no way in.

How was the experience to record as a trio?

We have a hidden treasure in Chicago, with Ken Christianson of Pro Musica Audio. He has an amazing biography – started off as a high-end audio guy then began to work with True Stereo Recordings. He became the engineer of choice for bassist Charlie Haden, among other people, so he and Charlie have a huge discography together. He likes the sound of instruments in the room. He's not looking for the cleanest, most-perfect take, he's looking for the spirit of the sound of the room. There's a mic on the drums, amp, and bass, and we're all sitting in the room together. You get that bleed. You hear a hint of the guitar in the background of the drum track. The sound is incredible. Ken is the modern equivalent of the Rudy Van Gelder Blue Note sound.

How did you come to jazz?

I started playing guitar because I wanted to meet girls and I was bad at sports. In high school, I was playing Clapton tunes. When I went to college in Kansas, I was a theater major, and it became known that I was a guitar player; I was the 18-year-old guy who'd bring his guitar to parties like in *Animal House* (laughs). Then, the theater department put me in the pit orchestra for musicals. The music department needed a big band guitarist, and I could read charts. At the time, I thought George Benson was soft. If it didn't have distortion, what was the point? I laugh now because Benson is *it* for me.

The first guy I heard was Russell Malone on *Jazz At The Bistro*, with Benny Green. It lit me up because this guy was playing a lot of guitar. I got into Monk, and right after that, the Ken Burns *Jazz* documentary came out. I watched it for 10 hours straight. Ten years ago, I met a guy named Wayne Goins, who is the jazz guitar teacher at Kansas State University. I thought I was playing some stuff, and he quickly disabused me of that notion (laughs). But, like good teachers do, he set me on the real path.

You have the coolest guitar.

I feel like I'm trying to play up to my guitars every single day. If I ever get to the level that my guitars are at, it's going to be awesome. The oldest one I've had for a decade is a Benedetto 16B. I wanted an instrument I would have forever, so I started talking to Howard Paul and Bob Benedetto, and they made this guitar that is unparalleled. I've never played another archtop that can hold a candle to it. Bob is on the Mount Rushmore of archtop guitars.

What are some important elements you impart to your guitar students?

There are values I try to pass on about music and guitar. One of the things I have on the wall in my teaching studio is, "Comparison is the thief of joy." There's always someone who has the gig you want or the sound you want. If you make your life about that, it can be quite sad. I'm also a strong believer in positional playing and the CAGED system. I teach, "Work smart, not hard." I want to reveal the workings of the guitar and how to build it for yourself. You can explain Jimi Hendrix, Steely Dan, and Taylor Swift if you understand the underlying structure. ***– Oscar Jordan***

Steve Knight: Harvey Tillis.

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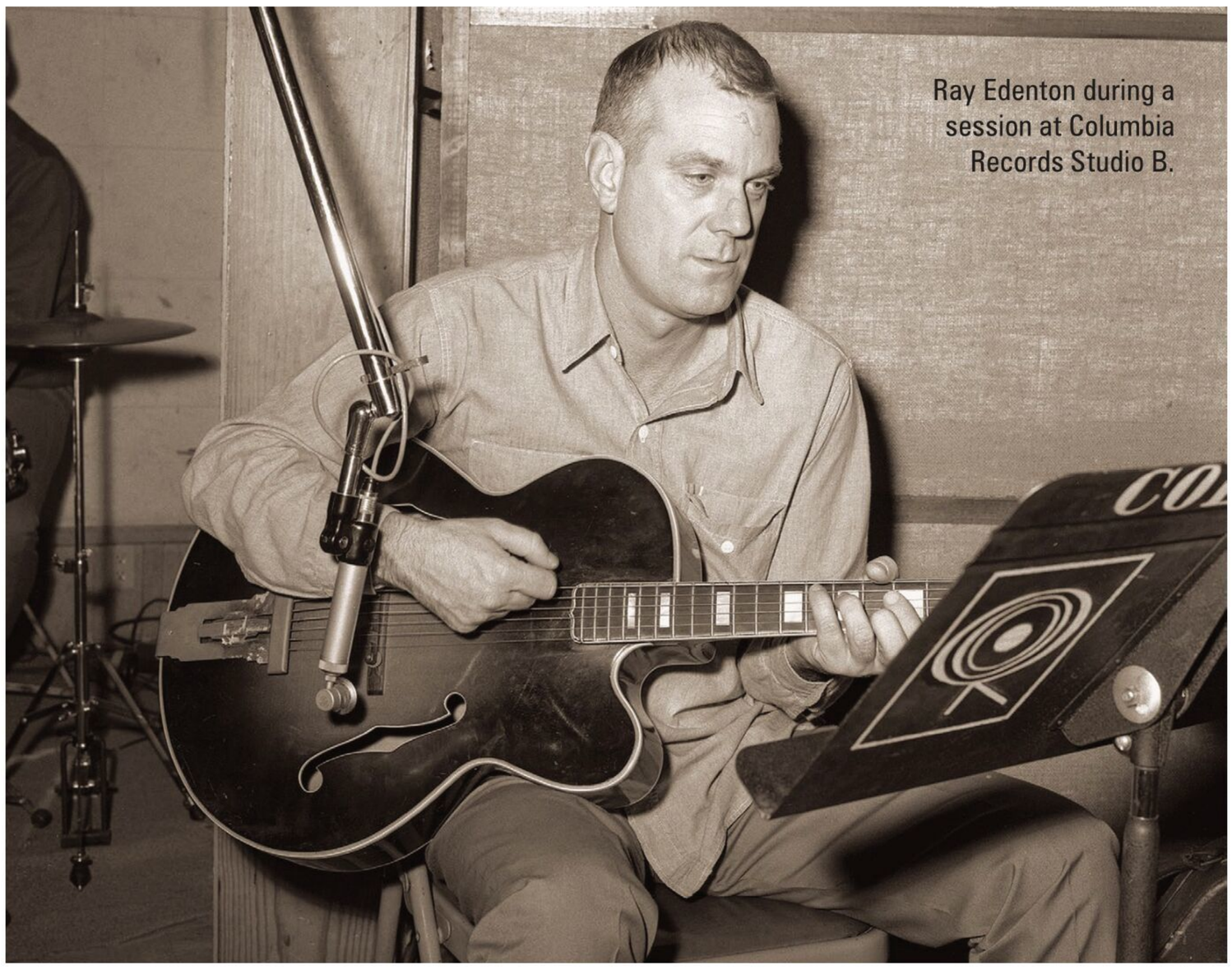

Ray Edenton during a session at Columbia Records Studio B.

RAY EDENTON

1926-2022

Ray Edenton, acknowledged rhythm-guitar master of Nashville's A-Team, died September 21 at his home in Goodlettsville, Tennessee. He was 95, and retired in 1991, after over 15,000 sessions.

"There was Ray playin' rhythm, and there was everybody else," said fellow A-Team guitarist and former Mercury Records Nashville producer Jerry Kennedy. "I hated to do a session without him. Unfortunately, he played in a situation where (rhythm guitar) was not noticed as much as everything else, but boy, was it felt!"

A native of rural Mineral, Virginia, Edenton's family loved square dances. One brother played guitar, another played piano. Edenton learned guitar, bass, and mandolin. Music, however, was a hobby; he drove a truck and dug wells locally before joining the Army during World War II.

Edenton returned to Virginia following his 1946 discharge. After two years playing regionally with the Rodeo Rangers, he relocated to Richmond in '48 to play upright bass with Joe Maphis' band, the Korn Krackers, on WRVA radio.

Arriving at Knoxville's WNOX in '49, he became friendly with Chet Atkins, then was one of the station's star performers before playing his first recording session, backing local singer Red Kirk.

After battling tuberculosis for more than two years, Edenton moved to Nashville in '52 and became a Grand Ole Opry staff musician. His first studio work came in '53; deciding to specialize in acoustic-rhythm guitar, he outfitted his archtops (including an L-5) with heavy-gauge strings.

Since not all early-'50s Nashville records included drummers, he devised a percussive snare-drum effect that enhanced the Red Foley/Kitty Wells hit "One By One," something he'd replicate behind other artists.

At other times, he toured with Opry stars Webb Pierce and Marty Robbins; with Robbins, Edenton recorded a '54 vocal duet as "Ray and Roy" and played the memorable amplified break on Robbins' '56 hit "Singing the Blues."

Edenton did some of his most memorable work with the Everly Brothers. Playing his L-5 with a high G string (an idea he picked up from Atkins), he and Don Everly strummed the aggressive intros Don devised for "Bye, Bye Love," "Wake Up, Little Susie" and "Bird Dog." Other producers quickly hired him to play similar licks.

As the smoother "Nashville Sound" style took hold in the late '50s, an A-Team guitar trifecta dominated many sessions; Hank Garland generally handled the jazzier work, Grady Martin tackled funkier solos, and Harold Bradley handled rhythm and tic-tac bass.

After the tragic 1961 car crash that ended Garland's career, Bradley took the jazz chair. Edenton became the rhythm specialist and, at long last, a full-time session player accompanying country, pop, and even rock acts.

When a song required amplified rhythm, he played three-note "chink" chords, using only one instrument – a one-of-a-kind black Gretsch prototype given to him by Atkins. He added lighter strings and replaced the original pickups with two custom-wound by Ray Butts.

Ray Edenton Plays Uptown Country Music, his only solo LP, featured his fleet, amplified flatpicking on a set of instrumentals. He played on jazz vibraphonist Gary Burton's 1967 *Tennessee Firebird* album, and on Neil Young's 1978 album, *Comes a Time*.

Singer Connie Smith fondly remembered Edenton, who accompanied her on many sessions, including her earliest recordings in '64.

"The A Team guys were kind of royal figures," she explained. "Ray was a part of that upper echelon, but he was really just a down-to-earth guy with lots of love in his heart for the music and the people who made it. His playing was so steady and solid. That's a pretty good description of the kind of person he was."

Marty Stuart, Smith's husband, met Edenton in '73, when he was a 14-year-old member of bluegrass great Lester Flatt's band, the Nashville Grass. At a session, Flatt asked Stuart to lead the musicians, Edenton included, into a song. Feeling nervous, he was unsure how to proceed.

"Ray must have seen the fear in my eyes, because he came over and talked to me, and told me how to do what Lester asked," Stuart recalled. "He was so kind. From that moment on, we were friends. I loved him. Ray was so cool.

"The rhythm guys never got the attention that Grady Martin or the steel or fiddle cats got," Stuart added. "But there's no doubt that all of the lead (guitar) hounds would be the first to tell you that Ray Edenton's right hand was often the glue and the heartbeat of the song.

"Go listen to The Osborne Brothers recording of 'Son of a Sawmill Man' and you'll find the genius of Ray Edenton waiting on you right there in the grooves of that record. He was a treasure."

Jerry Kennedy agrees. "Any accolades we could lay on that man, he deserves every one of 'em." ***– Rich Kienzle***

Ray Edenton: Hubert Long Collection, courtesy of Country Music Hall of Fame.

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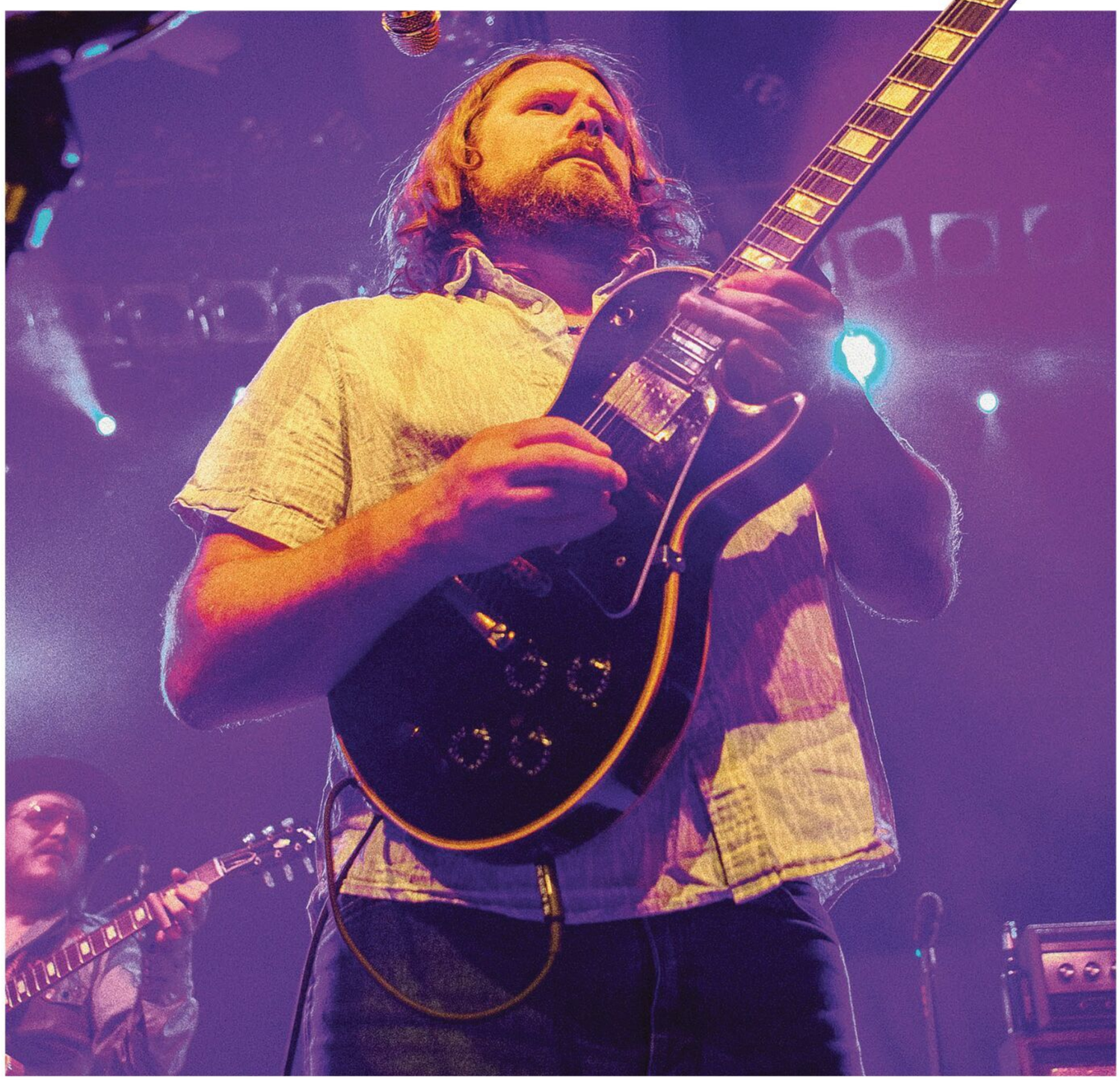


EWAN CURRIE

Hairy Tones in The Sheepdogs

There are a lot of retro bands, but few get the sonics correct. Hailing from central Canada, The Sheepdogs conjure an authentic vintage sound right down to guitar tones once lost to history. Their latest, *Outta Sight*, is a time-machine ride to the days of the Doobies, Lizzy, T. Rex, and the ABB. Frontman Ewan Currie shared the guitar-grooming tips behind the Sheepdogs' hairy sound.

"Find the Truth" has a perfect '70s vibe. How do you nail that kind of authenticity?

I don't really listen to much music beyond 1979; I'm firmly in love with the sonics of the '50s, '60s, and '70s. Not just the sounds and tones, but the style of songwriting and guitar playing. We use a lot of old guitars and amps, but also some modern equipment. A lot of that old vibe comes from the songwriting and way we play and sing.

What is the music scene like in Saskatoon, Saskatchewan?

The scene we came up in had a lot of punk and alt-rock/indie bands doing original songs, and roadhouse-blues cover bands on the other end of the spectrum. We'd spend Friday nights drinking beers and listening to Led Zeppelin and Creedence, but we couldn't find any bar bands playing the sort of music we dug, so we just basically started the Sheepdogs to be that band. More than the sounds around us, it was the *absence* of what we liked that drove us.

There's overdrive on your guitars, but not *too* much.

A guitar tone that's just breaking up is a beautiful thing. We've gone through a lot of amps to find that perfect combo of the clean/dirty thing. I'm quite fond of little amps – Fender Champs, Princetons, even this '50s Gibson lap-steel amp I found; just plug in and dime it. I remember reading that John Fogerty lamented his lack of a searing blues tone in his early CCR days; to me that's crazy. His tone on those records is almost the holy grail for me.

Were guitars on "Waiting for Your Call" recorded direct?

Yes, those are DI, and we did a fair amount of that on this record. "Scarborough Street Fight" and "So Far Gone" are DI, as well. When you crank those [mixer] preamps, you just get this awesome fuzzed-out tone we describe as "'70s sci-fi guitars." I think we got into that because we were trying to get the guitar tone that Hot Chocolate had on "Everyone's A Winner."

"So Far Gone" has echoes of "Lay Down Sally." How do you get that twin-guitar Tulsa sound?

J.J. Cale is the big influence. You start with the Acetone drum machine, which is what J.J. used, and then it's about that guitar shuffle, and not overplaying. I've listened to so much J.J. Cale in the last few years that playing a shuffle is my go-to almost every time I pick up the guitar.

What gear did you use on *Outta Sight*?

I've been playing two '73 Les Paul Customs for the last few years, and I just got a brand new Custom Shop '64 ES-335 that has become my new favorite. I have a '74 Les Paul Deluxe with the mini-humbuckers when I want to feel like I'm in Thin Lizzy. As for amps, I've mostly used a pair of Silvertone 1484s. They're cheaply made, but super rockin'. I've also used a Supro Big Star and an amp made by our front-of-house tech, Marc Crain. He got into amp building over the pandemic and made this ripping lil' Princeton knockoff with a boost.

For pedals, I just have an Ibanez overdrive for a little extra juice on a solo or riff, and a tuner. My dream is to plug straight into the amp, but I'm not there yet.

How do you divide up the solos?

I take probably 20 percent of the solos. Our new guitarist is Ricky Paquette, who is a bit of a guitar hero and can really take solos that explode into the stratosphere. I'm more a change-of-pace soloist, and we do a lot of harmonies and coordinated interplay.

The Sheepdogs' sound seems custom-made for live performance?

Live is where we shine, and I think folks are pleasantly surprised when they see us for the first time. We've been playing with this band for 18 years. My brother, Shamus, plays keys and the rest of these guys might as well be my brothers – it's a real family vibe that I hope strikes the perfect mix of tight, yet loose. What sets us apart from a lot of other bands is that all five of us sing together, which is an unbeatable combination. ***– Pete Prown***

Ewan Currie: Mat Dunlap.

GRANT GEISSMAN

Still Feeling Good

Admired for the iconic phase-shifter solo on Chuck Mangione's 1978 smash "Feels So Good," Grant Geissman can today look back on a successful career as a solo artist and sideman. His latest album, *Blooz*, interprets the blues idiom with a variety of styles and guests like Robben Ford, Josh Smith, Joe Bonamassa, and John Jorgenson.

You learned guitar during some of jazz's peak years – but rock and roll was rising fast.

The first time I noticed that guitars were cool was from an older kid with a surf-music band; I distinctly remember the sun glinting off the chrome of his Fender Jaguar. Then the Beatles came, and that was it: I begged my parents for a guitar so I could somehow be a part of that incredible musical happening. Within a couple years, I had graduated to teachers who were more jazz-based, like Jerry Hahn, and started to learn jazz chords and improvisation.

How do you merge blues and jazz on *Blooz*?

I'm embracing the blues genre, but also defying it in some ways. For example, in a jazz-blues there are chord substitutions that move a straight-up blues into jazz, like using II-V progressions and tri-tone substitutions. I used some of that in tunes like "Stranger Danger." As long as the tunes were bluesy in some way, I let them go where they wanted to go, harmonically.

In your jam with John Jorgenson on "Whitewalls and Big Fins," you play more of a country blues.

The first time I heard country picking on a Telecaster was on "Tiger By the Tail" by Buck Owens, with that Bakersfield sound. And George Harrison was channeling rockabilly guitar on "Act Naturally" and "Honey Don't," which I also loved. I wrote the melody to "Whitewalls and Big Fins," but John created all his own harmony parts on it, the way he used to do with the Hellecasters.

On "One G and Two J's," you're going toe-to-toe with two top aces.

I met Josh Smith and Joe Bonamassa by hanging around at Norman's Rare Guitars, which is a nexus for this album in many ways. Joe was so busy that I was wondering if it was actually going to happen, but he found a window of time and overdubbed his part at Josh's studio.

Which guitars did you use on the album?

All vintage – a '66 Epiphone Riviera, '65 SG, '58 Esquire, and a '54 Les Paul. The cover shot is a blond '53 ES-5, which was just a beautiful image.

What about the liner-notes picture of those tweed amps?

I brought three amps to the sessions – a '56 Harvard, '59 Vibrolux, and a tweed Blues Junior I got about 25 years ago. The Blues Junior ended up sounding best for this album, and I used it throughout.

Which effects do we hear?

Most of the project is straight into the amp after a volume pedal, but on "Whitewalls and Big Fins" I used an Electro-Harmonix Soul Food, and on "Carlos En Siete" and "One G and Two J's" I used a Hermida Zendrive. My strings are all Ernie Ball Hybrid Slinkys.

Take us back to 1978, when "Feels So Good" was blowing up the pop charts. What was life like for you?

I first played with Chuck in November, 1976, and very soon after he asked me to join his band. I remember some of the earliest gigs in upstate New York, driving around in Chuck's old brown station wagon with gear in the back. We recorded "Feels So Good" in August '77, and soon after, the travel arrangements started getting much better, with nicer hotels. Hearing that tune as a radio hit was very exciting.

What did you use to record it?

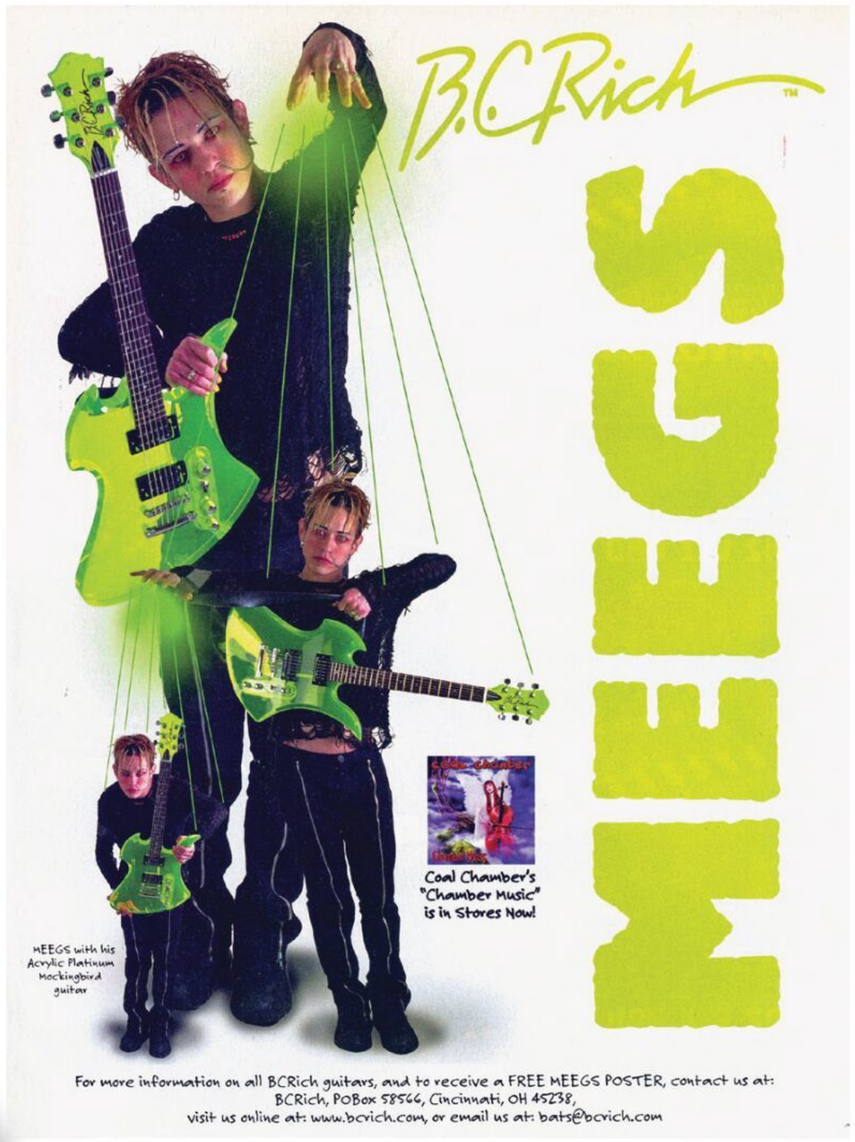
The guitar was a '68 Gibson L-5 direct to the board through a script-logo MXR Phase 90. Engineer Mick Guzauski added a bit of delay when mixing.

There must have been some big gigs.

That band did all the major TV shows, like Johnny Carson's "Tonight Show" and "Midnight Special," so we were high-profile, especially for a jazz-oriented band. It was great to get to play improvised solos every night for good-sized crowds. The downside was that we were on the road nine months a year, and there were lots of one-nighters, meaning very early trips to the airport and not knowing what city you were in half the time. But those days were a very special, magical time. – ***Pete Prown*** VG

Grant Geissman: Loni Spector.

The F in this guitar's serial number (F902978) indicates Korean import, the first digit its build year in the '90s.



Guitarist Meegs Rascon with his Acrylic Mockinbird.

BEWITCHING VISION

The B.C. Rich Acrylic Warlock

BY MICHAEL WRIGHT

Most industries know a great idea when they see it and aren't shy about jumping on a bandwagon. In 1969, an electric guitar made out of translucent acrylic proved it.

The materials and processes that ultimately yielded acrylic were discovered in the late 18th century, but modern polymethyl methacrylate (acrylic glass) was invented in the late 1920s/early '30s by companies looking to make safety glass for automobiles. Several brands emerged – Lucite, Perspex, Plexiglass, Acrylite – all basically the same thing. Acrylic was used in World War II as "bullet-proof" glass and in other military applications.

Acrylic's crossover from glass to guitars began around 1951 with Magnatone's Jeweltone G-216 lap steel, an Art Deco/stainless-steel-and-colored-acrylic masterpiece.

In 1967, Unimusic Inc. acquired the Ampeg amplifier company from founder Everett Hull. Formed by engineers Al Dauray and Ray Mucci, Unimusic promptly added Grammer Guitars of Nashville to its portfolio, and also began distributing Emmons Steel Guitars along with Altec Lansing speakers.

In '69, they hired Greenwich Village guitar guru Dan Armstrong to fix neck problems on the Grammars – *and* design a line of electric guitars and basses to carry the Ampeg name.

The anecdotal story is that Armstrong, while contemplating the project, went on a road trip with his girlfriend, singer/songwriter Carly Simon. Their conversations spawned the idea for a guitar made of clear acrylic. Armstrong turned loose his assistant, Matt Umanov, to build "see-through" guitars with interchangeable pickups wound by Bill

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Lawrence (a.k.a. Billy Lorento), and the guitar debuted at the NAMM show that summer. Their dense plastic, while heavy, offered an excellent audio showcase for Lawrence's epoxy-potted pickups. They were an immediate sensation (Keith Richards championed them), though how many were actually sold remains unknown. A contract dispute ended the Ampeg Dan Armstrongs in 1971.

Inadvertently, Armstrong's acrylic guitars provided a much-needed shot in the arm for Japanese guitar makers, which had fallen on hard times beginning in '68. Ampeg knock-offs by Ibanez, Aria, Electra, and Conrad appeared in 1970, revitalizing sales and effectively launching the "copy era."

Plexiglass resurfaced again in '77/'78 with Renaissance guitars, built in Malvern, Pennsylvania. After consulting briefly with Armstrong, Renaissance owners Phil Goldberg, Dan Lamb, and John Marshall settled on acrylic, and their first instruments were a cross between a Les Paul and a Telecaster. By '79, the company was struggling before receiving an infusion of cash from music store owner John Dragonetti, who soon after became owner of Renaissance and redesigned the line to look more like the B.C. Rich Bich. Still, Renaissance was gone by the fall of 1980.

Supporting the "great minds think alike" hypothesis, at least three other acrylic guitars celebrated the beginning of a new millennium. First was the Ibanez JS2K-PLT JS Crystal Planet, a clear-plexi version of the Joe Satriani model that evolved from the late-'80s Radius. The Planet's acrylic was infused with purple dye that glowed when illuminated with blacklight. Only 200 were made.

Next came the Samick Ice Cube KR-560, a superstrat with scalloped cutaways, H/S/S pickups, recessed Floyd Rose, and boomerang inlays that was part of a series with specially painted graphics over carved designs such as a Hawk and a skull-with-snake. They lasted one year.

The third millennial model was this B.C. Rich Acrylic Warlock, also introduced in 2000 (though production began in 1999). Created in 1981, the Warlock "...was the only guitar I ever designed at a drafting table, using straight-edges and French curves," said founder Bernie Rico in a 1995 interview for *VG*. The design sketch was pinned on Rico's wall

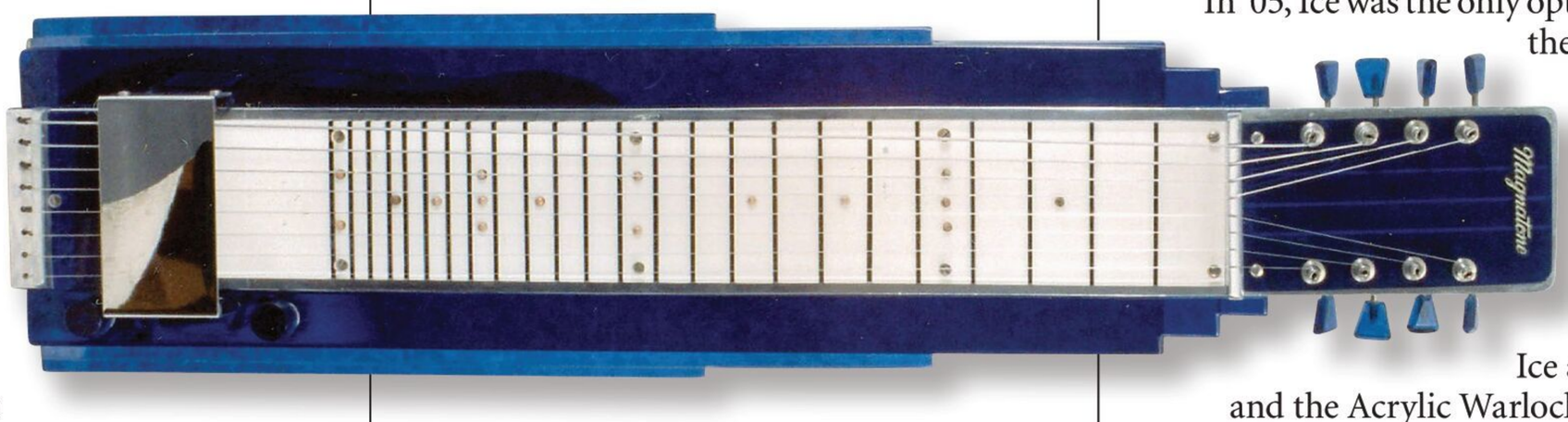
The Acrylic line shared a page in the 2000 B.C. Rich catalog. X-ray vision: from the back (right), the Acrylic Warlock's electronic heart in plain (rose-colored) view.

The '69 Ampeg Dan Armstrong "See-Through" guitar, 1970 Univox Lucy, Renaissance acrylic guitar from '79, and acrylic '78 bass.

until Spencer Sercombe, lead guitarist for the L.A. glam metal band Sharks saw it and wanted one. When Lita Ford and Nikki Sixx started playing them, the Warlock took off.

Like the Samick, it's unknown whether this guitar was meant to celebrate the millennial changeover or just a coincidence. B.C. Rich had been run by Bernie Rico in Hesperia, California, until 1997, when it was purchased by Davitt & Hanser, which moved it to Cincinnati. Bernie Rico passed in 1999.

The Warlock was one of three acrylic guitars introduced as part of B.C. Rich's 2000 Korean-made Platinum Series, along with the Acrylic Bich and Acrylic Mockingbird. Flashy shred machines meant to turn heads, they were described in one Rich catalog as "stage wear!" All had a pair of B.C. Rich BCR-6 humbuckers with basic dual Volume and Tone controls on a three-way select.



Magnatone's 1951 Jeweltone G-216 lap steel was an Art Deco masterpiece with stainless steel and multi-colored acrylic.

The Acrylic Bich and Mockingbird were initially offered in green or red, the Warlock in red or black. By '02, the Acrylic Bich was gone and the Mockingbird offered only in green. In '04, a clear "Ice" option was added.

In '05, Ice was the only option, and in '06 the Acrylic Bich returned, offered only in Ice, while the Acrylic Mockingbird was available in Ice and a new red, and the Acrylic Warlock could be had only in blacklight-reactive green!

It's impossible to say how many B.C. Rich Acrylic guitars might have been made but these acrylic guitars do not show up very often.

B.C. Rich revived the Acrylics briefly in 2014, offering Chinese-made variants with wooden headstocks. It's hard to keep a great idea down! VG

SUNSHINE STATE

The Orange OR80 Combo

BY DAVE HUNTER

Created when amps were huge and men were men – or at least had roadies to carry the gear – this 1972 Orange OR80 2x12" combo veritably screams bell-bottomed rock style and attitude, and wails it out with eardrum-shredding power.

Orange amps are known for being loud and brash, with a raw, raucous tone. It's a sound we might call "classic alternative British," and like many seminal brands from across the pond, they are very much children of the age into which they were born.

The concept of English entrepreneur Cliff Cooper's Orange retail outfit dates to 1968 and the very heart of swinging London, though the origin of the design and manufacturing of the amps goes back much further. Orange began to forge a reputation in the wider rock world around the time this "pics only" OR80 2x12" combo hit the streets.

1972 ORANGE OR80

- Preamp tubes: two ECC83 (aka 12AX7)
- Output tubes: two EL34
- Rectifier: solid-state
- Controls: F.A.C. (frequency analyzing control), Bass, Treble, H.F. Drive, Volume
- Speakers: two "blackback" Celestion G12M
- Output: approximately 50 watts RMS

The hulking amps that carry the name (and color) are the best-remembered representative of the brand, thanks in large part to popular reissues over the past two and a half decades, but Cooper's would-be empire was founded on even broader ambitions. Established in a store on New Compton Street, Orange initially was a music-publishing operation, record label, music agency, and recording studio – in other words, a one-stop-shop for the aspiring rock star. With each

Amp and photos courtesy of Collin Whitley.

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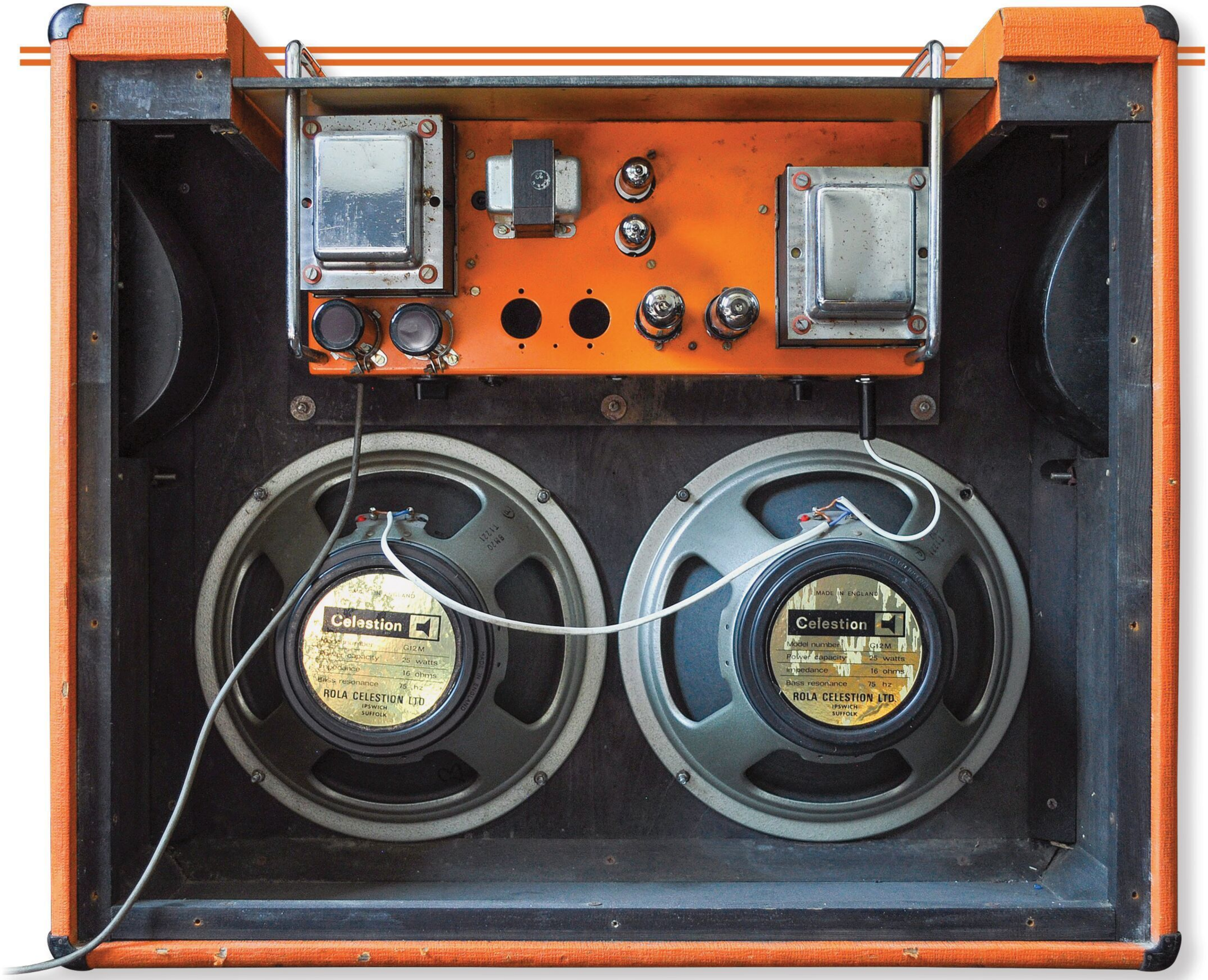


The Celestion G12M speakers are an early-'70s variant of the Greenback.

enterprise struggling for a foothold, however, Cooper found that what London musicians most needed was quality *gear* – loud amps, in particular.

With no facility to build amps, Cooper sourced them from Matamp in the northern city of Huddersfield. The brand had debuted in 1964, but the electronics company behind it, RadioCraft, was founded by Mat Mathias in the mid '40s. In its early years, Matamp was a regional brand, so the Orange deal provided a way to get product down south, though Londoner Peter Green had already taken Matamps to the big stage with Fleetwood Mac, so they *were* a known commodity.

The story of why Orange separated from Matamp in 1971 varies according to the source; from Mathias's perspective, the supplier tired of turning out mass-manufactured amps and decided to part ways with the London operation.

To his credit, Cooper appreciated the value of a quality product from the start, and endeavored to maintain that standard while moving to a local facility that would be overseen by Orange itself. High-end details included chassis that weren't merely painted orange, but coated in baked-on enamel for a long, corrosion-free life. Other touches included oversized transformers designed for a lifetime of service, and components that were of a good pedigree. Even so, the aesthetic remained their attention-grabbing element, and constituted a full-on visual assault of the highest and hippest order.

Far more than a description of the color, the Orange ethos included bubbly hippy-chic logos, computer-graphic-inspired control legends, and the piéce de résistance, the oddly braggadocious Orange coat of arms. The full crest includes "rule Britannia" imagery in the form of a roaring lion and bare-shouldered, Union Jack-swathed maiden to the right, a world-crowning orange tree, and a figure described in the 1970 catalog as "the god of nature and hypnotic music" to the left. At the top is an overflowing wine cask, while the bottom contains the ambitious legend "Voice of the World." Uh-huh.

Arguably a little too on-the-nose, the heavy-handed styling was primed to leave Orange products looking dated just a few years down the road, but it has served well throughout their revival via the reissue line, appealing to an audience consistently appreciative of retro-minded aesthetics.

The rare "pics only" Orange series, of which this is one, ran for just a few years. The descriptor names the control panel's rather obvious feature susing graphic illustrations to depict functions, with no text whatsoever. These graphics include a jack plug above the two inputs, sound wave icon above the

A member of the rare "pics-only" series, the OR80's control panel uses graphics to depict function.

F.A.C. (frequency analyzing control), a bass clef above the bass control, a treble clef above the treble control, a fist above the H.F. Drive (high-frequency), a speaker pumping air above the Volume control, snow-capped mountain peaks with reflected sound wave above the effects loop's send and return (often dubbed "echo" in the day), and a cartoonish electrical "zap" above the power switch.

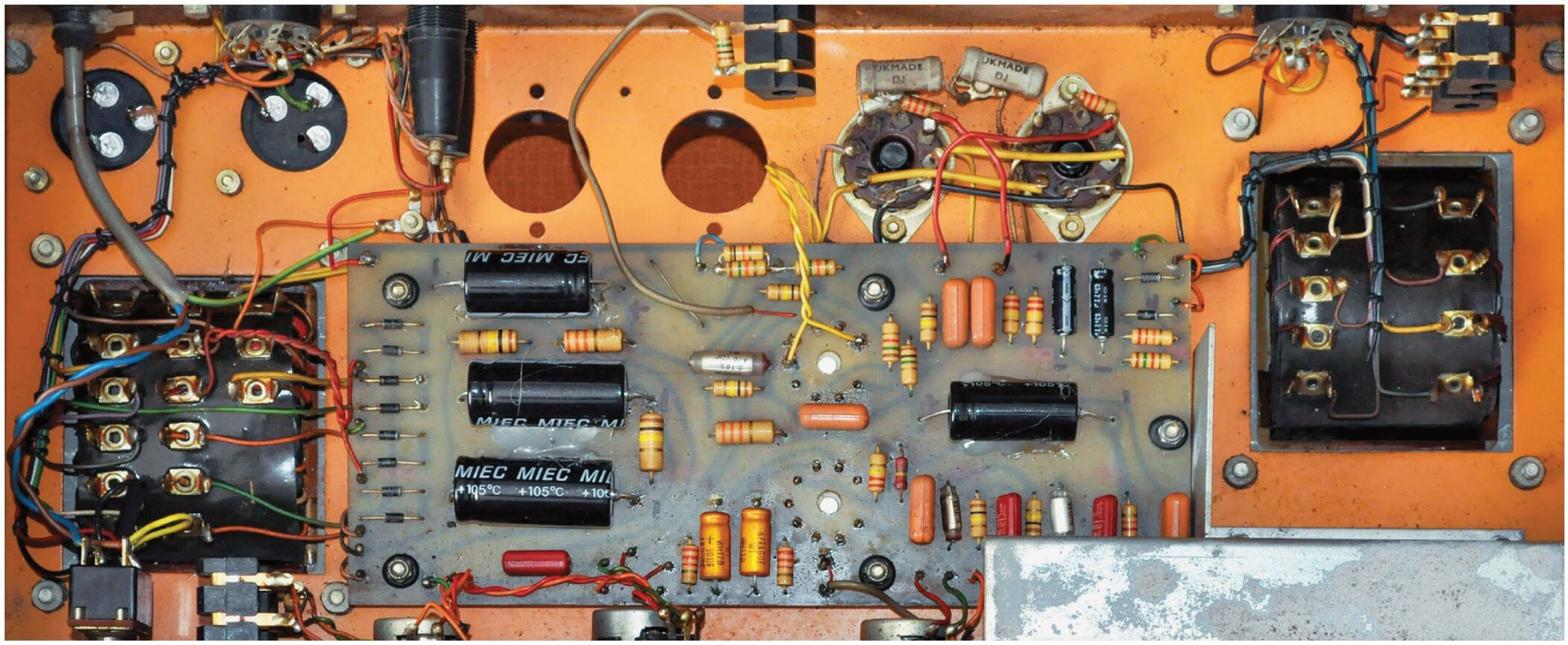
The enigmatic F.A.C. knob is a six-position rotary switch that accesses a variety of coupling capacitors of descending value, setting the preamp's overall voicing much like the six-way "click switch" used on many amps by Matchless, 65amps, Bad Cat, and others. The other uniquely Orange control, H.F. Drive, works somewhat like a presence control by adjusting the high-frequency content within the output stage, but also adds gain as you turn it up.

In addition to these features, the Orange circuit reveals the amp to be far more than just a brightly dressed clone of others that were popular at the time. The preamp uses just a single ECC83 (12AX7) tube with a Baxandall tone stage positioned between its two gain stages, and the Volume control immediately following these. A second ECC83 forms the cathodyne phase inverter with a driver stage preceding, a variation of the PI used in many amps from a full decade before, including the majority of smaller to mid-sized Fender tweed combos. Finally, a pair of EL34 output tubes pushes 50 to 60 watts through two "blackback" Celestion G12M 25-watt speakers, an early '70s variant of the classic Greenback. It adds up to an amp with tons of raw, driving power and a certain "Orange haze" in texture and tone. It's not a high-gain amp by today's standards, but roars with a toothsome overdrive when pushed, and is loud when you get it there, considering its lack of a Master Volume.

The owner of this fine example, *VG* reader Collin Whitley, concurs.

"The OR80 combo is a fairly rare amp, especially the early 'pics-only' version, and

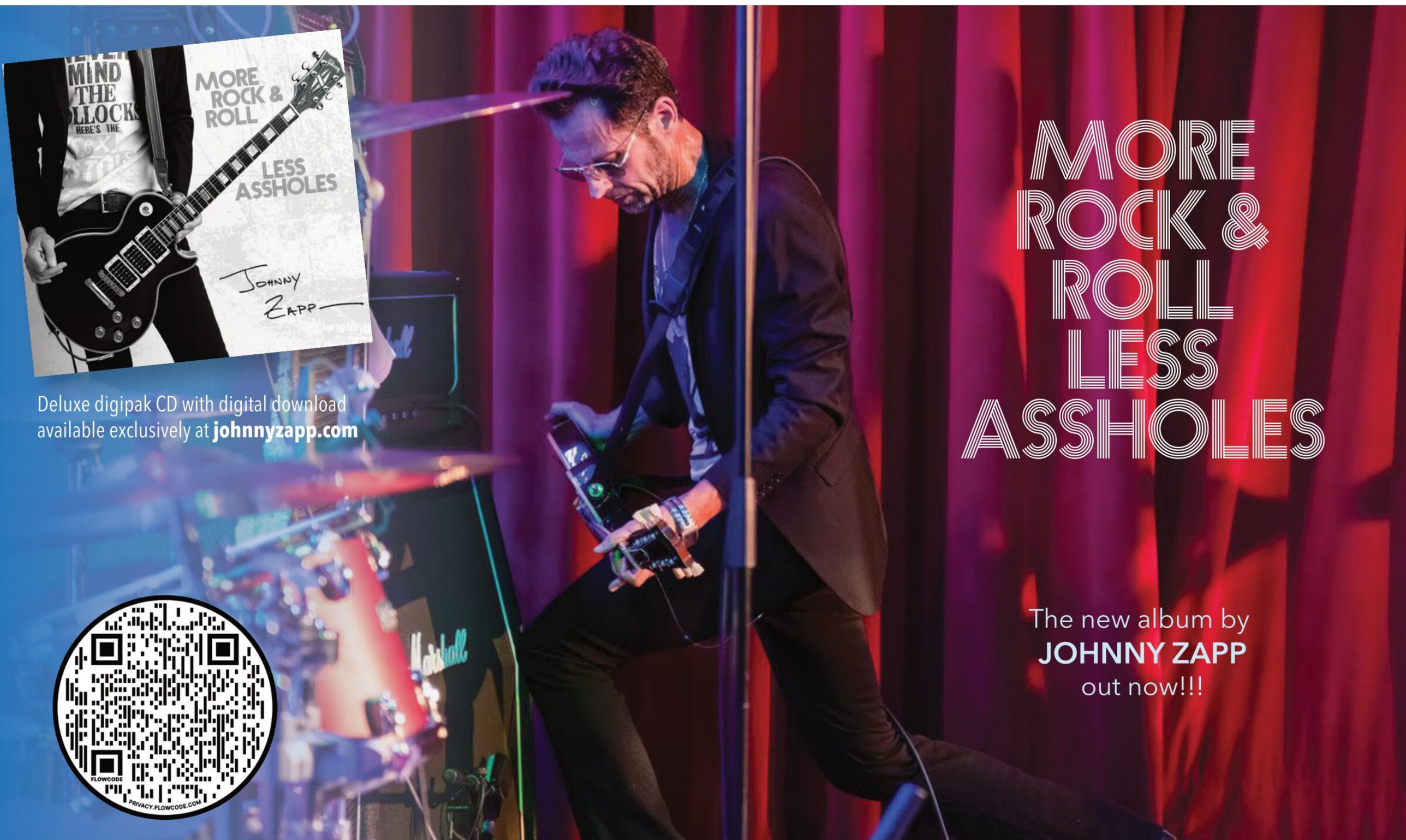
Massive transformers hang at the back of the vertically mounted chassis.



they're even harder to find here in the U.S.," he said. "Orange amps are famous for throaty midrange, and the OR models are very much the archetype of that iconic sound. While pre-Master Volume models are painfully loud, the OR80 is an absolute rock machine."

It goes without saying that this is a heavy machine, too. Between the massive transformers and the overbuilt cabinet, it's a lot to cart around. Make the effort, though, and you're rewarded with classic tones that suit a surprising range of genres and playing styles – along with a big, sunny smile, if legend-worthy British crunch is your jam. **VG**

Hand-wired on a sturdy board with printed traces, the OR80's circuit is utterly different from those of other major British makers of the day.



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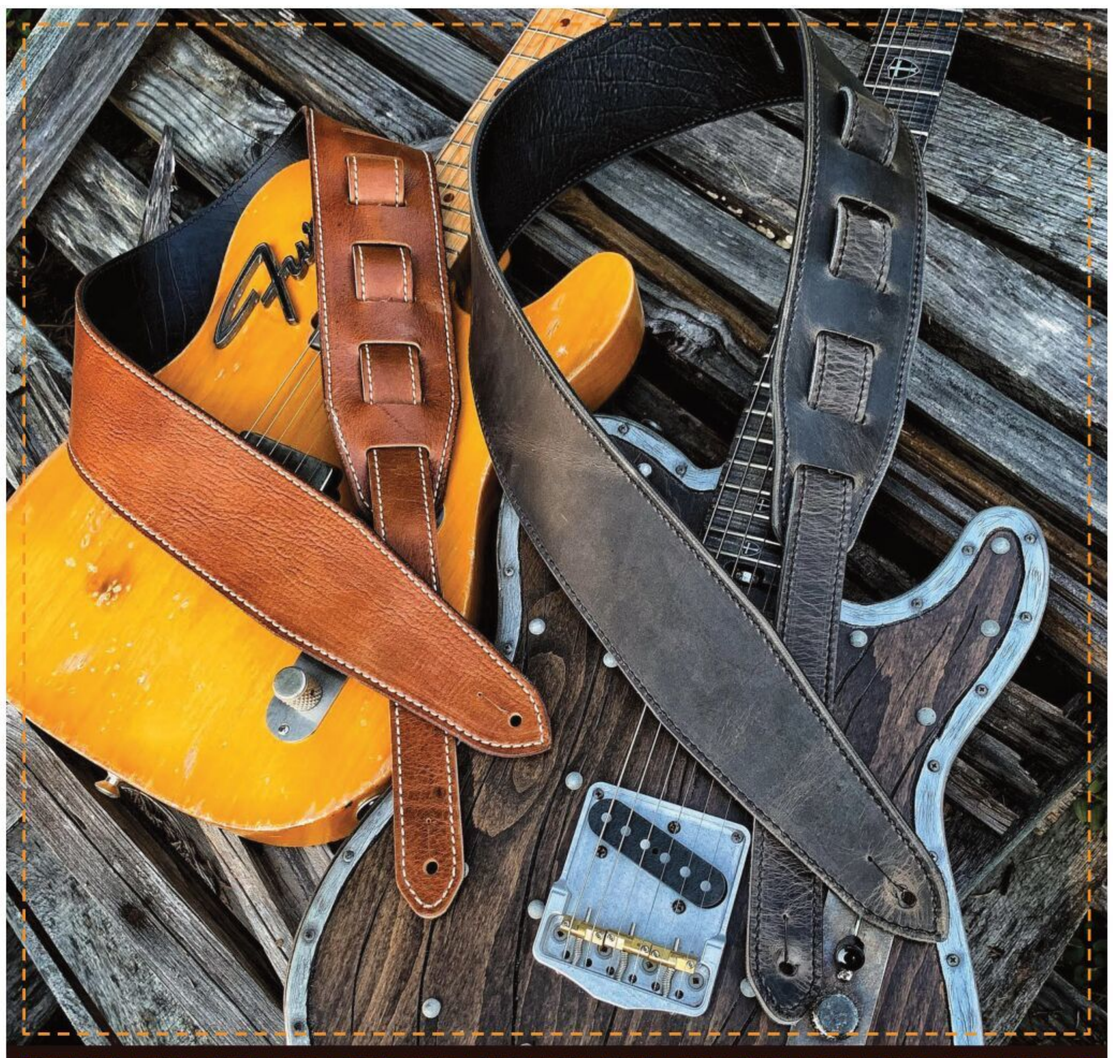
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Classics

In 1964, high-school freshman Reid Farrell bought a Fiesta Red '59 Telecaster with help from his guitar teacher, John Andrews. The price? $125, in its original hard case.

A couple years later, Farrell was using the Tele to gig with The Interns, a band formed with friends at Memorial High and other schools. An image-conscious kid in a time when old guitars were little more than that, Farrell decided to "fix" the weird orange-ish finish on his.

"I'd always thought the color was sort of funky," he chuckled. "One of the guys in the band told me about a kid in our school, Don Summers, who played bass in a band called Moving Sidewalks, and would paint guitars. So we figured we'd have Don paint my guitar and the Fender Precision used by our bass player, Graham Hill, in matching Candy Apple Red."

Reid connected with Summers, and in August

When Reid Farrell sent the guitar for a refin by Fender, they also "updated" its headstock logo.

Graham Hill (with a Vox Teardrop bass) and Farrell with his '59 Tele onstage with The Interns in 1966 at the Houston Coliseum.

of ’65 both instruments were dropped off to be given their new look.

The Interns were soon one of the most-popular bands in the area, playing house parties and school dances after football games every weekend. In the spring of ’66, they tasted fame with the regional hit “Sally Met Molly,” a medley of Little Richard songs arranged by Farrell (who used Andrews’ sunburst Jazzmaster to record it; shortly after, Andrews moved to San Francisco and joined Steve Miller’s band, then Mother Earth) and issued by Mercury Records. The song, and good management by Farrell’s mother, Carol Grey Duffey, helped them get an opening slot for Eric Burden and the Animals that July, followed by opening slots for other bands that played the Houston Coliseum including The Byrds, Sam the Sham and the Pharaohs, and Neal Diamond.

After a gig that fall, Farrell loaded the Tele, a borrowed ES-335-12, his blackface Twin Reverb, and his girlfriend into his Tropical Turquoise ’65 Ford Mustang and off they went to a party. Times being what they were, he didn’t lock the car doors, but little did he know that someone had followed him from the gig, and sure enough, even though he was there for only 20 minutes, all of his gear was swiped. He quickly filed a report with Houston police.

A week later, a guy showed up at a Moving Sidewalks rehearsal in Don Summers’ home, wanting to sell a guitar to the band’s guitarist, Billy Gibbons. Summers immediately recognized it and advised his bandmate to pass, but got the kid’s phone number and called Farrell, who contacted the seller the next day to negotiate a return. At first, the guy wasn’t having it, but Reid tried again the following night. This time, they agreed to meet at Gibbons’ house.

Farrell arrived with two carloads of his football teammates serving as de facto security, but the culprit turned out to be a 15-year-old kid who showed up alone. Preferring to keep his parents from knowing about the ordeal, Gibbons told Farrell, “Take the guitar and get out of here quickly.”

As fate would have it, though, Lorraine and Freddie Gibbons, who’d been attending a formal event, returned as Farrell was striding to his car. Seeing a gang of brawny footballers dressed all in black, Lorraine asked, “Billy Gibbons, what is going on here? Get back in that house immediately!”

The thief, it turned out, was the son of a sergeant in the Houston Police Department who called Farrell the following day to explain how the boy had been coerced to the evil deed by two parolees and a warrant was set to be issued for his arrest. He asked Farrell what he wanted in exchange for not pressing the matter.

“Well, I’m having the guitar repainted...” he said. Three days later, a check for $200 arrived in the mail and was earmarked to cover the cost of having the Fender factory convert the guitar to Arctic White.

Farrell and The Interns rolled on

Guitar photos by Kerry Beyer.

until the late summer of ’67, when they ventured to various colleges in lieu of being drafted. Farrell started at Texas Christian University and formed a band to play fraternity parties. In ’68, he used the Tele to tour the East Coast with Archie Bell & the Drells, then in ’69 joined the Houston-area band The Seven Soul Survivors. Two or three times each week, he’d visit Gibbons and they’d jam on the porch then grab cheese enchiladas with hot sauce at Leo’s Mexican Restaurant (the gatefold photo inside *Tres Hombres* was taken there), chasing the food with glasses of whole milk.

In the fall of ’71, Farrell bought a ’52 Tele and his then-girlfriend “suggested” that two Teles was one too many. So, he sold the ’59 to Gibbons for $125. Sensing his friend’s reluctance, Gibbons dubbed it “Red Pharaoh” and later enlisted it to help record ZZ Top’s fifth studio album, *Tejas* (that’s it on “Arrested for Driving While Blind”) as well its first mainstream-rock #1 single, “Sleeping Bag,” from 1985’s *Afterburner*.

Farrell finished college and, in the spring of ’73, joined a band led by guitarist Ray Sharpe, playing around Ft. Worth and Arlington. In ’75, he joined the Freddy Cisneros Blues Band, gigging at the New Bluebird every weekend for a year. He was also part of the Larry Randall Combo, doing country clubs and other “high society” gigs. In ’76, he got a call from Gibbons, saying ZZ Top’s manager, Bill Hamm, was forming a band to back local-phenom singer/guitarist Rocky Hill. Farrell made the cut, but the band dissolved within a few months.

The gutiar bears serial number 34815.

In the late ’80s, Reid asked Gibbons if he could buy back the Tele, and once again they exchanged it for $125. The guitar then saw heavy action; its original bridge pickup failed and was re-wound by Ray Lambert. Eventually, it was retired from the road but continued to earn its keep on local recording sessions.

From 1977 until 2021, The Interns played every reunion for the Memorial High classes of 1965, ’66, ’67, and ’68.

“We don’t dress in white suits anymore,” laughed Farrell. “But we play ‘Twist and Shout,’ ‘Roll Over Beethoven,’ ‘All My Loving,’ ‘Can’t Buy Me Love,’ ‘Hard Day's Night,’ ‘La Bamba,’ and a bunch of other great songs.” **VG**

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.

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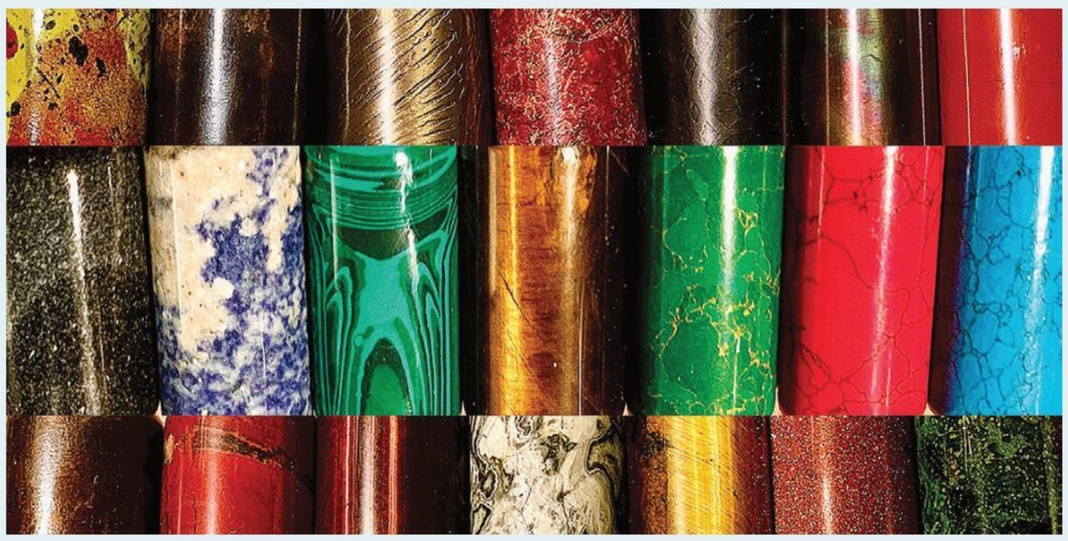

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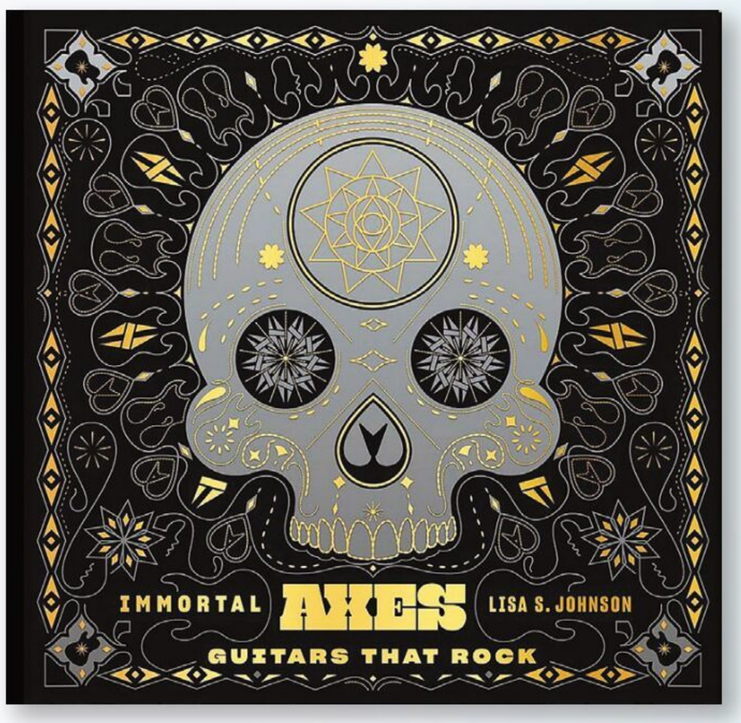

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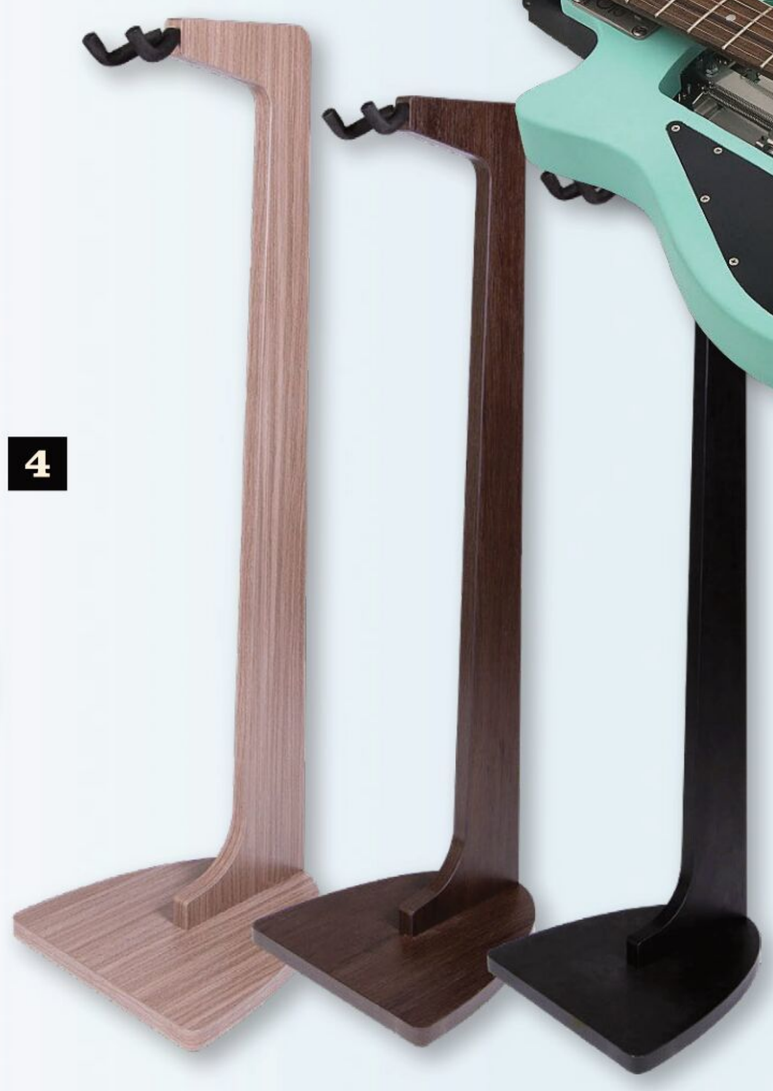

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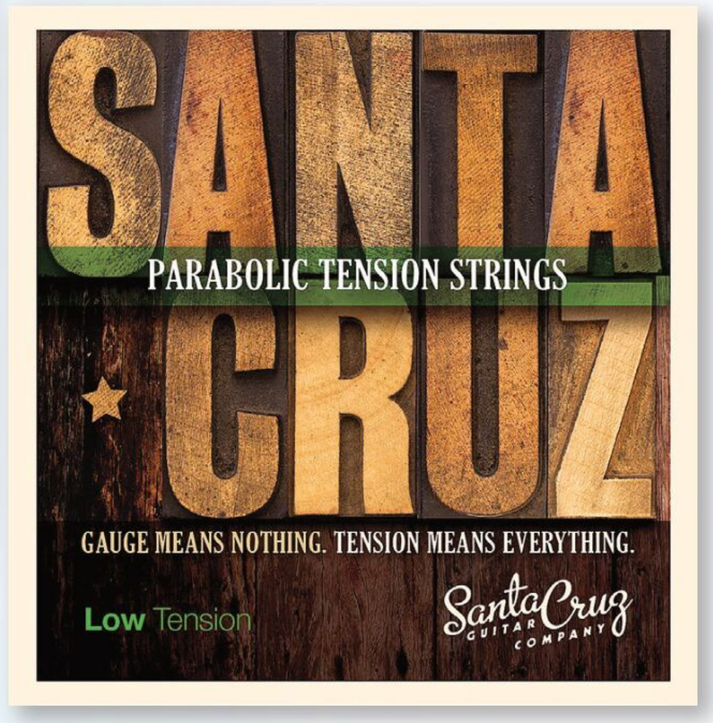

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Price Guide

By Alan Greenwood & Gil Hembree

1959 Gibson ES-335N

NEW & UPDATED LISTINGS

YEAR	INSTRUMENT	FEATURES	EXC. COND. LOW	EXC. COND. HIGH
1965	Ampeg BB-5 Baby Bass (5-string)	Sunburst	$2,300	$3,000
1963	Ampeg ET-2 Super Echo Twin Amp	30 watts, 2x12	$1,250	$1,625
1968	Baldwin Model 560 Baby Bison Bass		$800	$1,050
1966	Baldwin Model B1 Bass Amp	45 watts, 1x15 1x12	$325	$425
1968	Danelectro Cadet Amp	1x6	$225	$300
1967	Danelectro Dane A Series Bass	4-string	$600	$800
2011	Deering Sierra 5-String Banjo		$1,300	$1,675
1970	EKO Barracuda Bass		$550	$725
1963	Epiphone Newport EBD Bass		$2,400	$3,100
1968	Epiphone Rivoli Bass	1 pickup	$2,450	$3,200
1961	Fender Champ Amp	Narrow panel, 1x8, 5F1, tweed	$2,300	$3,100
1967	Fender Coronado I	Solid colors	$1,600	$2,075
1967	Fender Coronado II Bass	Various colors	$1,925	$2,500
2019	Fender '57 Custom Deluxe Amp	12 watts, 1x12 hand- wired	$1,525	$2,000
2000	Fender Dual Professional Amp		$1,400	$1,825
2019	Fender Flea Signature Jazz Bass	Mexico, Flea logo neck plate	$925	$1,200
1989	Fender HM Bass V		$800	$1,025
1962	Fender Jaguar	Sunburst	$5,100	$6,700
1962	Fender Jazz Bass	Early '62, Lake Placid Blue, stacked	$26,000	$34,000
1960	Fender Jazzmaster	Sunburst	$9,300	$12,200
2020	Fender Lead III (Reissue)	HH, Pau Ferro board	$400	$525
1988	Fender Malibu (California Series)	Import	$225	$300
1952	Fender Precision Bass	Blond, slab body	$17,700	$23,000
1964	Fender Precision Bass	Sunburst, early '64, spaghetti logo, green guard	$10,000	$13,000
1956	Fender Stratocaster	Mary Kaye, gold hw.	$90,000	$117,000
1957	Fender Stratocaster	Sunburst	$41,000	$54,000
1995	Fender Stratocaster '54 Stratocaster (Custom Shop)		$2,700	$3,600
2020	Fender Stratocaster American Professional II	SSS	$950	$1,250
2020	Fender Stratocaster American Professional II	Roasted Pine	$1,025	$1,350
2005	Fender Super Reverb '65 Reissue Amp		$1,050	$1,375
1952	Fender Telecaster	Blond, black 'guard	$42,000	$55,000
1965	Fender Telecaster	Blond	$11,200	$14,500
2011	Fender Telecaster 60th Anniv. Telecaster (USA)		$1,200	$1,600
1994	Fender Telecaster Aluminum Telecaster	Marble patterns	$2,000	$2,600
1997	Fender Telecaster American Standard B-Bender Limited Edition		$1,550	$2,000
1982	Flatiron Model 3 Octave Mandolin	Pre-Gibson	$1,050	$1,400
1963	Gibson Barney Kessel Custom		$5,200	$6,700
1972	Gibson Blue Ridge 12		$1,275	$1,650
1989	Gibson Byrdland	Various colors	$4,400	$5,700
2016	Gibson Byrdland Historic Collection	Sunburst and Natural	$5,300	$7,000

Howie Statland with a 1969 Gibson ES-335 and a '67 Rickenbacker Model 365.

YEAR	INSTRUMENT	FEATURES	EXC. COND. LOW	EXC. COND. HIGH
1957	Gibson C-1 Classical	Bound top and back	$700	$925
1962	Gibson C-6 Classical/Richard Pick	Brazilian rosewood	$1,500	$1,950
1993	Gibson Chet Atkins Country Gentleman		$2,450	$3,200
1954	Gibson Electric Bass (EB-1)		$4,800	$6,300
2005	Gibson ES-335 Reissue/ 1959 Dot Reissue	Cherry, sunburst, walnut	$2,300	$3,000
1958	Gibson ES-335 TDN	Natural, bound neck, shallow neck angle	$92,000	$123,000
1959	Gibson ES-335 TDN	Natural, bound neck, normal neck angle	$102,000	$136,000
1923	Gibson F-5 Mandolin	Loar April 12, 1923	$78,000	$102,000
1963	Gibson Firebird III	Golden Mist	$13,000	$17,000
1963	Gibson Firebird V	Sunburst, reverse	$14,700	$19,100
2012	Gibson Firebird V 1965 Reissue (Custom Shop)	Maestro	$2,800	$3,700
1955	Gibson GA-20 Amp	14 watts, 1x12, 2-tone salt & maroon	$1,000	$1,300
1958	Gibson GA-5 Skylark Amp	Gold, 4.5 watts, 1x8	$475	$625
1925	Gibson Granada RB 5-String Banjo	Ball bearing style	$19,600	$25,500
1960	Gibson Hummingbird	Cherry sunburst	$6,800	$8,800
1968	Gibson Les Paul Standard	P-90s, small hs, no volute	$18,600	$24,200
1968	Gibson Les Paul Standard	P-90s, large hs	$14,300	$18,600
1959	Gibson Les Paul Standard (Sunburst)	Highly figured	$420,000	$550,000
1997	Gibson Thunderbird IV Bass (Reissue)	Various colors	$1,650	$2,200
1950	Giulietti Pearloid Lap Steel Amp	Small student level	$225	$300
1965	Harmony H-415 Amp	18 watts, 2x12	$540	$715
1975	Ibanez Model 2380	Les Paul Recording copy	$675	$885
1975	Ibanez Model 2402 Double Axe	2402 Walnut 6/12	$1,400	$1,825
1965	Kay Kay 705 Amp	1x10	$175	$225
1975	Kustom Challenger Combo Amp	Black, 1x12	$275	$350
1969	Kustom K-200-1/K200B Bass Amp Set	Black, 100 watts, 2x15	$400	$525
1933	Ludwig Deluxe Tenor Banjo	Engraved	$1,625	$2,125
1968	Marshall Model 1958 18-Watt Lead Amp	2x10, black	$4,700	$6,100
1974	Marshall Model 1959 Super Lead Amp	Black, printed C.B., lg box	$1,450	$1,925
1954	Martin 00-28G	Brazilian	$4,000	$5,250
1917	Martin 00-40	Koa sides and back	$26,500	$34,500
1931	Martin C-2		$3,900	$5,100
1957	Martin D-28	Kluson	$12,000	$16,000
1958	Martin D-28	Grover	$12,000	$16,000
2020	Martin D-28	Forward-shifted X	$2,050	$2,650
2006	Martin D-28 Authentic 1937	Brazilian, Adirondack	$16,700	$21,700
1960	Martin D-28E		$7,700	$10,000
2020	Martin D-28E Modern Deluxe		$3,600	$4,700
1965	Martin D-35	Brazilian	$7,500	$10,000
1966	Martin D-35S	Brazilian	$10,000	$13,000

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1988	Martin D-41		$3,400	$4,400
1996	Martin OM-28 VR/OM-28 V		$3,000	$4,000
2015	Martin OM-42		$3,900	$5,100
1910	Martin Style 00 Mandolin	9 ribs	$675	$875
1975	Martin Style A Mandolin		$650	$850
1996	Matchless Chief 410 Amp	100 watts, 4x10	$2,900	$3,775
1998	Matchless Lightning 15 112 Amp	Jamison era	$2,000	$2,600
1990	Mesa-Boogie .50			
	Caliber+ Combo Amp	50 watts, 1x12	$725	$950
1992	Music Man Stingray			
	20th Anniversary Bass.		$2,000	$2,600
1962	National Dynamic 20 Amp	17 watts, 2x8	$900	$1,175
1968	National N-850 Bass		$725	$950
1975	OME Juggernaut II 5-String Banjo		$2,400	$3,100
1925	Orpheum Model			
	No. 3 Mandolin-Banjo		$525	$700
1930	Paramount Junior Plectrum Banjo		$650	$850
1930	Paramount Style A Plectrum Banjo		$975	$1,275
1977	Peavey Artist 240 Amp	1x12	$185	$240
1975	Peavey Artist Amp	120 watts, 1x12	$245	$325
1991	Peavey Bravo 112 Amp		$225	$300
1987	Peavey Patriot Bass		$165	$215
1995	Pedulla MVP II Bass	Bolt-on neck version	$1,000	$1,300
1965	Premier B-160 Club Bass Amp	15 watts, 1x12	$775	$1,000
1962	Premier Model 71 Amp	V-baffle	$1,050	$1,375
1999	Rickenbacker Model 360V64		$2,900	$3,750
1962	Rickenbacker Model 365		$4,200	$5,500
1964	Rickenbacker Model 4001 Bass	Mapleglo	$7,900	$10,200
1986	Rickenbacker Model 4001			
	V63 Reissue Bass	Figured top	$3,000	$3,900
1971	Rickenbacker Model 4005 Bass	Various colors	$6,800	$8,900
1964	Rickenbacker Model 450/12		$2,400	$3,200
2009	Roland AC-90 (Acoustic Chorus) Amp		$380	$495
1893	S.S. Stewart Orchestra #2			
	(with frets) 5-String Banjo		$1,825	$2,375
1985	Sigma SM-6 Mandolin	Korea	$250	$325
1950	Silvertone Model 1304 Amp	18 watts, 1x12,	$500	$650
1967	Silvertone Model 1443 Extra Long Bass	2 pickups	$925	$1,200
1982	Steinberger H2 Bass	2 pickups, black	$2,700	$3,500
2012	Stelling Swallowtail 5-String Banjo		$3,100	$4,100
1934	Studio King Studio King			
	TB-3 Tenor Banjo	2-pc flange	$3,675	$4,775
1975	Sunn Beta Bass Amp	100 watts, w 4x12	$675	$900
2020	Supro Black Magick 1696RT Amp	25 watts, 1x12, rev/trem	$945	$1,225
1962	Titano Model 415 Bass Amp		$1,200	$1,550
1979	Tobias Classic C-4 Bass		$2,175	$2,800
1962	Tonemaster Model 261 Custom Amp	2x12, trem	$1,800	$2,350
2013	Top Hat Emplexador			
	50 TH-E50 Head Amp	50 watts	$1,150	$1,500
1967	Univox U60A Amp	1x12 tube combo	$400	$525
1926	Vega Little Wonder Mandolin-Banjo		$385	$500
1963	VegaPete Seeger PS-5			
	Model 5-String Banjo		$2,800	$3,700
2011	Victoria Ivy League Amp	2x6V6, 1x10	$1,050	$1,350
1969	Vox AC30 Twin/AC30			
	Twin Top Boost Amp	Combo, black	$2,275	$2,950
1968	Vox Astro IV Bass	Violin Beatle bass	$975	$1,250
1968	Vox Mark IV Bass	Italy, SB	$1,500	$1,950
2005	Weber Alder #2 Mandola		$1,200	$1,575

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Fender CS LTD Big Head Strat '19, $3150
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Artinger Venetian Hollow '06, exc cond, $3500
National Resolectric, '05, sbst, exc++, $2850

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Ray Kraut OM 2011, Koa back & sides, $11,500
James White '43 Hauser Model, '11, exc, $4500
Dobro/Regal Model 25R '30's vgd cond, $1850
Bourgeois Soloist '03, Brazilian RW, $3500 as-is

ARCHTOPS

Gibson L-5 Premiere '47, Sbst, exc cond, $12,500
Gibson Style U Harp Guitar '19, exc cond, $7500
Gibson ES-125 '58, vgd+ cond, $1950
Stromberg G-3 '32, Sunburst, exc. cond, $7500

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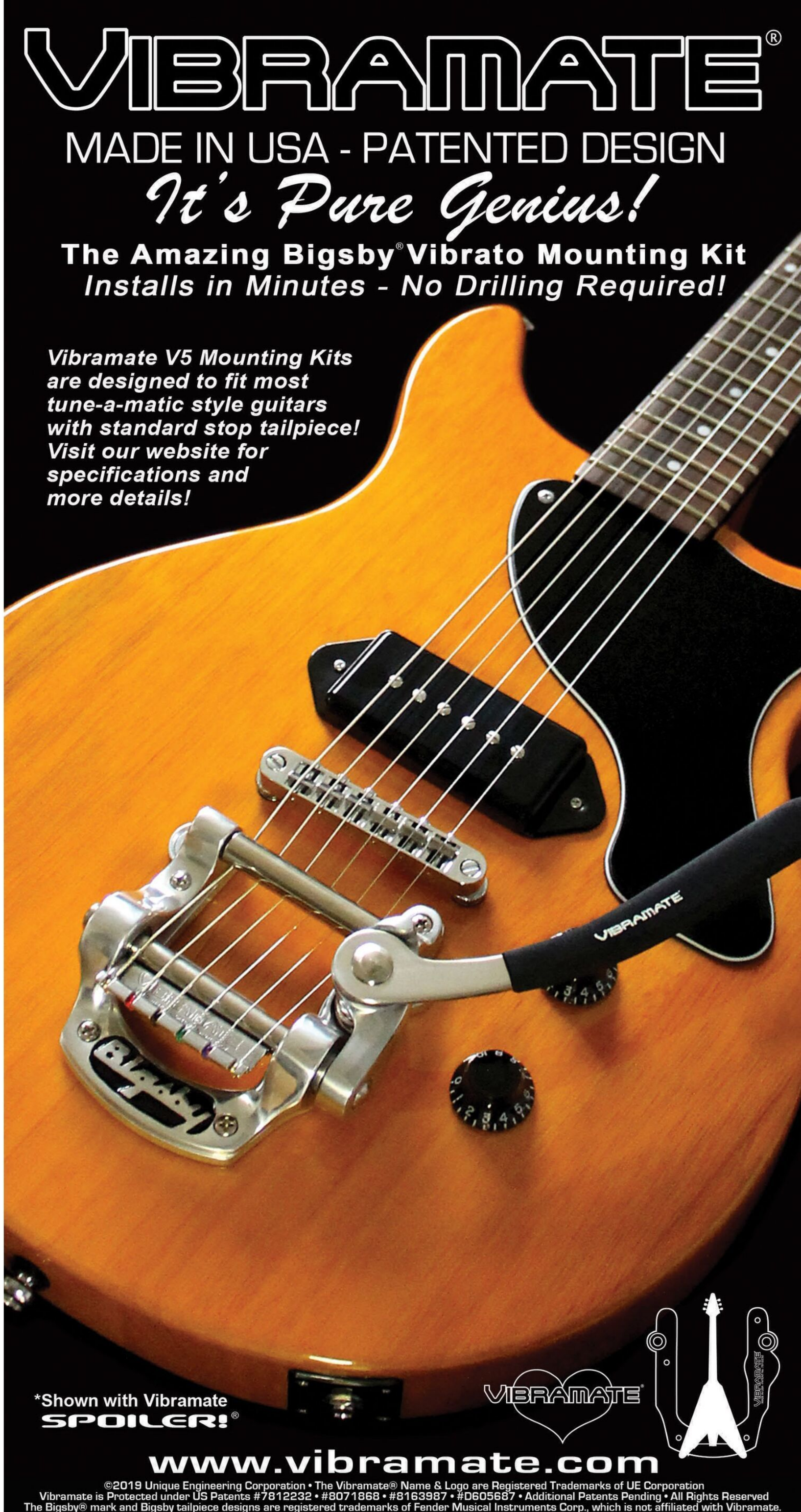

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Ron Wood and Keith Richards onstage in 1975

GROOVE-HEAVY

The Rolling Stones' *Black and Blue*

By Tom Guerra

By the mid '70s, rock and roll had matured into a big business, with top acts including Led Zeppelin, The Who, and Rolling Stones earning millions of dollars on record sales and tours.

Following a spectacular four-album run starting with *Beggars Banquet* and ending with *Exile on Main Street*, The Stones sputtered after releasing two less-well-received studio records, *Goat's Head Soup* and *It's Only Rock and Roll*. Critics suddenly pondered their relevance.

In late 1974, that air of uncertainty was compounded by the departure of Mick Taylor, their virtuoso lead guitarist whose tasteful playing added a level of musicality and elegance for the prior five years.

Intrepid as ever, the Stones moved forward with plans to record what would be their 15th American album despite lacking a second guitarist – a key element of their sound. As word spread of Taylor's departure, several candidates for the lead-guitar slot were invited to jam with the band in Rotterdam, including Steve Marriott, Jeff Beck, Rory Gallagher, and a cast of other top players. By the time recording commenced at Musicland Studios, in Munich, only three would make it onto the final tracks: British guitarist Ronnie Wood of the Faces along with Americans Harvey Mandel of Canned Heat and Wayne Perkins, the lead guitarist at Muscle Shoals Sound Studio, in Alabama, where he'd recorded with Bob Marley, Joni Mitchell, Lynyrd Skynyrd, and a host of others.

Wood/Richards: Pictorial Press Ltd/Alamy.

Engineered by Glyn Johns and Keith Harwood, *Black and Blue* is one of the best-sounding albums in the Stones catalog.

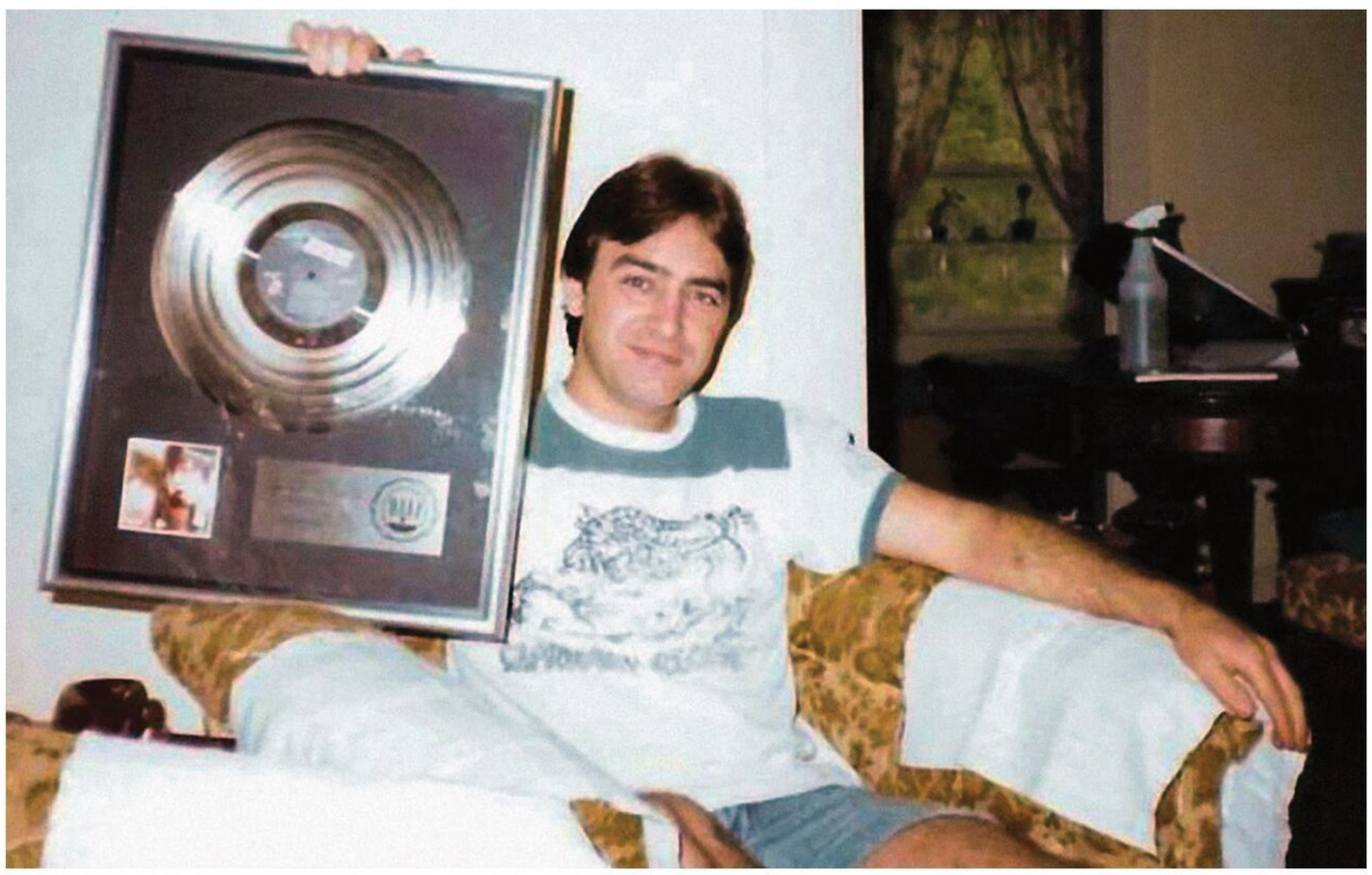
"Eric Clapton and I had recently hit it off and he'd invited me down to Jamaica," recalled Perkins, who at the time had just wrapped a world tour with Leon Russell. "One morning, we were kicking around over breakfast when he said, 'Taylor's just quit the Stones and they're looking for another guitarist.' So I said, 'Put in a phone call for me, will ya?' and he did. He called Mick Jagger on the spot and recommended me, as Leon Russell would soon do. Shortly after I returned home to Birmingham, I got a call from The Stones, and they invited me to join them at Musicland Studios. To get to know them first, I flew to London and moved in with Keith, who was living in Ronnie Wood's house, called The Wick. Keith and I clicked, and he made me feel right at home. We hung out all the time and started playing and writing, and then Mick showed up, but he didn't want to see us writing together (laughs)."

In early '75, the group set up shop in Munich with Perkins as lead man. The goal was to have an album ready for a summer tour of the Americas, which started in June. According to Perkins, though he and Richards hit it off, Jagger still wanted to bring in other guitarists. Soon, Mandel and Ron Wood were in the picture.

"Harvey and I knew each other, and one day he said, 'I think they like both of us. What are they going to do?'"

Both wondered if the band would even select an American, even given Mandel's great wah guitar on "Hot Stuff," and Perkins' brilliant contributions to three of the album's best songs, "Fool to Cry," "Memory Motel," and the explosive "Hand of Fate" (another Perkins-led tune, "Worried 'Bout You," would appear five years later on *Tattoo You*). Long a fan favorite, "Hand of Fate" features some of the most-tasteful lead guitar playing to ever grace a Stones song.

"I was playing my Les Paul, a black two-pickup '68 Custom, through a Morley Boost pedal and into a Twin Reverb. Keith was playing his Tele in open G through one of the many Ampeg combos they had, and we recorded 'Hand of Fate' live, all standing in the same room. I came up with this guitar line, and Keith said, 'Yeah, keep doing that,' and it worked out pretty cool. Keith told me he really liked my parts."



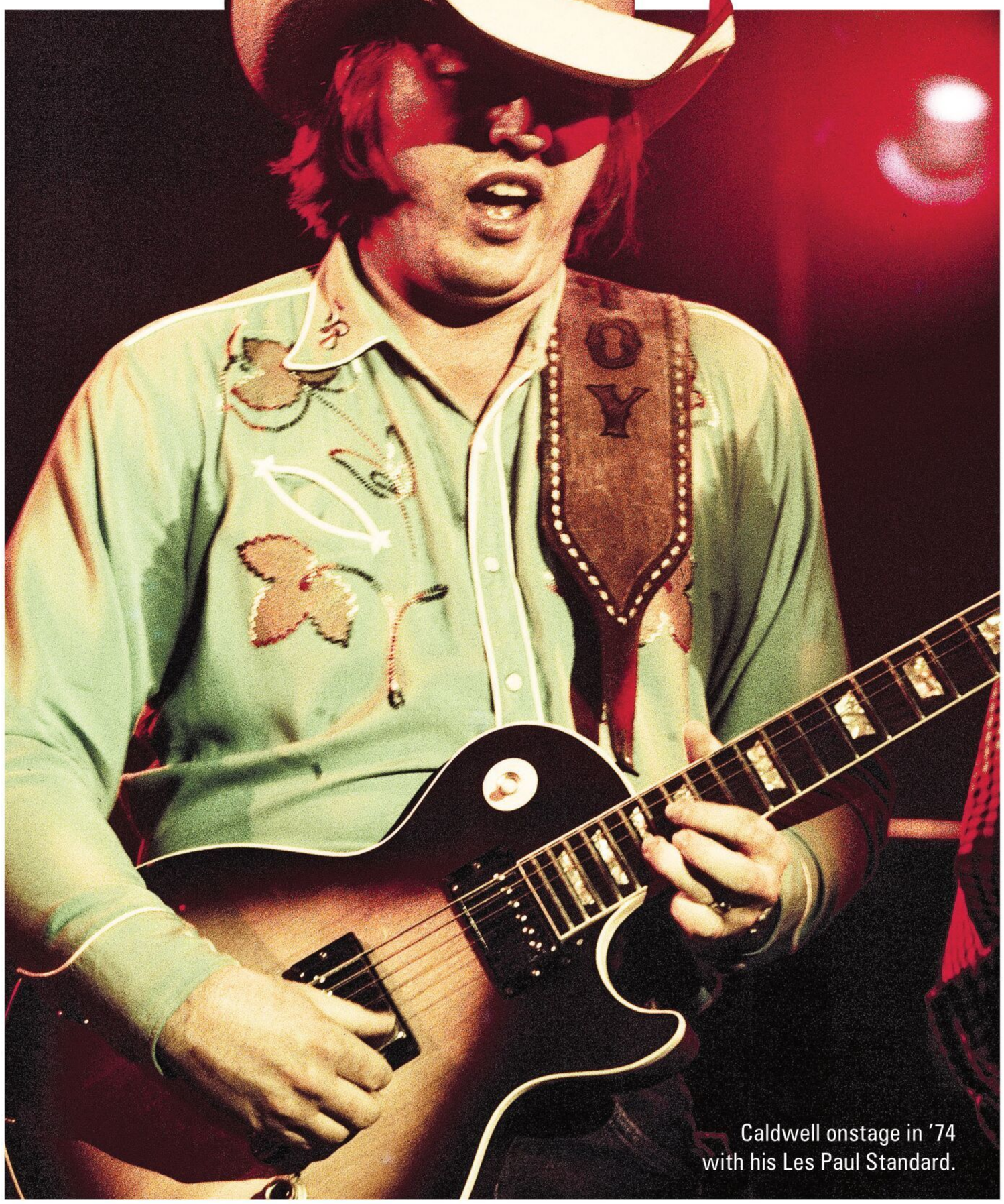
Wayne Perkins in the '80s with his plaque commemorating *Black and Blue*'s status as a gold album.

In fact, one day in Munich, Perkins was hanging with Richards as the Stone was being interviewed by a British journalist. When asked if the band had selected a guitarist, Keith reportedly said, "Well, we don't know yet, but my favorite is right here in the room with us."

Though the album progressed, it became clear that the band would not finish before the tour, and the group decided to ask Ronnie Wood, who was still part of the Faces, to round out the band for the live shows.

In December of '75, the group returned to Munich, with Wood taking a more active role, his band, The Faces, having disbanded the prior month. By April, *Black and Blue* was released, containing eight new tracks, seven of them originals. At the same time, Wood was formally named the new guitarist. Within a few weeks, the first single, "Fool to Cry," shot up the American charts into the Top 10, and the album soon held the #1 position.

Stylistically, like much of the Stones' music, *Black and Blue* is heavily influenced by roots music, in this case, rock and roll, reggae, funk, soul, and even disco. Aided and abetted by Billy Preston and Nicky Hopkins, it is simultaneously a very melodic, yet groove-heavy, record. The seven-minute "Memory Motel" is a fan favorite that appears on setlists to this day. Heavily influenced by Wood, "Hey Negrita" is a classic example of the two-guitar interplay Richards calls "the ancient art of weaving," with the former's funky riff snaking in and out of the latter's power chords. Another example is "Crazy Mama," which also demonstrates Jagger's chops on electric guitar. "Hand of Fate" stands as a high point, showcasing Perkins' fluid lead lines, and recalling what Stones fans especially loved about Mick Taylor. VG



Caldwell onstage in '74 with his Les Paul Standard.

TOY CALDWELL

Southern-Rock Eclectic

By Wolf Marshall

Marshall Tucker Band was arguably the most unusual Southern-rock group of the '70s. Its namesake wasn't the leader, a member, or mascot, their virtuosic lead guitarist didn't use a pick, and they regularly featured flute and saxophone solos.

Moreover, MTB played a seemingly irreconcilable array of styles, blending country, blues, folk, gospel, and rock with progressive, bluegrass, soul, and jazz – smashing all stereotypes of the genre. Depending on where you dropped the needle, you might think you were hearing Jethro Tull, the Allmans, ZZ Top, Eagles, Freddie King, a Jeff Beck's fusion outfit, Bakersfield twang, refugees from the Grand Ole Opry, a psychedelic jam band, or contemporary funk. Despite these diverse tangents, most MTB albums were surprisingly cohesive commercial successes that struck gold in their heyday when the lineup boasted guitarist/composer/vocalist/co-founder Toy Caldwell.

Born in Spartanburg, South Carolina, on November 13, 1947, Toy Talmadge Caldwell, Jr. began playing guitar at 14. His father, a pro guitarist who eschewed the plectrum, taught him basic chords, the roots-country music of Hank Williams, songs like "Wildwood Flower," some Travis picking, and exposed him to Glenn Miller big-band swing jazz. By 16, he was drawn to Chet Atkins and Hank Garland, and developed on a budget Gibson acoustic. He graduated to a Guild Starfire and Fender Jaguar, added rock, R&B and blues influences via the Beatles and B.B. King, played locally with the Rants, and assembled the fledgling Toy Factory with brother Tommy on bass and future MTB members Doug Gray (vocals), Jerry Eubanks (sax/flute), and George McCorkle (rhythm guitar/banjo).

Caldwell served in the Marines from '65 until '69 and received a Purple Heart after being wounded in Vietnam. By '70, he recovered his guitar chops, rebuilt Toy Factory, and reunited with Tommy in '72 to launch Marshall Tucker Band (the moniker taken from a name printed on their rehearsal-room key) with Gray, Eubanks, McCorkle, and drummer Paul Riddle. They secured a gig at Grant's Lounge in Macon, Georgia, where they were heard by future producer Paul Hornsby and, after a quick round of demos, signed to Capricorn Records.

MTB's eponymous '73 debut, produced by Hornsby, was an auspicious outing combining rock, psychedelic, jazz, R&B, gospel, folk, and country elements boasting a program of Toy's originals. Atypical instrumentation distinguished the perennial favorite "Take the Highway" with its jazzy flute solo and Toy's blues-rock lead work while "Losing You" and "See You Later" evoked characteristic country moods with pedal steel, hillbilly harmonies, and drawling vocals. "Ramblin'" was a showcase for Toy's fiery blues-rock while "My Jesus Told Me So" testified like pure Southern gospel and "Ab's Song" was a gentle folk piece written for Toy's wife and accompanied only by his acoustic guitar. Relentless touring (more than 300 shows yearly) sharpened MTB's skills and paved the way for their sophomore outing; *A New Life* was another set of Toy originals including future classics "Fly Eagle Fly," "24 Hours at a Time," "Blue Ridge Mountain Sky" and "Too Stubborn." MTB's instrumentation was augmented with a horn section, greater use of keyboards (Mellotron on "You Ain't Foolin' Me") as well as fiddler Charlie Daniels and percussionist Jaimoe (ABB). *Where We All Belong* boasted guest appearances

Toy Caldwell: Jim Summaria/Wikimedia Commons.

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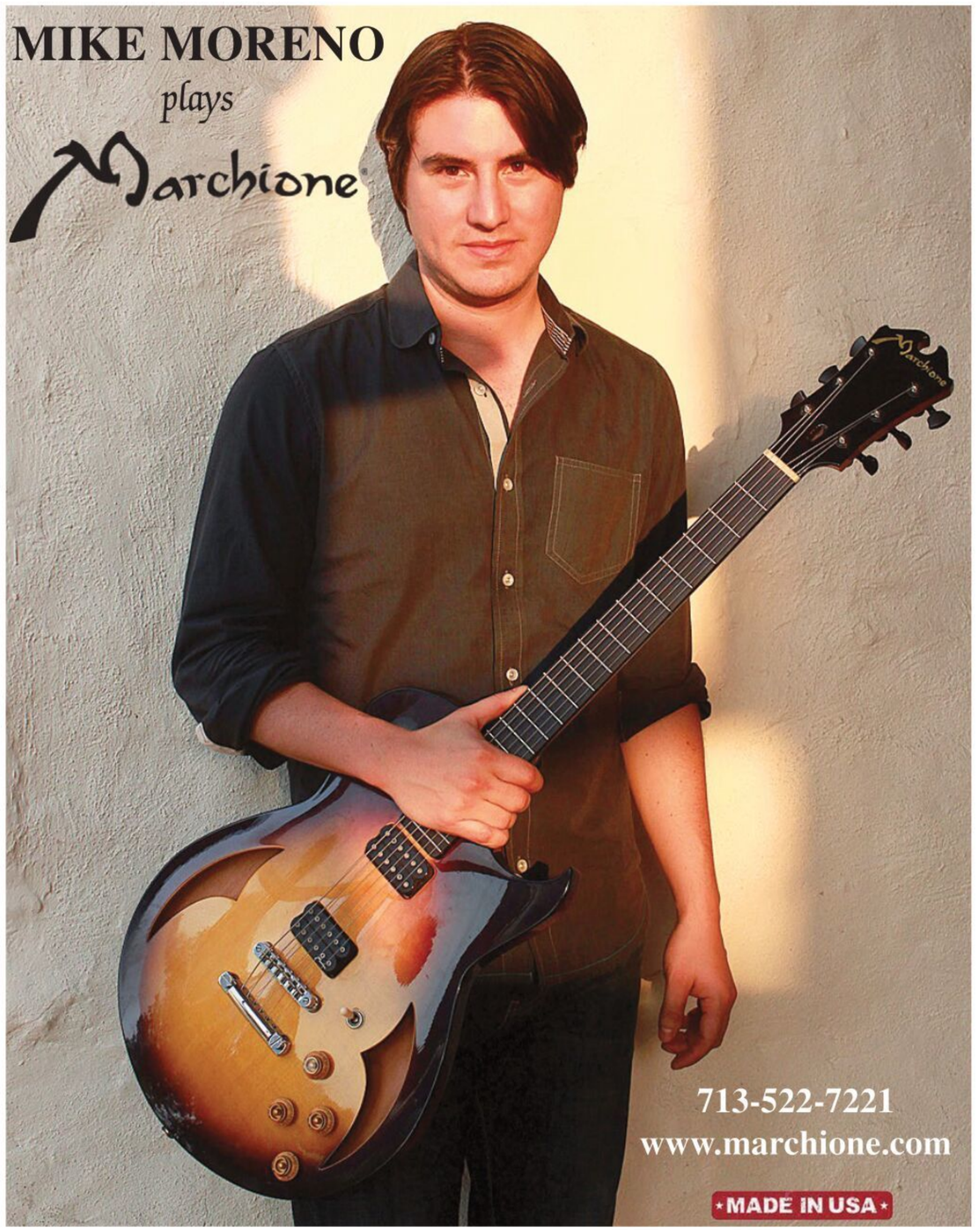

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by Daniels and Elvin Bishop (slide on "Where a Country Boy Belongs"). A double album of studio tracks penned by Toy – including "In My Own Way," "Now She's Gone (co-written with Tommy) and his signature song "This Ol' Cowboy"– mixed with live cuts personifying jam-band tendencies (especially the nearly 12-minute "Everyday I Have the Blues"), it's a bona fide Southern-rock masterpiece.

The next two albums also garnered gold. *Searchin' for a Rainbow* boasted the Top 40 single "Fire on the Mountain" while L*ong Hard Ride*, with Daniels on the instrumental title track, earned a Grammy nomination. 1977's *Carolina Dreams* went platinum and signaled greater pop-rock aspirations with the Top 20 hit "Heard It in a Love Song." *Together Forever*, the first album produced by Stewart Levine, was a mainstream-rock affair with more band compositions, marking MTB's last sessions for the collapsing Capricorn label.

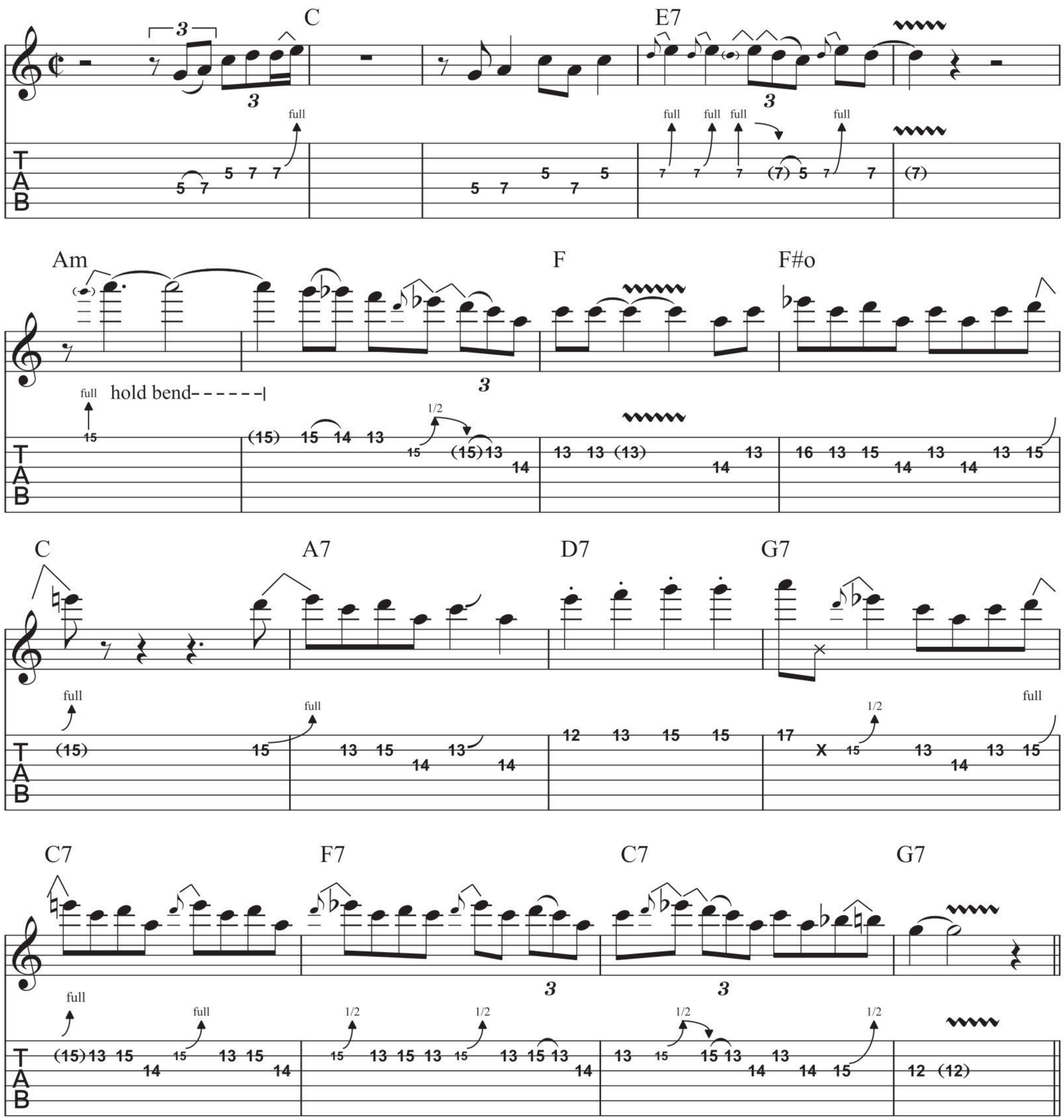
Running Like the Wind (Warner Brothers, '79) was slicker and pop-oriented, exemplified by the catchy title song, though its single "Last of the Singing Cowboys," suggested jazz/R&B and fusion influences.

Tenth was their final album with the founding lineup. Tommy Caldwell died of injuries in an auto accident that year and was replaced by Toy Factory bassist Franklin Wilkie for the aptly named *Dedicated*. Afterward, MTB's popularity began to wane with *Tuckerized*, *Just Us*, and *Greetings from South Carolina*, as did Toy's input and enthusiasm; all three contained far fewer Caldwell compositions.

Toy left to pursue a solo career without the rigors of touring, and released a self-titled album in '92 (later retitled *Son of the South*). Featuring contributions by Charlie Daniels, Willie Nelson, and Gregg Allman, it presented a revitalized Caldwell with a strong band including Pic Pickens on slide and rhythm guitar and reworking MTB classics "This Ol' Cowboy" and "Fly Eagle Fly," reinvented Nelson's "Night Life," and covered new territory in "Trouble in Dixie" and "Shadow Rider."

Toy died of a heart attack on February 25, 1993.

Fast Rock Shuffle



In concert, "Ramblin'" was Caldwell's signature blowin' song, and many versions serve as testament to his increasing abilities in MTB. The rendition on *Where We All Belong* is watershed. An uptempo rock shuffle, it's comparable to Freddie King at double speed, with blistering blues-rock lines over chord changes that reconcile Dixieland, a country rag and Western swing. Toy finds strong melodic possibilities in the progression and puts his technique and palette of major/minor blues sounds to good use. Note the swing-based major pentatonic and its operative sixth tone A over C, Am, F, F#, C7 and F7, the slick toggling of half-step (E^b) and whole-step (E) bends over C7 and F7, and his smooth execution.

STYLE

Tommy Caldwell called MTB "progressive country," reflecting their amalgam of blues, rock, gospel, jazz, psychedelic, R&B, and prog

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'71 Sunburst/Rose neck 100%original in Excelent condition
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'73 Lake Placid Blue "Lefty"/Rose neck 100% original in Mint condition,
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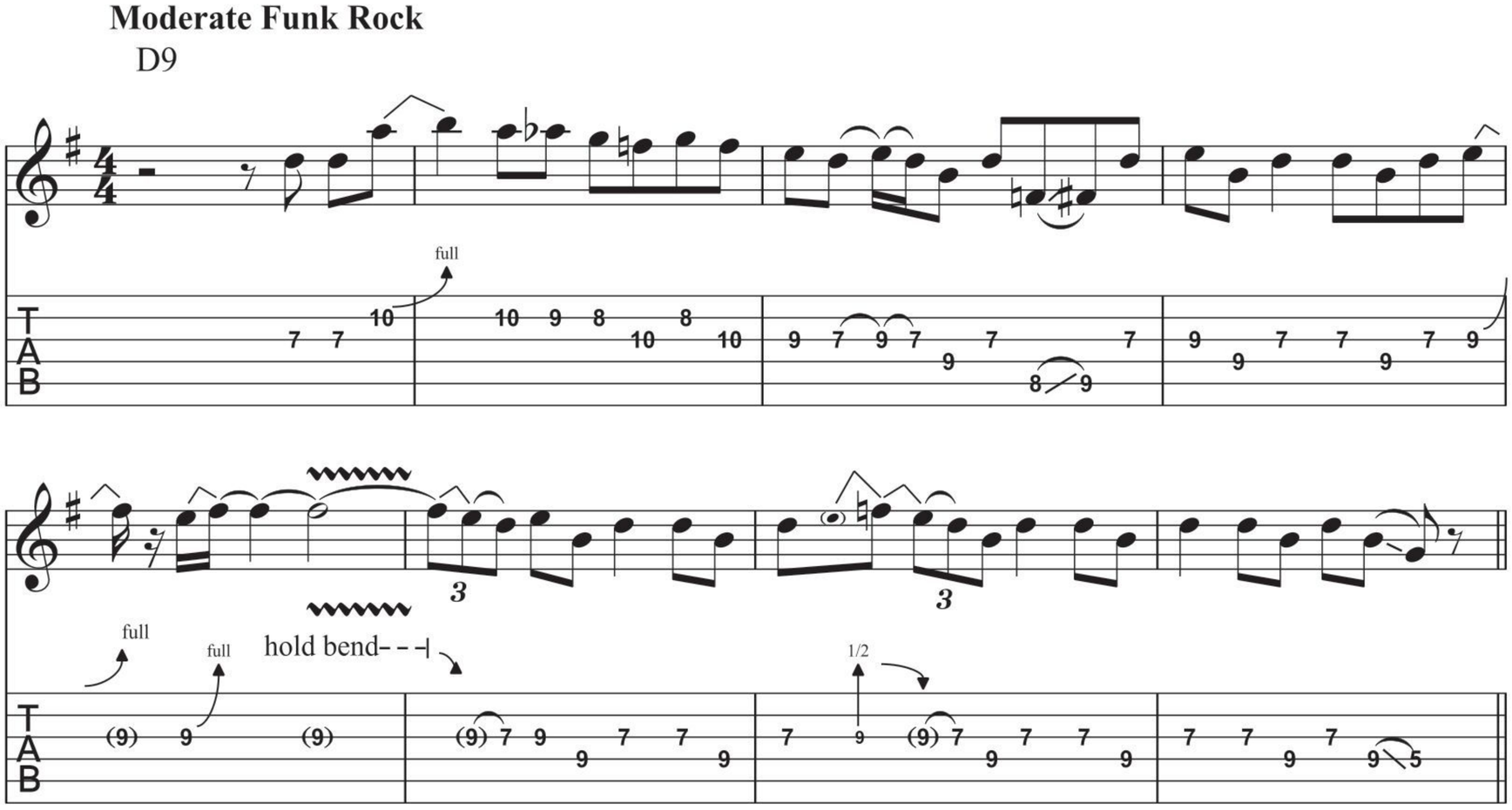
on a country base. It serves well as a descriptor of Toy's style, which was a true musical mosaic. If Clapton electrified rural blues in "Crossroads," then Toy produced its country equivalent in high-energy amplified versions of bluegrass/fiddle tunes like "Long Hard Ride." The influence of '60s rock players was evident in his overdriven sound and solo lines in heavier tunes like "You Ain't Foolin' Me" while electric blues a la B.B. King and Elvin Bishop informed the pentatonic/blues-scale melodies, string bending, speech rhythms, call-and-response phrasing, and staccato attack in "Ramblin'" and "Thrill is Gone." R&B birthed the funky "How Can I Slow Down," major-seventh chords and a breezy soft-jazz riff belied the down-home storyline in "This Ol' Cowboy," and his ubiquitous pedal-steel backing channeled the pop sensibilities of a Nashville session cat. Moreover, modal jazz solos were juxtaposed with modernized Delta blues in "Southern Woman." In the studio, he balanced tight country and pop structures, while jazz inspired the freer jam-band improvisations on *Stompin' Room Only* (live tracks from '74 through '76).

Despite the breadth of his musical palette, Caldwell was as melody-conscious as any rock contemporary. What really separated him from cohorts was the way he used his thumb for picking intricate lead lines, affording the fleshy timbres of Jeff Beck, Mark Knopfler, Lindsay Buckingham, Wes Montgomery, and Albert King. He was able to turn on a dime with this technique to deliver fast, articulate blues-rock licks (with down strokes) on "Ramblin'" and "Take the Highway." With his longer thumbnail, he simulated brighter plectrum tones in major-pentatonic and country-blues phrases, a la Betts and Duane Allman, generated artificial harmonics ("Southern Woman") or rendered his personal take on chicken pickin' ("Hillbilly Band"). He occasionally incorporated other fingers – a vestige of his Travis studies – to play dyads, chordal textures ("Everyday"), intervallic melodies like broken sixths ("Can't You See" coda and "Everyday" intro), and arpeggios. He applied extremes of dynamic range and percussive muting effectively in his solos and colored many faster phrases with abundant hammer-on/pull-off legato technique. He occasionally used tunings like Open D on "Long Hard Ride" and *Son of the South*.

Caldwell's music reached an apogee by '93, chronicled on that solo album. Interested in chords and progressions from his early years, his compositions were more assured and developed, cast in well-conceived arrangements decorated with thoughtful orchestration and focused guitar work. His playing exhibited considerable refinement in the form of more thematic improv, smoother phrasing, more-confident double-timed lines, greater variety of tone, and improved intonation in string bending and finger vibrato. His melodic blues reflected the sophistication and harmonic awareness of Gary Moore and Larry Carlton in "Night Life" and "Why Am I Crying" while the droning passacaglia (variations over a repeated bass pattern) "Midnight Promises"

"This Ol' Cowboy" became Caldwell's theme song. The earliest version opened *Where We All Belong*, but subsequent takes took it to greater heights and he breathed new life into it on *Son of the South*. Toy originally played the song on his ES-350 for a warmer jazz tone, and later found similar fullness with his 335s. Influenced by players like Hank Garland, the intro exploits a jazz-based approach using arpeggio lines through the D-Bm-A-G chord progression. Toy personalized the sequential phrase with raked chicken-picked articulation, which split the difference between country and bebop. The chicken pickin' was also applied to his opening fill in bar 4. The elegant hook in 5-9 incorporates a smooth jazz/pop melody and strong rhythmic drive with extensive syncopation, channeling a hint of Miami Latin with jazz-rock and R&B leanings. The lead fill of pentatonic and diatonic melody in 10-12 further exemplifies Toy's blend of jazz, country, and rock.



Our first taste of Caldwell and MTB was "Take the Highway," the lead-off track of *Marshall Tucker Band* and a career-long stage favorite. The arrangement featured rock, country, jazz, and prog elements, and showcased Eubanks' flute work and Toy's guitar improvisations in the solo sections (1:42-4:23). The feel fluctuated from droning rock in the verses and choruses to a funky jazz-rock groove for solos. Toy's solo is emblematic of his country/jazz-informed blues-rock playing style. This excerpt (2:55-3:04) is definitive. He uses blues-based melodies over the D9 vamp and skillfully combines major and minor pentatonic sounds (note the F and F# tones freely mixed) with the occasional chromatic note. He favors riff-oriented repetitions in bars 4-8 and works in atypical wide-interval jumps in 1 and 3.

recalled earlier Beatles' inspirations a la "Dear Prudence." His unflagging jazz influence was subtle and contextual, like the imaginative use of pedal-steel for chromatic changes and soloing in "Night Life" and the fluid modal melodies tucked into solos and fills. "Trouble in Dixie" captured the feeling of new country-rock a la Garth Brooks and Travis Tritt, while "Mexico" exploited ethnic colors, a pop-rock harmony-guitar riff and alluded to '80s shred in the solo's blistering lines.

ESSENTIAL LISTENING

Best of Marshall Tucker is a serviceable intro, while *Where We All Belong*, *Stompin' Room Only*, *Marshall Tucker*, and *Son of the South* are highly recommended.

ESSENTIAL VIEWING

MTB's '73 Grand Opera House concert in Macon, Georgia, an '81 New Jersey show, clips from "Don Kirshner's Rock Concert," "Can't You See" with Travis Tritt and Mark O'Connor, and his TV appearance on "Bobby Bare and Friends" are online highlights.

SOUND

Caldwell's main guitar in MTB was an early-'70s sunburst Les Paul Standard with vintage PAFs and strung with Ernie Ball Slinkys (.011-.048). He also used a sunburst post-CBS Strat ("Searchin' for a Rainbow") and Gibson ES-350T ("This Ol' Cowboy" and "Desert Skies") for jazz tones. He later acquired a '64 Strat and '50s 'Burst. By '79, he favored ES-335 Studio models with trapeze tailpieces and no sound holes. His blond 335 sported block inlays and a pickup selector on the upper bout, while a newer Cherry Red had an unbound dot-inlay board. His primary acoustic guitars were a Guild J-50 and National resophonic. He played a Marlen doubleneck pedal-steel, heard on MTB country tracks and his solo album as well as sessions with Elvin Bishop, Hank Williams, Jr., and Charlie Daniels.

In MTB, he used a Y-cord to plug into two early-'70s silverface Fender Twins (mounted in smaller cabinets) mated to two Marshall cabinets, each with four JBL K120 speakers.

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.

FlashBack Sounds, Forward Steps

GA-20's MATT STUBBS AND PAT FAHERTY

Faherty (left) and Stubbs, Teisco and Waterslide at the ready.

Faherty/Stubbs: Tim Carman.

BY WARD MEEKER

Musical gateways opened by Jimi Hendrix and the Doors led Matt Stubbs to become a disciple of Johnny "Guitar" Watson, Earl Hooker, and the guitar Kings – Albert, Freddie, and B.B. Their influence was catalyzed when his father took young Matt to see live performances by Luther "Guitar Junior" Johnson and Duke Robillard; witnessing great players do what they do stirred him to create his own art on the instrument.

In 2018, Stubbs and fellow Bostonian Pat Faherty formed GA-20, set on playing old-school electric blues. While their work together is singular, their musical backgrounds bear little resemblance. Stubbs' father gigged playing old-school rock and blues on guitar, while Faherty started on piano when he was five, took an interest in guitar thanks to an uncle who couch-strummed '90s rock and pop, then studied other musical forms.

Their third album, *Crackdown* (see review in this month's "Hit List"), landed on shelves in early August, and we talked as they were midway through a tour stretch with Colemine/Karma Chief label mates the Monophonics and Kendra Morris. Perched in the lobby of a Salt Lake City car dealership, they awaited an oil change – just one necessity of a 12,000-mile tour.

"Our first gig was in San Diego," Stubbs chuckled. "So, coming from Boston, the tour was long before it started."

Matt Stubbs' '51 Tele is the only guitar he used to play Brewer Phillips' rhythm parts on GA-20's 2020 tribute to Hound Dog Taylor. "I play it all the time at home and I'll take it to local gigs," he said. "It has a couple non-original parts – tuning keys, pickguard, and there's a filled rout in the body – but it's got mojo, and you can definitely tell it's been played, which I prefer. A couple of my old guitars are mint, and playing them out makes me nervous." This '64 Jazzmaster is one of Matt Stubbs' collectibles. Also from the Stubbs collection – a 1960 ES-330.

What sort of music do you remember first hearing or caring about as a kid?

Matt Stubbs: I grew up watching my father's band rehearse. They did early rock and roll – Bo Diddley, Chuck Berry, Little Richard, and early blues stuff. They'd gig on weekends and I started going to watch when I was 15. When I was 16, I joined them.

Pat Faherty: When you're growing up, music is all around you but you don't really appreciate it, right? You like certain *songs*. In elementary school, I had Bell Biv DeVoe and *East Coast Family* cassettes, then in junior high I started getting into punk rock when a friend let me borrow some CDs. The first punk I heard was a Toxic Narcotic song called "People Suck," and it hit me like a ton of bricks. When you're 13, you're like, "I didn't know people were allowed to swear

Pat Faherty with his prized Harmony Stratotone Newport, Matt Stubbs a Silvertone 1454.

"It took two hours to sing the first line [of "Hoodoo Man Blues"] while playing the guitar part underneath it. I kept rinsing and repeating, and eventually it became easier to process." – Pat Faherty

that much!" It's been a steady downhill ever since (laughs).

Later, I was into jazz, funk and R&B groups in school – much more rhythm-based music, and my teacher, Richie Hart, really stressed how all melodies start with rhythm. I was in a Van Halen cover band for a number of years, doing the guitar parts *and* vocal parts.

Wow...

PF: I'm not saying I did them perfectly, but, yeah, I was singing and playing parts that did *not* match up. A lot of people learn to play and sing at the same time doing songs by people who were singing while playing, so the guitar part lines up with the vocal. But when you're trying to *sing* David Lee Roth and *play* Eddie Van Halen... It was a crash course in learning Eddie's rhythmic phrasing *first*, then working out the actual playing. Too many people jump to tab when they try that stuff, and miss out on a lot of details.

When you started to learn blues, who were you into?

PF: I'd do licks by Buddy Guy, Freddie King, Albert King, B.B. King, and Magic Sam. I got into J.B. Lenoir thanks to Matt. It was all staples of good old electric blues.

What were your first guitars?

MS: An American Standard Strat, black with a maple neck, and I swapped out the pickups for Lindy Fralins. I still have it.

PF: I started on a borrowed Yamaha acoustic with action that was half an inch off the neck (laughs). It took me a month to play a single note on the thing.

Matt, which amp did you use with your Strat?

MS: It was a solid state practice amp with gray-carpet covering. I played that the first year or two, then got a Crate tube amp with white tolex, and the thing broke every other day (laughs).

Pat, what was your first electric guitar?

PF: It was a Hondo II; 20 bucks worth of parts assembled for 30 bucks (laughs). It didn't last long before I got a Squire Strat. By the time I graduated high school, I had a Jackson Randy Rhoads, then a Fender American Strat with a humbucker and two single-coils. I still have that.

Matt, when did you start getting into vintage amps?

MS: A couple years after I started playing, my father hipped me to vintage guitars and amps, and I never looked back. My first cool old amp was a silverface Dual Showman. Shortly after – and I don't remember why – I sold it and got into Ampegs when I was 16. I still have my first one, a mid-'60s Reverberocket II. It was my first small tube amp and I have three of them now. They're one of the coolest-sounding 1x12s you can get.

When did you start looking beyond the Strat?

MS: I was taking lessons from a local blues player, and I'd go to see his band when I was 16 or 17, which got me into traditional blues and West Coast blues – swing-type stuff – which sent me down a rabbit hole. So, my first *vintage* guitar was a '50s Kay archtop that had a crappy humbucker someone put in, but I replaced it with two P-90s. From there, I started collecting, buying, and selling. I got a '62-reissue Tele Thin Skin in Seafoam Green, double-bound. I also had a

Faherty/Stubbs: Rosie Cohe.

Shell Pink parts Strat. In my early '20s, those were my main guitars.

When did the first *collectible* enter the picture?

MS: When I turned 21, my uncle surprised me at a gig and gifted me his '68 Jaguar, which he'd bought new but never played much, so it sat under his bed in mint condition.

Through the years, I collected a couple others; I got a really nice '64 Jazzmaster. I always wanted an early Telecaster, but I play blues for a living (laughs), so I couldn't really afford a blackguard until a friend of mine in Austin found one about a year and a half ago. He thought it was a refin, so it was a really good deal. I sold 10 guitars to buy it, sight-unseen, and turns out it *wasn't* a refin. We popped the neck and it's dated October '51 – the month that the Tele transitioned from Nocaster. So it might be one of the first 250 Teles. It was sold by the relative of the owner, who passed away. He wanted to sell to a player.

You recently scored a Flying V...

MS: I did. It's a 2002, like a '67 reissue Hendrix. I had one like it as a kid. I'm going to modify it, though; I'm not a huge humbucker guy, so I ordered some Mojo Gold Foils to see what it sounds like. They're the same size as a P-90 and I'll get a different pickguard to rout.

Beyond nostalgia, was there a reason for seeking it?

MS: I love Lonnie Mack and spent a lot of time learning his early stuff – "Wham!" and his version of "Memphis" and all that stuff. "Oh, I Apologize" is one of my favorite songs.

Pat, how did you develop a taste for vintage import guitars and budget tube amps?

PF: I've always liked that they just sound so *different*. In GA-20, we play a style of music that sounds a certain way, and those guitars and amps do a better job getting those tones. If they made modern gear that sounded as good, with the same quality wood and parts, I'd probably get those. My need for vintage gear says more about the state of modern gear. The wood on old ones is different, it had longer to age, the metal and aluminum used for wiring has oxidized. All of those things affect the sound. I have two of the exact same guitars – a Teisco and a Kingston – that I used for the Hound Dog record (*GA-20 Does Hound Dog Taylor: Try It...You Might Like It!*), and they sound completely different and play completely different, even though they have the same pickups, wiring, wood, setup, all that. They came from the same factory but have their own flavor.

My Kawais and Teiscos sound great and look great, but they play like s**t (laughs). On one, the neck is shaped like an S – it somehow bows in both directions (laughs), and the tuning is awful. I use a capo some-

This Silvertone 1454 (left) is a studio mainstay for Matt Stubbs. Pat Faherty's '60s Kawai stays tuned for slide playing, but he keeps this Harmony Stratotone Newport standard-tuned for traditional play.

Matt Stubbs' '63-reissue Tele Custom has Don Mare pickups.

times, so I have to strategize, like, "Okay, when the capo's not on, I'll take the E a little flat, so when I put the capo on the fifth fret, the A will only be a little sharp." I don't have the option of stopping to tune up, you know? It keeps life interesting.

Matt, after playing in your dad's band, what came next?

MS: I went to Berklee while still doing gigs with dad's band, but dropped out after a year and started doing blues side gigs around New England. I also started my first instrumental trio, doing '50s and '60s blues and surf stuff.

You moved to California in 2006....

MS: Yeah, I got a gig in Los Angeles with singer Janiva Magness, who does blues and R&B. Then I got a gig in Northern California with John Németh, and in 2007 got the Charlie Musselwhite gig through drummer June Core, who played for both Charlie and John. My buddy, Kid Anderson, was playing guitar with Charlie at the time, but getting ready to leave. I'd met Charlie once – we didn't really know each other, but he called and offered me a tour, saying, "Here's the setlist..." No rehearsals. Kid did the first couple gigs with us so I could get a feel for the arrangements, but by the third one I was on my own. The first couple tours, I was just holding onto my seat, trying not to get fired. And Charlie is very generous with the spotlight. I've soloed more in that band than any other.

"It's fun to write something and think it's going in one direction and then it ends up somewhere totally different." – Matt Stubbs

Was there an intimidation factor, given the guitarists who have backed and jammed with Charlie in the past – Buddy Guy, Muddy Waters, Bloomfield, B.B. King, Clapton, to name a few?

MS: Yeah, 100 percent (laughs). Complete intimidation.

But, that gig made it possible for you to move back to Boston.

MS: Yeah, there was no reason for me to live in L.A., and when I moved back, I started my instrumental thing back up. In 2018, Charlie made his second record with Ben Harper and was going on tour with Ben for a full year. So, I was looking at a lot of time off, which sparked GA-20. Me and Pat had the idea to start a trio, just to keep busy. Pat had been coming to my solo-band gigs, and I had a blues jam where he'd sit in. He took a few lessons and we became buddies. He was into jazz and other stuff that wasn't blues, but was *focused* on playing blues.

Folks who dig into your catalog will find a lot of cool guitar music on your solo albums and with The Antiguas, none of which has even one lyric.

MS: Instrumental to the max.

You were in deep.

MS: Still am, man. I love it. I have a new Antiguas record ready to go, I just have to find time to release it.

Antiguas has a '60s feel.

MS: Yup, kind of like movie music. It's a mix of blues and psych rock and cinematic stuff. When I was making it, I was listening to a lot of exotica music like Esquivel and Martin Denny.

What are your guitars and amps for that band?

MS: Mostly the Seafoam Green Tele and the Reverberocket II in the studio – and

Matt Stubbs: John O'Donell.

the Super Reverb, which is a little bit out of character. I usually don't record with amps that big, but for that stuff I needed that big, clean Fender sound.

Was the idea for GA-20 pretty organic?

MS: When we started, Pat was really getting into the blues, so we started talking about doing something that A) could get lots of gigs, and B) there wasn't many people doing. And it's the kind of music I love and listen to. We worked a lot that first year – everything from a wine-bar gig in downtown Boston where nobody cared what we were doing, to backyard parties and rock clubs. Anything that was paying, we were taking. We wrote a lot of the songs for our first record at gigs where no one was listening. But it was a solid concept – '50s to early-'60s Chicago blues. I wanted to keep it as lean and simple as possible. We'd hire whoever was available to play drums and we talked a lot about arrangements since there's no bass and we didn't want it to sound empty.

I didn't have the idea until I realized I'd have that year off. The Antiguas were playing a lot, but that's an esoteric style of music – not something that could work three, four nights a week and make money. I'm a full-time musician, so unless I wanted to get a day job, I needed to figure out a project.

Pat, what do you recall about getting to know Matt?

PF: When I started going to jams and his gigs, we connected over my interest in that style of blues. I asked him, "What should I be learning?" because I couldn't just show up and play pentatonics up and down. It's a job, right? So you've got to learn the repertoire. And I liked it, so he wrote a list of albums, songs, and stuff, and I tore into it and learned it all as best I could. Then, I'd go to the open mics, and one night somebody said, "Hey, we don't have a singer. Pat, can you sing one?" I bullsh***ed through it and they said, "Hey, you sound okay," so I went, "Okay, guess I'll sing."

The first blues song I learned to play and sing at the same time was the upbeat version of "Hoodoo Man Blues," off of that [1965] album by Junior Wells and Buddy Guy, and I'm not exaggerating when I say it took two hours to sing the first line while playing the guitar part underneath it. And it *still* didn't feel right. But I kept rinsing and repeating, and eventually it became easier to process.

How did the GA-20 sound develop?

MS: There was a lot of experimenting with amps. At first, we were playing really small places, each using a five- or 10-watt amp, but as soon as we graduated to actual "performances," we both needed two amps. So we usually have a louder, clean amp that covers low-end and a smaller amp, like a GA-20, that's a bit overdriven. Because we trade solos, we each cover a lot of sonic ground.

What do you use onstage now?

MS: We're playing much bigger venues, especially on this tour – 400- to 1,000-cap rooms, so we're using bigger amps. I'm using two '68 Bassman heads, each with a 2x12 cab, and Pat's using a '68 Super Reverb and a '59 reissue Bassman. It's a lot louder than we used to be (laughs).

And are you staging the vintage import guitars?

MS: Pat's using a bunch. I had Waterslide build a guitar for me about a year and a half ago. They build mostly Coodercasters – Strat copies with a lap-steel pickup and a Gold Foil, but I had him build a Tele copy with two Gold Foils and a Bigsby. It feels like a Tele, but covers some of the sounds I get from my old Silvertone 1454 hollowbody, which is a delicate guitar; we're doing a lot of flying and throwing stuff in and out of the van, so that stayed home. I also brought a reissue Jazzmaster as my backup. Pat has his '50s Stratotone Newport when he needs standard tuning, then for slide he's got a Kingston or Kawai four-pickup, like Hound Dog Taylor. He's got more vintage stuff on the road than I do at the moment.

What's the story behind on *Crackdown* came together?

MS: Well, we had the songs written shortly after we released *Lonely Soul*. It was recorded *before* the Hound Dog record, and we'd planned on releasing it in 2020, when everything shut down. We had a meeting with Colemine and decided to put the brakes on it since we wouldn't be able to get out and tour.

It's crazy how different it sounds compared to *Lonely Soul*.

MS: Absolutely. *Lonely Soul* was retro, blown-out, distorted, raw sonics. I wanted *Crackdown* to move forward and be more song-based.

Edgier, more rock-and-roll.

MS: Definitely. We let other influences sneak in – rock, garage rock, country music.

Pat, how has your playing evolved since starting GA-20?

PF: I've learned to play the melodies and the bass-like lines while singing on top of them. When I'm writing, I try to let whatever wants to come out do so naturally and sound like my influences. It's not, "I like this other person's riff, so I'm going to write lyrics over it." It's not a copy-and-paste thing.

Which songs on *Crackdown* are the best examples of what you were going for?

MS: The opening track, "Fairweather Friend," is a bit of a departure, but it's my favorite song on the record. I wrote the guitar part thinking it was going to have a hill-country-blues vibe. I sent the riff to Pat and he put lyrics to it, then when we got together, out of nowhere it became a rock-and-roll song – garage rock with a '60s vibe. It's fun to write something and think it's going in one direction and then have it end up somewhere totally different.

Another is "Dry Run," which has a country vibe, but heavily influenced by Jimmy Reed, Lazy Lester, and Slim Harpo. I played the top guitar part, with all the reverb. I was thinking about Slim Harpo records where it sounds like they're in a bathroom, with all that echo.

"Easy On The Eyes" is another fun one. I love Howlin' Wolf records where they play just one riff or one chord; it doesn't go anywhere, but it's just *hypnotic*. So I came up with that riff while we were on tour in Atlanta, and after the gig we went to a friend's studio to jam on it and drink some beers. There, Pat came up with the "woahs" in the beginning. It started out as a Howlin' Wolf thing in my mind, but became its own thing.

How do you decide who takes a lead?

MS: It's pretty organic. On the Hound Dog stuff, Pat played slide, doing all those leads. On *Crackdown*, it was usually pretty clear who was going to do it. If I was playing a riff up top and Pat was playing something more like a bass line, I'd typically end up playing the lead. If I was playing the bottom, he was already on top, which, when we're playing live, keeps everything cohesive. It's never a problem.

You've been touring behind *Crackdown* for awhile now. Have you noticed certain songs get especially good response?

PF: Yeah, "Dry Run" and "Easy On the Eyes." I tell the people the story behind "Dry Run," which is kind of a tragic comedy. And even before the album came out, I'd notice people singing along. I'd think, "How do they know the song?" And even though it has a uniquely pathetic backstory, I can't tell you the amount of people – men and women – who've come up and said, "That song happened to *me*." It's such a weird feeling. I tell them, "I thought *I* was the only one that could happen to," but I'd hear, "I went through the same exact thing."

As a songwriter, it doesn't get much better than that.

PF: Exactly. An accidentally relatable song – and I am a uniquely unrelatable person. Having somebody come up and say, "Yeah, man, that was *really* relatable..." it's like, "What the hell are you talking about?" But, there you go. VG

GUITARS IN ART

Virginia Museum of Fine Arts Hosts "Storied Strings" Exhibit

BY WARD MEEKER

Dr. Leo Mazow's vision for the new "Storied Strings: The Guitar in American Art" exhibition at the Virginia Museum of Fine Arts stemmed from the overwhelming popularity of (dare it be said?) the world's favorite instrument.

"Guitars are ubiquitous," Mazow said. "They're cool and fun, so they've always been a natural choice for artists to include in their work. Art exhibitions should be immersive and engaging. The guitar allows for that."

Though his formal title is Louise B. and J. Harwood Cochrane Curator of American Art, Mazow humbly boils it down to "teacher of American art," and says work started on the exhibit about four years ago. Having organized the 2005-'06 exhibition "Picturing the Banjo" at the Palmer Museum of Art at Penn State University (and which traveled to the

Painted in 1957, Thomas Hart Benton's oil on canvas "Jessie with Guitar" (left) is a pivotal piece in "Storied Strings." From 1952, "Goodnight Irene" is an oil on canvas by Charles White.

Corcoran Gallery and Boston Athenaum), he brought a deep interest in the ways art and music intersect.

For "Storied Strings," which explores the guitar's symbolism in American art from the early 19th century to the present day, he and the VMFA staff gathered about 130 paintings, drawings, watercolors, photographs, and sculptures by American artists such as John Baldessari, Romare Bearden, Annie Leibovitz, Ruth Reeves, and Julian Alden Weir, along with 35 guitars made by Fender, Gibson, Gretsch, and Martin, including some that have been played by musicians such as Eric Clapton, John Lee Hooker, Freddie King, Les Paul, and others.

Other elements include audio-visual kiosks showing music and filmed performances, as well as a window overlooking a recording studio where visitors can view in-progress sessions. Musicians confirmed to appear include Tommy Emmanuel, Nels Cline, Yasmin Williams, Stephen McCarthy, and Corey Harris.

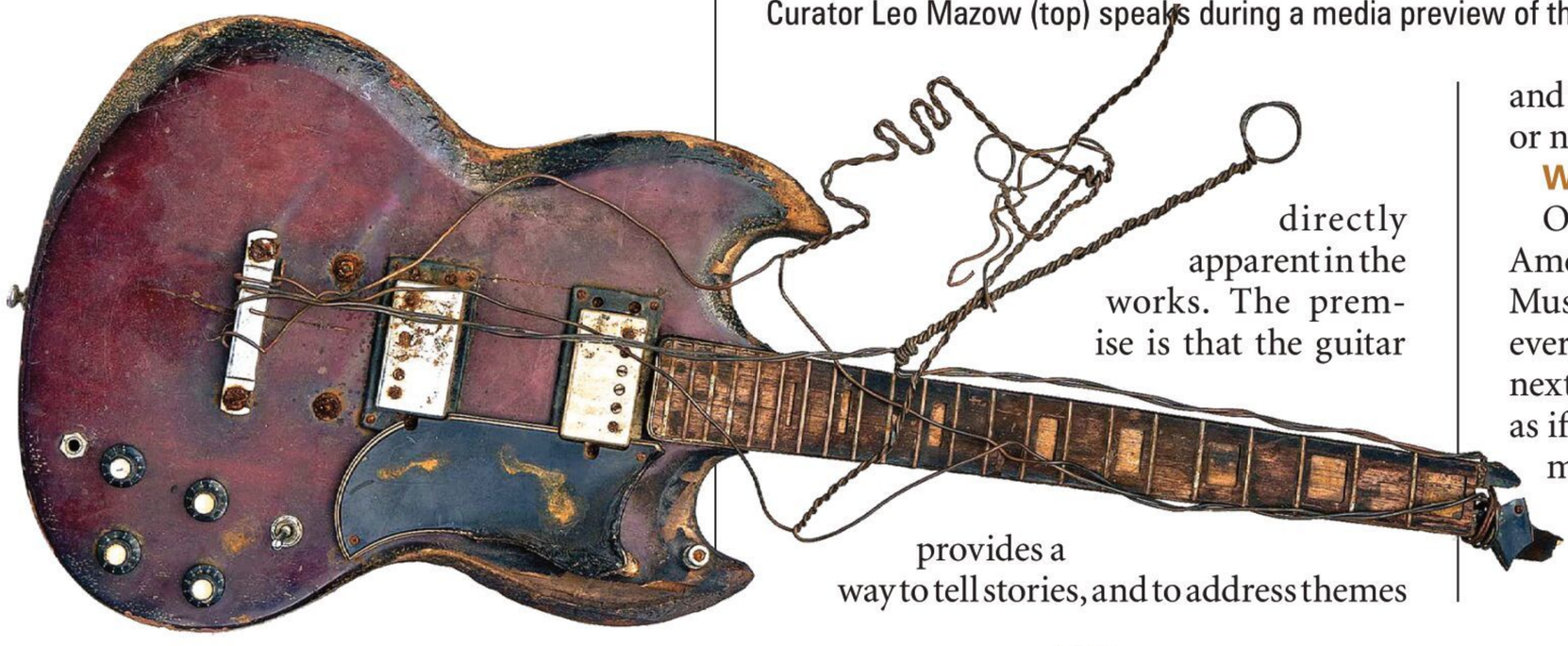
Mazow offered *VG* a glimpse to several exhibit pieces and discussed his thoughts behind its creation. "Storied Strings" runs through March 19, 2023.

What were the key steps in bringing together the many elements of the exhibit?

I mostly found images in museum databases and by scouring the internet, and I had to consider, "What are the main themes?" In American art – as in music itself – the guitar is like a microphone that everyone passes around. At the basic-repertoire level, it's easy to learn. And because most people understand its visual appeal, guitars appear *a lot* in art.

I became particularly curious about how guitars figure prominently in pictures dealing with politics, gender, Black art and culture, and with images exploring financial themes. There are themes and stories directly or indirectly apparent in the works. The premise is that the guitar provides a way to tell stories, and to address themes and issues that otherwise might go under-told or not addressed whatsoever.

Curator Leo Mazow (top) speaks during a media preview of the exhibition. Visitors in the galleries.



An excerpt from "The Music Lives After The Instrument Is Destroyed," a 1984 work by Lonnie Holley with a burned and broken Gibson SG.

What are some examples?

One of the first drawings of a guitar in American art is now owned by the Gibbs Museum, in South Carolina; it's a party and everyone's drinking and carousing. The guy next to the guitar player is playing the *case* as if it's a cello. So, there's something to the manner in which guitar playing in art and everyday life facilitates "socializing," for lack of a better word.

Another work that had been on my

Photos and artwork courtesy of the Virginia Museum of Fine Arts, Richmond. All copyrights are held by the institutions and/or individual collectors. "Jessie with Guitar": Jessie Benton Collection/ T.H. and R.P. Benton Trusts. "Goodnight Irene": Nelson-Atkins Museum of Art/The Charles White Archives. Leo Mazow and Visitors in galleries: Sandra Sellars. "The Music Lives After The Instrument Is Destroyed" photo by Stephen Pitkin.

(Clockwise from top left) This 1935 Dorothea Lange photo shows a Mexican laborer in a camp in the Coachella Valley. A 1943 photo of Woody Guthrie shot by Al Aumuller. Guitarist/singer/activist Odetta Holmes, here in a 1958 photo by Otto Hagel, was sometimes called "The Voice of the Civil Rights Movement." The exhibit's oldest piece is "Charlotte Davis Wylie," painted by Thomas Cantwell Healy in 1853.

radar was by Thomas Hart Benton, the most-famous American artist in the 1930s and '40s. We have a picture he painted of his daughter playing guitar on her 18th birthday. And of course you don't *hear* a painting, but there are things you can do in a painting to suggest the sonic realm, to suggest sound. Benton did that by showing her playing a variation on an F♯ chord, and it's really great.

There are photographs of celebrities, too, like Kitty Wells and Lulu Belle, two early women in country music. We have photographs of Prince, Nels Cline, and other important players past and present.

What were the criteria for guitars you wanted for the exhibit?

I was interested in guitars that, like paintings, no matter how beautiful and stunning they are aesthetically, offer a glimpse into cultural history. For example, there's a Gibson Explorer played by Eric Clapton that ties into how the original Explorers were called Futuras, and I wanted to show how that rhymes with Cold War-era space-age aesthetics.

There's also Eldon Shamblin's Strat, which Leo Fender gave him; it is known to be the first *painted* Strat – they used gold automotive paint, so it's like a sculpture in a metal medium, and parts of it have rusted so it's gold with green in a few places. And speaking of space-age and glam aesthetics, we have Brian Setzer's sparkly Gretsch Silver Jet, which really calls your attention from across the room. There's also a pair of Fender paisley-finish instruments from 1968 – the Tele and Tele Bass – that speak to the vogue for paisley and other psychedelic designs in American art and fashion.

Which collectors helped the cause?

There were several. One of the people we reached out to was Paul Polycarpou, a collector and former musician who set up meetings with several other collectors including Eliot Michael, at Rumbleseat Music, and Joe Glaser. Those guys are complete mensches, and they put me in touch with others. We borrowed some great Martins and other instruments from George Gruhn and Walter Carter, who, along with Jerry Zolten, Bruce Roth, and Tom Wentzel, of Vintage Blues Guitars, were very helpful. There were others who are equally generous. The Metropolitan Museum of Art and the Museum of Fine Arts Boston lent important instruments.

Is there significance in the way certain guitars are displayed?

Even though the exhibit is about guitar symbolism in American art, we have a small section dealing with Martins and their legacy, because Martin set the tone for guitar design and aesthetics, and these instruments contextualize paintings in which similar guitars appear. We all know about the X bracing used by Martin, but the curve of the violin-scroll headstock and their rosette, purfling, and mustache bridge are remarkable, too.

Guitar players and builders often talk about the guitar as multifaceted art because of the sounds it makes, the way it's made, and the way it looks.

Yeah, and we have an example in a Tilton guitar that banjo collector Jim Bollman sold to the Museum of Fine Arts, in Boston. It was made by the Haynes Company, with *so much* mother-of-pearl and abalone; it's a presentation-grade instrument that would hang in a parlor or den, but of course it wasn't made to sound great. Billy Gibbons visited the museum and told us he had played a similar guitar at Walter Carter's. I asked, "How did it sound?" and he said, "Eh... about what you'd expect." It's not a high-end guitar for *playing*, but it's pure eye candy from the 1880s, and mirrors literary conceptions of gilded-age wealth.

A very cool part of the exhibit is the recording studio, and some heavy hitter players are showing up for sessions.

Yes, it's a fully functioning studio. We're asking musicians to think about how the guitar can be an expressive "narrating" device – something to communicate with. So, in addition to having them play, we'll ask them how their guitar serves as a communication tool, an expressive device. *Is* it that for them? What does it mean to them?

People who happen to be at the exhibit those days will be able to watch?

Yes, there are windows to the studio, and speakers built into the walls, so people can hear it all. And the recordings will be made available through the VMFA's Youtube channel (search for "Richmond Sessions '22-'23"), which is linked from the museum's website. VG

Coachella Valley laborers: The Dorothea Lange Collection/Oakland Museum of California. Woody Guthrie photo courtesy Library of Congress. Odetta Holmes: Center for Creative Photography, University of Arizona/Hansel Mieth/Otto Hagel Archive. "Charlotte Davis Wylie" from collection of Charlotte Boehmer Fraisse/Estate of Mary Swords Boehmer.

Upcoming Events

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Denotes a new or updated listing.

Lake County Musician's Swap Meet, at Renninger's Florida Twin Markets, 20651 Hwy 441 Mt. Dora FL. Hours 8-3 For more info contact Allen at info@lcmsm.com, (352)735-0025 or visit www. lcmsm.com. November 13, 2022, January 8, 2023, March 12, 2023 May 14, 2023

NOVEMBER

Great American Guitar Show (Fall Philly), November 5-6, at the Greater Philadelphia Expo Center, 100 Station Ave., Oaks, PA. For more info contact Bee 3 Vintage at (828) 298-2197 or visit www.bee3vintage.com.

Phoenix Guitar Show, November 5th at the Roberto-Venn School of Luthery, 1012 Grand Ave., Phoenix from 11am to 4pm. For more information, visit www.phoenixguitarshow.com

The Ann Arbor Music Instrument Swap, Sunday, November 6th at Weber's Inn, 3050 Jackson Ave, Ann Arbor, MI 48103 from 10am - 4pm. For more information contact Shawn VanSteeland at 517-410-6409 or at info@musicinstrumentswap.com

Northeast Guitar Expo, Sunday, November 13 2022 at The Verve Hotel & 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

West Michigan Musician's Swap Meet, November 19-20, 2023 at the 4 Mile Showplace, 1025 4 Mile Rd NW, Grand Rapids, MI 49544 10-5 daily. For more information, contact Stan Sacha at 616-432-0719or gr7ksilver@gmail.com

Midwest Music Gear Swap, Sunday November 20 at Emidio's Event Center, 48 E Bath Rd, Cuyahoga Falls, OH from 10am to 4pm. Contact Corey at midwestmusicgearswap@yahoo.com or 330-753-5050

DECEMBER

Rose Quarter Guitar Show, Sunday, December 4th, 2022 at the Veterans Memorial Coliseum Portland, OR Contact: Bruce Adolph bruceadolph@mac.com 253-445-1973 or visit www.rosequarterguitarfestival.com (**See Advertisement on page 71.**)

2023

JANUARY

2023 Winter Ohio Guitar Show, Sunday, January 8, 2023 at the Makoy Center 5462 Center St, Hilliard, OH 43026 Show hours 11:30-5:00. For more info, contact Marc at (740) 797-3351. guitardigest@frontier.com, www.ohioguitarshows.com.

Amigo Bay Area World Guitar Show, January 14-15, 2023, Marin Civic Exhibit Hall, 10 Avenue of the Flags, San Rafael, CA. For more info call Larry at (918) 288-2222, amigoshows@stringswest.com, www.amigoguitarshows.com

Amigo SoCal World Guitar Show, January 28-29, 2023, OC Fair & Event Center, Arlington & Fairview St., Costa Mesa, CA. For more info call Larry at (918) 288-2222, amigoshows@stringswest.com, www.amigoguitarshows.com.

Illinois Guitar & Gear Expo, Sunday January 29 at the Kankakee County Fairgrounds 213 W 4000S Rd. Kankakee, IL 60901, 10am – 3pm For more info, visit: https://www.illinoisguitarexpo.com/

FEBRUARY

Orlando International Guitar & Music Expo, February 3-5, 2023 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 (**See Advertisement on page 72.**)

The Greater Pittsburgh Guitar Show, Sunday, February 26. Printscape Arena, 114 Southpointe Blvd., Canonsburg, PA. Show hours 11-4. For more info contact Scott at (412) 716-8411, scotpro@comcast.net or visit www.guitarshowusa.com.

MARCH

The 2023 Cincinnati Guitar Show - Our 29th year! Sunday, MARCH 5th , 10am -4pm, at the Sharonville Convention Center, 11355 Chester Rd Cincinnati OH 45246. Contact Denny Melchers at 513-503-1072. More info at CincyGuitarGhow.com & FB.

West Coast Guitar Show – NorthWest, Saturday, March 11th, 2023 at the Renton Community Center - Renton, WA. For more info contact Bruce Adolph 253-445-1973 or bruceadolph@mac.com

Central Coast Guitar Show, Saturday, March 25, 2023, 10am-4pm at the Radisson Hotel Ballroom, 3455 Skyway Dr. Santa Maria CA 93465. For more info call 805-431-3067 or email centralcoastguitarshow@charter.net or visit www.CentralCoastGuitarShow.com

Amigo Nashville Guitar Show, March 25-26, Williamson County Ag Expo Park, Franklin, TN. For more info Larry at (918)288-2222, amigoshows@stringswest.com, Ruth at (817) 312-7659, ruthmbrinkmann@gmail.com, Dave at (417) 850-4751, davelcrocker@gmail.com or visit www.amigoguitarshows.com.

The Indiana Guitar Show, March 31- April 2, at the Hendricks County Fairgrounds 1900 E. Main St. Danville, IN. For more information contact Eddie at (317) 272-5222 or visit www.theindianaguitarshow.com

APRIL

*The Elmira Vintage Guitar Show, April 23, 2022 at the Woolrich Memorial Center, 24 Snyder Ave S Elmira ON Canada D3B 1Z1. For more information go to www.elmiravintageguitarshow.ca

MAY

Jake's Guitar Show & Music Swap Meet, May 6-7 at the Indoor Treasure Barn, 1380 Rt 100, Barto, Pa. Hours 8-1. For more information contact Justin at (484)256-6515 or info@jakesfleamarket.com

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BRITT KEEN | WEB SITE: guitarexpo.net | FACEBOOK: Orlando International Guitar & Music Expo

Upcoming Events

JUNE

Amigo SoCal World Guitar Show, June 17-18, 2023, OC Fair & Event Center, Arlington & Fairview St., Costa Mesa, CA. For more info call Larry at (918) 288-2222. amigoshows@stringswest.com, www.amigoguitarshows.com.

SEPTEMBER

Jake's Guitar Show & Music Swap Meet, September 16-17, at the Indoor Treasure Barn, 1380 Rt 100, Barto, Pa. Hours 8-1. For more information contact Justin at (484)256-6515 or info@jakesfleamarket.com

OCTOBER

The Indiana Guitar Show, October 13-15, at the Hendricks County Fairgrounds 1900 E. Main St. Danville, IN. For more information contact Eddie at (317) 272-5222 or visit www.theindianaguitarshow.com

Guitarlington 2023, October 21-22 at the Arlington Convention Center, 1200 Ballpark Way, Arlington TX. For more info contact Ruth Brinkmann (817) 312-7659 ruthmbrinkmann@gmail.com, Larry Briggs (918) 288-2222 larryb@stringswest.com, Dave Crocker (417) 850-4751 davelcrocker@gmail.com, Fax 817-592-3381 www.amigoguitarshows.com

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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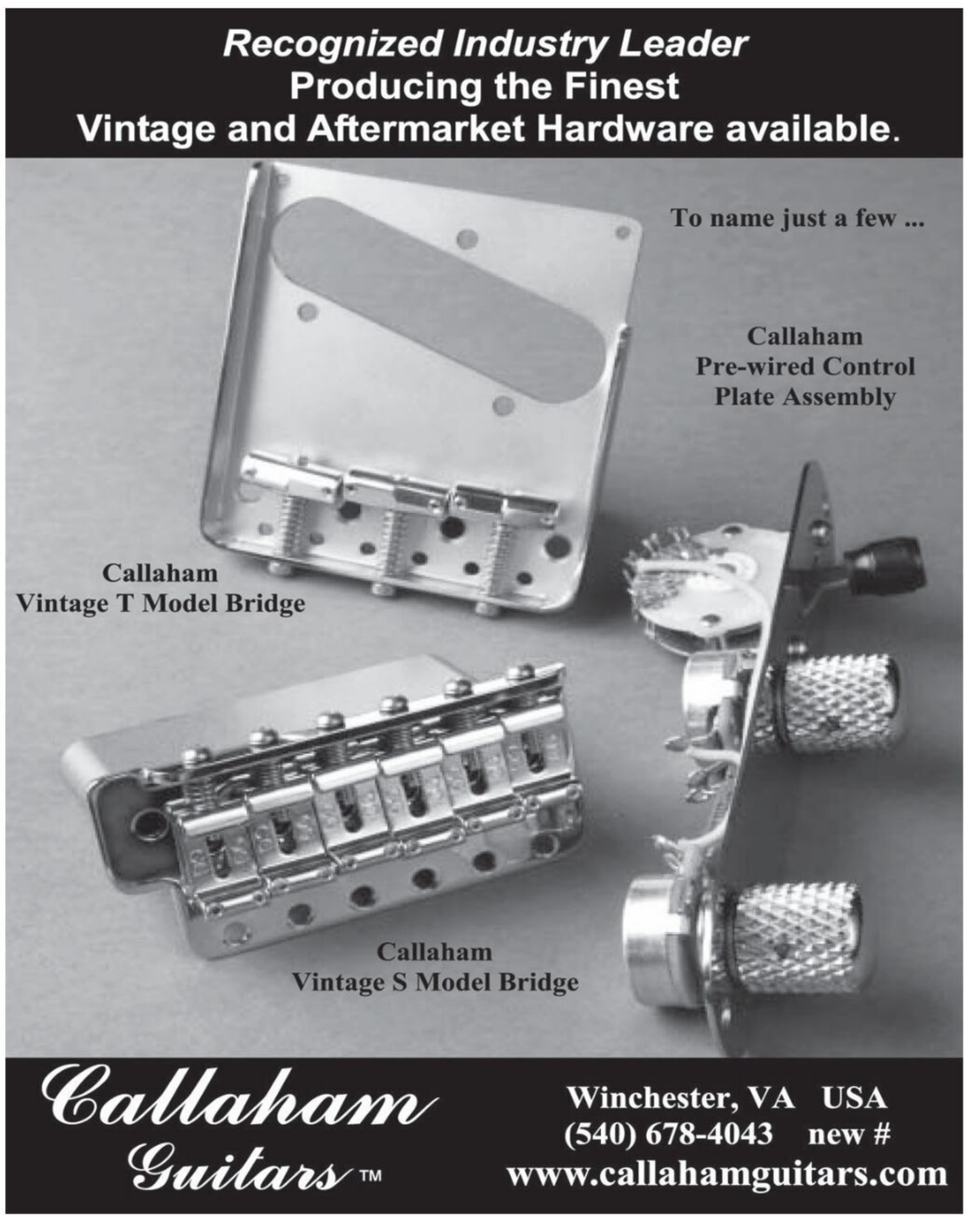

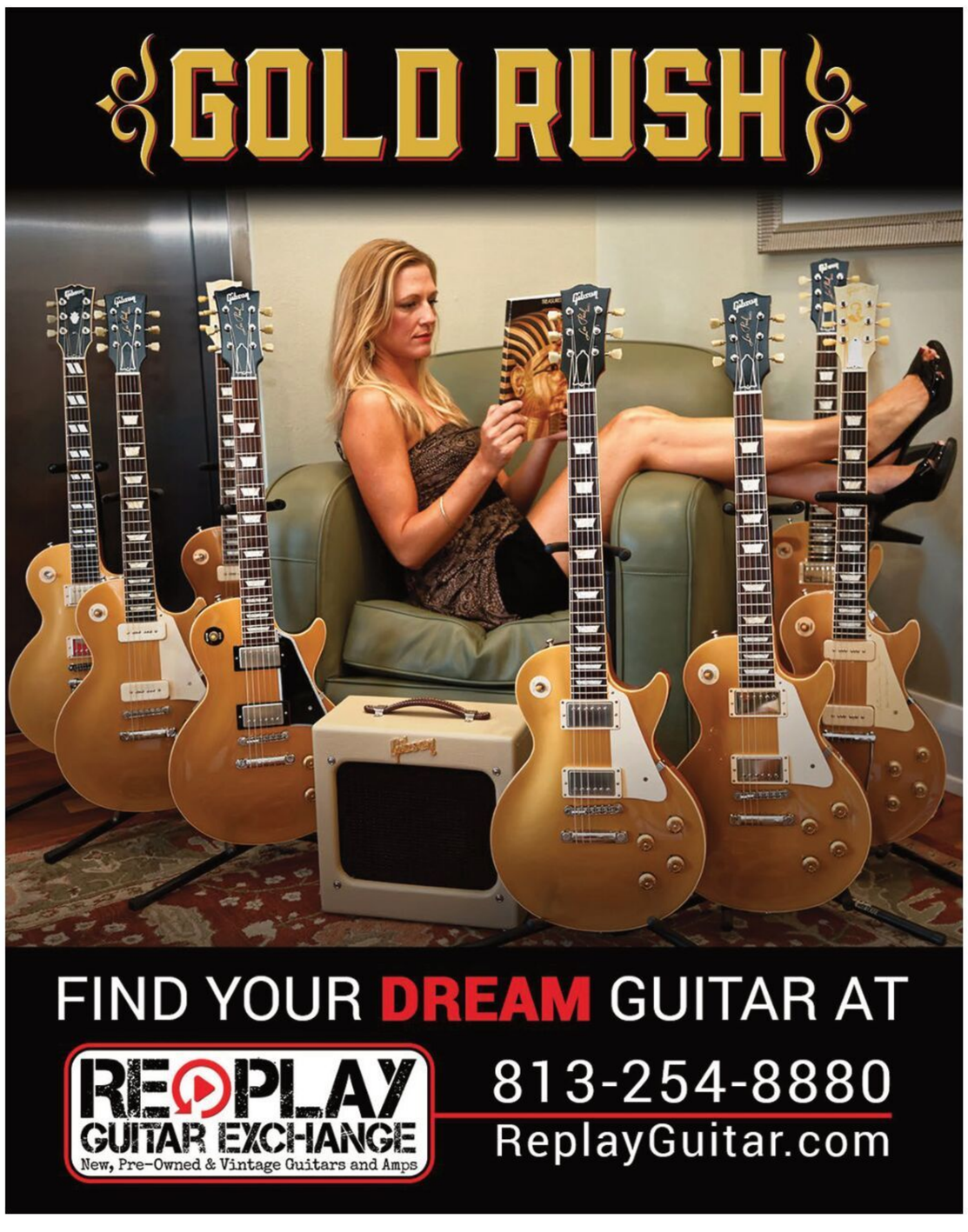

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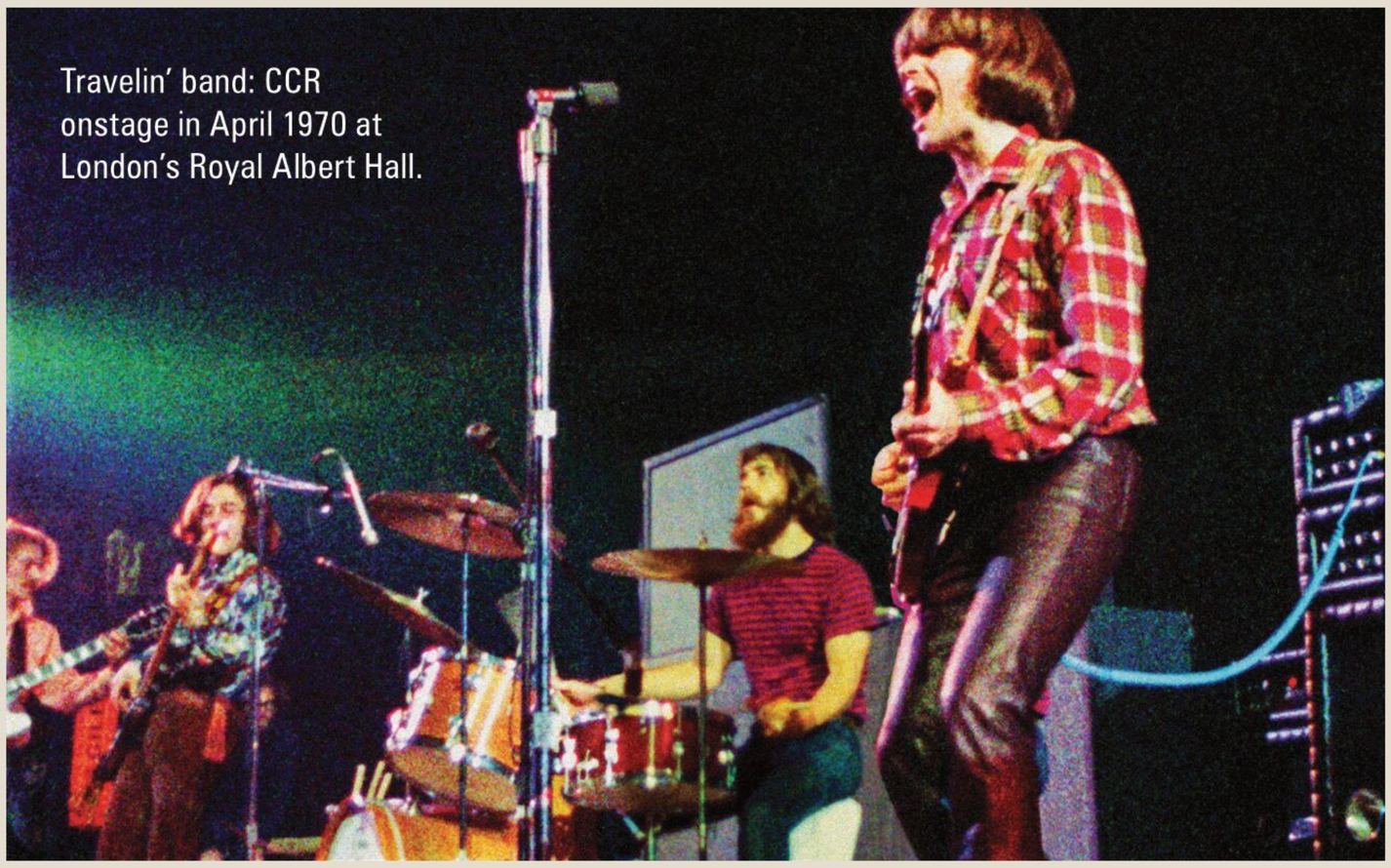


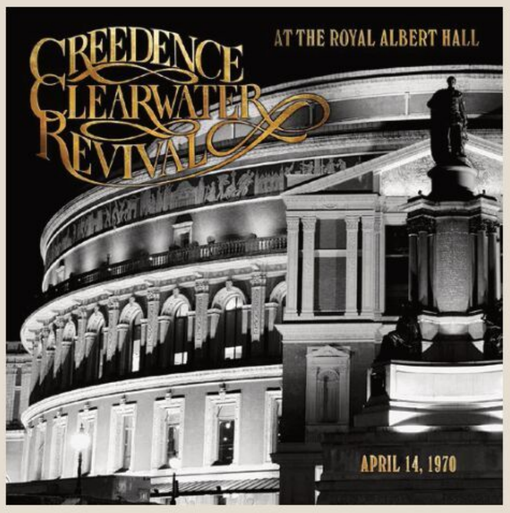
Travelin' band: CCR onstage in April 1970 at London's Royal Albert Hall.

BIG STUFF?

Stop the presses! New CCR is big news, and for one big reason – rarity. Beyond the band's seven studio albums from 1968 to '72, and three previous live albums, there's nothing else – no never-before-released tunes, no outtakes, no alts. And there probably never will be, so this new live album is big stuff. Or is it?

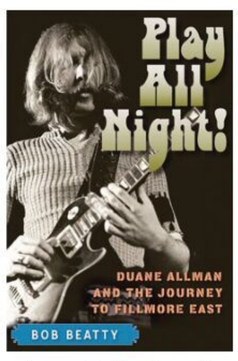
Thing is, Creedence played its songs live with little variation; John Fogerty wrote and arranged the songs, taught his band what to play, and the tunes were largely cast in stone. So the opener from this 1970 concert – "Born On The Bayou" – sounds almost identical to the track on *Bayou Country*. That's not to say it isn't an inspired, energetic show – it is – and that they don't cover many of their greatest songs – they do.

Creedence fans will likely want this set, but the accompanying documentary film may be even more interesting. *Travelin' Band: Creedence Clearwater Revival At The Royal Albert Hall* is chock full of new material including great footage of the quartet traveling Europe and playing. And it's narrated by that notable CCR fan, The Dude, actor Jeff Bridges. ***– Michael Dregni***



Creedence Clearwater Revival

At The Royal Albert Hall



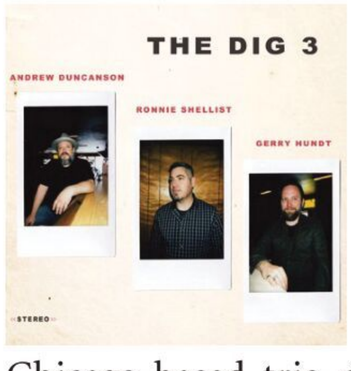
Bob Beatty

Play All Night! Duane Allman and the Journey to Fillmore East

This book examines the importance of guitarist Duane Allman as a musician, his leadership of the Allman Brothers Band, and the power of ABB's seminal 1971 album *At Fillmore East*, presented by an academically trained historian and ABB fan who acknowledges prior books but calls this "a biography of Duane's music."

Focused on the pre-ABB period when Duane and younger brother and vocalist/keyboardist Gregg were in failed groups, it delves into how oppressive management and record company creative control stifled Duane's ideas and his vision for a band of equals incorporating different musical styles, stepping-stoned by his work as a Muscle Shoals studio musician and playing alongside Eric Clapton on *Layla and Other Assorted Love Songs*. One fascinating detail is how the ABB's music was so powerful that, after rehearsals, they'd often sit in silence, stunned by what they'd just played.

At Fillmore East was culled from four of the Allmans' six shows that March, and Beatty reasons it wasn't merely a live album, but a planned artistic statement. In just three years, Duane had achieved his dream. Duane's ultimate legacy, Beatty says, is the "...individual expression through live improvisational music" accomplished by *At Fillmore East*. ***– Bret Adams***



The Dig 3

The Dig 3

If you're drowning in a sea of "blooz" mediocrity, you need to check out the Dig 3. The Chicago-based trio delivers no-nonsense blues free of affectation. Though this is the group's debut album, the members are veterans of artists like Jimmy Johnson, Nick Moss, Lurrie Bell, and Kilborn Alley Blues Band.

Gerry Hundt cites among their collective influences Jimmy Reed, Muddy Waters, the Fabulous Thunderbirds, and harp ace Jim Liban. Their sparse sound also brings to mind Canned Heat's peak years.

Not surprisingly, Hundt also gigs as a one-man band. Here, he simultaneously plays foot-drums and six-string bass or slide guitar. On two cuts, he blows harmonica on a rack along with the group's harpist, Ronnie Shellist. Vocals are handled by Andrew Duncanson, whose assured guitar playing touches on Reed, Eddie Taylor, and John Lee Hooker. Everything was cut live in the studio with no overdubs, and the repertoire of originals sounds authentic without being academic.

If a time machine had plunked the Dig 3 down during the late-'60s blues revival, they surely would have won a big audience. But thankfully, they're here and now, bringing much-needed upbeat blues to contemporary ears. ***– Dan Forte***

CCR: Royal Albert Hall.

Kathy Valentine: Christopher Durst.

KATHY VALENTINE: HOF BASSIST

By Dan Forte

In the highly recommended documentary, 2020's *The Go-Go's*, Police drummer Stewart Copeland is incredulous to learn that the band had yet to be inducted to the Rock and Roll Hall of Fame. "What the f**k? They're not?" Well, not until the following year.

On March 6, 1982, the Go-Go's became the first self-contained, all-female band to top the Billboard album chart – and it's still the only such group to do so. The years since saw them ensconced on the Walk Of Fame and the Great White Way. What would seem a no-brainer induction was not a slam dunk, with chauvinism perhaps playing a part. How else can you explain articles using adjectives like "bubbly" and "chirpy" that are never applied to male bands?

In 2020, bassist Kathy Valentine published *All I Ever Wanted – A Rock 'N' Roll Memoir*, named after the hit "Vacation," which she co-wrote.

"I felt I had a compelling story to tell," she says. "There were not a lot of female musicians who had a level of success who'd written about it. It's more like, 'Oh, women who rock, women who are fierce.' You don't hear about the passion for music that makes most women want to do it."

The upbeat pop masters Go-Go's are revealed to be booze-swilling, drug-taking, sex-driven young women – not unusual considering the time and circumstance. Valentine's earlier years included scant-discipline upbringing via a free-spirited mom, a teen rape and abortion, and her punk band, the Violators. Later, there's the betrayal of two Go-Go's telling the others the band was no more, a terrifying break-in, and eventual sobriety. A recurring theme is that no one but a Go-Go can know what it's like, but Valentine offers the reader a VIP laminate.

Due to the pandemic, in-store appearances were either Zoomed or cancelled, but the book garnered excellent reviews.

"I had no illlusions that I'm the most high-profile member of the group," she allows. "The Go-Go's are a band that has a valid claim to a place in history, but we have not been at the forefront of anything for decades. You're talking about a band that had its heyday in the '80s, and you're talking about the bass player. I co-wrote a couple of our hits, but I was not the person in the spotlight. I knew that nobody's going to care that the bass player from the Go-Go's has a book, so it had to be very real, honest, and authentic. I had to tell a very human story."

For example, regarding the incident when a robber broke into her L.A. home and tied up her and two friends: "I wanted the way things felt to be on the page. The only way I could do that was to get in that space. When I wrote that part, I was remembering very vividly what the fear and panic and confusion and desperation to live and survive felt like."

Growing up in Austin, Valentine was into the Stones, ZZ Top, and the Faces, along with the punk rock of Blondie, the Ramones, Sex Pistols, and Buzzcocks, but also Jerry Jeff Walker, Willie Nelson, Doug Sahm, and the Vaughan brothers. On a fortuitous trip visiting family in England in '73, a bass-wielding Suzi Quatro blasted "Can The Can" on "Top Of The Pops," and it changed 14-year-old Kathy's life.

Though she took up guitar, she was up for the challenge when the Go-Go's later needed a bassist. "It wasn't hard for me to figure out what a song needed. Some songs want to swing, some want to drive, some want to groove. If you have a lot of exposure and a grasp of music, like I did, it was just a matter of judgment and style. I had a lot of music to bring to the band, whereas another bass player might not be coming from that breadth of knowledge. One would think the bass is a limited place to put that, but I think I did a really good job of putting all of my style and knowledge and ability into that instrument, and it had a lot to do with the sound of the band."

Part of that sound was Valentine's tightness with drummer Gina Schock, who Kathy describes as "very solid, great time, great energy, and she did not make mistakes."

Valentine's axes evolved from a Mustang Bass to Precisions with Jazz Bass necks and a silver-sparkle bass that Billy Gibbons designed for her, built by John Bolin. The proud owner of a Flying V that was a gift from Lenny Kravitz, she states, "I can't play a gig without a Strat. I don't want all this crap, all these amps and guitars. But every time I sell one, I miss it."

The memoir's narrative ends at 1990; since then, the Go-Go's have sporadically reunited, and Valentine released the solo album *Light Years*. In August, the 63-year-old returned to the Rock Hall to give a concert with her current band, the Bluebonnets.

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The Byrds with Hugh Masekela in 1967.

less punch and opted for a Fender Precision. Crosby discusses using a dropped-D tuning on "Turn! Turn! Turn!" Shots of their primitive mid-'60s stage setups might stun young musicians, but as Hillman notes, "We didn't have monitors onstage for a long time."

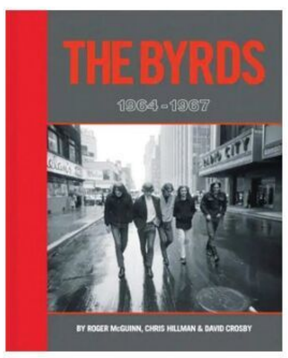
While the narrative covers Crosby's acrimonious 1967 firing, things don't conclude on a down note. Session photos from 1972 (for their '73 reunion LP) and 1991 Rock Hall of Fame induction finish things off. While other authoritative Byrds histories have appeared over the decades, none are quite like this. – ***Rich Kienzle***

Snarky Puppy
Empire Central

The latest from the Texas-based 19-piece jazz-funk orchestra pays homage to the city of Dallas. Recorded live in front of a studio audience, *Empire Central* was captured over eight days and delivers 16 scintillating tracks. Smooth funk, lush horn arrangements, percussion, odd time signatures, and groovy Minimoog solos permeate.

Empire Central includes expert guitarists Bob Lanzetti, Mark Lettieri, and Chris McQueen. McQueen gets the cherry solo spots on "East Bay," "Portal," and "Broken Arrow," showcasing big ideas as he finesses his instrument with virtuosic passion. Lanzetti and Lettieri deliver contrasting guitar styles as they burn over heavy riffage and the changing time signatures of "RL's." Lanzetti utilizes twisted, de-tuned sounds while Lettieri delivers visceral string strangling.

Lettieri also doubles on baritone guitar for the opening track "Keep It on Your Mind," with its hallucinogenic guitar introduction and heavy-footed groove. There is triple-thick funk guitar, smooth dilla beats like on "Cliroy," and understated slide that appears mysteriously like a ghost. "Take It!" features '80s funk pioneer Bernard Wright on Wurlitzer and Prophet, who passed away at 58 shortly after these sessions. In all, *Empire Central* is a huge, delicious, jazz-rich funky feast. Bring an appetite. – ***Oscar Jordan***



Roger McGuinn, Chris Hillman, David Crosby
The Byrds: 1964-1967

Like Dylan, the three founding members of the Byrds were '60s acoustic folkies who, inspired by Beatlemania and the British Invasion, defined the amplified genre dubbed folk-rock.

This lavish, chronological account of McGuinn, Crosby, and Hillman explores three pivotal years through a blend of posed and candid photos (most never seen) combined with new commentary from all three, most of it witty and wistful, occasionally sardonic and bitter.

Guitar insights abound. The Beatles and *A Hard Day's Night* led McGuinn to his now-iconic blond Rick 12-string, Crosby to his Gretsch Country Gentleman. Hillman, who'd never played bass, felt Höfner's 500/1 violin bass packed

Jimi Hendrix Experience
Los Angeles Forum: April 26, 1969

With endless Hendrix live albums available, you may be justly skeptical about this concert recording. However, one attraction is its modern remix, with a level of audio detail that lets us hear the Experience with enough clarity to visualize the musicians onstage, as experienced on a screamin' "Red House." The concert was also re-mixed by Jimi's favorite engineer, Eddie Kramer, now a spry 80 years old.

For proto-metal thrills, "Foxey Lady" and "Spanish Castle Magic" remain ferociously funky slabs, with Jimi's Strat captured in its brutal glory – listen to the hellacious quack of those Fender single-coils. Only a few months after Cream broke up, the Experience jams through an instrumental "Sunshine Of Your Love," with Jimi's guitar in the left channel and Noel Redding's fat, fuzz-tone bass on the right.

Another bonus is improved stereo separation – even the audience's cheering has been spread across a spectrum, adding more realism. You can hear this effect in "Voodoo Child" before the trio explodes

extra EXTRA

THE ARISTOCRATS
With Primuz Chamber Orchestra

Poland's Primuz Chamber Orchestra joins drummer Marco Minnemann, bassist Bryan Beller, and guitarist supreme Guthrie Govan for a re-imagining of their catalog. Composer/arranger Wojciech Lemanski's arranging gifts merge quirky shred instrumentals with orchestra yielding entertaining results. Govan's artistry, humor, zippy guitar antics, and head-swerving time shifts in "Dance Of The Aristocrats" and "Culture Clash" are buoyed by orchestral perfection. **– *OJ***

TOWN MOUNTAIN
Lines in the Levee

Clearly inspired by The Band, this is a rhythm-section-driven, bluegrass-rock ensemble more focused on vocals than the usual hot licks. They boast three acoustic guitarists, including lead singer Robert Greer, Justin Francis, and Phil Barker. Among the guests is veteran Doug Jernigan, who adds resonator licks to "Comeback Kid" and edgy pedal steel to the hard-driving "American Family." **– *RK***

THE ROLLING STONES
7" Singles 1963-1966

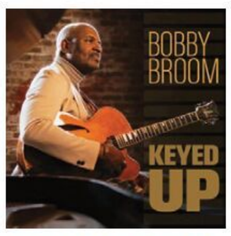
In England of the '60s, singles were predominant; LPs typically didn't contain hit singles. In this titular span, the Stones released 18 singles and EPs, remastered here to hefty vinyl – from Chuck Berry and Muddy Waters covers to originals like "The Last Time" and "19th Nervous Breakdown." Thus, the group's evolution is vividly displayed, as is Keith Richards' command as lead guitarist. **– *DF***

STEVE KNIGHT
Persistence

Chicago resident Steve Knight plays three-piece jazz guitar for the people. With lovely support from drummer Jeff Stitely and bassist Justin Peterson, Knight utilizes space, sweet chord voicings, and hip single-note work. A vibey production style helps Knight lean into hard bop and the George Benson/Grant Green playbook. His tunes are solid – particularly the title track, "Suspects," and "Chop Chop." **– *OJ***

ROBBEN FORD & BILL EVANS
Common Ground

The second project from Evans and Miles Davis alumni Ford features stellar support from bassist Darryl Jones and drummer Keith Carlock. Sexy grooves, funky comping, and glorious solos are everywhere. Clever arrangements where sax and guitar socialize then depart inspires, like on "Hearts Of Havana." Ford adds light acoustic overdubs, but it's space, extended chord voicings, and solos that spellbind. **– *OJ***



BOBBY BROOM
Keyed Up

Chicago-based Broom has recorded with Kenny Burrell, Dr. John, and Sonny Rollins, flirted with smooth jazz, and led a soulful organ trio. Here, he culls compositions by pianists from Erroll Garner to Bud Powell to Chick Corea, featuring Justin Dillard on the 88s. Broom's lines are always inventive, his attitude tasteful, tone warm but clear, and his albums most welcome. **– *DF***

THUNDERMOTHER
Black and Gold

The latest from the all-female Swedish outfit combines the good-time arena choruses of Def Leppard with the swagger of Whitesnake. Mining the vintage hard-rock songbook, Thundermother maintains its alluring '80s Euro ethos with sing-alongs like "The Light In The Sky" and "Raise Your Hands." "Wasted" and "Watch Out" rock mightily, thanks to the gifted Filippa Nässil on guitar. **– *OJ***

TODD RUNDGREN
Space Force

Restlessly prolific, Rundgren's latest features 12 high-profile, eclectic collaborations. "STFU," with Cheap Trick's Rick Nielsen, is a savage, dirty-guitars blitzkrieg bombing run (the unabbreviated title, roared in the chorus, guarantees zero radio airplay). The grandly soaring "Eco Warrior Goddess," with Steve Vai, features ringing acoustic guitar and a furious electric solo. Cosmic fun for diehards, casual Todd-sters, and his collaborators' fans. **– *BA***

SMITH/KOTZEN
Better Days… And Nights

This striking guitar workout from Iron Maiden's Adrian Smith and soulful shredder Richie Kotzen includes studio EP cuts and live tracks. It's bluesy hard rock, often naturally veering toward metal. "Better Days" and "Hate and Love" are the studio standouts, while "Scars" and "You Don't Know Me" are the in-concert highlights. The equal of – and occasionally better than – their 2021 debut collaboration. **– *BA***

NASHVILLE HONEYMOON
Just Like Yesterday

This Berkeley-based act, drenched in Bakersfield twang, is centered around the airy, unforced vocals of Lynn Maes and her husband, singer/guitarist/multi-instrumentalist Hank Maninger. The opening song, also titled "Nashville Honeymoon," overdoes the Music City name-dropping, yet they're as comfortable with bluegrass ("The Ballad of Grace C. Lucas") as they are with the twang-heavy instrumental "Bear in the Air." **– *RK***

DAVID BENNETT COHEN
Bittersweet

Cohen's Farfisa organ with Country Joe & the Fish was one of the defining sounds of '60s psychedelia. Here, the 80-year-old serves up fine acoustic piano on blues, ragtime, and Professor Longhair New Orleans grooves. Though a formidable guitarist himself, he leaves the six-stringing to Arthur Neilson, a fine blueser who's worked with Shemekia Copeland and Popa Chubby. **– *DF***

JOSH HOYER & SOUL COLOSSAL
Green Light

An album of serious old-school soul featuring Hoyer's vocals and hot organ with funk-man Benjamin Kushner on guitar. Just listen to Kushner's deep, in-the-pocket rhythm fills in "Evolution," while his soulful wah dominates "Harmony" – the guy never overplays. His playing touches on Curtis Mayfield, Jimmy Nolen, and Steve Cropper, delivering a timeless R&B sound. Kushner is a rhythm-guitar beast. **– *PP***

Joe Strummer

in psychedelic fury, led by Jimi's wah pedal. All told, you don't *have* to own *Los Angeles Forum: April 26, 1969*, but you really should. ***– Pete Prown***

Joe Strummer

Joe Strummer 002: The Mescaleros Years

After the Clash, Saint Joe Strummer (to borrow the beatification endowed by The Hold Steady) spent some years in the wilderness. His first full solo album, 1989's *Earthquake Weather*, didn't sell well despite being a fine (if undersung) work. It was 10 more years of searching before he struck it right with the Mescaleros. The years from 1999 to his death in 2002 were intensely creative, resulting in three stellar studio albums and posthumous *Streetcore*.

Following the greatest-hits set *Joe Strummer 001*, *002* collects the Mescaleros albums in remastered form on vinyl and CD, with 15 unreleased tracks spanning the first demos Strummer wrote for the band, and outtakes of several final recordings. There's a live "London Is Burning," plus sizzling outtakes of "Coma Girl" and "Get Down Moses," as well as "Ocean Of Dreams" featuring Sex Pistols' guitarist Steve Jones.

The songs range from rockabilly to punk to a dance/hip hop vibe, similar to Jones' Big Audio Dynamite, yet with more bite, and Strummer rages throughout. His Telecaster work – along with Mescaleros Antony Glenn and Scott Shields – roars with a vision as stark and political as his Clash music. ***– MD***

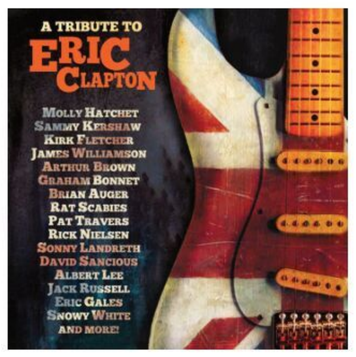
Cecil Alexander

Introducing Cecil Alexander

The award-winning Michigan guitarist, widely heard on Instagram, was inspired by his dad's passion for jazz and vintage soul music. His debut effort combines originals and covers that manage to sound timeless, yet adding a fresh and distinctive edge. Working in a '60s-organ-trio setting (with B3 player Will Gorman and drummer Steven Crammer), Alexander spins inventive lines, his youth adding a level of vitality balancing the old-school retro feel.

Alexander flies freely, adding double-time passages to a samba-driven take on Bobby Hutcherson's "Til Then" and his own bop-pish "9th Round." He spices up a dignified, majestic treatment of the Donny Hathaway R&B favorite "Someday We'll All Be Free" with tasty, Montgomery-esque octaves. "Bright Green" serves as Alexander's homage to longtime hero Grant Green.

Everyone excels on the medium-tempo blues "Captain Bailey." The ensemble, with Alexander again adding octaves, offers a playful interpretation of Duke Ellington's "Love You Madly." His relaxed approach to John Coltrane's 1964 hard-bopper "Central Park West" allows for loose and free interaction with Gorman, who plays an inventive break before handing it back to Alexander. Throughout, the guitarist demonstrates the creativity, technique, and musical self-awareness to become a major voice. ***– RK***



Various artists

A Tribute to Eric Clapton

Music's most-popular purveyor of American blues continues to fail upward with this homage from peers, fans, and virtuosos. Released by Cleopatra Records, *A Tribute to Eric Clapton* stands above other such recordings, benefiting from a massive catalog, genre shifts, and top-tier songwriting. The track list comprises some of the most well-known tunes in classic-rock history.

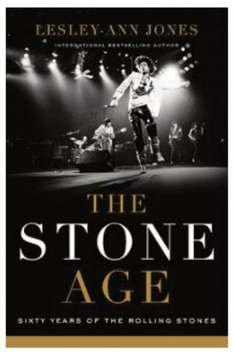
Guest musicians include a who's who of guitar giants, sidemen, and musical acquaintances playing with class, swagger, and respect. From the bluesy growl of Kirk Fletcher, with his super, blues-approved vibrato on "Cocaine," to "White Room" with Graham Bonnet and the notoriously tasty Snowy White, this compilation is an enjoyable blast from the past. Chicken-pickin' guitar maestro Albert Lee rips on "Lay Down Sally" with Sammy Kershaw, while Eric Gales and Dug Pinnick share the mic on "Sunshine Of Your Love," as Gales unleashes his secret sauce on guitar.

Sonny Landreth's slide on "Let It Rain" is particularly epic,

Pat Travers wails on "I Shot the Sheriff," Molly Hatchet performs a heavy duty version of "Layla," and Martin Barre and Shirley King deliver a passionate rendition of "Can't Find My Way Home."

In all, this is a strapping, guitar-centric package. ***– OJ***

Joe Strummer: Anton Corgijn.



Lesley-Ann Jones
The Stone Age: Sixty Years of the Rolling Stones

Six decades is a long time to cover, especially for a band with a history as volatile as the Rolling Stones, but British author Jones brings a befitting wit, sarcasm, and snark.

While she commends the Stones' music, along with many of her interview subjects, she's heavily critical of Mick Jagger, Keith Richards, and Bill Wyman's personal shortcomings. Fascinating troubled-childhood insights are provided about founding guitarist/multi-instrumentalist Brian Jones, and producer Andrew Loog Oldham's influence is justifiably analyzed. And while the debauchery during the making of 1972's *Exile on Main St.* is discussed, an A&R executive praising guitarist Mick Taylor, then vividly slamming his "going through the motions" replacement, Ronnie Wood, is a bit of a blind-siding. The author also laments the Stones transition from a "dangerous" band to mega-profitable corporate machine.

Some guitar info is presented, including how Jones favored a '63 Gretsch G6118 Anniversary, and there's the oft-told story of how a dozen of Richards' axes were stolen during the *Exile* sessions. Late in the book, the author delves into the music – which matters, of course – but this is more about the tragedy, damaged psyches, and bodies (sometimes literally) left in the wake of the Stones' rise to superstardom. **– *BA***

Mark Knopfler with his '35 D-18.

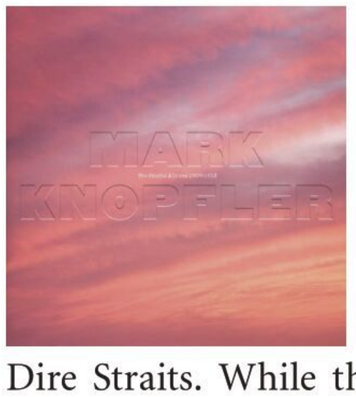
GA-20
Crackdown

When a band names itself after a '50s Gibson amp, plays Silvertone and Harmony guitars, and devotes an entire album to Hound Dog Taylor, any self-respecting blues fan should take notice. But the New England boys' latest effort just might be crossover without compromise.

The bass-less trio features Matt Stubbs on hollowbody Silvertone 1454 and Pat Faherty on '52 Harmony Stratotone – great weapons for Chicago blues. But the opener, "By My Lonesome," is wild rock and roll á la Little Richard, and the title cut includes some wah pedal.

Hearing the New Orleans groove and icepick-tone guitar of "Double Gettin'," one would never guess that Stubbs and Faherty met at Berklee College of Music and later aimed toward lowdown, greasy blues. The set is mostly originals, with a cover of Lloyd Price's ballad "Just Because" featuring a stinging Johnny "Guitar" Watson-esque solo. "Dry Run" is a lazy shuffle straddling blues and country, as Jimmy Reed and Slim Harpo sometimes did, while "I Let Someone In" recalls Lonnie Mack's high-speed tremolo.

GA-20 achieves the difficult task of both reaching back while moving the blues forward, and *Crackdown* is not some museum piece shot full of formaldehyde. **– *DF***



Mark Knopfler
The Studio Albums, 2009-2018

It's not a sin to prefer Mark Knopfler's solo albums to his mega-band, Dire Straits. While the latter grew into a stadium-filling phenomenon, Knopfler's solo records are more-intimate affairs, blending Celtic folk, American blues and country, and vintage rock and roll. This box set brings together four superb albums plus bonus material, all remastered.

The package opens with the heart-tugging "Border Reiver," steeped in Knopfler's Scottish-folk roots of whistles and pipes, plus chugging acoustic guitar. It's glorious, as is the piercing folk of "Privateering" – if he had never plugged in a Stratocaster, Knopfler would've still been a stellar artist. The Tulsa groove of "Corned Beef City" shows off heavenly electric slide. For bonus tracks, "Precious Voice From Heaven" reveals precise rhythm and lead playing; there's never a wasted note.

In contrast to that MTV institution Dire Straits, Knopfler's solo music doesn't rock as hard, but it rewards the listener with honesty, gripping lyrics, and his tastiest licks, as in "Drovers' Road." If you crave that "Sultans of Swing" vibe, cue up "Occupation Blues" for timeless Strat breaks. As the days of 2022 draw short, *The Studio Albums, 2009-2018* might be the perfect holiday gift to yourself. **– *PP* VG**

Mark Knopfler: Joby Sessions.

18+

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1931 Martin C-1 Round Hole Archtop guitar, good condition, orig. finish, bar frets, orig. tailpiece, newer bridge, not orig. tuners, but are of a similar period, newer Martin OM archtop case, e-mail for pictures grahamguitars@yahoo.com $2800.00 plus shipping continental US only

2021 Gibson ES-335, High Flame MINT $4k. 2002 CS LP R8 Flame $4k. 2013 Gibson LPJ $650. 06 Gibson CS Stars n Stripes LP $5k. 2013 Fender AVRI Jazzmaster Black $3k. 2015 Ric 1993+ Midnite blue MINT $3600. rich@thefishingline.com

Left-Handed Fender 2021 Acoustasonic Telecaster, mint with all case candy/accessories, etc. $1500.00. bgnsr@aol.com

1967 Fender Smugglers Telecaster. Would like to sell. Asking $10,500. Bought new in the summer of 1967. Tele is in good condition. Lynn Rose lynnspot@gmail.com 325-642-2749

Warmoth guitars strats/teles amazing each unique send text number or email for pix and descriptions clean to unplayed. Bruce 702-418-9690 vegasrealty@yahoo.com

Beautiful Shell Pink relic 60s style tele Partscaster. 100% nitro including all undercoats, Ebony fretboard, 12" radius, 1 11/16 nut, med jumbo frets, 62 Fender bridge and pickup assembly, Artec Big Pole Alnico 5 in the neck, CTS pots, Guyker locking tuners. 7.3 lbs, looks great, plays great, feels great, sounds phenomenal! $800. Text Sean at (609) 254-7918 for pics.

1950s Supro Supreme Lap Top- White Pearloid finish-Non slip suede back- Pot codes are 220-1 and 304244-Very good condition-call or text 585-230-5778

Vintage pedal steels (Emmons, Sho-Bud, etc.) Acoustic and electric guitars, Vintage amps,

Rivington GUITARS
www.RivingtonGuitars.com

Stringed instruments. Multi estate auction. Info and photos contact; Greg via email at somersauctioneering@gmail.com

INSTRUMENTS WANTED

Peavey Odyssey (first model style from late 80s or early 90&s) Electric Guitar in "Black Burst" or transparent black finish; WTB with original hard case if possible and any documentation available with it; will pay premium price for excellent condition; email with photos to OAKSCENTER@yahoo.com

Who has Dan Fogelberg's 1969 Les Paul? Let's talk. DanFan001@yahoo.com

Vox V246 phantom stereo 12 string guitar in any condition. 1-206-913-2 837 or b.brinkley@comcast.net

Wanted ,Hamer U.S.A. newport 6-string birds-eye maple,natural finish. contact: gitarjunkie@aol.com with pics and price.

'66 Fender Vibro Champ Super clean all orig. $1,600. 1966 Fender Vibrolux all original super super clean $4k. 1962 Fender Brown Deluxe $5k. rich@thefishingline.co

Want to buy a Peavey Odyssey Electric Guitar with original case in Black Burst Finish from years 1989 to 1992. Must be first issue and in fine original condition; do not want the Odyssey II models that were made later. contact: somestringsattached@live.com

Ibanez Steve Vai and Joe Satriani guitars. Collector buying multicolors and graphics, also old Jem and Universe guitars. Also buying vintage USA BC Rich, Jackson, Charvel, Performance, and Eddie Van Halen Musicman and Peavey guitars. Finder's fees paid. Quick, easy deals. brett8388@aol.com

VG subscribers get 5 FREE Classifieds listings in 2022!

DEADLINE for submission is the 10th of each month. Submit a listing at www.VintageGuitar.com/Classifieds.

AMPS FOR SALE

2009 Gibson GA42RVT hand wired tube amplifier. These were phased out after Gibson Labs was dissolved. No shipping- pickup only. deebodrummer@gmail.com 404-593-5018

1981 Blackface Fender Pro Reverb 70 Watt Hi output 2x12 combo. All original w/ tilt back legs. Black Tolex with some scuffs. Fender special design Eminence speakers. Very chimey, clean, and loud. Blackface tone w/ slight overdrive / gain. Classic Fender tone. $890.00 + shipping. (252) 717-7430.

2006 Marshall Model 122 Combo; JCM 2000 TSL 100 / 25 watts; 12" Heritage & a GT-75 Celestion. 3 channels. Padded cover. Loud classic Marshall tone. Excellent Smokeless condition. Rarely gigged. Must sell. Making room in new home. $750 + shipping. (252) 717-7430

Victoria Double Deluxe. Year 2000. Tiltbacks. Moved Handle. Weber Silver Bell and Eminence Cannabis Rex. Weber Attenuator. Player condition. A little wear on the back of the bottom. Holes wear the handle was remounted. AC30 handle. Newer tubes or older American tubes. $1600 Local pickup near Syracuse,N.Y. Will trade for a 1 x 10 or 1 x 12 amp of equal value. gnlfreak@yahoo.com

2021 Gibson ES-335, High Flame MINT $4k. 2002 CS LP R8 Flame $4k. 2013 Gibson LPJ $650. 06 Gibson CS Stars n Stripes LP $5k. 2013 Fender AVRI Jazzmaster Black $3k. 2015 Ric 1993+ Midnite blue MINT $3600. rich@thefishingline.com

1961-62 Blonde Bandmaster head and 1 x 12" tone ring cabinet - $2,800 The amp is in very good condition. Tube chart says '62 but all three transformers are dated mid to end of 1961. Re-capped and Grounded AC. $2800, offers considered. Winfield Amps wnthomas@powerc.net

MISC FOR SALE

Tycobrahe Pedal Flanger from the late 1970s. All original, still works. Automatic variable speed and manual operation gets a thousand sounds from liquid lush to space alien. No rust, Blue, and in very good condition. Can provide unique very deep intensity for sounds like no other flanger I've heard. Includes crate box top but is missing original rubber feet. $750. firm 678-392-7068

Ivory Guitar Picks - Handmade Alaskan fossilized walrus ivory & mastodon ivory, great tone, beautiful, cool, lasts forever, $25. You won't play w/ plastic again. Guaranteed. Send check to: Mark Kostreba, 7661 Delridge, Anchorage, AK 99507-3015. mark-kostreba@gci.net (AK)

Beatles Lionel Trains For Sale Just In-Time for the Holidays. Also, Wanted To Buy Original Sheet Music from the 60's. Call Bob 201-887-8111 riuliu6832@aol.com

Two (2) Arlen Roth SIGNED Picture banners from 2018 NY Guitar Show in which he was the guest celebrity appearing & jamming with attendees that year. $175 each or $300 for the pair. Both are signed with a message from Mr. Roth. original owner& founder of the NY Guitar Show. rich@thefishingline.com

Arlen Roth Tele-Masters CD - Buy direct and save. We are the only official licensed distributor of this album. We will mail the CDs to you. We sell direct for $16.00 per CD - a four dollar savings. 16 of the best Telecaster guitar players on the planet. Forget Amazon and buy from Arlen directly. Contact vincent@digitalmix.com and tell us how many copies and where to mail you directly

MISC WANTED

Wanted Original Sheet Music & Song Books. Beatles Lionel Trains For Sale. Contact Bob riuliu6832@aol.com Call 201-887-8111

DEALERS

Eddie Van Halen owned and used Kramer 62 strat, built to exact specs as Eddie's pre CBS 1962, comes in hot for teacher hard case & 2 Charvel/Jackson model 4 & model 88, 1980 Alex Van Halen drum stick all with provident from 5150, check out our website (Mn). (218) 879-3796 ed@eddievegas.com

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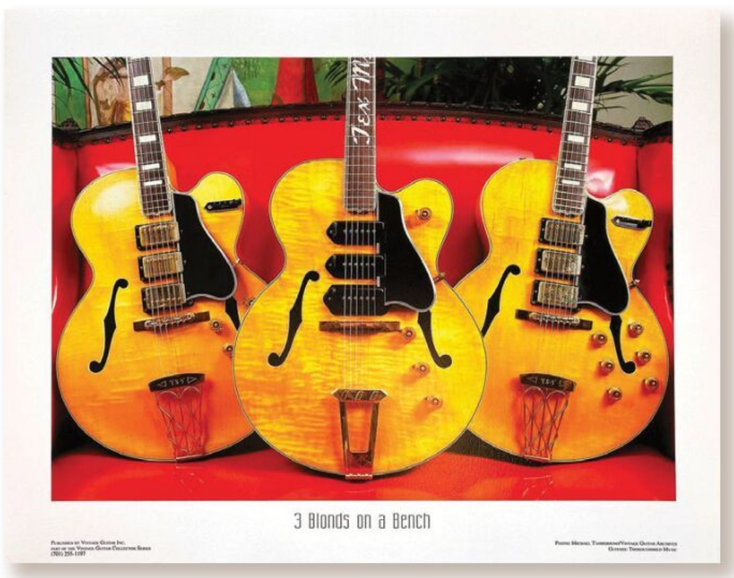


Art Print • *VG*'s "3 Blonds on a Bench" includes three Gibson ES-5s (1957, '51, and '59) reclined on a lavish red sofa. Printed in vibrant full color on heavy, 22" x 17", acid-free Lustro stock – quite suitable for framing! Order at Store.VintageGuitar.com Limited Quantity!

PHISH FOOD

Eastwood's Classic 6 TA PH

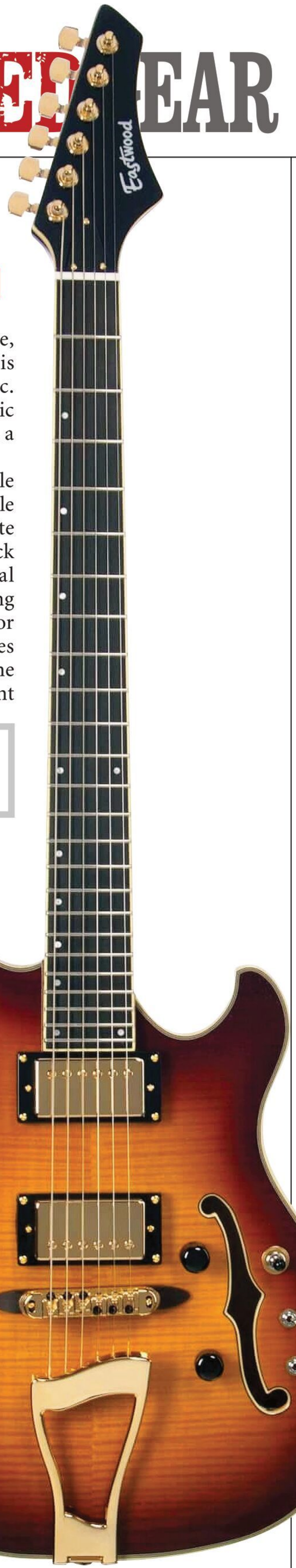
If you've seen Phish guitarist Trey Anastasio onstage, you may have noticed an unusual archtop in his mitts – a custom six-string by builder Paul Languedoc. Its design has been distilled into the Eastwood Classic 6 TA PH, a unique, fully hollow *double-cutaway* with a Fender-length scale of 25.5".

The Classic 6 boasts stellar looks, with a flamed-maple top in natural or tobacco-sunburst finish. There are maple back and veneer sides, along with a bound neck, ornate body, and soundhole binding. There's a small block under the bridge to help control feedback, an unusual six-on-a-side headstock (slightly tilted back for tuning stability), and gold hardware. For electronics, look for two Custom '59 humbuckers, each with mini-switches for splitting coils and series/parallel operation. One unusual feature for an archtop is a full complement of 24 frets, all fairly accessible, and that scale, of course, gives this Korean-made axe more top-end snap than a Gibson-scaled instrument.

Price: $1,499
www.eastwoodguitars.com

Aside from its elegant appearance, the real show starts when you plug it in. For starters, the maple neck on the Classic 6 TA PH is impressive. Right out of the box, the slim, even-taper D neck and ebony fretboard make for a ridiculously fast playing experience – this Eastwood may look "jazz," but its neck will make you yearn to burn. The setup offers low action on a relatively flat 'board with large frets, allowing for near-effortless playability. In jams and rehearsals, the maple-topped box cut through the mix and provided numerous avenues for creative expression. At about 7.5 pounds, it's also reasonably lightweight, adding to its allure.

The combination of its upper-midrange price and superb construction makes the Classic 6 an extraordinary value. While many other Eastwoods are replicas of vintage guitars, basses, and electric mandolins, this Anastasio-inspired axe breaks new ground for the company in terms of build and dazzling performance. Try one. ***– Pete Prown***



Price: $131.50
www.ehx.com

ALWAYS ON

The EHX J Mascis Ram's Head Big Muff Pi

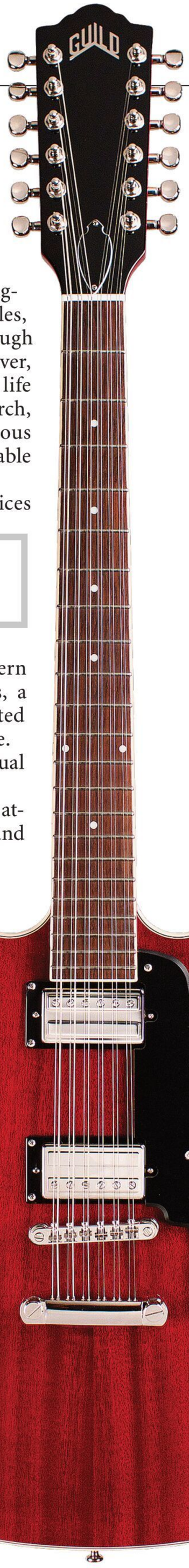
When Electro-Harmonix heard that guitarist J Mascis' prized Deluxe Big Muff Pi was stolen years ago, they decided to make things right. The Big Muff is crucial to the sounds he has long created in Dinosaur Jr, so a collaboration was inevitable.

The J Mascis Ram's Head Big Muff Pi is a fuzz/distortion/sustainer pedal based on the 1973 Electro-Harmonix V2 Violet Ram's Head Big Muff Pi, with idiosyncratic tweaks from Mascis. This special edition is housed in a die-cast chassis with a white and violet finish and is wired true-bypass. It's powered by a 9-volt battery or adapter and takes up the correct amount of space on a pedal board.

The J Mascis Big Muff is an excellent choice for guitarists who prefer their fuzz furry and over-the-top. Plugged into a Fender Deluxe Reverb and 50-watt Marshall using humbucker and single-coil guitars, the Mascis Muff was thick, fierce, and malleable, delivering fitting soundscapes for first-position grunge strummers as well as mellifluous overtones for feedback virtuosos. It's tight, consistent, and sustains like a bell; chords ring with articulation and girth, while single-note work yields a plethora of gritty textures like the nuanced tones of Gilmour or EJ. And, of course, it also does the Dino Jr thing, producing sweet, hostile aggression and easy-to-control pick sensitivity. ***– Oscar Jordan***

BUDGET JANGLE

Guild's Starfire I-12



Twelve-string electrics were ubiquitous in the swinging '60s, popularized by bands like The Byrds, Beatles, Searchers, Turtles, Beau Brummels, and many others. Though they eventually fell out of fashion as heavier music took over, electric 12s never totally disappeared and were given new life by artists like Tom Petty, The Smiths, R.E.M., The Church, and others, all of whom discovered not only that gorgeous high-end jangle, but lush, full tones that added considerable depth to rhythm tracks.

Guitarists on a budget typically have had very few choices when it comes to 12-strings, but Guild has taken a step to help remedy that with its Starfire I-12.

Price: $649
www.guildguitars.com

Constructed of mahogany, the semi-hollow Starfire I-12 sports classic Guild styling, arched top and back, a Modern U-shaped neck, rosewood fretboard with 12.5" radius, a $1^{11}/_{16}$"-wide nut, $24^{3}/_{4}$" scale, and closed-gear nickel-plated tuners, plus a Tune-O-Matic bridge and stopbar tailpiece.

Generating tones are two Guild HB-2 pickups with individual Volume and Tone knobs, along with a three-way toggle.

Straight from its case, a careful inspection showed great attention to detail. The guitar immediately felt comfortable and well-balanced, both sitting and standing. It tuned up effortlessly and stayed there. The Modern U-shaped neck felt comfortably chunky, and the nut width was ideal. Budget guitars often ship with annoying little issues that require a luthier's attention, but not the Starfire I-12. And, it passed the outdoor-gig test with flying colors.

Both Volume knobs allow coil splitting, giving the player an impressive number of tonal choices including crisp and airy jangle aplenty for lead runs, as well as smooth, mellow chordal response. But did it pass "The Byrds litmus test?" With added compression from a Janglebox compressor, the Starfire I-12 got very close to that classic tone. The intro to "Mr. Tambourine Man" rang clear, with bell-like highs, and the psychedelic-raga Coltrane lead licks to "Eight Miles High" were equally satisfying. Tom Petty's "Listen To Her Heart" rhythm pattern sounded nearly exact. Impressive.

Made in Indonesia, the Starfire I-12 won't break the bank, but it *does* deliver all the classic jangle, and chime any 12-stringer could want, while also being very versatile. **– *Bob Cianci***

GEARIN' UP

EPIPHONE BONAMASSA '62 ES-335

Epiphone's Joe Bonamassa 1962 ES-335 has a one-piece mahogany neck with Rounded C profile, laurel fretboard, BurstBucker pickups, CTS pots, Mallory caps, Switchcraft pickup selector and output jack, and a Maestro Vibrola.

CHARVEL DK22 SSS

Charvel's Pro-Mod DK22 SSS 2PT CM has a mahogany body with walnut top, back bout, heel cut, bolt-on maple neck with compound-radius maple fretboard, Graph Tech Tusq nut, Seymour Duncan Custom pickups, and 500k EVH Bourns low-friction pots. It's available in Natural Satin finish.

GRETSCH G6131G MALCOLM YOUNG JET

Gretsch's G6131G-MY-RB Malcolm Young "Red Beast" Signature Jet has a 2"-deep double-cut/chambered-mahogany body with maple top, TV Jones pickups, and an Adjusto-Matic bridge with pinned ebony base. It's finished in Vintage Firebird Red with black pickguard and aged gold hardware.

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

STEP ON IT!

The Dr Z Z-28 MK II 1x12

If you've driven a classic muscle car like the Camaro Z28, you know that when you step on the gas, you're in for a thrill. In the same spirit, the Dr Z Z-28 Mk II is an updated version of the renowned amp maker's original Z-28 design, with more "horsepower" and a fine-tuning to give guitarists the same sort of rush.

Price: $2,049
www.drzamps.com

A 35-watt combo wrapped in mesmerizing red tolex and loaded with a Celestion Creamback, the Mk II varies from the original 6V6 version by sporting 5881 power tubes and an EF86 to drive the preamp. And while the control panel looks basic, with just Volume, Bass, Treble, and Master knobs, the range of tones one can coax from this amp is impressive.

Switching between a Les Paul and a Telecaster, with Volume, Bass and Treble at 11 o'clock and Master Volume cranked, the Mk II delivered rich, harmonic clean tones with almost three-dimensional presence and clarity. Turning up the Volume brought a slightly fatter sound with enhanced mids and breakup.

The Mk II's magic really starts when you ratchet each EQ knob past noon. Builder Mike Zaite designed this amp to give more gain as the EQ is turned up, so with Bass at 1 o'clock and Treble at 4 o'clock, the Z-28 Mk II morphs into a dynamic, responsive medium-gain rock machine with a more-British character that's not quite high-gain.

Boosting the front end with a few dirt boxes including an Exotic EP offered more glory; the Mk II handles OD/distortion pedals like a champ and renders tones just as transparent using time-based effects.

Could the Z-28 Mk II be the ultimate pedal platform? Perhaps – every player's experience is different. But, if you're looking for pure, unadulterated tone, it's ready when you are. ***– Charlie Wilkins***

Price: $299
Info: www.robertkeeley.com

FLOYD FARE

The Keeley Electronics' Dark Side

In the multi-verse of effects pedals, Robert Keeley's compressors, dirt boxes, and workstation gizmos are a thing of beauty – particularly in the realm of pedals that provide multiple sounds. Guitarists who have a hankering for fuzz, delay, and modulation effects will undoubtedly dig the Dark Side, which purports to mimic the popular guitar sounds of David Gilmour of Pink Floyd.

Based on a 1977 op-amp style analog fuzz, the Dark Side uses a high-quality 24-bit DSP engine to mirror the Big Muff circuit with the capacity for variations using Level, Filter, and Fuzz knobs for volume, tone control, and gain, respectively. A three-position equalization voicing switch (Flat, Full, Scoop) offers more control. The delay and modulation effects feature 12 Binson-style syncopated delays and four modulation sounds – flanger, rotary, phaser, and univibe. Level, Blend, Depth, and Rate knobs offer more sonic flexibility. The delay cannot be used with the modulation effects, but a button on top allows rearranging the order of effects.

The Dark Side packs malleable features in a small package; modulation effects are rich and lustrous, and the acquired taste of fuzz achieves usable sustain, boost, and saturated grit. The delay is warm and flexible, but lacks tap tempo.

In all, Keeley has created a super-cool musical product, invaluable for getting the most from a single enclosure. ***– Oscar Jordan***

MODEL OF PERFECTION

Universal Audio's Ruby, Woodrow & Dream

With digital recording more popular than ever, audio designers are working to capture guitar tone directly, without miking an amp. Universal Audio – renowned maker of studio gear – has introduced three pedals to get the job done, each modeled on a specific vintage amp.

The Ruby '63 Top Boost Amplifier is UA's tribute to Vox sonics, from The Beatles to Queen and zillions more, with two channels (Bril/Norm) and three speaker emulations, as well as a Vibrato circuit. Its Room effect adds a hair of reverby ambience. The best controls are the Cut, Treble, and Boost, which react just like an old Top Boost. When you turn up Cut, for example, you're *reducing* top-end response, re-creating that timeless tone. Crank the Gain to add throaty Brian May drive.

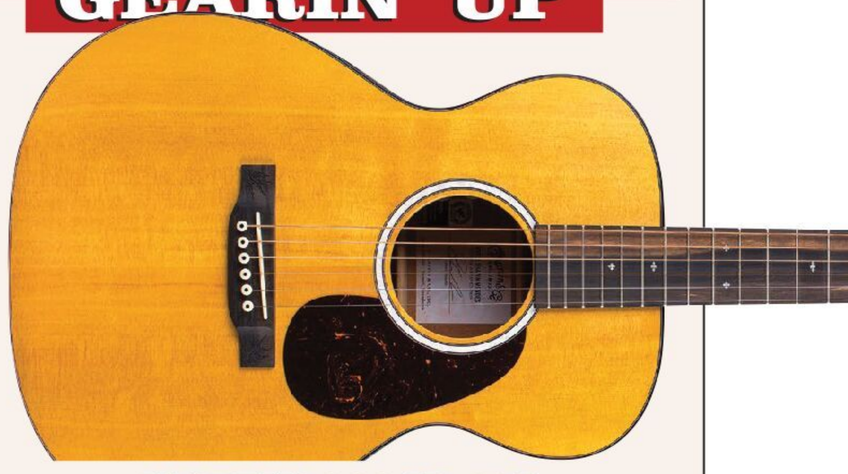
The UA Woodrow '56 Instrument Amplifier evokes a tweed Fender Deluxe, a Class A tube amp that sounds better the louder you crank it. You get three speaker choices as well as preamp boosters, including emulations of a Korg SDD-300 and Echoplex. The Inst Vol and Mic Vol knobs adjust levels for each channel, just like a '50s amp with both guitar and microphone inputs. For sounds, you can dial in all manner of rockabilly and Chuck Berry sizzle, all the way to Tom Petty twang. Dime the controls for tweedy overdrive – think Aerosmith's "Mama Kin."

Price: $399 (each)
www.uaudio.com

Lastly, the Dream '65 Reverb Amp models a Fender Deluxe Reverb, useful for surf, West Coast jangle, and surprisingly rich distortion á la "Rocky Mountain Way." Speaker settings like Oxford give solid crunch, while GB25 and EV12 offer more Marshall-tinged tones when combined with the D-Tex preamp (a hot-rodded Stevie Ray circuit). Digital spring-style reverb conjures surf twang, along with a tremolo circuit. As on all three pedals, save a single preset by holding down the Store switch. They're also Bluetooth-enabled, so you can recall presets from your phone or device and connect via USB-C to download fresh sounds.

Of the three boxes, Dream is the heavy-rock box, with lots of headroom and clarity, while Ruby is a British Invasion time machine. Woodrow is for rock-and-roll purists. While pricey, all three are fun, hip, and deliver superior amp models. ***–Pete Prown***

GEARIN' UP



MARTIN 000JR-10E SHAWN MENDES

Martin's 000JR-10E Shawn Mendes Custom Signature Edition is made entirely from Forest Stewardship Council (FSC) certified tonewoods. It has a Junior-sized 000 body with 14 frets clear of the body, and ships with a gig bag made from recycled ocean plastic.

MUSIC NOMAD GRIP ONE

Music Nomad's Grip One is a string winder/cutter/puller with a contoured head to fit most tuning pegs, non-slip rubber grip handle, and carbon-steel string cutter. Its bridge-pin puller is designed for easy straight-up pulling.

TODD SHARP VTLD1

The Todd Sharp Amplifiers VTLD1 loop driver/tube buffer uses a 12AY7 drive stage and 12AT7 post-effects stage to optimize signal. It has low-profile controls for Drive Level, High-Frequency Trim, Recover Level, Boost Level, and Boost On, while its footswitches control bypass, boost, and mute/tune

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

EVIL TWINS

Maestro's Ranger Overdrive and Invader Distortion

Maestro's new all-analog overdrive and distortion pedals are like evil twins – two black-sheep siblings that differ in concept but work great together.

Part of Maestro's new Original Collection – retro-chic effects, but with a pronounced and welcome modern twist and cool '60s styling – the Ranger Overdrive is designed to emulate some of guitar world's fave vintage tube amps, ranging from warm and expressive to attack-dog snarl. The Invader Distortion is a high-gain, all-modern effect that's pure aggression while still being rich in harmonics. Pair 'em up, and you can stir up a crazy sonic brew.

Price: $149
www.maestroelectronics.com

The Ranger requires no learning curve beyond dialing in the sounds you like. It features a classic and intuitive three-knob layout with Gain (amount of overdrive), Tone, and output Level, which boasts scads of volume to go far beyond unity gain. The Hi/Lo mode toggle offers two tonalities – natural overdrive and a cleaner, more touch-sensitive sound.

The Ranger adds muscle to your signal, punching an amp with a boost that drives it into grit-like terrain. Think Blues Breakers-era Clapton and you get the possibilities.

The Invader goes beyond all, driving right past overdrive into the domain of pure distortion. Control knobs are similar in purpose to the Ranger, but the sound is all its own – 100 percent heavy-duty oomph. It also has a toggle for switching a built-in noise gate that can be fine-tuned with an internal trim pot to adjust Threshold. ***– Michael Dregni***

LITTLE BIG MAN

The Fishman Loudbox Mini

The Fishman Loudbox Mini is just what its name says – a small amp that delivers the company's renowned audio in a loud, portable, non-hernia-inducing package.

Weighing just 21 pounds, the two-channel Mini packs 60 watts, one channel with a 1/4" jack for guitar, the other an XLR jack for microphone or preamp. There's also a three-band EQ and digital reverb on both, a Phase button for pumping-up bass at low volume (or tweaking feedback), Aux In jacks, and Bluetooth connectivity for adding backing tracks. For extra ear candy, the Chorus circuit offers two presets of lushness.

Once upon a time, a smaller acoustic amp might distort if you cranked it too high, but Fishman's designers made the Loudbox Mini a durable performer. There is a 6.5" woofer and 1" tweeter, yet even at high volume the speakers deliver big, impressively clean tone. And if you think a smaller amp can't deliver adequate bass, consider that many of today's acoustic/electric guitars have their own active EQ, so adding more low-end is easy.

It's hard to argue with the Loudbox Mini. It sounds sumptuous, offers tons of features, and can make your load-out a breeze. Top it with an easy-on-the-debit-card price – and you're ready for your next coffeehouse or farmer's market gig. ***– Pete Prown*** VG

Price: $369.95
www.fishman.com

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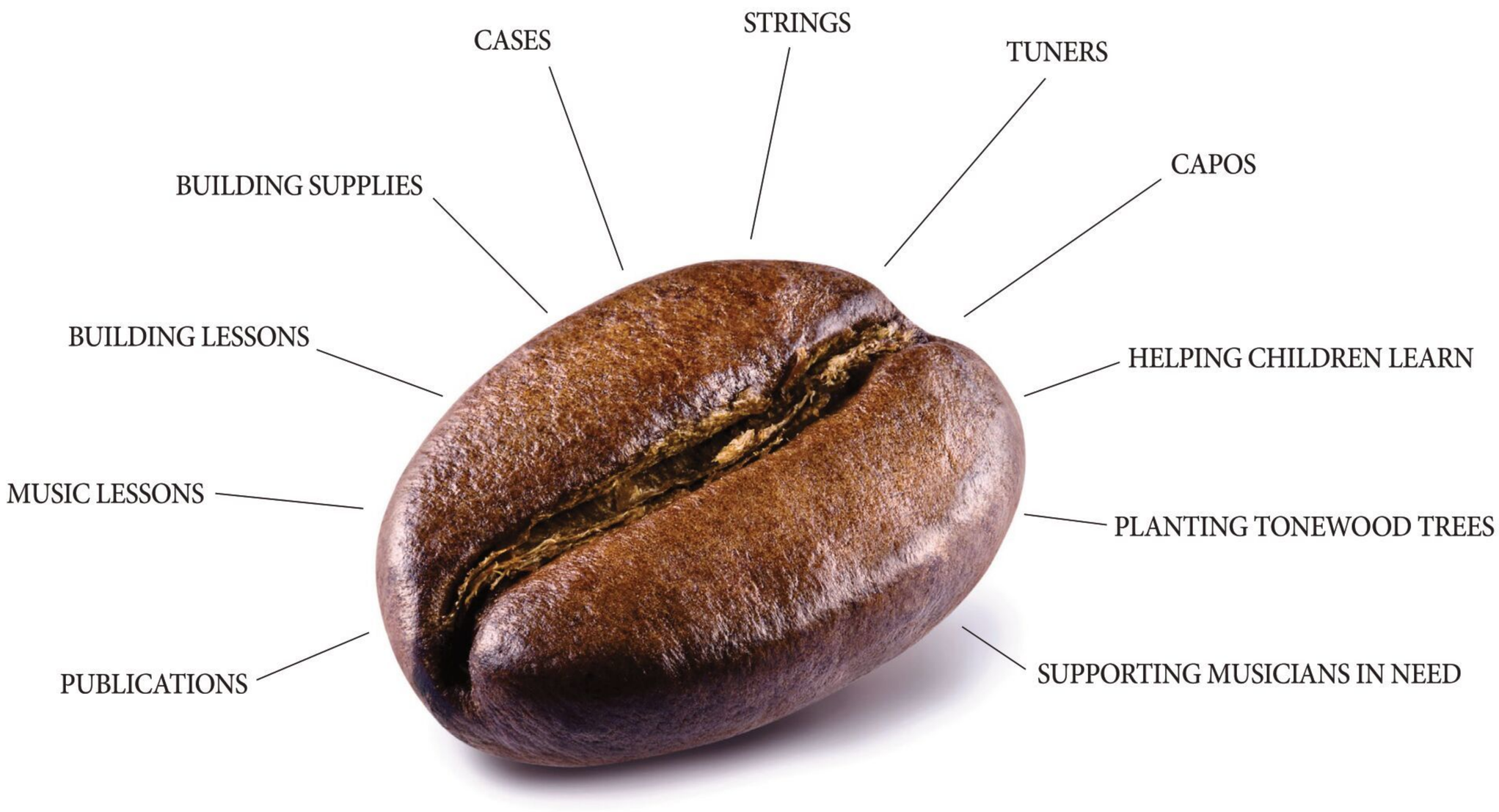

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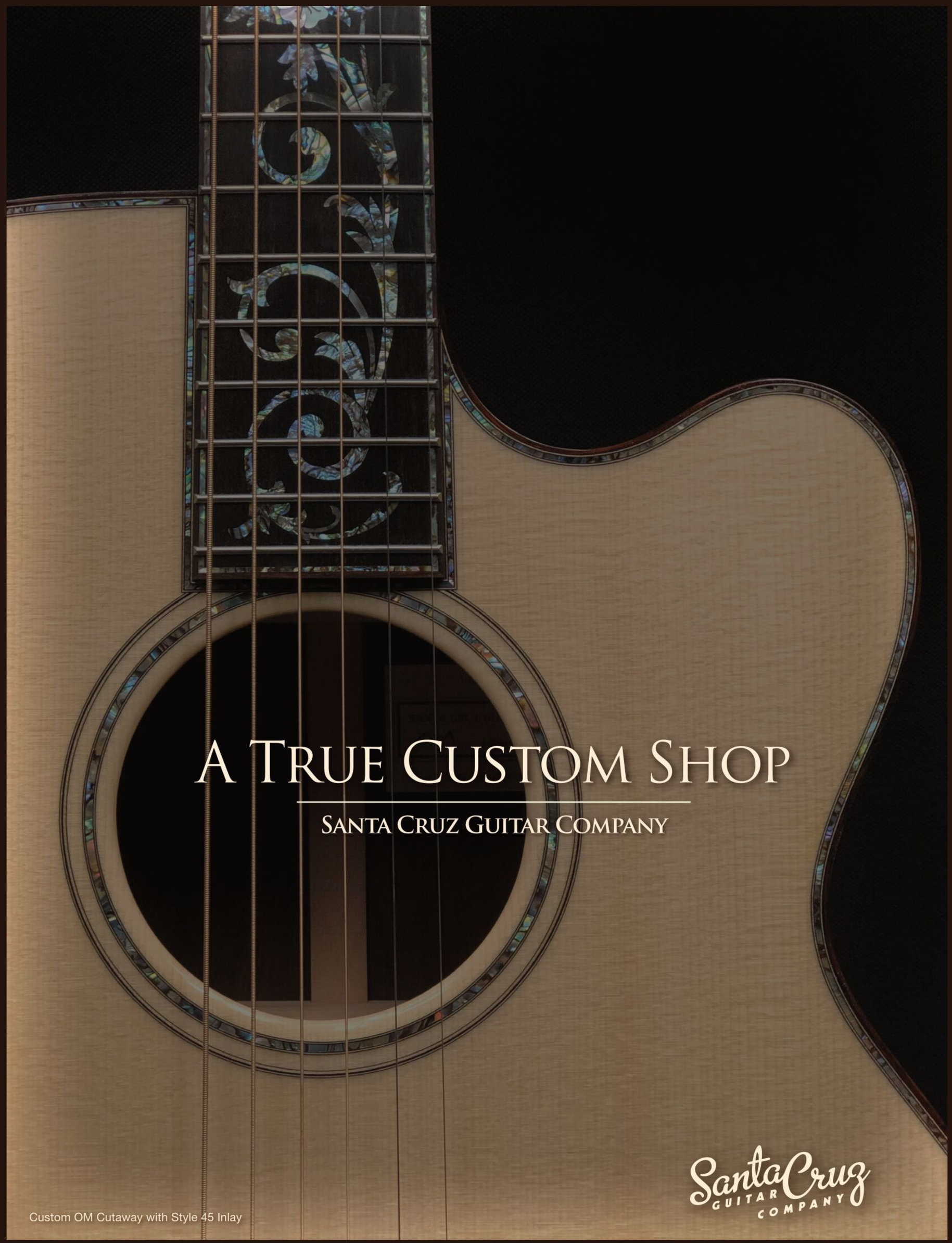
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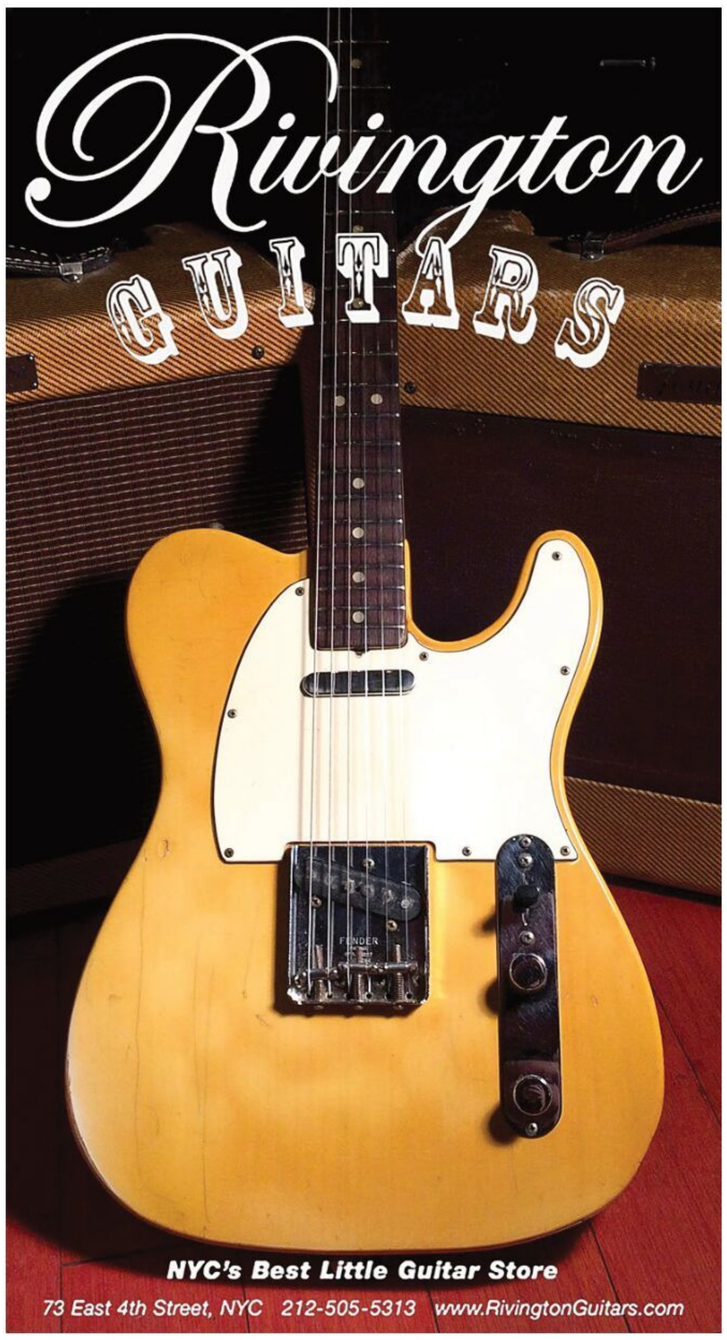

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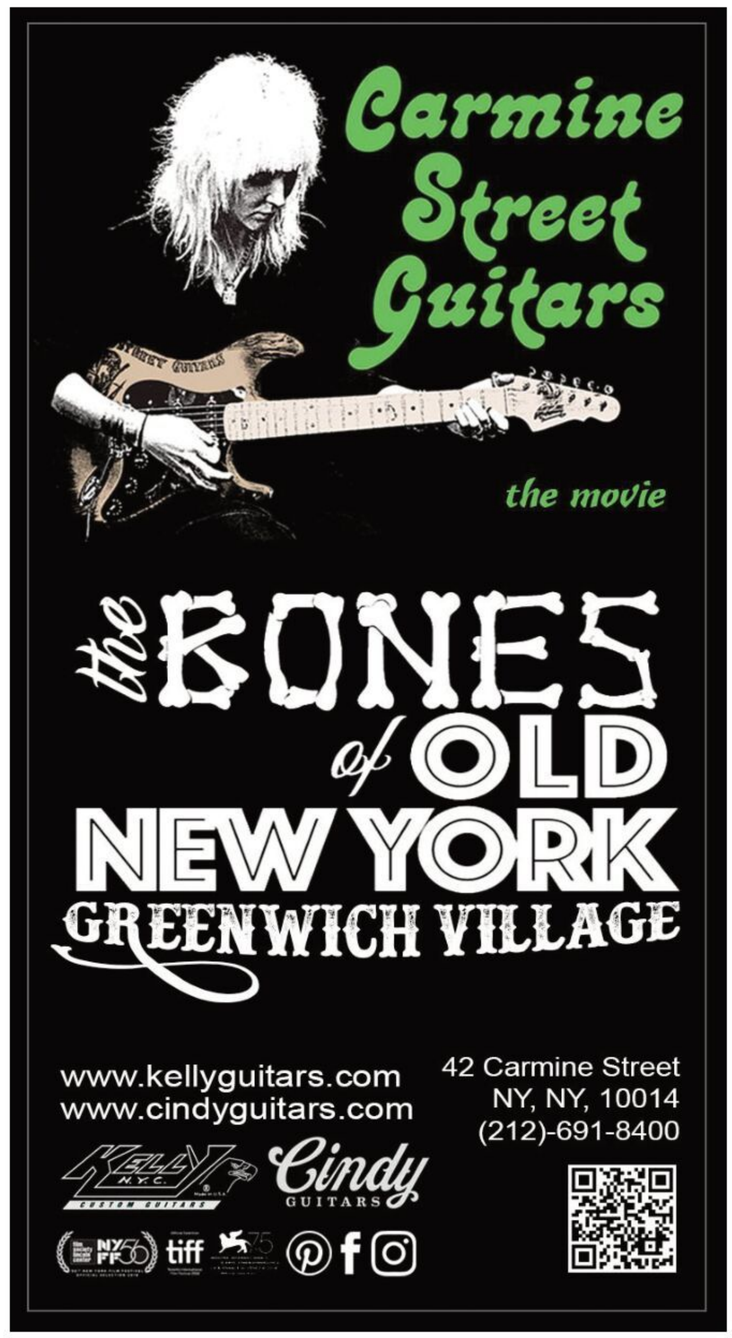

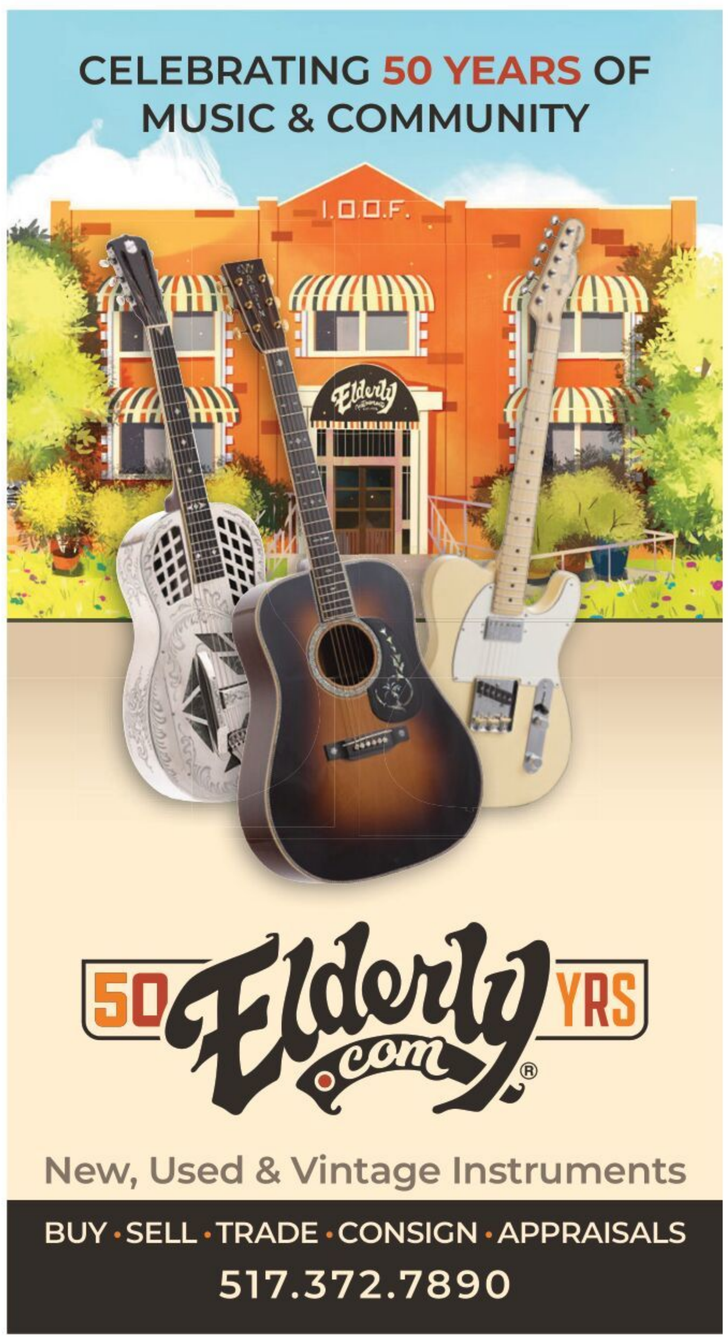

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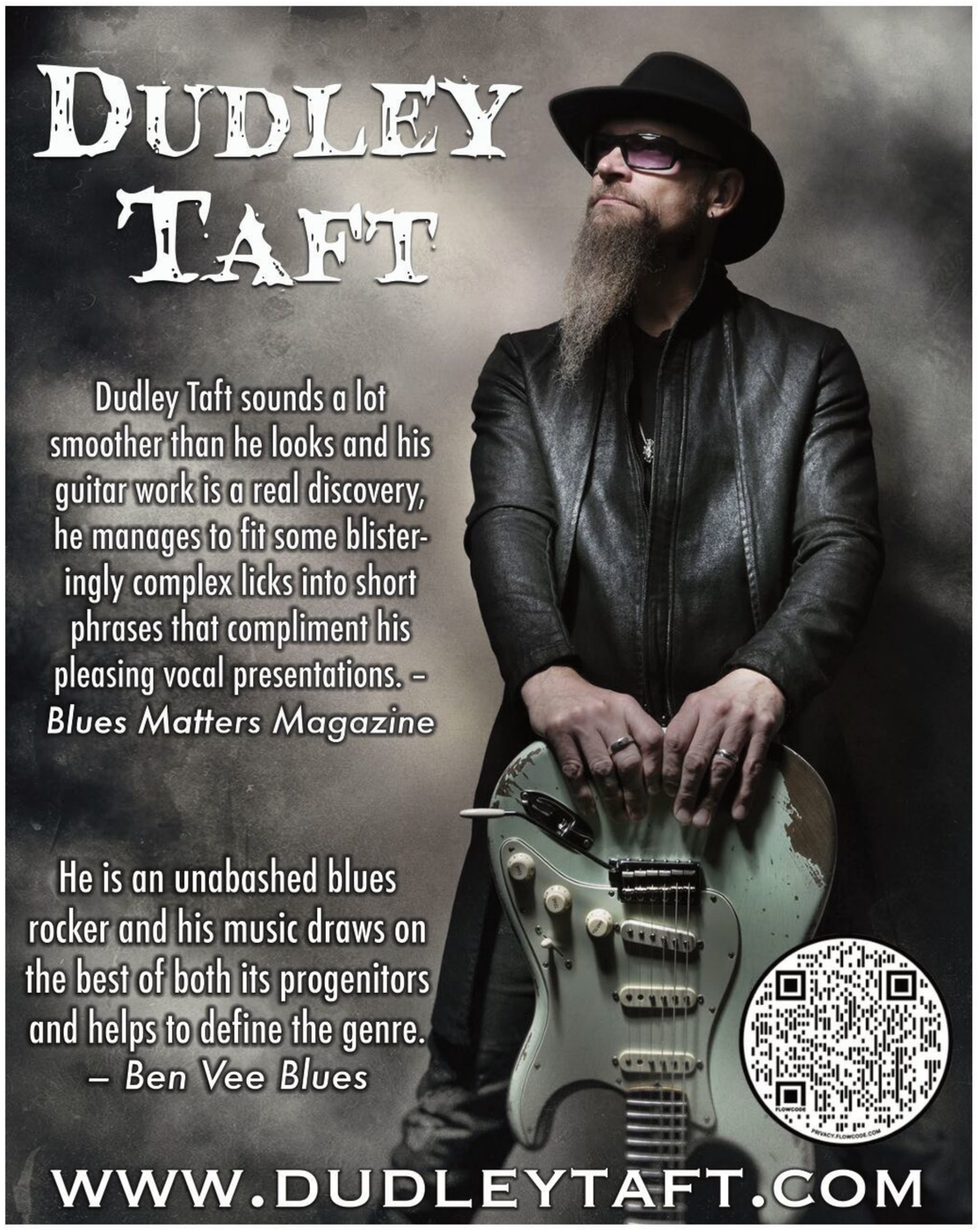
DUDLEY TAFT



Dudley Taft sounds a lot smoother than he looks and his guitar work is a real discovery, he manages to fit some blisteringly complex licks into short phrases that compliment his pleasing vocal presentations. – *Blues Matters Magazine*

He is an unabashed blues rocker and his music draws on the best of both its progenitors and helps to define the genre. – *Ben Vee Blues*

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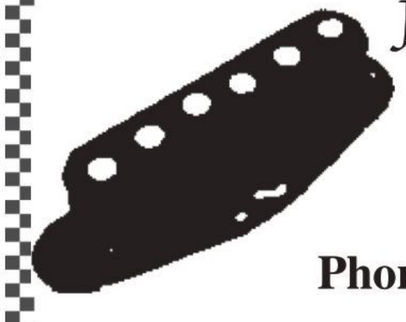

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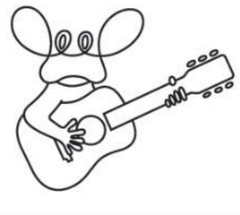

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READERS Gallery

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1) Five years ago, Stephen Perlowski started going to auctions, yard sales, and pawn shops throughout Virginia to buy guitars featured in old-school Sears catalogs. He's done well so far! In back (from left) are the amps: a Silvertone 1448, Valco Tonemaster, Gregory Apollo 800, Silvertone 1334, '50s Vega, Magnatone M12, Magnatone Custom 410, Silvertone 1484, and a '40s Fidelity De-Luxe. Standing guitars are a Silvertone 1448 (left), Supro Super, Silvertone Jupiter, a Harmony H78, Harmony Rocket, Kay Value Leader archtop, and a Value Leader three-pickup. On the floor are two Alden Stratotones, two Kay Vanguards, an Alamo Fiesta, and a modded Vanguard.

2) Keith Osterberg has a small (but cool) collection of 12-strings. At left is a 1920s Lakeside made by Lyon & Healy, a modern Danelectro DC-12 (perched atop an Epiphone Galaxie 10 amp), and a '63 Silvertone version of the Harmony Sovereign 12.

3) Scott Berry's collection includes this '05 SG Supreme, '77 ES-335TD, D'Angelico EX-59, '78 Les Paul Deluxe, and a '65 SG Special he says has "…many mods."

4) Here's a look at Dave Curtis' "Electric Family." From left are a Professional I Strat, a Nash S6, KingBee Danny Gatton, Nash T52, and a Gibson Midtown. All have aftermarket/boutique pickups.

5) Tom Vaneffen sent this shot of two prized pieces – a '91 Gibson Dove formerly owned by Steve Miller, and an Epiphone Hummingbird Pro.

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1

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5

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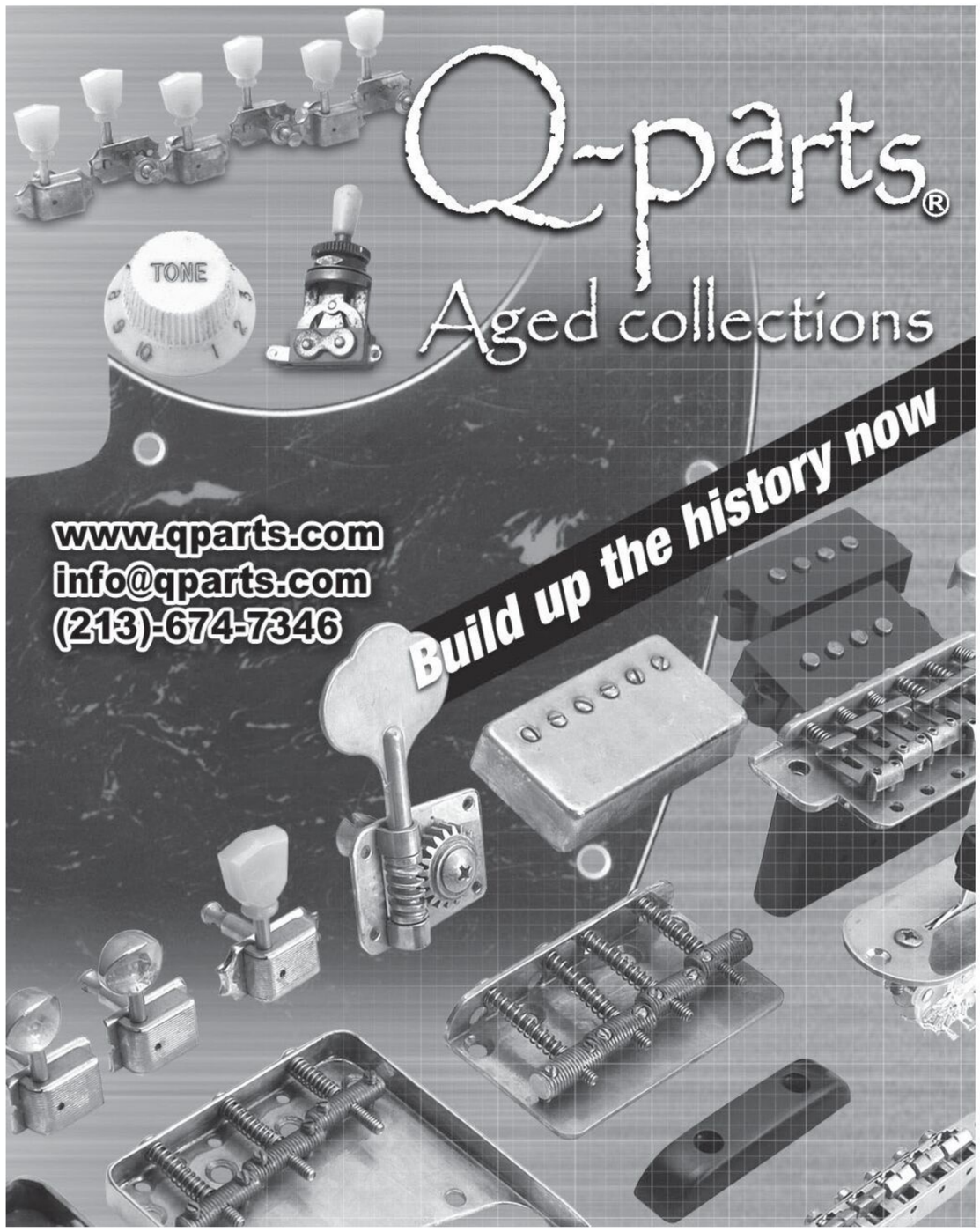

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