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CONTENTS

MAY 2023 VOL. 37 NO. 08

FIRST FRET

- 14** Reader Mail
- 16** News and Notes
“Tribute to Bucky” Concert; Honor Thy Father
- 16** Chris Duarte
Not Mowin’ the Lawn
- 17** In Memoriam
- 18** Sean Watkins
The Fire Returns
- 20** Roine Stolt
Transatlantic Crossing
- 22** Guy Pratt
Rickenbackers and a Resistance
- 24** Tomas Janzon
From Stockholm With Love
- 26** Debashish Bhattacharya
Subcontinental Slide
- 28** Eric Zolan
Funky and Blue

DEPARTMENTS

- 36** Vintage Guitar Price Guide
- 71** Upcoming Events
- 80** Classifieds
- 87** Showcase
- 96** Readers Gallery

COLUMNS

- 40** Pop ‘N Hiss
J. Geils Band’s “Live” Full House
| By Willie G. Moseley
- 42** Fretprints
Harvey Mandel | By Wolf Marshall
- 48** Dan’s Guitar Rx
Ugly Oldy: Reviving a ’56 Duo-Jet
| By Dan Erlewine

REVIEWS

- 74** The VG Hit List
Fleetwood Mac, Nickel Creek, Paul Gilbert, Marshall Crenshaw, Rob Ickes & Trey Hensley, Paco de Lucia, Stefan Grossman, more!
75 Check This Action
So Long, Charlie and Top
| By Dan Forte
- 82** VG Approved Gear
Donner Lax Compressor, EHX Slap-Back Echo, Tech 21 Character Plus English Muffin, Gibson J-45 ’50s Faded, L-Guitar Lance Glass, GJM Tenoroc, Taylor AD11e, John Page Classic T-Style
- 83** Gearin’ Up!
The latest cool new stuff!



Tracii Guns with his '57-reissue Black Beauty and the family truckster – a '78 Pontiac Catalina Safari Wagon.

30 MAIL-ORDER REVELATION The Carvin 8-15-B

Most players are familiar with Carvin’s catalog, and for decades the company’s amps have gone head-to-head with Fenders and Marshalls. This one typifies the brand’s DIY vibe.
| By Dave Hunter

52 TRACII GUNS Black Diamond Shine

His return reinvigorated the band that bears his name. With an array of Les Pauls and other axes, he injects cocksure bluster into the heart of one of the Strip’s finest.
| By Andrew Daly

58 GARY ROSSINGTON 1951-2023

As a boy, he mimed in front of a mirror, pretending to be Elvis with

his flat-top. With like-minded friends inspired by the British Invasion, he later formed what would become the legendary Lynyrd Skynyrd. We pay homage to the last original member.
| By Ward Meeker

62 DAVID LINDLEY Ten Fingers, A World of Music

For 50 years, he brought astonishing skill and naked emotion to music by the biggest names in pop, as well as players barely known outside their villages in Madagascar, Kazakhstan, and Norway. Whether playing for packed arenas or 50-seat clubs, his work was pure and unadulterated. We remember the legend, who passed March 3.
| By Jim Washburn

66 TALES OF THE MASTER WEAVER Friends Pay Homage to David Lindley

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COVER PHOTOS: David Lindley in 1983 with a late-'60s Greco KF190: John Peden. Tracii Guns: Enzo Mazzeo. Gary Rossington: Michael Wilson. **THIS PAGE:** Tracii Guns: Enzo Mazzeo.

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READER MAIL

JEFF BECK: ONE OF ONE

Thank you and bravo for the appropriate and excellently executed tribute to the one and only Jeff Beck (March '23)! Each article was respectful, thoughtful, thorough, and provided insight to Mr. Beck, his innovative, ever-evolving creative process, his unique and indelible contribution to music, and his furthering the art and soul of being a guitarist. He will forever be an inspiration for me to stay true to my muse, to always feel joy in playing, and to apply myself to improving my technique and be as one with the instrument. He certainly achieved this rarefied state and shared it with the world. He will be missed.

I also want to say thanks for the "Pop 'N Hiss" on King Crimson's *Red* and the Fender Custom Shop articles. Top-notch issue from start to finish. Keep up the good work.

Lou Francischelli
Floral Park, New York

Compliments to VG on its tribute to Jeff Beck in the March issue. What a wonderful series of articles that captured his extraordinary career and the impact that Jeff's unearthly talent has had on countless musicians over the last seven decades.

We especially liked Dan Forte's focus on Jeff's early years and the lifelong influence guitar-great Cliff Gallup of Gene Vincent and His Blue Caps had on Jeff (as well as Eric Clapton, George Harrison, and countless others). And thank you for including a photo of Jeff playing his prized '56 Duo Jet, a guitar he purchased as an homage to his first guitar hero.

When Gretsch introduced the Cliff Gallup Signature Duo Jet, your magazine was kind enough to review it ("Approved Gear," June '17) with Michael Dregni complimenting the Gretsch team for doing its homework and accurately capturing the look, vibe, tone, and twang of Gallup's '54 Duo-Jet. Michael even described it as a "six-stringed time machine."

It was only fitting that Jeff helped us introduce the Cliff Gallup Signature Duo-Jet at the '17 NAMM Show by playing it at a special concert honoring Gallup and fellow Gretsch legend



I told him of my high-school hot rod days, and the results were always informative and humorous; a cover story for *Guitar One* magazine was in conjunction with B.B. King, following a closed-session jam between the legendary blues master and the legendary rock star. Mr. King came away clearly impressed with Jeff's authentic and deeply expressive blues improvisations. Jeff spanned the "boogie" and the "bolero" while always playing with a heart full of soul. He will be missed – and never replaced.

Dave Rubin
New York,
New York

KEEF KEEPER

Kudos to Randall Smith ("Still Rollin': Keith Richards' 1977 Mesa/Boogie Mark I," March '23). The Keeper got no satisfaction and Smith still sold 42 pieces to the Stones.

Arne Rosenstock
Boca Raton, Florida

Duane Eddy. Jeff was all smiles as he channeled his guitar hero that night and blazed through rollicking versions of Gene Vincent rockabilly classics such as "Race with the Devil," "Crazy Legs," and many more. It was a night my wife, Dinah, and I (and several generations of the Gretsch family) will never forget.

So, thank you again for honoring Jeff Beck in such a first-class way. And thank you for letting Gretsch be a part of that story and sharing Jeff's passion to capture the brilliant sound and style of Cliff Gallup and his iconic Duo Jet.

Be well, be safe, and be musical always.

Fred W. Gretsch
President, The Gretsch Company

Jeff Beck was a musician who, fortunately for all of us, played guitar. But make no mistake, we would still be talking about him if he had played piano, tuba, or the French horn. He was one of one.

Moritz Scheibler
Leavenworth, Washington

Thanks for the worthy tribute to Jeff Beck, arguably the most innovative and influential rock guitarist of the '60s and beyond. An idol of mine since the Yardbirds, losing him feels like a death in the family.

I was fortunate to interview him three times, twice in person. We immediately hit it off when

RECALLING KIM

I was excited to see a terrific profile of Kim Simmonds (March '23), who led Savoy Brown to such amazing heights. As Willie Moseley noted, he weathered a changing lineup and brought a unique flavor to the Chicago-inspired blues that Savoy Brown delivered with such gusto. I loved *Blue Matter*, which was half studio and half live; the riff in the sublime "Louisiana Blues" inspired me to pick up the guitar and try to cop Kim's fluid tone.

Another Savoy record I played hundreds of times was *A Step Further*, with a side-long boogie that combined elements of Hendrix, Russian folk songs, and humor in a wacked-out live jam. As always, thanks VG, for making the memories rock.

Bill Nastali
Commerce, Michigan

DAN'S DOUBLE DINGER

Dan Forte hit back to back grand slams with his February '23 feature, "Jim McCarty: Detroit Rock Royalty" ("First Fret"), and "Box of Cacti" ("Check This Action"). Hopefully, young players and music lovers alike will discover the power and ferocity of McCarty and Cactus.

Paul G. Stenko
Benton, Pennsylvania

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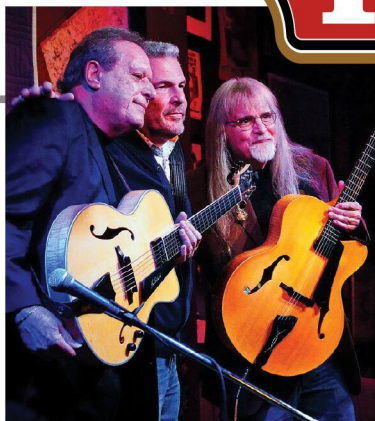
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"TRIBUTE TO BUCKY" CONCERT SET FOR SEPTEMBER 8

A tribute concert to honor Bucky Pizzarelli is scheduled for September 8 at Symphony Hall in Allentown, Pennsylvania. Set to celebrate Pizzarelli's distinguished career, "Tribute to Bucky" will feature music he loved to play, performed by Frank DiBussolo and Walt Bibinger, who have had a long history with Bucky, along with Pizzarelli's son, Martin, on bass. To learn more, visit millersymphonyhall.org.

HONOR THY FATHER

VG will honor fathers in this year's July issue, distributed just prior to Father's Day, June 18. The feature relies on readers' submissions, so if you would like to be included, send a photo of you and/or your dad with your favorite guitars (shot or scanned 4" x 6" at 300 dpi and saved as a .jpg) along with a caption by May 12 to ward@vintageguitar.com, with "Dad's Day" in the subject line. If you submit a short video of you and/or your dad playing, we may use it on social media.

OOPS! DEPT.

The February's "Fretprints" installment on Jeff Beck mistakenly attributed "Ol' Man River" to George Gershwin. The song was, in fact, composed by Jerome Kern and Oscar Hammerstein.

The March "Hit List" review of Sons of Adam's *Saturday's Sons* misidentified rhythm guitarist Mike Port as Mike Post.

And finally, the April photo spread on the Orange County Jam omitted credit for photographer Jennifer Stockert. VG apologizes for any confusion created by the errors.



CHRIS DUARTE

Not Mowin' the Lawn

It's been seven years since Texas blues rocker Chris Duarte issued a new album, but his 15th studio effort, *Ain't Giving Up*, sees the singer/guitarist/songwriter reuniting with producer Dennis Herring, who worked with him on 1994's *Texas Sugar*.

Strat Magik. The results are refreshingly quirky at times, with Duarte refusing to stick with the expected blues licks.

What's the story behind *Ain't Giving Up*? It started almost six years ago. Mascot

had signed me and said, “We want you to do a Texas-blues album.” And for some reason, I wasn’t hearing that right. I was thinking, “I kind of want to stretch out and do something... let me think about it.” I got in the studio and we got to work with Dennis, and he’s my favorite producer since we did *Texas Sugar*. When he said he was on for the new album, I was ecstatic – that made me dig deeper.

Which tracks contain your best guitar work?

I do like “Can Opener” – that’s an old shuffle that I wrote years ago. It’s actually on the *Chris Duarte and the Bad Boys* album I recorded in ’86.

I also like “Big Fight” a lot, and “Come My Way.” I forgot how Dennis recorded albums and how he keeps *everything*. When I came back to do vocals, I’d grab my guitar thinking, “We’ll probably knock off these solos,” because during the session, I would just throw something in there. I walked in the studio and there’s no amps – just one vocal booth. I was like, “We’re going to do guitars, aren’t we?” And he goes, “No. Guitars are done.” He played it for me, and it sounded great.

The opener, “Nobody But You,” is a standout.

I went into the studio with a friend, and we played what started out like an Allman Brothers groove. But, Dennis was like, “This lick doesn’t have enough quirkiness to it. Go in that room and work on that lick – try to do something different with it. Throw a flat 5 or a major 7th in it, or a flat 9.” So, after working on it for 20 or 30 minutes and working on my vocal phrasing, we came up with the rough track.

What gear did you use on the album?

I used my gold Xotic XS-1 and a blond Bandmaster head that was there – it might be a ’63, with the matching 2x12 cab. I’ve always liked those amps. When I plugged in and turned it up, I was like, “Oh man, this sounds great.” It’s just got that tone to it – even when it was clean. It’s real easy to achieve those “Stevie reaches” if you want to reach for Stevie Ray’s tone. Then I just had two Pedal Diggers 819 [overdrive] pedals.

Is it true that you jammed with the Jimi Hendrix Experience rhythm section at a NAMM show in the ’90s?

Yes! Jimi had Noel Redding on bass and Mitch Mitchell on drums [with the Jimi Hendrix Experience], then Billy Cox on bass and Buddy Miles on drums [with Band of Gypsies]; I played with *both* rhythm sections. At NAMM, it wasn’t Mitch on drums – it was the Hellecasters’ drummer and Noel. With Mitch, we rehearsed to play at a Hendrix tribute festival in 1995, in Seattle. Unfortunately, Buddy got up and rambled on at the mic and pushed us off the program!

With Buddy and Billy, it was at a festival in Saint Paul, I believe. We played two songs. Noel was a soft-spoken English guy, and after we played one song, he motioned to me to come over and said, “Chris, do you suppose we can play ‘Manic Depression?’” I said, “I think we can do it.”

If somebody had told me when I was 15, “You’re going to play with these rhythm sections,” I would have never believed it.

Any advice on how to avoid clichés while playing blues rock?

I always say, “Get a metronome,” because that helps play with tempo and phrasing. Learn how the chords are built, so you can paint with their colors. And learn alternate chords. If you stay in the same idiom the whole night, it creates ear fatigue.

When it’s time to step onstage, apply yourself and create. A lot of cats get up there and “mow the lawn” because there’s nothing but tables and chairs out there – or people who are not responding. But, you’re there to create and try the best you can and apply yourself. That’s the only way you’re going to learn. – **Greg Prato**



IN MEMORIAM



CHIP TODD

Guitar-manufacturing innovator Charles “Chip” Todd died in Friendswood, Texas, on February 14. He was 83.

A native of Beaumont, Todd played violin as a kid, then later learned guitar and bass.

A mechanical genius with a degree in Mechanical Engineering and Fine Arts, Todd was running a guitar-repair shop in the mid ’70s when he was recruited by Peavey sales rep Don Belfield to work for the company’s

new guitar-manufacturing division in Meridian, Mississippi. He moved in June of ’75, and recalled that for a year he was the only employee of the company’s guitar division, where he and owner Harley Peavey spent hours developing what would be the first guitars and basses manufactured using computer-guided machines to carve bodies and necks. Todd then became primary designer of Peavey’s T-60 guitar and T-40 bass; the 1977 prototypes sported his initials on their headstocks.

Todd helped develop other instruments before leaving Peavey in ’81 to work at Fender, where he stayed for three years. He held several patents and for decades used his engineering skills to develop and build instruments with other companies. – **Willie G. Moseley**



SEAN WATKINS

The Fire Returns

Nickel Creek's new album, *Celebrants*, is the trio's first in nine years. Mandolin virtuoso Chris Thile, violinist Sara Watkins, and guitarist Sean Watkins crafted 18 songs that crack the boundaries of Americana, bluegrass, and rock. Watkins plays his vintage Gibson like a boss, creating visceral textures and vistas with a dizzying right hand. It's Nickel Creek's most-expansive record to date, and Sean told VG how they got there.

What brought Nickel Creek back together?

It was never a question of us breaking up or getting back together. It's always been something to do, depending on what we were up to. In 2020, we did an interview about the 20th anniversary of our first album. The camaraderie was there, it was fun, nostalgic, and we thought, "Should we do something?" (laughs) It seemed right, but it was a big ball to get rolling. Getting together was tough.

Eighteen songs?

(laughs) We had a lot to say, musically and lyrically, and there was a lot of stuff we hadn't done. When we got together, it's fun and exciting. When we started writing, we stayed at a friend's house in Santa Barbara, so there was nothing else to do (laughs). We put all our energy into it. It became this big project, almost like we were riding a train.

Was it easy working together again?

I wouldn't call it easy. Chris and I work well together, especially as we've gotten older. We listen to and trust each other more. The process was joyful, but it was also a lot of work. The more we worked on it, the more we realized we were biting off a big something to chew on. We realized we gotta make this all we wanted it to be. That requires a lot of attention to detail and time. Because of the pandemic and lack of touring, we finally had the time we never had in the past. Our previous album took six days

to write, and we recorded it in 12 days. This album was a very different situation.

Did you start from scratch or bring in songs?

Only a few songs were brought in. Chris had "To The Airport" and "Failure Isn't Forever." The rest started from a seed. I would say, "Let's write a song with this feel." Then I'd play a fingerpicking thing. Really basic stuff. "What if we did a song in 6/8 with an Irish feel?" Then I would play something that became "Celebrants." We wanted to see what would happen when we created a song from scratch. That's one of the defining processes that made this record what it is.

Your acoustic textures and arpeggiation add a soundtrack quality to the songs.

When you play in a bluegrass band, and there's a banjo, a lot of dexterity is involved. In our situation, each of us plays more than one role. Rhythmically, I'm like the bass and the kick drum but filling in arpeggiated stuff. I'm playing rhythms with subdivisions. A lot of that came from Tony Rice and Nolan Blake, especially when they would play solo. When you listen to Tony Rice's "Church Street Blues," he's doing so much. There's a lot of inferred harmony and explicitly played harmonic information. He's not just playing boom-chuck. He's doing a lot of subdivisions and cool things in-between – and solos that are a mixture of chords and traditional bluegrass. It's very transferable to other styles. I try to think about guitar less like traditional bluegrass guitar and more like other instruments like piano or banjo.

What was your main guitar?

The 1949 Gibson LG I got from Jackson Browne 11 years ago. He has an amazing guitar collection. He told me his pickup wouldn't fit into it, so I should take it, which is unbelievable (laughs)! He has these amazing guitars and would rather see them out being played than in his storage space. I play others, but that one is my main squeeze. It plays well with Chris' Loar mandolin. The combination became a special sound, and we didn't want to mess with it. We used a baritone guitar and a Nashville high-strung guitar to layer, but the basis for each song was the LG. It's a very special instrument.

Will there be a tour?

Yeah, we're headed out soon, so now we're at the point where we're learning to play all the songs (laughs). We did some shows in the U.K. – kind of a practice swing. We have a new bass player, Jeff Picker, who is incredible. It'll be a chance to get warmed up with him and learn how to sing and play these songs. Playing and singing them at the same time is very challenging. – **Oscar Jordan**



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ROINE STOLT

Transatlantic Crossing

Thirty years into a stellar career, progressive-rock wizard Roine Stolt can be heard on the latest – and perhaps *final* – work from Transatlantic, a supergroup featuring past and present members of Marillion, Spock's Beard, Dream Theater, Winery Dogs, the Steve Hackett Band, and his own Flower Kings. Titled *The Final Flight: Live at L'Olympia*, this three-hour live album captures a Paris date brimming with tone-packed solos from the Swede. But is this really the end of Transatlantic? Stolt gave VG the final scoop.

When the first Transatlantic album came out in 2000, it was seen as a side project from four established proggers. Yet here we are, decades later.

I personally thought it might be a one-off, just a fun collaboration for one album. Really,

fans went online and said, "Roine doesn't know his own solos." I could not understand, but finally it dawned on me that these fans expected the exact same solo each time (laughs)! I grew up on Duane Allman, Jimi Hendrix, Allan Holdsworth, and Frank Zappa, who all played solos differently each night.

On this tour, the band played more than three hours onstage. That's a lot of music to remember.

It was quite a tall order and I had to rehearse a lot, but still you don't know exactly what to play. We all live far away from each other, so we can't regularly interact or suggest parts. In hindsight, I think guitar parts could have been mapped out better between me and [stage guitarist] Ted Leonard.

Do you ever make mistakes onstage?

Of course, I hear errors and out-of-tune

I'm always open to working with new people and knew [Spock's Beard singer/keyboardist] Neal Morse already. I

did not know much about Marillion – and had not heard Dream Theater. So as we got into recording, I at least thought we could get some attention because we were a so-called supergroup.

Transatlantic is known for playing long, complex suites. Are the live parts all worked out in advance?

I would say that 90 percent is worked out, but of course with very few days of rehearsals, some of the keyboard and guitar parts remain a bit loose. I was surprised in the beginning 20 years ago, when

things in our live recordings. To get a full band in-tune for a long show is not easy, as we have no background tapes – we play it all live. Fortunately, fans still have a wonderful night with their favorite band onstage. They enjoy the diverse sounds and sections, the lights, the smoke, the poses – but perhaps I'll hear the bum notes, tuning stuff, variations, or wrong tempos. But again, you've got to remember you play for the audience. If they love it, it is good. The gig at L'Olympia wasn't perfect, but the fans were outstanding – a lovely Paris audience.

Your tone keeps getting better and better. What's in your gear toolbox?

For recording, it changes day to day depending on whatever I have set up in my studio. Most of it sounds good if you tweak it a bit. I usually have the Orange TH30 head or Mesa-Boogie Transatlantic head with a 2x12 Orange cab with vintage speakers or a small 1x12 closed Orange. For cleaner tones, sometimes a Fender Vibrolux.

For guitars I'd use mostly my Mexico-built Fender Telecaster Thinline with a 24-fret True Temperament fretboard, piezo, and Seymour Duncan mini-humbucker in the neck; I've had it for 20 years, and it's perfect. Sometimes, I'll grab an ES-335 or my '53 Les Paul gold-top. Acoustics are Guild Jumbo or a Seagull 12-string that sounds great for recording.

Which pedals are essential to your Transatlantic rig?

For that tour I had a really small pedalboard because we were flying a lot. I had a Dunlop volume pedal, Cry Baby 95Q wah, Keeley distortion/compressor, TC Electronic Nova system for delay, phaser, overdrive, and tremolo, Tech 21 Acoustic DI line box, and Vovox cables. The amps I played live were mostly a pair of Orange TH100 heads with two 4x12 cabinets.

Does "The Final Flight" mean you are closing the book on Transatlantic?

Well, I'm not the right person to ask – and never say never – but in some strange way, Transatlantic has made its point. Not sure we can be productive as a unit without repeating ourselves too much. I personally look forward to other new collaborations; recently, I did a fabulous recording with drummer Doane Perry of Jethro Tull, keyboardist Vince Di-Cola, bassist Tony Levin, and some other great players. I'm waiting for that to get finished – it's just one of the best recordings I've been on in my many years. So, if this is our last Transatlantic album, at least the Paris show will be a very fine goodbye. Transatlantic has been a wealth of ideas and very strong wills – we have great creativity. I will always treasure that. – **Pete Prown**

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GUY PRATT

Rickenbackers and a Resistance

Guy Pratt has been the bass player for Pink Floyd since signing on for the tour to support 1987's *A Momentary Lapse of Reason*. With the gig came a rapid accumulation of basses.

"I arrived for rehearsals in Toronto with the paltry stable of a Steinberger, a Status II fretless, and 'Betsy' – my '64 Burgundy

for everything up to 1970 and Precisions for everything after. I've had various Rickenbackers – the best is a 2018 Jetglo, though it has a brute of a neck and is a bitch to play. But it sounds fabulous. I have a handsome 2003 Montezuma as a backup. I use two Precisions – a 2018 American Professional in sunburst which is nice but has quite a hard sound, so

Mist Jazz," he recalled. "But, the arsenal began expanding immediately, as people suddenly wanted to give me things."

Spectors and Music Man Sting Rays joined as workhorses and, "I was given various pointy-headed monstrosities that were abandoned or ignored," he recalled.

Pink Floyd's final album was 2014's *The Endless River*, but members have recently been involved in other projects; Pratt is part of Nick Mason's Saucerful of Secrets, which is not your typical nostalgia band. Led by Floyd's founding drummer (now 78), it focuses on the band's early works through 1971's *Meddle*.

"It's great fun," he enthused. "The bass was almost impossible to hear on the [original] records, so I have a pretty free rein. I play Rickenbackers

I combine it with my 2007 Bill Nash which is buttery and sumptuous."

"Betsy" was cloned as an endorsement model by Bass Centre, and he takes it on tour, "...when my desire to have fun outweighs my desire for historical accuracy."

Another recent project was the antithesis of fun. Pink Floyd recorded a benefit song in late March of '22 to assist humanitarian organizations aiding Ukraine following the invasion by Russia. The inspiration was an cappella version of the Ukrainian folk song, "The Red Viburnum in the Meadow," by Andriy Khlyvnyuk while he was serving with the Ukrainian Territorial Defense Forces. Gilmour composed "Hey, Hey Rise Up!" using Khlyvnyuk's vocals as a guide.

"I first heard of it at a birthday dinner with my son, Stanley, in Manchester," Pratt remembered. "I got a text from David saying 'Are you around over the next few days, and do you know where Nick is? I want to do something for Ukraine.'"

"I went over for a quiet dinner a few nights later, and David played a video, telling me it was the singer from a band he'd performed with at a benefit gig for acts recently banned by Russia.

"Then he played the track he'd knocked up under it – a hell of a feat, as the guy was singing to nothing. I remember putting down a demo part about a week before we did our video. David wrote, built, and assembled the track; it was my idea to repeat the song after the solo and Nick's to have the breakdown, so there is a nice air of chipping in for all involved."

The song and video were both recorded on March 30. The bare-bones version of Pink Floyd included Gilmour, Mason, Pratt, and keyboard player Nitin Sawhney. Additional vocals were supplied by the Vervovka Ukrainian Folk Choir.

"I used the magnificent 1960 stack-knob Jazz that David gave me as a wedding present back in '96," he recalled. "She's truly a wonderful bsass, but as a respect thing, I use her only when I work with David."

By the end of '22, donations from sales of the song had reached £500,000, including £50,000 from Gilmour and Mason. "I'd gotten David's text on March 23 and it was released April 8," Pratt said. "Pretty impressive by anyone's standards, let alone Pink Floyd's."

As for the intent and results of "Hey, Hey, Rise Up!," he added, "It's great. It has helped some people, and it's been so transparent, but it's a record that should never have had to be made." – **Willie G. Moseley**

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TOMAS JANZON

From Stockholm With Love

On Tomas Janzon's *Nomadic*, the Stockholm transplant based in New York channels his inner Wes Montgomery to unveil fresh compositions with clever harmonic twists, all supported by lush hollowbody tones and a silky touch. Janzon's pursuit of jazz excellence is particularly admirable because he's European, and *Nomadic* is perfect late-night ear candy.

What was on your mind when you were putting these songs together?

I always have music on my mind. That's an ongoing thing whether I record or not. I start practicing first thing in the morning after breakfast. Every day, I come up with something and write it down — small one-liners or two-bar ideas. I jot it down, like a diary, and it could be something I work into a composition.

You wrote most of these songs during the pandemic.

I wrote all of the songs except one old tune. My wife said, "You should record that one." (laughs) The theme was this nomadic idea. I don't know where it came from. I've

been living a nomadic life. I'm not living on a bicycle (laughs), but I move around quite a bit. And some of the title is connected to the music. During the pandemic, I went back to Stockholm for a while. My wife lives in Los Angeles. I started recording in 2021 in L.A., but New York is my main base.

You create wonderful chord melodies and counterpoint. Which guitarists inspire you?

The first is Wes Montgomery. He is a source like water I keep coming back to. There were a few years back in Stockholm when I was playing Wes all the time. I bought all the vinyl records I could get and transcribed them. People told me, "Why are you playing that? Why don't you use some distortion?" I had already done that in my teens, so I was over it (laughs). My jazz started with Django Reinhardt, and I went from there. There were other jazz guitarists, but I couldn't figure out what Wes Montgomery was doing. He's not playing the roots, fifths, or thirds so much. He's playing the ninths and elevenths and landing on the outskirts of the chords. Joe Pass is an inspiration, as well.

You cover "Hot House"

in a surprising way.

I had some ideas about crunching in Lee Konitz in some subconscious way on "Hot House." So that's why it's called "SubconsciousLee-Hot House." I met him, and he passed away just before the pandemic.

The rhythmic feel of "Ascending" is hypnotic.

"Ascending" has that rhythmic sense of play. I'm a European with an accent, even though I've lived in America for more than 25 years. I surround myself with black music. I grew up with classical — I played cello and grew up with Bach, so that's where the counterpoint comes from. The rhythm in jazz is so sophisticated and on another level. There are people who would say classical music is more-sophisticated, but I know, because I've played both. Classical is more-approximate, and jazz requires finesse. For me, it's really exciting to work with rhythms, especially in Latin jazz and Cuban styles. North American jazz is a little more convoluted because the drums aren't divided like in Puerto Rico, with different percussionists. In America, there's one drummer playing everything. Also, I learned while transcribing Sonny Rollins and Wes, and asking, "What the hell is going on?" (laughs).

What's your main guitar?

It's my '59 L-7. I got it from a shop in Stockholm a long time ago. An American jazz musician living in Denmark owned it before. It was beat up. It has P-90s and a Lindy Fralin pickup on top. It's a lovely guitar.

Which amplifiers did you record with?

In that session, there was a Fender Princeton at the studio. It had a very warm and lovely sound. Otherwise, I use my own Hot Rod DeVille with two 12" speakers. I have a Carr amplifier, but it's not something you want to carry down the stairs.

No pedals?

Nowadays, my aesthetic is a guitar and the best cable I can find. The cable I've had for 15 years is a ProLink by Monster Cable. I plug right in — nothing in-between. The less in-between, the better! Having only one good cable, it's always with me. I plug straight in using spring reverb from the amp. I want to get as close as possible to the essence of the sound.

Any other recordings or gigs on the horizon?

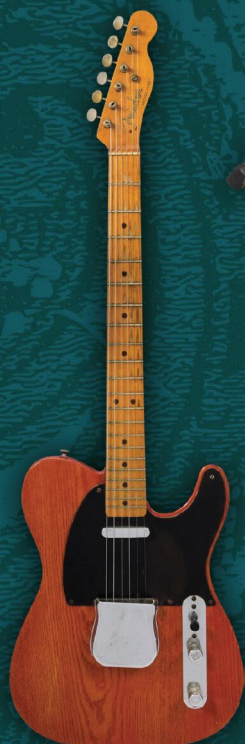
There's so much to do. Seven days a week is not enough. Besides working on music, it's time to think about the next release. I'm booking tours, playing, and doing publicity for *Nomadic*. I'll be playing in Los Angeles and near the Arctic Circle in a town called Korpilombolo, in Sweden. — **Oscar Jordan**

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DEBASHISH BHATTACHARYA

Subcontinental Slide

Not many musicians can claim to have invented an entire style of music, but Indian guitarist Debashish Bhattacharya is one. He fused Indian classical with Hawaiian lap slide and steel, inventing the genre of Hindustani slide guitar and becoming its leading exponent – along the way, working with western masters like John McLaughlin and Jerry Douglas. The virtuoso's latest album is *The Sound of the Soul*. Wespoke to Debashish from his home in India.

What is your instrument? It looks like an eight-string acoustic guitar.

My main instrument I play now is the chaturangui. It has six main strings like a lap-steel guitar, as well as two rear strings that drone, and two rhythm strings in front. This provides a total 10 playable strings, plus 13 resonating strings, for a total of 23.

You build your own instruments. Do they have hollow necks, like a Weissenborn?

I've been making guitars for 45 years and built my first chaturangui in 1978, which was a jumbo-acoustic roundhole with a solid pine top. Ten years later, I made a semi-archtop,

22-string version. I made my first 12-string guitar and hollow-neck in the early '90s, along with solid-neck archtops and hollow-necks, like the Weissenborn. I also made a four-string slide ukulele.

How did you get started playing slide?

Music is in my veins; my ancestors were generations of stage performers. My father was a classical vocalist who started working as an accountant after marrying my mother; later, someone gave him a Hawaiian guitar. My mother was also a great vocalist, and she put that guitar in my hands when I was three, showing me the major scale, and how to hold the bar. The rest was fun and I started learning songs I heard everywhere. Gradually, it became my life partner.

How did it evolve from there?

When I turned four, I played on a national program on All India Radio. At age seven, however, I was denied a national scholarship, even though I stood first in the competition. I was disqualified because I played raga music on a Hawaiian guitar, not on a sitar or a veena. That made my relationship with Hawaiian guitar

even stronger and me more desperate to do what I do today – making a living with slide guitar.

Were your influences mostly Indian music, or did you discover other sounds and styles?

I learned Western techniques and common songs taught in kindergarten like "April In Portugal," "Come September," and "The Woodpecker Song." But there was never a moment I compared Western or Eastern music, which I believe is the right way of thinking. I can proudly say that I'm the only slide guitarist who plays Western guitar and Indian classical guitar with equal ability.

Your song "To His Lotus Feet" would be played by a Western guitarist in the Mixolydian mode, in the key of G. Do you think in those terms, or do you have a different scale approach?

Just think of Dorian scale in G open tuning. It's Raag Bageshri or Bageshree, in which D and G is dominant and subdominant. The notes F, B, and C make color, whereas E and A are two supporting acts. It's a melodic modal approach that has no Western equivalent.

What kind of slide do you use – glass or metal?

I use a steel Bhattacharya Hindustani slide bar, made by John Pearse, as well as the Diamond Bottleneck lead-crystal glass bar by Ian McWee.

"Ever the Flame Burns" has incredibly fast and complex fingerpicking. Can you describe your picking technique?

The fingerpicking is thumb first and pointer second, not the other way round. That is the way I have developed slide-guitar picking, in order to come up with a technique comparable to the fingerpicking of Indian string instruments.

Which tunings do you use?

The tunings I use are different for different raags (*Ed. Note: Also called "ragas."*). There is D open (DADF[♯]AD), D minor open (DADFAD), or like dobro, G open (DGDGBD). And G minor open (DGDGB[♯]D). I also tune in B minor (DG[♯]DF[♯]BD).

How do you amplify the guitar in concert?

There is no preamp or amplification; I just play live because I believe in acoustic freedom and free spirit. For me, many pickups for slide guitar all have the same voice – usually a nasal tone – which is not my preference.

Your tone on *The Sound of the Soul* is beautiful.

How do you record guitar in the studio?

We used a DPA ribbon mic and a Neumann. Daniel Shane Thomas recorded this album, except the first track, which was recorded by Anirban Sen of Audio Center Kolkata. They both are master engineers, while Gabriel Herman did the amazing mix. Also, my chaturangui guitar provides enormous wide ranges of tones. Everything on the album came from live performances. We recorded each track in one take only. – **Pete Prown**

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ERIC ZOLAN

Funky and Blue

Guitarist Eric Zolan whips up a perfect confection of jazz, blues, and R&B in his playing, heard on his latest, *Calder's Universe*. His authentic approach avoids fusion and post-modern ideas, opting instead for licks that wouldn't be out of place on a '60s soul-jazz record.

"Calder's Universe" is a sly mix of vintage R&B and jazz – like George Benson, Wes Montgomery, or Grant Green meets Stevie Wonder.

I love all those musicians, and George Benson is a huge influence; I love his playing on Jimmy Smith's *The Boss* – the best organ-trio record of all time. Bobby Broom is another big influence. When I was writing the

tunes and practicing for the album, I was listening to his organ-trio record dedicated to Stevie Wonder, *Wonderfull*. I also transcribed a fair amount of Pat Martino's solos on *El Hombre*. Dave Stryker (VG, June '22) is another big one, and Ed Cherry – his sound and feel are unmatched.

Did you play rock or funk when you were starting out – or always jazz?

My first musical obsession was ska and punk music, and loved the Dead Kennedys, Minor Threat, and Streetlight Manifesto. *American Idiot* by Green Day was the first album I learned by ear. I think it was the horn sections in ska music that first turned my ear toward jazz. I started playing jazz when I was about 14.

Clearly, you dig the organ-trio tradition, as in "Caught On Tape." What does an organ do for you, rather than

having an upright bassist?

Having the organ comp behind my solo makes my job a lot easier! I'm not good with chord melodies or accompanying myself with chords and have always gravitated towards more linear players – Martino, Green, etc. At the same time, I love accompanying others, especially in the funk/soul style. Some of my favorite guitar playing is Leo Nocentelli's on the early Meters albums, Cornell Dupree on *Donny Hathaway: Live*, and Catfish Collins when he was in The J.B.'s, which was James Brown's band. I think that style works really well when comping for the organ.

Your approach to improv is funky and bluesy, but there are also jazzy arpeggios.

I never get tired of playing the blues; it's the foundation of my vocabulary. I also favor the bebop dominant scale and playing over the dominant chord that is a fourth from the minor chord or vice versa. I'll make a chord into a dominant-seventh any chance I get. That's something I got from [pianist] Cedar Walton. I like to use some diminished patterns and chord substitutions. Nothing I play is very advanced, theoretically, but I teach my students all these useful ideas.

Your playing has that staccato sound of Benson and Martino. Describe your picking and fretting.

Yes, I love Benson and Martino's articulation; they have so much clarity and their time is so solid. I'm not a true "Benson picker," but I do use some of Pat and George's techniques like keeping my right wrist elevated and anchoring my picking hand with my pinky. I use Dunlop Jazztone 208 picks. They're pretty large, but very comfortable and dynamic to play with. They don't create much pick sound in their attack and the tone is rich and full. For strings, I used D'Addario .013 flatwounds on the record, but I've since switched to D'Addario or Thomastik-Infeld .012 roundwounds, which are a bit easier on my hands and have a brightness that nicely cuts through the mix.

There's a lot of space in your playing and composing.

I hope it gives the music clarity. I definitely don't like it when music is too busy and tend to favor minimalism. I like melodies that are memorable and singable – phrases that have clear beginnings and endings. I'm not sure if I accomplish that 100 percent of the time in my playing and writing, but it's something I aspire to.

Your tone is fat, clean, crisp. What gear did you use on the album?

I played an Ibanez SJ300 into a '65 Princeton Reverb that belongs to the studio. That was a great guitar that unfortunately is no longer working due to issues with the pickups. Now, I play a Gibson ES-446.

Jazz guitar has had a tremendous resurgence in the past few years. Why is it suddenly hip again?

Jazz guitar has always been cool to me, so I might not be the best person to ask (laughs). I think the internet and social media have played a large part in generating interest in younger players, because it has exponentially grown the output of artists. This content is far more accessible than before, too. All I have to do is open my phone and I can watch hours and hours of live performances from players I love. – **Pete Prown VG**



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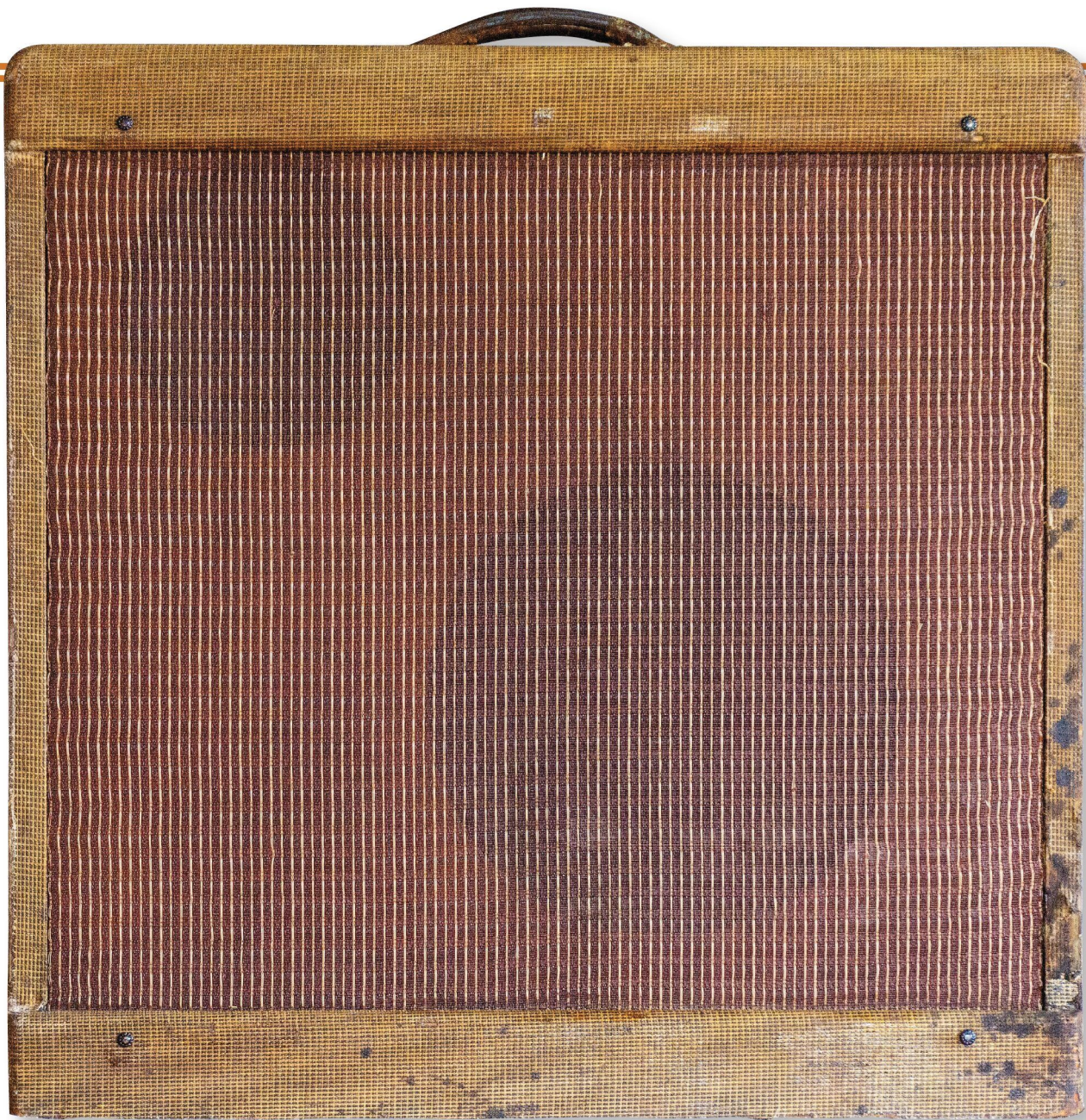


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The Carvin 8-15-B

BY DAVE HUNTER

In the days when the printed catalog was king, Carvin guitars and amplifiers often boasted a stature that outweighed their in-the-wild availability, while robust quality and appealing feature sets kept them in the minds of players.

Many fans of vintage amps today, especially players “of a certain age,” were introduced to Carvin products through glossy catalogs that arrived in the mail by request from ads in the back of *Guitar Player* magazine in the ’70s and ’80s. Flip the pages and you were rewarded with a teen-rocker’s fantasy land of gleaming set-neck guitars (with plenty of fancy

Amp and photos courtesy of John Nottage.

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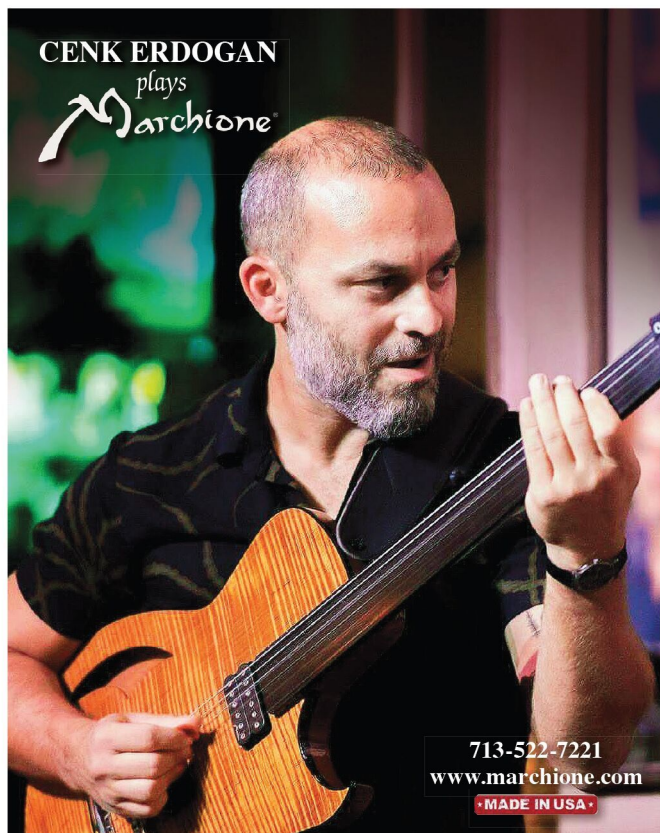


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maple and mini-toggles for split-coil and phase switching), 22-pole high-output humbucking pickups (the M22 was “the most powerful pickup available”), massive mixing desks, stadium-worthy PA, and tube amps ready to knock Marshall and Mesa/Boogie off their perches. The chances of encountering any of the above at your Saturday jam, however, were vanishingly slim unless it was one of Carvin’s impressively roadworthy power amps in the PA closet.

But, Carvin boasted a reputation for guitars and amplifiers that stretched back

1959 CARVIN 8-15-B

- Preamp tubes: one 12AX7, one 6SF5, one 12AT7 or 12AY7
- Output tubes: two 5881
- Rectifier: 5U4
- Controls: Volume, Volume, Tone, tremolo Depth and Speed
- Speakers: one 15" Jensen P15P, one 8" Jensen P8P
- Output: approximately 25 watts RMS

to 1949, when founder Lowell C. Kiesel dropped his own surname – used for a few years on pickups and components



A look at the back reveals the 15" Jensen P15P speaker and DIY aesthetic of the chassis, control panel, and tweed covering. The 8" Jensen is tucked high, behind the chassis.

he’d been manufacturing himself – for a contraction of the names of his two sons, Carson and Gavin. By the end of the following decade, San Diego-based Carvin was making amplifiers that might have rivaled Fender’s in general looks and



features, if not for their lesser availability compared to its competition “up north” in Fullerton. Come the ’70s, Carvin would carve a niche with direct-sales-only via its iconic full-color catalogs, but until then, it remained a significant regional brand.

Look more closely at this ’59 model 8-15-B combo and it becomes clear (despite the approximation of the narrow-panel Fender-tweed look) that the construction isn’t up to Leo’s standards. In fact, Carvin products often exuded a certain DIY/“let’s put the show on right here!” kind of vibe, and this amp reflects that in several ways.

From the front, the cabinet and application of the “attractive brown airplane heavy-duty luggage covering,” look decent, ravages of time notwithstanding. Spin ’round to the back, though, and the effort takes on a hand-hewn appearance, with fabric corners oddly folded in at the top and the control panel redolent of somewhat agricultural-grade manufacturing – none of which is intended as a dis. In fact, it’s all part of the fun of such obscure finds.

Slide out the chassis, itself a simple folded-sheet-metal affair, and the circuit displays archaic point-to-point wiring at its most basic, like many catalog amps of the era. This example benefits from the replacement of some signal and filter capacitors and a few resistors to keep it functional, but they’ve been soldered in place almost entirely between tube-socket pins and other major component connections, with only a single two-point terminal strip for added support.

Though billed as an 8-15-B, as owner and VG reader John Nottage believes it to be, there’s little info on the model in Carvin literature. It sports the engine room of the ’59 8-12-A, with one 12AX7, one 12AT7 or 12AY7 (the chassis’ underside displays the screen-printed legend, “Use only Telefunken 12AT7 or American 12AY7” alongside the socket), one 6SF5 in the tremolo circuit, two 5881 output tubes, and a 5U4 rectifier, all for an output of 25 watts RMS. The 8-12-A, however, is a dual-speaker combo with 12" and 8" Jensens; the amp featured here has a Jensen P15P in place of the 12", which appears factory-original, though its baffle carries only a 10"-diameter cutout for the speaker, a size that would make sense as the blowhole for a standard 12" (an oddity that might stand to reason if Carvin was simply using existing parts).

Otherwise, the circuit is standard stuff for the era, with an individual Volume control for each of two channels (Mic and Inst), a shared Tone control, and Depth and Speed for the tremolo, “Which sounds pretty good to my ears, though I wish it could go slower,” Nottage tells us. “Overall, the amp’s tone reminds me of a Gibson GA-40, or maybe an old Selmer.” His Gibson nod also tallies with Carvin’s use of mismatched speakers, something seen most notably in the ’50s GA-30.

Despite the rougher construction, Carvin could have beaten Fender to the angled/front-mounted control panels Leo used across his line from 1960 onward (the Champ excluded), if they’d turned

The chassis employs an old-school point-to-point circuit, with little more than other components supporting its capacitors and resistors.

Independent Volume controls on the Mic and Inst channels, plus shared Tone and tremolo represent a standard complement for the day.

the 8-15-B’s chassis around and poked the knobs through a slot in the front of the cab. But, Carvin generally lagged in style; the year before this, the flagship 8-12-A had been offered in a cabinet much like the TV-front style Fender had phased out in ’53.

After broadening awareness with its proliferation of catalog sales from around 1970 onward, Carvin eventually achieved a greater standing in the market by way of high-powered artist signings; British virtuoso Allan Holdsworth began endorsing Carvin’s headless, small-bodied HH1 and HH2 guitars in the ’90s, and Joe Walsh took up the CT6M California Carved Top model in the 2000s. Shredder Steve Vai has worked with Carvin since the ’80s, most prominently endorsing the Legacy amps and pedals.

Following the death of founder Lowell C. Kiesel in 2009, Carvin soldiered on for a few years before splitting in two. Since 2015, the instruments have been made by Kiesel Guitars, while amps and audio equipment are manufactured by the Carvin Corporation. But, even if you’re in the market for new gear, perhaps the most Carvin-based fun is to be had by locating a pre-catalog beauty like this and bringing it back to life. **VG**

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Fender

Strat, 1957, burg burst refin, 100%, tweed hsc.....\$19,500
Strat, 1957, sunburst, cig burns on pegead, all original
V neck, vgc, tweed case.....\$32,500
Strat, 1964, sb, clay dots, green pg, vgc+, ohsc.....\$25,000
Strat, 1965, Candy Apple Red, green pg, claydots, neck
dated 7/64, pots jan 65, exc, white case.....\$35,000
Stratocaster, 1966, SB, near mint, 100%, exc, ohsc.....\$18,900
Stratocaster, 1977, Black, Maple neck, exc, ohsc.....\$3250
Stratocaster, 1979, Anniversary, Silver, exc, ohsc.....\$2900
Strat '66 CS, 2007, Teal Green NOS Relic, exc.....\$2695
Strat, 2013, Vintage Pure Prototype, White, '65 RI, Cert.....\$2500
Esquire, 1953, blackguard, butterscotch, some old stain on
the back & sides, top beautiful, vgc+, repro hsc.....\$35,000
Tele Deluxe, 1976, Mocha, Maple neck, 2 WR pu, nm.....\$3750
Telecaster Custom, 1978, Antigua, Rwood board, vgc+\$5500
Danny Gatton Telecaster, CS, 1991, blonde, Bardens, exc\$4950
Buck Owens Tele 1998, LtdEd Red/Wht/Blue Spk.....\$3900
Telecaster, 2018, '67 Smuggler's, Black, Maple nck, exc.....\$2950
'51 Nocaster NOS, 2022, Blonde, Josephina pu, 6.98 lbs, \$3500
American Orig 50's Tele, 2020, Lefty, BlkGrd, nm.....\$1495
Mustang, c 1972, Blue w/ Racing Stripe, RW brd, gc.....\$1750

Gibson Solid Body

Les Paul Custom '54 RI, 1973, 1 pce bod & neck, exc.....\$12,500
LP Custom, 1973, Black, 1-piece neck, vgc+, ohsc.....\$3750
LP Custom, '79, Alpine White, T-Tops, 10.3 lbs, vgc, hc.....\$5500
LP 25/50 25th Anniversary Custom, 1978, sb, curly
maple top, gold hardware, ohsc.....\$4400
Les Paul Deluxe, 1973, Goldtop, 100%, exc+, hsc.....\$5500
Les Paul Recording, 1972, walnut, 100%, exc, ohsc.....\$2750
Les Paul Special, 1960, LEFTY, Pat # hb at bridge.....\$12,500
Les Paul Junior, 1955, sb, all orig, vgc, hsc.....\$8900
Les Paul Junior, 1959, Cherry, double-cutaway, vgc+.....\$8900
Firebird V, 1963, sb, Vibrola, ohsc, top refin, ohsc.....\$9,900
Melody Maker, 1964, SB, Double cut, 2 pu, exc.....\$2750
V2, 1980, sculpted Walnut, boomerang pu, vgc+, ohsc\$2900

Gibson, Epiphone & Other Electric Archtops

Duane Eddy Signature 2003, "Pilot 5" Filtertrons, Bigsby,
signed by Mr. Eddy! Rockabilly Brown! flamed top.....\$6500
Barney Kessel Std, 1968, Cherry sb, PatNo PU, exc.....\$5500
ES-350T, 1959, sunburst, PAFs, Varitone, 100%, exc.....\$13,950
ES-335 100th Ann, 1994, Cherry, real Diamonds, vgc.....\$4500
ES-335, 2021, Black, Dot marker, mint, ohsc.....\$2495
L-4CES, 2020, Wine Red, single cut, carved, exc.....\$4450
ES-175DN, 1988, Blonde, 2 hb, exc, hsc.....\$3950
Epiphone Howard Roberts, 1967, SB, Oval hole, mini-hb
floats at neck, 1 5/8" at the nut, Grovers, exc, ohsc.....\$4500
Epi Casino, 1967, Cherry Red, 2 P-90s, exc, ohsc.....\$7000
Buscarino Virtuoso, c 2000 18" cut-away, -, exc, ohsc.....\$9500
Guild Duane Eddy DE-400, 1967, Blonde Spruce top,
curly Maple b&s, 2 DeArmonds Vibrato tp, exc.....\$6500

Gretsch & Rickenbacker

Rickenbacker 360-12, 1967, Fireglo, 12 Str, exc, ohsc.....\$6500
Gretsch 6192 Country Club, 1962, sb, 1 7/8" deep, 2 Filtertrons,
Bigsby plus orig tailpiece, vgc+ ohsc.....\$3500
Tennessean, 1967, Walnut, 2 HiLotrons, Bigsby, ohsc.....\$2595
G6130 Custom Shop, 2017, a perfect '50s Roundup.....\$6900
WhitePenguin, 2002, Japan, 2 DeArm, Cad tp, nm, ohsc.....\$2900
Rick Bantar 6000, '64, fireglo, 5-str elect Banjo, ohsc.....\$13,500

Acoustic Archtops

Colletti 17" Tribute Custom 2003, Blonde, exc.....\$2950
D'Angelico New Yorker, 1962, sb, cutaway, nm, ohsc.....\$65,000
Gibson Style U Harp Gtr, 1907, Black, 21", exc-, ohsc.....\$6900

Gibson L-7C, 1964, sb, Johnny Smith pu, vgc, ohsc.....\$4500
Gibson L-1, 1918, Blonde, vgc+, was Willy Deville's, ohsc.....\$2750
Gibson L-1, 1918, sunburst, vgc+, ohsc.....\$2000
Guild Artist Award, 1964, sb 17" cutaway, exc.....\$7500
Kay N-1, ca 1959, 17" cutaway, new frets, plays great.....\$995
Maccaferri Plastic guitar, G-40 Archtop, '50s, exc+, ssc.....\$795
Stromberg Master 400, Blonde, 1946, loudest!, ohsc.....\$35,000

Other Electrics

Carvin Double neck Model 11, c 1968, sb, Mandolin (1 pu)
and Guitar (2 pu) necks, exc, ohsc.....\$3500
Danelectro Deluxe, 1959, wood grained Formica, 2pu.....\$1250
GIFFIN Style T, 2009, TV Yellow, Gibson P-90.....\$1950
Ibanez Custom Agent, model 2405, 1976, sunburst.....\$1950
Kelly Custom, NYC, ca 2008, Telec style, Peach, bound
top, 3 hb, trem, Maple board, vgc+, hsc.....\$2950
LsL Grimey, used, 1 pickup Telecaster, repurposed old
knotty pine, maple board, exc.....\$1695
National Glenwood 95, '63, White, Map guitar, exc, hsc.....\$4750
Nash T-59/Flametop, 2019, sb, T-style bod, 2 hb, exc.....\$2450
Raven, '70s Japan, slim hollowbody, 2 pu trem, vgc.....\$350
Silvertone 1445, Teisco, c'68, Jap, sb, 3 pu, Sculpted.....\$795
Spalt Player's Choice Tool #2, NEW, 2 pu, natural.....\$3250
Teuffel Bird Fish, recent, 3 pu, leather case, exc.....\$8900
VOX Phantom XII, '60s, Kandy angerine Flake refin.....\$2500
WANDRE Szpial, c 1963, reddish/grey, beautiful.....\$6950
Watkins Rapier 44, UK, Fiesta red, 4 pu, Trem, exc.....\$1250
Woody Pfifer, Signature, ca 2005, figured Maple top,
curly Maple back, sides & neck, exquisite, near mint.....\$7500
Yamaha SG1000, '80s, sb, 2 hb, was Mick Jones' w/ ID.....\$2900

Basses

ALEMBOC Europa 4-String, 1991, Flamed Walnut.....\$5950
Alembic Scorpion 1984, nat blistered Maple, 2 pu, Brass
hdwr, Neck-thru, LED, dual rods, 32" scale 24 frets.....\$9500
Jazz Bass, 1976, 3-tone SB, Maple neck, vgc.....\$3750
Gibson EB-0, 1961, Cherry, double cut LP Junior style.....\$3900
Gibson RD Artist Bass, 1979, Sunburst, exc, ohsc.....\$2400
Hofner Club Bass, 1965, sb, 2 staple pu, exc.....\$3900
Rickenbacker 4001/79, Yellowed White, vgc, ohsc.....\$3600
Rickenbacker 4003S, 2022, JetGlo, mint, ohsc.....\$1895

Martins

D-45, 1941, Adir Spruce top, Brazil b&s Hexagon inlays,
restored by John Arnold, vgc+, hsc.....\$295K
D-45L, 1940, the only pre-war Lefty D-45.....inquire
F-9, 1936, flat top "42" converted by Monteleone, exc\$39,000
D-41, 1973, pearl trimmed top, vgc+, ohsc.....\$5900
D-28 Aged Authentic, 2020, Ad top, Mad b&s, mint.....\$6900
D-28, 1974, all original, exc, blue case.....\$3500
D-12-18, 1973, 12-String, neck joins@14th fret, exc, hsc.....\$2500
00-21, Custom, 2021, 12 fret slotted pghd, exc, hsc.....\$2450
D-18, 1973, recent neckset, exc, hsc.....\$1950
D-18E Retro, 2014, all original, w/ pu, exc, ohsc.....\$2450
00-18, 1932, 12 fret slotted pghd, pg, vgc, hsc.....\$9500
00-18, 1953, 2 rep. top cracks, vgc+, hsc.....\$4900
00-18, 1957, vgc+, hsc.....\$5000
0-18K, 1928, all Koa wood body, 12 fret, vgc, hsc.....\$4950
C-1 Concert Uke, '50s, 3 tight back cracks rep, vgc+.....\$1150

Gibson & Epiphone Flat Tops

J-200, 1966, SB, 2 rep top cracks, moustache bridge con-
verted to bone saddle, bridge helper inside.....\$4950
DOVE, 1968, Cherry SB, exc, ohsc.....\$6250
J-35 Re-issue, Nat, Spruce top, Mahog b&s, exc-, ohsc.....\$2100
Epiphone Texan, 1965, natural top, worn, great, hsc.....\$2900
Epiphone Cortez, 1966, natural, 1 9/16" nut exc, hsc.....\$2250

Other Flat Tops & Classics

CALTON Case, Dreadnought, Burgundy, exc.....\$1000
BOZO, Jumbo, ca 1969, Spruce top, Brazilian b&s, exc.....\$4900
Guild F-312, 1965, 12-string, Brazilian b&s, vgc, hsc\$3250
Guild D-40, 1968, Cedar top, Mahogany b&s, theBest.....\$3750
Guild F-30NT, 1971, 000-size, exc, hsc.....\$1950
Guild MK II, 1980, Classical guitar, exc+, hsc.....\$695
Huss&Dalton 00-SP Custom, 2009, 12 fret, Engelmann top,
Honduran RW, was Mary Chapin Carpenter's, hsc.....\$6500
Taylor 224CE Koa Deluxe, 2022, cutaway, ohsc, mint.....\$1195
Taylor 612C, 1995, cutaway curly Maple b&s, vgc+, ohsc.....\$2000
SCGC Vintage Artist, German Spruce, curly mahogany b&s,
large soundhole, signed, vgc+,, hsc.....\$4500
Contreras Classical, 1972, Cedar top, R wood b&s, exc.....\$5500
Jose Oribe Classic Suprema 1996, Brazilian, exc.....\$5500

Resonator, Steel & Slide Guitars

National Style 0, 1933, straight neck, vgc, ohsc.....\$4500
National Delphi Deluxe, & NRP Rust.....New In Stock
National Tricone Style 1, 2000, nickel/silver, nm ohsc.....\$3500
Rick Lap Steel, B8, 1948, Bakelite 8 string.....\$1250
Rick Deluxe Lap Steel, silver w/gold, exc, ohsc.....\$1400

Mandolins & Banjos

Gibson H-2 Mandola, 1923, reddish burst, adj rod, exc+, ..\$5000
Gibson F-5, 1957, new top by Paul Newson, Fern, exc.....\$5900
F-4, 1928, sb, adj rod, a beauty, great tone, exc, ohsc.....\$6000
Gibson A-2-Z, 1924, Snakehead, blonde, exc, ohsc.....\$4000
Kentucky KM-1500, New, top of the line, ohsc.....\$2875
Bacon Professional 3, 5-string c. 1925, exc.....\$2500
Vega White Laydie #2, 1921, vgc+, ohsc.....\$2500
Vega Tub-a-phone #3 5-string, carved heel, exc.....\$2400
Gibson RB-4 Mastertone Archtp, '32, Monteleone neck.....\$7900
Paramount Aristocrat Tenor c 1926, gold plated ohsc, vgc.....\$1295

Amps

Analog Outfitters Stack, c 2017, Road Model, exc.....\$1795
Bogner Goldfinger 45 Watt head & 2-12 Bottom, exc.....\$2100
COLBY Lil Darlin combo, 2021, red & white, mint.....\$895
Dr Z Max 38 Senior Head & 2x10 cab, Red, exc+.....\$1850
Fender Bassman Head & 2x12 Cab, '66, exc.....\$2250
Fender Champ, 1962, Tweed, 8" speaker, all original.....\$3250
Vibroverb, 1964, Black Panel, 15" spkr, exc.....\$7900
Deluxe Reverb LtdEd '65 RI in Blue tolex, 2009, mint.....\$1495
Dual Showman Head, 1968, drip-edge, modded.....\$995
Vibrolux 1960, Tweed, Jensen P-10R re-coned.....\$6500
Fender Twin Reverb, 1965, 2-12" Utahs, vgc.....\$2250
FulltoneTube Tape Echo, White, gigbag, exc.....\$1950
Gibson GA-40, 1955, 2-tone brown, exc+.....\$3500
Magnetone Troubador 213, 1964, 1 Jensen C12R 12".....\$1495
Magnetone Custom 460, 1961, 2 12" Oxford, Trem, exc.....\$2195
McINTOSH MC 2505 SSPOWER Amp, vgc+.....\$1150
National 1275, '51, Valco, Tweed TV front, orig 10" vg.....\$995

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By Alan Greenwood & Gil Hembree

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1974 Ibanez
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Strato

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1960s	Airline Electric Hollowbody	Kay Swingmaster copy	\$400	\$525
1964	Ampeg B-18 N Portaflex		\$1,850	\$2,400
2005	Ampeg SVT-350 Head		\$430	\$555
1982	B.C. Rich Eagle		\$2,600	\$3,400
1926	Bacon & Day Super	5-string, carved neck	\$2,275	\$2,950
1978	BC Rico RW-2A		\$650	\$850
1964	Burns Nu-Sonic		\$925	\$1,200
1990	Charvel ST Custom		\$375	\$500
2008	Collings OM2H GSS	German spruce	\$3,600	\$4,700
1960s	Custom Kraft Electric Solidbody	USA, Kay, 2 pickups	\$575	\$750
1958	Danelectro Model C		\$600	\$800
1980s	Dean E'Lite Deluxe		\$1,400	\$1,800
1986	Dobro F-60/F-60S		\$1,300	\$1,700
1967	EKO Lancer VI	Dbl cut solid	\$350	\$450
1964	Epiphone Broadway (Electric)	Sunburst	\$2,350	\$3,100
1966	Epiphone EA-50 Pacemaker	1x8	\$385	\$500
1964	Epiphone FT 85			
	Serenader 12-String		\$1,125	\$1,475
1928	Epiphone Recording A	Tenor 4-string	\$1,200	\$1,575
1959	Epiphone Windsor (2 Pickups)	Natural, NY pickups	\$2,925	\$3,850
1890s	Fairbanks Electric			
	5-String Series	Electric	\$3,425	\$4,450
1954	Fender Bandmaster	Tweed, 1x15	\$3,800	\$4,940
1966	Fender Coronado XII	Various colors	\$1,825	\$2,400
1983	Fender Elite Telecaster		\$2,100	\$2,700
2007	Fender FM-62SE/FM-63SCE		\$360	\$475
2010	Fender Jaguar FSR			
	Classics '66 Reissue	Japan	\$1,125	\$1,475
1960	Fender Musicmaster	Blond	\$1,600	\$2,100
1960	Fender Precision	Custom color	\$21,000	\$44,000
1980	Fender Walnut Precision			
	Bass Special		\$1,800	\$2,350
2019	Fender Road Worn '50s Precision	Mexico	\$575	\$750
1982	Fender Squier			
	Standard Stratocaster	1st logo or JV serial	\$1,200	\$1,550
1959	Fender Stratocaster	Mary Kaye, gold hw, slab	\$72,000	\$94,000
1999	Fender '58 Stratocaster (Custom Shop)	Various colors	\$2,800	\$3,700
2000	Fender '69 Stratocaster (Custom Shop)	Relic	\$2,700	\$3,600
2021	Fender Jimi Hendrix Stratocaster		\$600	\$800
2004	Fender Blue Power Stratocaster	2nd issue	\$825	\$1,075
1968	Fender Super Reverb	Silverface, AB763	\$1,450	\$1,875
1971	Fender Telecaster	Rare Color	\$9,000	\$12,300
1976	Fender Telecaster Thinline	Sunburst	\$2,600	\$3,400
1996	Fender American Classic			
	Holoflake Telecaster	Custom Shop	\$2,700	\$3,600
1960	Futurama Futurama III	Harrison, maple	\$1,700	\$4,800
1998	G & L Legacy	4-bolt, Alnicos	\$1,000	\$1,300
1960	Gibson A-50		\$1,125	\$1,500

Featured Survey Participant

Howie Statland with a '62 Epiphone Texan and a red '68 Gibson J-45



YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1965	Gibson C-0 Classical		\$575	\$750
1991	Gibson EB 750	Blond	\$3,650	\$4,750
1956	Gibson ES-125 T		\$2,250	\$2,925
2016	Gibson ES-335 '59 Dot Historic	Figured top	\$3,700	\$4,800
1959	Gibson ES-345 TD			
	or ES-345 TDSV	Natural, Bigsby	\$35,000	\$45,800
2000	Gibson Explorer	Various colors	\$1,200	\$1,575
2006	Gibson Firebird I			
	1963 Reissue Historic	Various colors	\$2,550	\$3,300
2002	Gibson Flying V Faded		\$725	\$950
1960	Gibson GA-5T Skylark	Gold, 4.5 watts, 1x8	\$450	\$575
1999	Gibson Howard Roberts Fusion		\$2,550	\$3,300
1965	Gibson J-45	Early '65, wide nut	\$4,000	\$5,300
1934	Gibson L-10	f-holes	\$5,000	\$6,500
1943	Gibson L-50		\$2,300	\$3,000
1957	Gibson Les Paul Custom	Stoptail	\$65,000	\$85,000
2008	Gibson Les Paul			
	HD.6X-Pro Digital		\$2,075	\$2,700
2006	Gibson Les Paul			
	SmartWood Studio		\$950	\$1,225
2011	Gibson Les Paul Studio			
	Joe Bonamassa		\$1,475	\$1,925
1966	Gibson Melody Maker D	Various colors, SG body	\$2,000	\$2,650
		Flamed maple top	\$3,000	\$3,900
1982	Gibson RD Artist CMT		\$1,050	\$1,350
2009	Gibson SG Raw Power		\$1,200	\$1,600
2007	Gibson SG Supreme	Figured top	\$11,600	\$15,400
1942	Gibson SJ (Southern Jumbo)	Banner, mahogany	\$8,700	\$11,300
1969	Gibson Super 400 CES		\$7,800	\$10,200
1969	Gibson Thunderbird IV	Sunburst , non-reverse		
1976	Gretsch Atkin			
	Axe (7685 / 7686)		\$1,350	\$1,775
1967	Gretsch Custom (6117)		\$2,800	\$3,700
1960s	Gretsch Model 6164 Variety	35 watts, 2x12 t (no r)	\$900	\$1,175
1950s	Gretsch Tenor Short-Scale	Plain styling	\$275	\$350
1968	Guild Custom F-512 12-String	Indian rosewood	\$2,900	\$3,800
1983	Guild G-212 12-String	D-style	\$1,050	\$1,375
1992	Guild Nightbird X-2000		\$2,500	\$3,300
1965	Guild Stuart X-500		\$3,800	\$5,000
1960s	Harmony H Series	H-530, solidstate	\$550	\$700
1980s	Hohner Panther Series	P-20, 20 watts	\$75	\$95
1997	Ibanez John Petrucci JPM100 P3		\$2,000	\$2,600
1978	Ibanez Model 600 Series	Various models	\$675	\$885
1974	Ibanez Model 2375WH Strato	Strat copy, white	\$825	\$1,075
1990	Kawai Electric	Rare Model	\$550	\$725
1930s	Kay Kraft Venetian Archtop		\$1,200	\$1,575
1986	Kramer Classic II		\$775	\$1,025

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YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1968	Kustom K100-1 1-15C Bass Set	Color option, 50 watts, 1x15	\$400	\$525
2001	Larrivee D-09	Brazilian	\$2,800	\$3,700
1959	Maestro GA-16T Viscount	14 watts, 1x10	\$550	\$725
1982	Marshall Club and Country Model 4150 Bass	100 watts, 4x10, bass tubes	\$725	\$950
1983	Marshall Model 1935/1935A/ 1935B Bass Cabinet	260 watts, black	\$500	\$650
1980	Marshall Model 1992 Super Bass Head	Black	\$1,175	\$1,550
1929	Martin 21-Feb		\$3,500	\$4,600
2007	Martin 000-18GE Golden Era 1934 Special Edition	Premium top	\$2,850	\$3,700
1930	Martin 000-45		\$118,000	\$154,000
1950	Martin 00-18G		\$1,850	\$2,400
1940	Martin 0-15H		\$3,550	\$4,600
1994	Martin Backpacker	Nylon strings	\$120	\$155
2003	Martin D-17E		\$950	\$1,250
2009	Martin D-28 75th Anniversary	Adirondack, Madagascar	\$5,100	\$6,700
1985	Martin D-42V	12 made, Brazilian	\$7,900	\$10,300
2002	Martin DVM Veterans		\$2,115	\$2,750
1987	Martin HD-28SE	Brazilian rosewood	\$6,000	\$7,900
1996	Martin MTV-1 Unplugged	Satin finish, 73 sold	\$1,575	\$2,050
2009	Martin OMC-41			
	Richie Sambora		\$4,700	\$6,100
1999	Matamp GT-120 Green Stack		\$1,750	\$2,275
2011	Mesa-Boogie M6 Carbine Bass Head	watts	\$650	\$850
1975	Microfrets Signature		\$1,600	\$2,100
1983	Music Man 112 RD Sixty Five	65 watts, 1x12	\$485	\$625
1955	National Model 1155/1155E		\$2,600	\$3,400
1930s	Oahu Graphic Body	Floral, etc.	\$350	\$450
1985	Ovation Adamas 1587	Black Sparkle	\$1,700	\$2,200
1920s	Paramount GB	Guitar Banjo	\$1,050	\$1,400
1990	Paul Reed Smith EG 3	Opaque finish	\$800	\$1,050
1990s	Peavey Audition 110		\$60	\$80
2008	Peavey Predator Plus 75T	7-string	\$300	\$400
1972	Pignose 7-100 Practice		\$60	\$80
1933	Regal Model 45		\$1,725	\$2,250
1974	Rickenbacker Model 315		\$3,200	\$4,200
1958	Rickenbacker Model 370	Capri, thick body	\$9,000	\$12,000
1960s	Rickenbacker Supersonic Model B-16	Combo	\$925	\$1,200
1893	S.S. Stewart Orchestra #1	With frets	\$1,125	\$1,450
1950s	Silvertone Arched		\$300	\$390
1995	Soldano SLO-100 Super Lead Overdrive		\$2,650	\$3,450
1937	Stromberg Master 300	2 braces, Natural	\$5,250	\$10,500
2014	Supro Dual-Tone	1624T, no panel	\$550	\$700
2005	Taylor 210		\$575	\$725
1990s	Taylor 710-BR (Brazilian)		\$2,500	\$3,300
2007	Taylor GA5	Cedar, mahogany	\$1,275	\$1,650
1968	Tiesco May Queen	Black	\$750	\$975
1960s	True Tone Fun Time		\$75	\$100
1930s	Vega Style K Mando-Banjo		\$250	\$325
2006	Vox AC15CC (Custom Classic)	15 watts, 1x12, China	\$390	\$510
1969	Vox Phantom IV	Italy	\$1,900	\$2,500
1920s	Weissenborn Style #2 Spanish		\$2,700	\$3,600
1966	Yamaha SG-5		\$1,250	\$1,650

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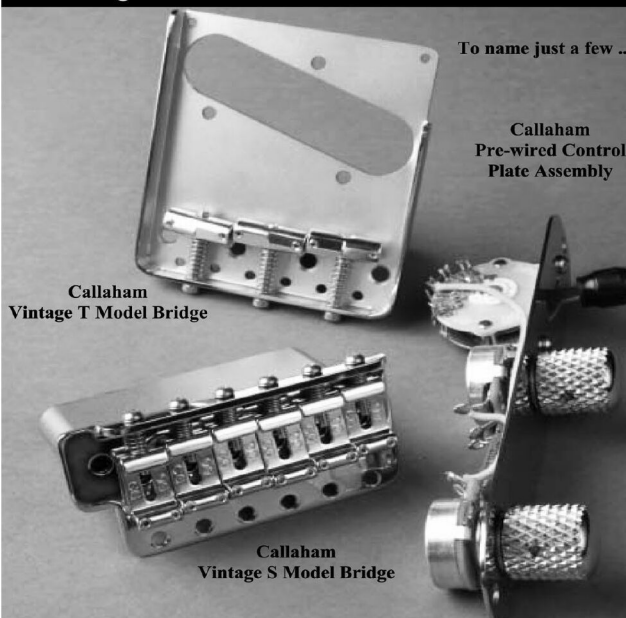


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The J. Geils Band onstage in 1972 – J. Geils, Danny Klein, and Peter Wolf.

DETROIT GET-DOWN

The J. Geils Band's *"Live" Full House*

By Willie G. Moseley

“You heard of the Boogaloo?” singer Peter Wolf bellows as the J. Geils Band roars through “Hard Drivin’ Man.” “You heard of the Boston Monkey? You heard of the Philly Freeze? We got the Detroit Demolition here tonight!”

Recorded April 21 and 22, 1972, at Detroit’s Cinderella Ballroom, the J. Geils Band’s *“Live” Full House* was a raucous workout that solidified the Boston sextet’s reputation as a preeminent blues-rock ensemble that hosted a slam-bang concert.

Detroit latched on to the music of the J. Geils Band early, so the group – Geils (guitar), Peter Wolf (vocals), Danny Klein (bass), Seth Justman (keyboards), Stephen Jo Bladd (drums) and Richard “Magic Dick” Salwitz (harmonica) – opted to record its first live

effort there. The notion of a live album as a third release went against the grain because all of the songs appeared on the band’s first two studio albums – six on the self-titled 1970 debut, two on the ’71 follow-up, *The Morning After*.

“There could have been some business or monetary reasons behind it, but the driving motivation was to present our live show, and those songs were a better way to show our strength,” Klein recently said of the decision. “What they got on tape was really representative of what we sounded like.”

While up-front harmonica was requisite for a blues band from the south side of Chicago, such a lineup was rare among rock bands. But, Magic Dick’s harp has numerous lead breaks, often sounding so much like a Geils

guitar lick it’s difficult to tell whether it’s one or the other – or both.

“Live” Full House is also abetted by Wolf’s manic stage incarnation of the Woofa Goofa, a hipster persona he assumed as host of a popular late-night radio show in Boston.

The album kicks off with a blistering cover of the Contours’ “First I Look At The Purse” with harp taking the first lead break. Note-for-note licks between guitar and harmonica and/or bass abound, with a take on Otis Rush’s “Homework” bringing the first example.

“A lot of those were difficult to work out, and some of the unison stuff was on studio albums,” Klein said. His favorite example, “Hard Drivin’ Man,” also includes funky chicken picking by Geils and rollicking piano from Justman.

Throughout, Klein’s bass sounds like it’s being played *hard*.

“Sometimes it was difficult to control back then,” he chuckled, recalling that when the album was recorded, he was favoring a sunburst Jazz Bass with a maple fretboard and black-block markers while Geils played a goldtop Les Paul, customized Flying V, and a Les Paul Junior.

A coarse cover of John Lee Hooker's "Serves You Right To Suffer" is the only slow tune, but its tempo and message are insistent. The first five and a half minutes feature harmonica and organ solos before Geils' jittery guitar swoops in with a distortion-engorged passage that yanks the melody to an alternate state.

Klein and his bandmates accomplished their quest to properly document a J. Geils Band concert, and half a century later, he's still proud of the effort. Released September 28, 1972, "Live" *Full House* peaked at #54 on *Billboard*. Its cover was designed by Bladd and Wolf, and the card display *isn't* a full house – it's three jacks, the king of spades,

and the queen of hearts. Close inspection reveals the queen offering a knowing wink.

The band's popularity in Detroit figured into subsequent live albums; 1976's *Blow Your Face Out* was recorded there and in Boston, while 1982's *Showtime!* was solely in Detroit.

Klein is still active in music.

"We play a lot of early Geils blues stuff," he

said of Danny Klein's *Full House*. "We're not a tribute band, but last year was the 50th anniversary [of "Live" *Full House*], so we played the whole album in concert. We really enjoyed it."

A high-energy showcase, the album remains a definitive presentation of a full-throttle J. Geils Band show succeeding in, er... spades. **VG**



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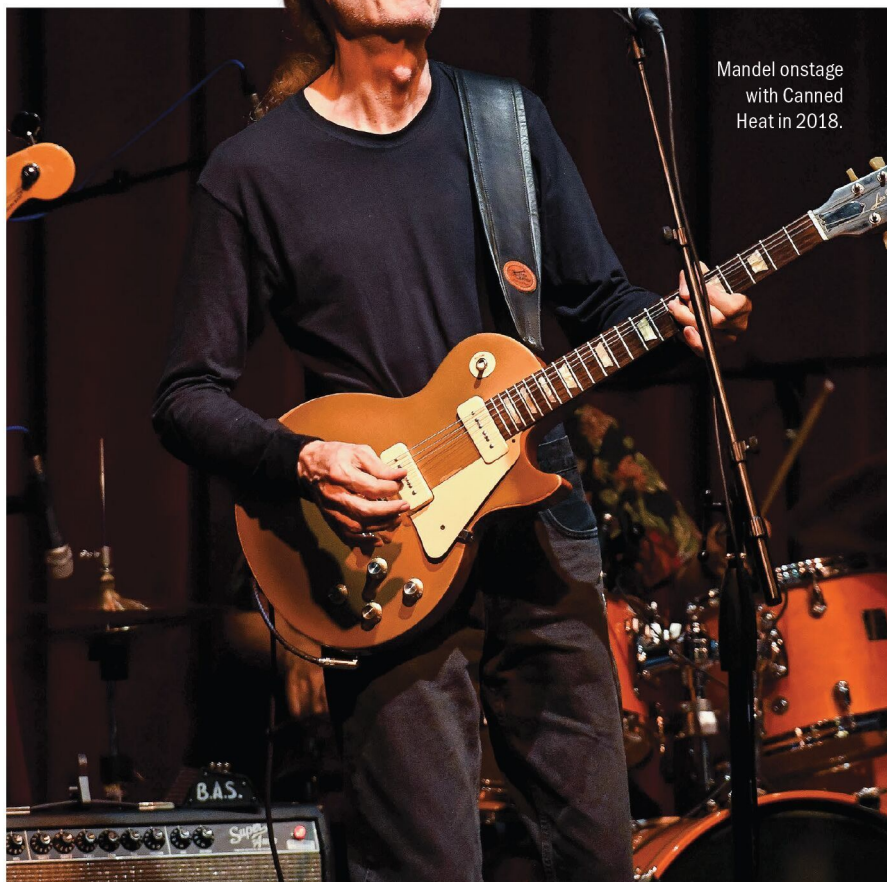
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Mandel onstage
with Canned
Heat in 2018.

HARVEY MANDEL

Infinitely Eclectic

By Wolf Marshall

Harvey Mandel is a regular on the list of “guitarists’ guitarists,” yet is woefully unknown to the public. With an uncategorizable rock style and penchant for instrumentals, his 1968 debut, *Cristo Redentor*, foreshadowed fusion with its cinematic qualities that still sound modern and distinguished from typical jazz-rock.

Mandel presents a striking case of parallel evolution in guitar musicianship. While Brits emulated the Shadows, he copied the Ventures. While they studied Muddy Waters, Howlin’ Wolf, and Buddy Guy records, he lived the life by *playing* with the Chicago giants while building a formidable style that rivaled the intensity and innovation of Mayall’s Bluesbreakers. And then there’s the legendary bidextral tapping

that graced his records from 1972 through ’74, six years before it became a rage among metal guitarists influenced by Van Halen.

Mandel was born March 11, 1945, in Detroit. His family moved to Illinois in ’46 and settled in Morton Grove, near Chicago. Captivated by the beatnik scene, he played bongos at 15 and was drawn to folk guitar. At 16, he fashioned a Harmony acoustic with a phonograph cartridge as pickup, and modified a radio to use as an amplifier. Impressed with the ingenuity, his father then got him a Silvertone guitar/amp set.

Mandel worked downtown Chicago’s “white blues” circuit as a teen alongside Barry Goldberg, Michael Bloomfield, and Charlie Musselwhite, becoming a fixture at Twist City and adopting the persona of “The Snake”

(after his cracked-leather jacket and slithery fingering) emphasized in song titles like “Snake Attack,” “Carne del Serpiente,” “United Snakes of America” and “Snake Pit.” One of Chicago’s foremost new-blues guitarists, his first recordings came in ’66 on Goldberg’s *Blowing My Mind* and Musselwhite’s *Stand Back!*, which received enough airplay to command an appearance at the Fillmore West with Electric Flag and Cream. He subsequently relocated to San Francisco, performed regularly at The Matrix, and met DJ/producer Abe “Voco” Kesh, who signed him to Philips Records and produced *Cristo Redentor*; the album’s diverse program of soundscapes boasted an orchestral rendition of Duke Pearson’s “Cristo Redentor,” a psychedelical take on the spiritual “Wade in the Water,” and deft juggling of rock, blues, country, and R&B. *Cristo* advanced guitar-driven instrumental rock into the future and spent four weeks on the charts, but Mandel entered the big leagues with *Righteous*, a similarly eclectic set with a funk/R&B bent and big-band textures enlivened by jazz heavyweights Howard Roberts, Shorty Rogers, Victor Feldman, and Plas Johnson.

In ’69, Mandel joined Canned Heat and played Woodstock, then recorded *Live in Europe* and *Future Blues*, which yielded their hit “Let’s Work Together.” In ’70, he left with bassist Larry Taylor for Mayall’s Bluesbreakers, played on *USA Union*, and released *Games Guitars Play*. Signaling commercial aspirations in “Dry Your Eyes” and the pop-country-rock cover “Games People Play,” the album also featured the riff-rocker “Leavin’ Trunk,” blues in “I Don’t Need No Doctor,” and Horace Silver’s modal-jazz piece “Senor Blues.” ’71 saw *Baby Batter*, Mayall’s *Back to the Roots* (which also had Clapton, Mick Taylor and violinist “Sugarcane” Harris onboard), *Rock and Roll Forever*, a session with the Ventures, and his blues-jazz project *Get Off in Chicago*. He joined Harris in *Pure Food and Drug Act*, and played on *Choice Cuts* with fellow tapping pioneer Randy Resnick. *The Snake* offered eclecticism tempered by a unified band feel and greater emphasis on rock, blues, and funk. The album premiered Mandel’s seminal tapping (“Peruvian Flake,” “Bite the Electric Eel”), a tribute to Canned Heat’s Al Wilson (“Ode to the Owl”), rare lead vocal (“Uno Ino”), jazz-inspired pedal-steel and flute solos (“Levitation”), and guests Harris and Resnick. *Shangrenade* was a watershed record with HM’s bidextral style displayed on practically every track in themes, background parts and improvisations, epitomized by “Fish Walk” and “Million Dollar Feeling.” *Feel the Sound of Harvey Mandel* (’74) marked an artistic apogee that broadened his fusion sound with rock/soul vocals by Richard Martin, and completed the

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Philips/Janus cycle. A “best of” album followed, and he began writing music for films and TV.

Mick Jagger called Mandel to record with the Stones in '75 after Mick Taylor's departure; on *Black and Blue*, he tastefully colored “Memory Motel” and dominated “Hot Stuff” with extended improvisations. After Mick and Keith decided on an all-English lineup with Ron Wood, he formed Harvey Mandel Power Trio with Jimmy Haslip and toured, opening for Jeff Beck in '76. He returned to Chicago in '78, continuing as opener for groups including Roxy Music, and by '80 moved to Florida, where he performed in the house band at Ron Wood's club, Woody's.

Mandel stepped away from the scene until 1990, when *Live in California* marked his return. Highlights of the period include his *Blues Guitar & Beyond* instructional video, *Twist City*, *Snakes and Stripes*, and performances at the Fillmore and B.B. King's club. In '97, he formed Snake Crew and released *Planetary Warrior*, *Emerald Triangle*, *Snake Live*, and in 2001 launched Electric Snake Band. Since then, he has recorded consistently, adhering to his eclectic fusion style while adding modern rock elements on *Snake Pit*, *Snake Attack*, and *Who's Calling*.

INFLUENCES

Mandel's primary influences include the Ventures, B.B. and Albert King, Otis Rush, Buddy Guy, Clapton, Howard Roberts, and Pat Martino. He also studied Joe Pass and Ted Greene books.

STYLE

Rock, blues, jazz, funk, country, fusion, soul, techno, avant-garde, psychedelic, electronic – you'd run out of categories labeling HM's music. A self-described “blues-rock player who likes jazz and country,” he made originality his credo and fusion his domain at the outset. “Cristo Redentor” applied vocal-like melody and lush orchestration years before it was fashionable. “Before Six” marked blues-rock guitar advances beyond Chicago with hybrid-picked

Moderate Funk Rock

E7

HM specified his tapping was “all over *Shangrenade*.” Indeed, the '73 album marked an auspicious outing for bidextral rock playing, much of it unequalled to this day and beyond prescient. He invented his own template. Case in point is the theme of “Million Dollar Feeling.” His goal of realizing wide intervals with the technique is reached in the first phrase, which adds high E, F#, G (via a tapped bend)

and G# tones on the second string to a basic two-note pentatonic shape fingered at the 12th position. Note the intricate and facile juggling of the tapped notes and the resulting angularity and unpredictability. This example sounds as fresh and modern as any post Van Halen/Vai shredder of the '80s and '90s, yet it was created a decade and a half earlier.

textures, sustaining fuzz/feedback lines, and syncopated lead phrasing that became sonic signatures. “The Lark” featured rhythmic string scrapes evoking locomotive effects, while “Snake” juxtaposed droning raga references and spacey fuzz soloing. Massive distortion and sustain graced “Wade in the Water” and “Bradley's Barn.” The latter combined wah rhythms with layered clean/dirty lead lines, venturing into jazz-rock. “Lights Out” blended heavy blues with Beatles-inspired “Walrus” string pads, while “Nashville I AM” pitted aggressive rock licks against pedal-steel mannerisms.

Mandel's guitar style is as eclectic and

unconventional as his repertoire. His choppy rhythmic phrasing in rock leads was complemented by sustaining violin-like lines, distorted blues mutations (“Just a Hair More,” “Hank the Ripper”), and complex clean-toned jazz improvisation (“Local Days”). He plays country/jazz amalgams over a funk groove in “Poontang,” puts his own stamp on soul-jazz classics (“Jive Samba,” “Senor Blues”), channels Albert Collins' biting fingerplucked attack in “Morton Grove Mama” and “Freedom Ball,” and marries Jerry Reed-flavored country licks and blues-rock string bending over the prog-rock background of “Midnight Sun” – all without sounding derivative. Moreover,

Moderate Bossa Nova

The musical score for "Moderate Bossa Nova" is presented in 4/4 time. It features a guitar line (treble clef) and a bass line (bass clef). The score is divided into four systems, each with a key signature change and specific chord markings above the staff.

- System 1:** Key of F major. Chords: Fm7, Bb7. The guitar line starts with a rest, followed by a series of eighth and sixteenth notes. The bass line uses fingerings 5, 6, 3, 4, 4, 6, 3, 4, 3, 5, 6, 4, 5, 6, 4, 5, 6, 7.
- System 2:** Key of E-flat major. Chords: Ebm7, Ab7. The guitar line continues with eighth and sixteenth notes. The bass line uses fingerings 8, 6, 7, 9, 6, 9, 8, 9, 6, 7, 9, 6, 7, 8, 6, 6, 8, 5, 6, 3, 5, 6, 3, 4, 6, 4, 3, 6, 6.
- System 3:** Key of E major. Chords: Emaj7, Dmaj7. The guitar line features a complex sequence of notes, including naturals and sharps. The bass line uses fingerings 6, 7, 9, 6, 8, 9, 6, 8, 9, 7, 9, 7, 10, 11, 9, 7, 9, 9, 8, 6, (4), 7, 6, 4.
- System 4:** Key of E-flat major. Chords: Eb11, Ab7. The guitar line continues with eighth and sixteenth notes. The bass line uses fingerings 6, 5, 4, 6, 4, 6, 8, 4, 6, 8, 4, 4, 6, 6, 8, 4, 4, 6, 6, X, 4, 5, 6, 4, 6, 6.

From the start, jazz was a favorite environment in HM's repertoire. Though he downplays his skills and knowledge as a "traditional" bopper, you wouldn't know it from this excerpt; the opening passages from "Local Days" reveal a wealth of ideas. Played over a Brazilian bossa-nova groove, they come off like a happy collision of Pat Martino and Howard Roberts spun with an HM twist. He follows the changes with a bebop mindset

and employs double-time phrasing masterfully throughout. Check out modal/minor blues approach over Fm7-Bb7 in 1-3 contrasted by a long scalar sequence over Ebm7-Ab7 in 4-5. Emaj7 finds him double-timing with a sophisticated Bmaj7 superimposition (Lydian) that merges beautifully with Dmaj7 in measure 7. He follows with a funkier line incorporating slurred unisons and a resolution to major blues in 8-9.

HM is apt to abruptly deviate from typical blues-rock pentatonic vocabulary to favor odd intervals and diminished-scale tangents, as in "Sugarloaf" (3:17) and "Rankachank Blues" (0:52), or to opt for feedback-dominated passages emulating backward-guitar envelopes, as in "Lights Out," "Summer Sequence," and "Ridin' High."

Mandel was among the earliest rock guitarists to exploit tapping; he had seen other players doing it – Randy Resnick or possibly Vittorio Camardese on Italian TV in '65 – and developed a variant heard on *Shangrenade* and *Feel the Sound*. Billy Gibbons and Larry Carlton applied taps sparingly to string bends and Van Halen saw it as an expansion of Jimmy Page's

pull-offs, but for HM it was a means to create wide-interval melodies, claiming "You can get octaves apart – like a piano or sax player." Moreover, it facilitated difficult stretches compensating for his smaller hands. In "Fish Walk" he melded R&B and jazz in the chord intro with a harmony-guitar theme, avant-garde atonality in the solo, and developed a lengthy tapping section (2:39 to 3:30). He frequently used tapping in conjunction with pull-off/hammer-on figures and held bends to produce intricate phrases and themes as in "Million Dollar Feeling." Tapping remained a sonic identifier after the early '70s.

Mandel's proclivities run the gamut from blues à la Buddy Guy to hard rock, jazz, and country. He mentions practicing every form of vibrato, gleaned from Guy, Clapton, the Kings and Otis Rush, and striving to perfect the technique as a young Chicago-blues player. Personal refinements like pushing ultra-light G and B strings under the D for extreme bends and vibrato lent a different feel to solos like "El Stinger." His use of massive sustain (amp overdrive/compression), fuzz-box transients, echo, and volume swells in rock playing was offset by his clean Tele-Strat sounds in his work with Mayall and on tracks like "Pegasus," which foreshadowed Mark Knopfler's approach with its note choices and fingerpicked timbres. Ceaselessly evolving, HM advanced with the years, purveying a modern-rock feel and metallic sound with post-'80s whammy-bar antics on *Snake Pit* and *Snake Attack*.

ESSENTIAL LISTENING

Snake Box compiles the first five albums plus *Live at the Matrix* ('68), a jam-band classic with Jerry Garcia and Elvin Bishop. A comprehensive look must include *Shangrenade* and *Feel the Sound of Harvey Mandel*. *Midnight Sun: Best of Harvey Mandel* is a serviceable collection covering highlights of his early years.

ESSENTIAL VIEWING

Online highlights include “Wade in the Water” and “Christo Redentor,” from 2013, “Baby Batter” (’09), anything with Snake Crew backing Ronnie Montrose, and a clip with Musselwhite from the film *Born in Chicago*.

SOUND

In early years, Mandel played a modified (for mono) ES-355, ES-335, Les Pauls (some with necks shaved to accommodate his hands) including a Custom and goldtop Standard, black ’66 Stratocaster with rosewood fretboard (Woodstock with Canned Heat), and a Telecaster (“My Time Ain’t Long”). Fender built a tribute green Snake Strat with three P-90 pickups, floating vibrato, ivory knobs, and rosewood board. In 1977, HM used a Gibson S-1 and Bozo custom guitars (electric and acoustic). Since ’05, he’s favored a Parker Fly Mojo with custom psychedelic snakeskin/flame graphics. Early on, he strung with very light Ernie Balls (.008/.009-10-12/13-22-32-42) and preferred medium action, then later switched to a Dean Markley .009-.042 set.

In the ’60s and ’70s, he played Fender combos, then Marshall half-stacks after playing Clapton’s Cream rig. An atypical aspect of his ’70s sustain on albums like *Baby Batter* was his use of a Bogen PA head with tubes removed, feeding a 12” speaker. In the later ’70s, he favored an Acoustic head with a Randall cabinet. More recently, he employed a Fender Hot Rod Deville 4x10 to run effects into larger amps.

Mandel’s effects were sparse early – an Electro-Harmonix LPB-1 booster or fuzz box for sustain, Mutron Phaser, and Echoplex. By 2017, he combined effects to emulate backward guitar, along with an overdriven amp, compressor, and Space Echo. He uses a Roland VG-99 to replicate studio effects live and store ideal sounds for rhythm, Jimi Hendrix tones, and

Moderate Blues Rock

HM came of age playing the blues, and never stopped. His early work in Chicago was married to modernistic innovations in “Rankachank Blues,” a 12-bar blues in A. This example from the third chorus argues the point convincingly. Pentatonic/blue-scale mannerisms and traditional melodies dominate, but this complexity and unusual additions are noteworthy – wide

interval jumps in measures 2, 5-6, and 10-11, sophisticated chord-extension note choices in 3 and 8, explicit use of the A Diminished scale over A7 in 4, and the A diminished arpeggio over E7 in 10. Also noteworthy is his virtuosic delivery of the elements, old and new. These are intriguing departures from typical blues-rock solos in the ’70s.

backward sounds, and an array of Keely pedals including a Keely-modded Boss digital delay.

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 wolframmarshall.com.

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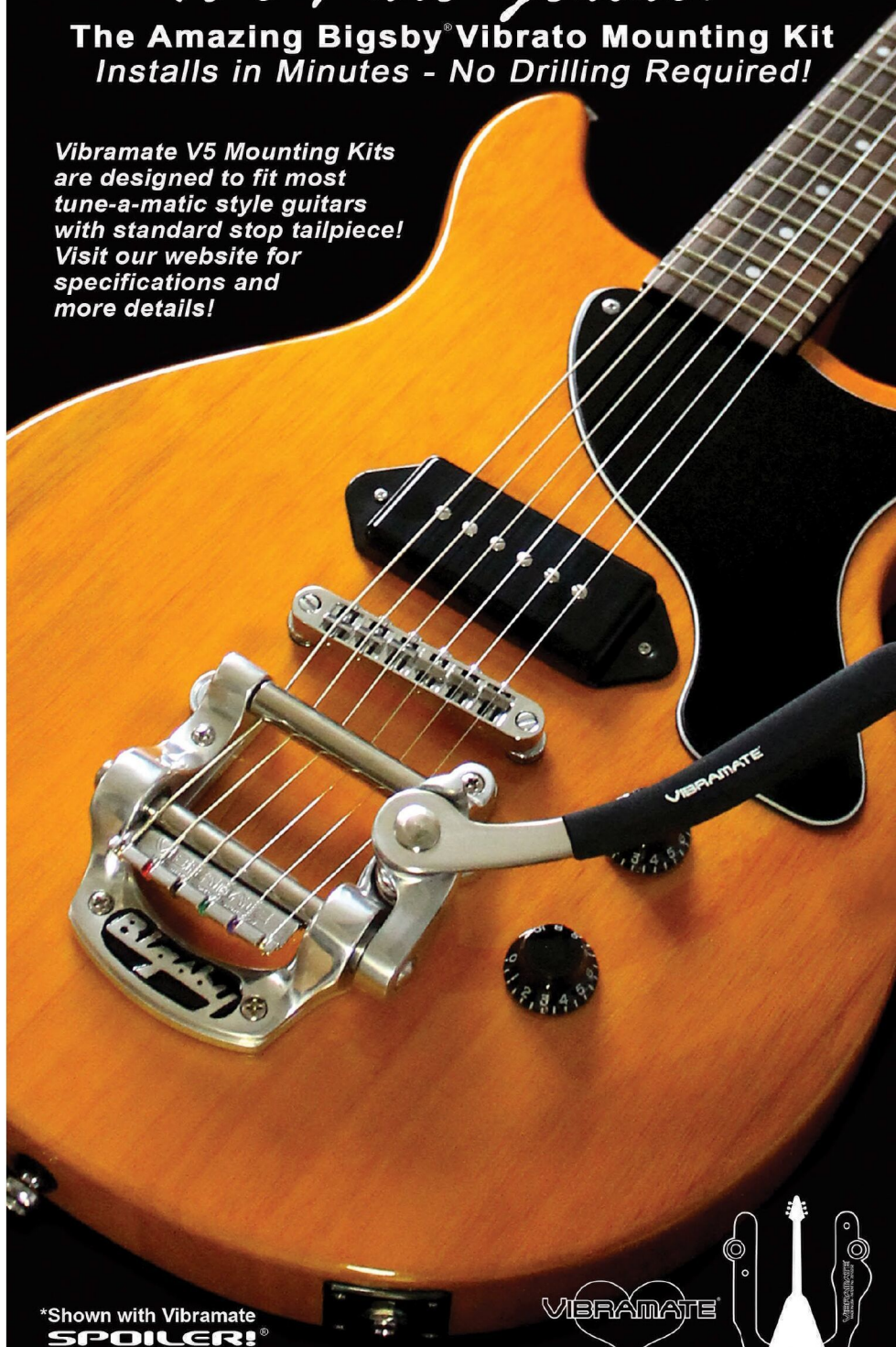
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From basket case to beauty: Blake Burkeholder's Duo-Jet.

Blake Burkeholder, a repair expert in my shop, has always wanted a Gretsch. So, when he found a '56 Duo-Jet fixer-upper at a reasonable price, he grabbed it. Like other old Gretsches that have passed through here, it had severe neck-joint issues – maybe the worst I've seen. But, Blake knew he could return it to glory. It's a great reminder that even a horribly neglected

vintage guitar can be made to play like new... or "old."

1) The neck was held in place with three wood screws – long one in the center, two shorter on each side, all hidden under plastic "wood." Injecting hot water and steam made it easy to remove the neck...

2) ...which revealed the ugliest dovetail repair we've ever seen on a neck – drilled and doweled vertically and cross-wise.

3) Blake chiseled all this ugly stuff down to a $\frac{3}{4}$ " piece of maple inset on the heel; the original dovetail was mahogany glued onto the maple, but it had been removed for the earlier repair, then glued with two small dowels. After removing the bad stuff, the maple core remained. Notice Blake's pencil marks, which show how off-center it is! I can't imagine the

UGLY, BUT AN OLDY

Reviving a '56 Duo-Jet

By Dan Erlewine



same person who did all the bad work would've been able to fit the maple so well. It's really odd. Perhaps it was installed by Gretsch originally and built-up on center at the factory?

4) The body mortise was equally horrible!

5) After the maple was machined away, Blake filled half of its length with mahogany glued in with epoxy. He milled a slot $\frac{7}{8}$ " wide

and half the depth of the heel clear through, preparing for the next step...

6) ...machining a block of mahogany to fill the gap and create a new dovetail that he'll shape by hand to fit the mortise in the body.

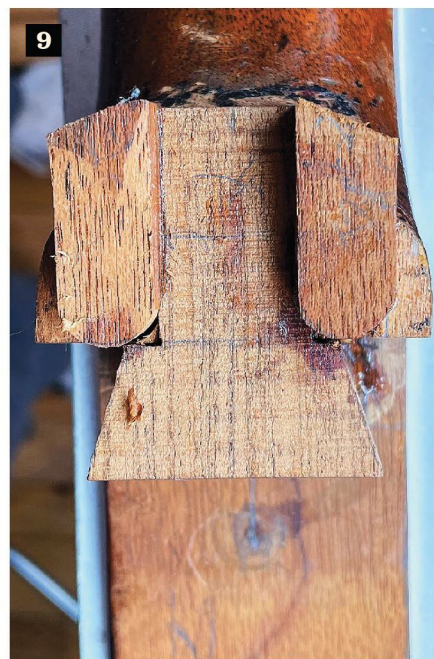
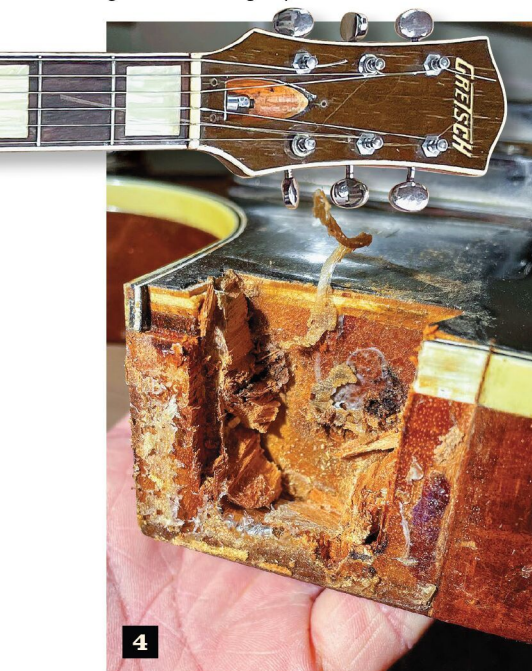
7) The new block, epoxied and clamped in place.

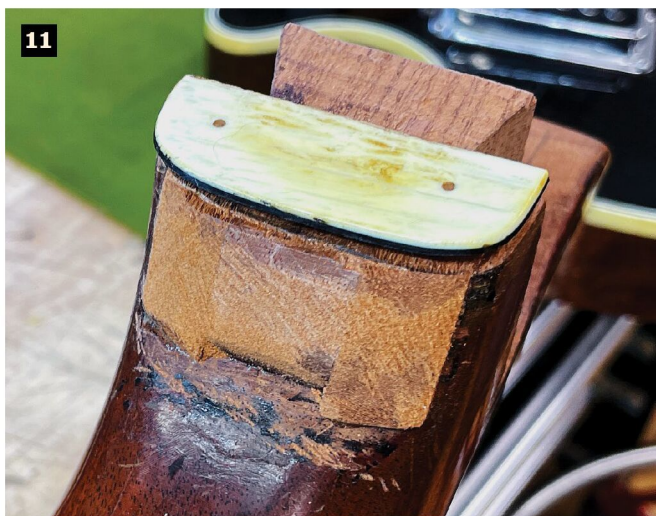
8) While that dried, Blake filled the gaps

of missing wood in the body to create a new (slightly oversized) mortise.

9) Blake machined the area of the heel where the screw holes had been, leaving the outer cheeks, which will help hide the repair.

10) He was then ready to start re-carving the heel and fill it with grain-oriented mahogany, which looks great.





11) Once the heel carving is done, Blake will laminate a new cap.

In the July issue, Blake will fit the neck to the body, touch up the finish on the heel, install the neck, string the guitar, and adjust the action.

Dan Erlewine has been repairing guitars for more than 50 years. The author of three books, dozens of magazine articles, he has also produced instructional videotapes and DVDs on guitar repair. From 1986 through his retirement in late 2019, Erlewine was part of the R&D team, and

company liaison for Stewart-MacDonald's Guitar Shop Supply. Today, he operates a repair shop in Athens, Ohio, as well as building replicas of the guitars he made for Albert King and Jerry Garcia in 1972. This column has appeared in VG since March, 2004. You can contact him at danerlewine@gmail.com.

A black and white advertisement for Gator Cases. The background shows a workshop with various guitar cases and equipment. In the foreground, a black Gator Minivault case is open, showing two electric guitars inside. The text "GATORCASES" is in a red box at the top left. Below it, "NEW!" is in a red box, followed by "ROADWORTHY MINIVault" in large white letters, and "HOLDS TWO ELECTRIC GUITARS" in smaller white letters. A QR code is in the bottom left corner, with "GATORCO.COM" below it.

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TRACII GUNS

BLACK DIAMOND SHINE
BY
ANDREW DALY

There's no denying that with Tracii Guns manning L.A. Guns' lead-guitar slot, the sleaze veterans become a different animal. Since re-entering the fold in 2016, Guns – a single-cut-wielding maestro with flash and endless-yet-affable swagger – has reinvigorated his namesake band. With an array of vintage Les Pauls and some pretty reissues at his disposal, Guns is injecting cocksure bluster into the heart of one of the Strip's finest.



Heard on *Black Diamond* passages that called for midrange punch, Guns' two-pickup Les Paul Custom dates from the late '90s and has Bare Knuckle The Mule and Riff Raff pickups wired like a '50s model. "It's one of my favorites because I love big necks, which I find comfortable for recording," he said. "It has an old feel, and I enjoy the 'struggle' while playing it - very unforgiving."

Bought for Guns (and relic'd) by his friend, Vince Vital, this Custom Shop

Les Paul has a DiMarzio 36th anniversary PAF in the bridge and Bare Knuckle Mule at the neck (the middle pickup is dead). "The bridge is very bright and has a lot more gain," Guns said. "I used it on some solos for *Black Diamond*, and that's it doing the clean rhythm sound on 'Gonna Lose.'"

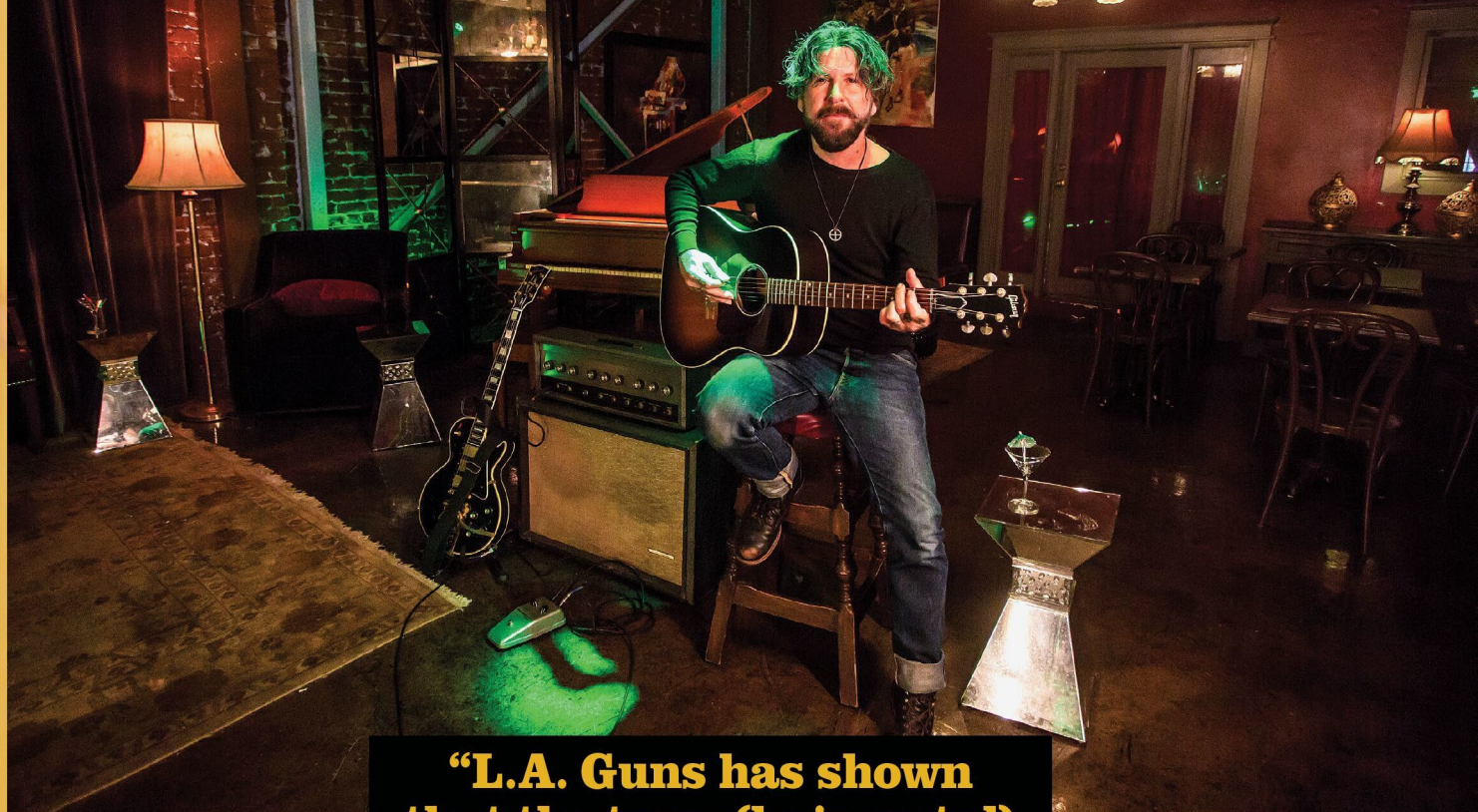
Guns loves his modern Gibson J-45, which he likens to an acoustic Les Paul, given its ease of play. It's heard on the acoustic portions of "Diamonds."

Some 35 years after the release of its self-titled debut album, the band's lineup has evolved to include Ace Von Johnson (guitars), Johnny Martin (bass), and Shawn Drover/Adam Hamilton (drums) ably backing Guns and fellow holdover Phil Lewis (vocals).

Given their rich musical history, one might think them hard-pressed to meet the expectations set forth by their classic records. Instead, Guns and company have rattled off successive monster records that stand chest to chest with any of the group's earlier efforts.

Their newest, *Black Diamonds*, has Guns feeling more effervescent than ever as he dialed in with *Vintage Guitar* to run through its creation, his process - and his love for vintage guitars.

What are the origins of *Black Diamonds*?



“L.A. Guns has shown that the term (hair metal) doesn’t limit a band’s musicality and exposure.”

The day I came up with the first riff, I was in Denmark, getting ready to catch a flight the next morning, and I came up with the riff for “Gonna Lose.” Then, I came up with the arrangement, which is kind of a Led Zeppelin “Ramble On” thing, which by now should surprise no one (laughs). That was the start, and from there it flowed quickly.

The band’s previous album, *Checkedered Past*, was recorded by sending files back and forth, but *Black Diamonds* sounds like it was everyone together in the studio. Was it?

No, but it really sounds like it was, doesn’t it? Adam Hamilton, who plays drums and was the producer, had a lot of discussions with us about what we were going to do, sonically. We wanted to get the band-in-a-room feel, and did it by having Adam play to a click, then send his track to me, and I’d record to a click and e-mail it back. The idea was to push and pull a bit; I’d play a little sloppier than usual to send it home. It seemed to work. I don’t know if everybody’s gonna get that vibe, but when I listen, I really dig it.

What has ignited L.A. Guns’ recent creative spark?

Number one, I have freedom. I don’t have an outside producer interjecting their thoughts. The music is purer. I’m always willing to listen to somebody else’s ideas, and I’ve always liked our records, but then again, I’d always listen back and say, “Oh,

that was that guy’s idea.” I don’t mind that, but sometimes it can be too much. But now I have the luxury of not having outside influence. Me and Adam construct all the music, then kick it over to Mitch Davis, who writes the lyrics along with Phil. The process is more-straightforward, which makes all the difference.

What is your riff-writing process these days? There’s a lot of fuzz and distortion in the new songs.

I always start out writing a ’60s album with fuzzy guitars (laughs). I have a Head Rush pedalboard loaded with my live sound; it never changes. But, when I start recording, I use vintage microphones and a Tone Bender fuzz pedal, and try to record things that sound like Jeff Beck or Jimmy Page from their Yardbirds days because that’s where my heart is.

It starts there, but when I go to the Head Rush, I divert to my L.A. Guns live sound, which makes everything massive. I tailor the first rhythm track, then double-track it. Once I have the rhythm tracks, I can sit back and listen, then add touches. Once I have the scratch tracks, I can go for more-vintage sounds with super-high gain, along with more-modern sounds.

Conversely, your solos are often clean and articulate.

When I start working on solos, my ego takes over – I’m like a little boy screaming for attention (laughs). With solos, phrasing is essential because a guitar solo

should speak to the listener. I know that’s cliché, but I don’t want just a bunch of notes. That doesn’t mean I analyze it four bars at a time, either. I’ll set up a tone through the Head Rush, maybe add a Fender amp with a Plus Sustain Pedal or something simple. Then I’ll improvise while going through the sections, seeing where things land. If it works, great. But if I get frustrated, I say, “Okay, I gotta simplify this.” So, it’s a lot of talking to myself.

Also, I created a patch specifically for heavy-rock soloing, and it has more mid-range. If I used it live, I’d be a bit scared of it. It doesn’t have a lot of sustain or distortion. It’s just a bit of fuzz, but a lot of balls.

Early L.A. Guns music was often written in minor keys, but you now seem more comfortable with major keys.

Oh, for sure. There’s a lot of stuff on this album where the chord changes would be considered a major key. Even though the bulk of the song might be in a minor, some of the solo sections cover a major. So, instead of trying to Keith Richards my way through, I do the old rockabilly trick where I pick the notes out of the chords and sweep through them in different directions. This is the first time I’ve ever done that. That trick and my

getting more comfortable with major keys added a new element to this record. It's effective, and again, phrasing is critical. It defines and shows other sides of my personality. If I just shred through something – which I've been guilty of a million times – it's great, fun, and exciting. But, those are the moments where, years later, I'm like, "Oh, man, I could have done this or I could have done that." I'm trying to slow it down and try new things. But I do still want to play fast sometimes. I've still got a huge ego (laughs). That's not going to change, I guess.

What led you to deploy the old rockabilly trick?

That's the origin of rock-and-roll soloing, for me. I try to keep my deep influences available in my toolbox. I guess with the rockabilly thing; it was a "break glass when needed" deal. I finally felt like I needed it. And because I wrote some of the solo sections with that major feel, it allowed me to not just hint at it. But while I used that trick, the solos don't sound like rockabilly. It's just a technique or a way of playing a solo. I think it worked.

When playing guitar, how do you find that middle ground between the head and the heart?

I'll often blow through a solo, and it's like, "Wow, here comes Speed Racer." I'll get excited about it and think, "Damn, that's so badass. I f***ing love that!" But then I'll wake up the next day, listen to it a bunch of times, and see how it hits me. Inevitably, just like when I'm listening to one of my old records, I'll be like, "Nah, never mind." And that's when I start to take things seriously and put a bit more feeling in there.

Realizing that 99 percent of the people who listen to my music aren't guitar players reminds me that some of the crazy s**t is unnecessary. If I dial it back and add more feel, it speaks louder. It hits harder when a guitar solo is like an opera singer's voice, where it's just *expressive*. I have that skill and enough emotion and feeling to push that out without relying on speed and gimmicks. Gimmicks are part of it, but playing with a lot of texture and nuance holds more value at this point.

Is there a song on *Black Diamonds* that best represents the player you are today?

I'd have to go with "Diamonds." The production, soloing, chord inversions, and arrangement represent who I am at this point. Most of my songs are done in three parts, but "Diamonds" is a little bit different.



The '57 reissue goes by "Jagger," after Guns' oldest son (left). Named after his youngest son, Ole, this Custom Shop Les Paul was ordered after Guns' experienced seller's remorse over a similar one he had that was finished in Bahama Blue. Its Gibson pickups, he says, sound like overwound Burstbuckers.



I hate the term “epic,” but for lack of a better word, I guess “Diamonds” is epic. It’s big, the solos are phrased well, and the tone is amazing. So, if you’re a 15-year-old guitar player and want to learn something from the new L.A. Guns record, “Diamonds” would be the one.

Does it bother you that L.A. Guns is perpetually lumped in with hair metal?

I’m actually proud to be associated with hair metal. From my perspective, we’ve proven how great hair metal can be. L.A. Guns has shown that the term doesn’t limit a band’s musicality and exposure. People love good songs, and we’ve got good songs. But our image is still very important to me. All the guys look great; me and Phil are older, but we still do it, and people dig it. I wouldn’t change anything. I just want the music to be f***ing awesome, and 35 years later, it still is. I think we’re pretty lucky to be associated with that genre.

How many guitars did you bring to the party for *Black Diamonds*?

In Denmark, where I recorded most of the guitars, I only have three guitars, but I mainly used two. The first is a 1960 Cherry Red Les Paul, and it’s on 75 percent of everything. I used that for the more-midrange stuff and some of the solos. But a lot of the solos were

recorded using my ’57-reissue Black Beauty with three Bare Knuckle Riff Raff pickups. I love that guitar because it has such a throaty Jimmy Page sound, no matter which amplifier I use. In the middle position, it’s classic ’60s. All of the guitars I record with have Bare Knuckle pickups except the red one. They just sound right. The tonality of the guitars on *Black Diamonds* is the best I’ve ever had. I’ve got it down to, “Okay, these are the things that sound the best when I play my songs. I’m gonna do those things.”

What do you love most about vintage guitars?

Well, I like new guitars if they’re built like vintage ones (laughs). But one of the things I like is that vintage guitars are lighter. With a vintage guitar, the wood should be pretty damn dry. If you’re holding a guitar from the ’50s or ’60s, it’s probably light and resonates really well. But if you can get something like those pickups from Bare Knuckle, they have that vintage sound, too.

So, my reissue ’Bursts can sound the same and give that same vibe. It’s all about vibe for me. When I strap a guitar on, I want to feel like I’m in England in 1968. The best way to get there is with guitars. I love the way they look when I play live, too. They look as old as me, and I think that’s important.

How many guitars do you have, and are you hunting for more?

I’ve nixed the addiction to gear and guitars, so I’m under 100. I had a vault built, and most are there. I use reissues as my main live guitars, and the rest are scattered throughout the studio, living room, bedroom, and hallways. Of course, there are the special ones that I’ve named – some after my kids, and I even have one named after my ex-wife (laughs). Some have silly names and they’ve become old friends. They’re always around and I’ll pick them up at different times. A lot of players say, “Every time I get a new guitar, it inspires me to write new music.” That’s true, and it’s part of the addiction.

Is that what inspires you most?

If you’re a guitarist and a songwriter, you crave inspiration. You want to get excited, right? Getting a ’59 reissue... man, nothing’s gonna inspire me more than that. But I have a lot of them, so when I sit down to write, I’ll grab a guitar I haven’t played in a while and I go for it.

Inspiration is funny. This is all I know how to do, so I have to make sure I’m good at it. I keep it simple. I’ve got a gorgeous girlfriend, my kids are healthy, and I’ve got a great new L.A. Guns record that I’m looking forward to promoting. I’m into it. **VG**



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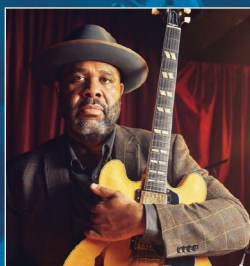
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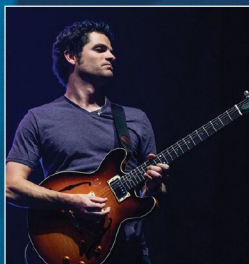
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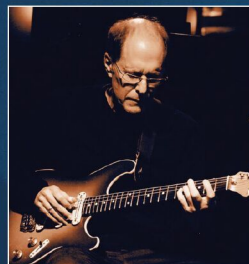
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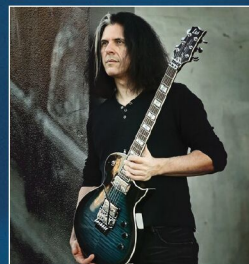
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By Ward
Meeker

GARY ROSSINGTON

1951-2023

As a boy, Gary Rossington would grab a broom and mime in front of a mirror whenever an Elvis Presley hit played on TV or the radio, pretending to be the King with his flat-top. Co-founder and last original member of Lynyrd Skynyrd, Rossington died March 5. He was 71, and while no cause of death has been disclosed, Rossington dealt with heart-related health issues since undergoing a multiple bypass in 2003; in '15, he suffered a serious heart attack after which he received a pacemaker, followed by a valve replacement in '19 and emergency surgery in '21.

Twelve when the Beatles first played Ed Sullivan in February of 1964, Rossington and close friends Allen Collins and Ronnie Van Zant immediately became fans of all things British Invasion.

"We wanted to be like them, and I wanted to play guitar!" Rossington told *Vintage Guitar* in 2003. The ambitious kid took a paper route so he could buy a Silvertone guitar from the Sears catalog

Gary Rossington: Michael Wilson



– “...an electric with a case and a speaker in it,” and by the end of that summer, the three had recruited Little League buddies to play bass and drums in a band that performed at teen clubs and school dances in their home town of Jacksonville, Florida. As they aged into the city’s sparse club scene, though, the band’s covers – songs by the Rolling Stones, Yardbirds, and other British acts – limited their appeal amongst locals, so they moved to Atlanta and adopted the name Lynyrd Skynyrd, an homage to the high-school gym teacher Leonard Skinner, who kicked Rossington out of school for having long hair.

The British influence – specifically, that of Brian Jones – carried over to Rossington’s desire to play a certain guitar.

“I saw him using an old sunburst Les Paul with the Rolling Stones, and I thought

“Gary could play it ‘pretty’ with understated elegance, and could also rip it raw and bluesy. He was as brilliant a songwriter as he was a guitar player.” – Jeff Carlisi

that was the coolest-looking guitar that I ever seen, so I wanted one,” he recalled.

The first time the band played Nashville’s Briar Patch club in 1969/’70, a girl in the audience told Rossington that her family had a Les Paul they wanted to sell for \$1,000. After he and a roadie went to their home “way out in the country,” he made a full offer but was refused because the family had since been told it was worth more; after playing a few more weekends, he came back with an

additional \$1,000 and acquired the ’59 he promptly named after his mother, Berneice.

“My father died when I was 10, so my mother raised me,” he said. “She helped us get the band going, and helped me buy guitars. I had a paper route, but she put money in even though we didn’t have much. I just loved her a lot and missed her a lot when I was on the road.”

As a songwriter, Rossington drew inspiration from happenings in his own life and people close to him, and songs he helped create are among the biggest in Skynyrd’s repertoire – “Simple Man,” “Sweet Home Alabama,” “Don’t Ask Me No Questions,” “Gimme Back My Bullets,” and “What’s Your Name.” For the 1974 Collins/Van Zant song “Free Bird,” Rossington used a ’61 Gibson SG to compose one of the most-recognizable slide-guitar parts in history.

In a 1998 interview with Lisa Sharken (parts of which appeared in *Guitar Player*), he explained how the part came together.

"When we wrote the song, I had just started playing slide [and] the bottle kept clinking against the frets because the strings were too low. So, I took a screwdriver... and stuck it under the strings up at the nut, so it would raise the strings up. Then I tuned the B string down to G, so the G and the B strings were both tuned to G, and I hit them both together like they're one string. With the two Gs, it creates a drawling, doubled sound, kind of like a 12-string. I don't know what inspired [that tuning], I just remember that I wanted to do something different than the same old slide-guitar sound. I thought it was cool."

For live shows, he lifted the strings with a piece of wire in place of the screwdriver; the setup can be seen on a Youtube video filmed during a July, 1977, concert in Oakland.

"I don't need that little wire any more, but I use it out of sentimental reasons," Rossington told Sharken. "I've never played that song live without it. It's like Jimi Hendrix on 'All Along the Watchtower.' He played the slide solo with a Zippo lighter. He couldn't get it to sound right with a steel slide or a bottle, so he used a Zippo. Each guy has his own little tricks."

The band often dedicated live performances of "Free Bird" to Duane Allman, whose band also formed in Jacksonville and was a mentor who taught the Skynyrd guys licks and offered guidance on gear and life. Per Allman's advice, Rossington used a Coricidin bottle for a slide.

"He told me that a bottle sounds different than a steel slide, and I think it does, so I copied him," he said. "I use the slide on my middle finger; I tried it on my baby finger so I could use my other fingers on the neck, but I never had the touch. I'd play sharp or flat because I couldn't see the frets as well."

Lynyrd Skynyrd's rise to stardom was delayed by a record-label dispute that shelved their initial recordings at Muscle Shoals Studios in 1971-'72. After signing with Al Kooper's Sounds of the South label in the spring of '73, the band – by then a seven-piece with Rossington, Collins, and Ed King playing guitar, Van Zant on lead vocals – re-recorded five of the songs at Studio One, in Doraville, Georgia ("Pop 'N Hiss: Lynyrd Skynyrd's (*Pronounced 'Leh-Nerd-Skin-Nerd'*)", August '22). Road-readied, the band breezed through what was essentially a live recording. Released in August of '73, it peaked at #27 on the *Billboard* Top 200 album chart in February

of '75. *Second Helping*, released in April of '74, reached #12, followed by *Nuthin' Fancy*, which peaked at #9 in May '75.

In '76, Rossington crashed his car into a tree; in response to the incident, Collins and Van Zant wrote "That Smell," warning of the perils of drinking and driving.

The band's highest-charting set of new songs was its fifth studio effort, *Street Survivors*, which hit #5 in December of '77, two months after a plane crash that killed Van Zant, guitarist Steve Gaines, backup singer Cassie Gaines, the band's assistant road manager, and both pilots. Twenty people survived, most with serious injuries; Rossington suffered two broken arms, a broken leg, and punctures in his stomach and liver, while Collins had two cracked vertebrae and a severely cut right arm that nearly had to be amputated.

Except for the survivors making an appearance at Volunteer Jam V in 1979, the crash brought the end of Lynyrd Skynyrd. After two years of physical and psychological recovery, Rossington and Collins returned to making music in 1980 as the Rossington Collins Band, with Skynyrd bassist Leon Wilkeson and keyboardist Billy Powell. Seeking to distinguish their sound, they hired a female leader singer, Dale Krantz, and released two albums then toured briefly before dissolving; prior to the tour, Rossington had Gibson make a replica of Berneice, which he dubbed "Dottie," his nickname for Krantz (the two married in '82).

In 1987, Rossington organized The Lynyrd Skynyrd Tribute Band, a planned one-gig effort that ultimately toured for three years with Van Zant's brother, Johnny, handling vocals, and Collins – who could not perform due to partial paralysis after a 1986 car crash – serving as musical director (he died in January, 1990, from chronic pneumonia). The group recorded new material for *Lynyrd Skynyrd 1991* and continued to tour and release albums using the band's original name; this fall, it is scheduled to tour with ZZ Top. In recent years, Rossington's participation was limited by his health and he last appeared onstage with the band in February.

Circa 2002, the Gibson Custom Shop created a signature Les Paul based on Berneice and another based on the "Free Bird" SG. Word of Rossington's passing brought remembrances from fans worldwide, including guitarists who had worked with and were influenced by Skynyrd.

"I was fortunate to have grown up in Jacksonville, playing music with influences like the Allman Brothers and other local bands," guitarist Jeff Carlisi, co-founder of

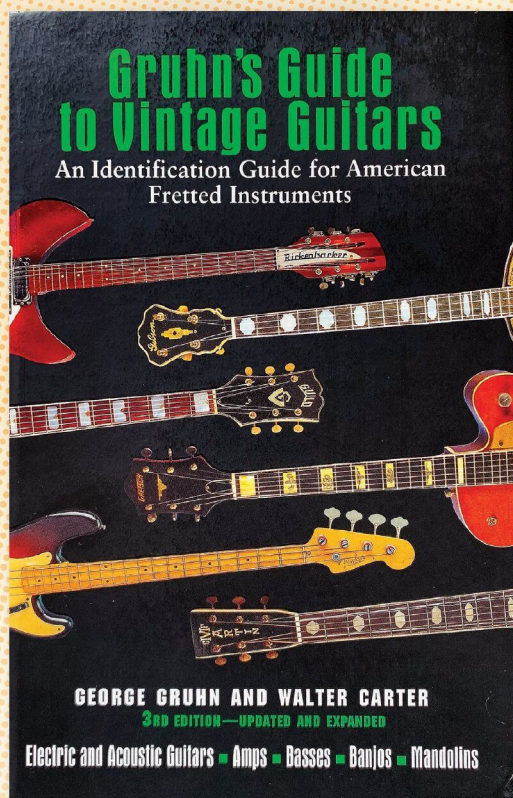
38 Special, told VG. "The One Percent was one such band. I remember going to see them at teen clubs and marveling at how special they were, even in their infancy. They played mostly songs from bands like the Illinois Speed Press and Free. We all thought that they wrote these songs only to find out that they were covers (laughs); those were some influences in their musical DNA. As a result, Gary developed a smooth style of playing with impeccable tone, vibrato, and a broad knowledge of the British sound, as well as Americana.

"Gary was a friend and a mentor to me, and an inspiration to all of us," Carlisi added. "He could play it 'pretty' with understated elegance, and could also rip it raw and bluesy. He was as brilliant a songwriter as he was a guitar player. If someone were to ask me what performances defined Gary, number one would have to be the iconic slide guitar theme to 'Free Bird.' Second, his solo in 'Don't Ask Me No Questions' is a classic. His playing on 'Tuesday's Gone' is filled with emotion that still makes me cry. Finally, Gary's playing on 'Mr. Banker' is as good a blues as ever came out of the Delta. His legacy will last forever and is defined by an era of music that was original and unique and truly Southern."

"Skynyrd's songs had an honesty about them that connected with people on a basic human level," Warren Haynes told VG. "Gary's solos were always unpretentious and memorable. A lot of them became part of the song that you could hum along with. I always dug his tone, as well – usually a Les Paul, fat and warm and never too dirty."

"Gary's loss is especially profound for us, as we've spent countless hours in his company on tour and all points in-between," said ZZ Top's Billy Gibbons on social media. "We facilitated getting Lynyrd Skynyrd on the bill with ZZ Top at a South Carolina date way back during the start of the band's rise in '73, which started an enduring friendship. Gary's extraordinary ability as a guitarist was nothing less than inspirational. It's an old cliché about somebody who has paid their dues to call them a survivor, and in this case it is literally true. Gary was the last of the breed and will be missed."

"I'm very proud of being a part of Skynyrd, from the old guys to the new," Rossington said in his '03 VG interview, reflecting on the band's stellar run. "I know we've had a lot of tragedy and misfortune, but that's just life. We have fans come every night, and families who love us. What more do you need? We're lucky to be able to play music and do something we love." VG



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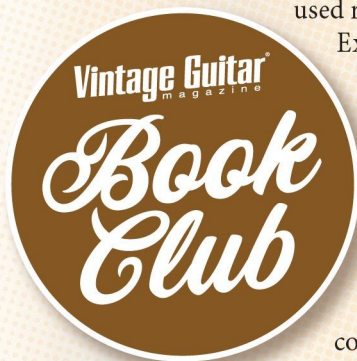
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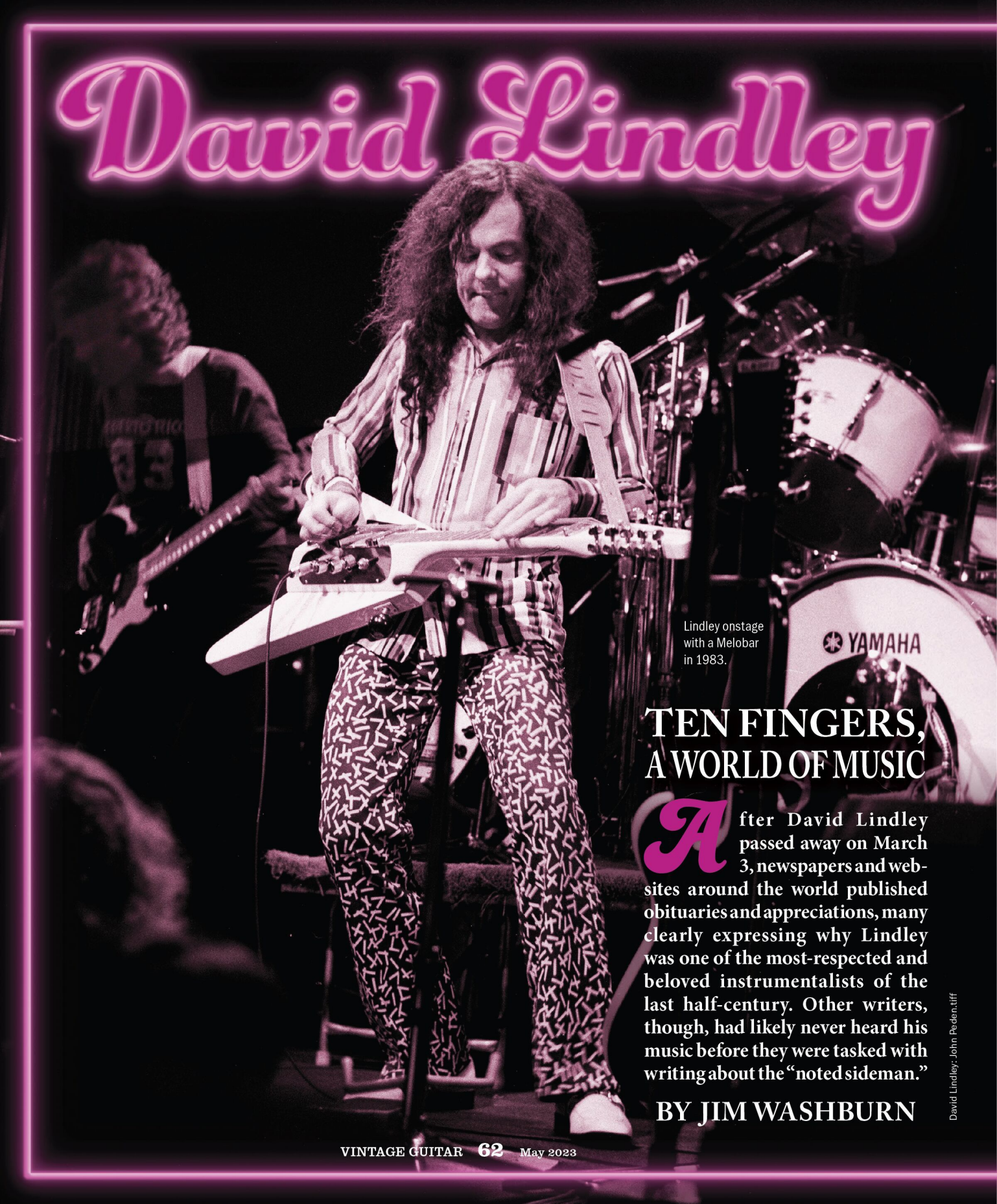
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David Lindley



Lindley onstage
with a Melobar
in 1983.

TEN FINGERS, A WORLD OF MUSIC

After David Lindley passed away on March 3, newspapers and websites around the world published obituaries and appreciations, many clearly expressing why Lindley was one of the most-respected and beloved instrumentalists of the last half-century. Other writers, though, had likely never heard his music before they were tasked with writing about the “noted sideman.”

BY JIM WASHBURN

Along with all the reasons Lindley's untimely death is to be regretted is that he – a man who relished life's absurdities – probably would have loved seeing the headline of a syndicated obit that called him the “Godfather of soft rock.”

1970s soft rock was a fully formed gelatinous mass before Lindley ever assayed the medium, and the author of that headline might have been surprised to hear Lindley's first foray, on Jackson Browne's 1973 *For Everyman* album. From the ferocious, careening steel guitar driving “Redneck Friend” off the pavement, to the sky-piercing lament of his solo on “These Days,” there is nothing soft about the emotional jolt Lindley added to the proceedings.

That's something he did for the next 50 years, pouring his astonishing musical skills and naked emotion into every project, whether with some of the biggest names in popular music or players barely known outside their villages in Madagascar, Kazakhstan, or rural Norway. And whether playing for packed arenas or 50-seat clubs, it was always pure, unadulterated Lindley, in the most outlandish polyester pants ever made.

David Perry Lindley was born March 21, 1944, into the family of homemaker Margaret (Wells) Lindley and lawyer John Lindley. Growing up in San Marino, California, next to the not-so-old money town of Pasadena, young Dave was interested in sports and academics, but mainly in his dad's large record collection of music from around the world.

His dad also had a baritone ukulele, which Lindley adopted, then moved on to flamenco guitar. When he was in high school – a private college-prep in Pasadena – the '50s folk boom steered him to bluegrass and the five-string banjo, upon

which he'd practice for hours a day. He later said this caused his parents some regret because, with all the music in the world to choose from, their son had elected to play “hillbilly music.”

blues, country, R&B and other styles they were absorbing. Lindley and Cooder, of course, went on in future decades to do a number of soundtracks, concerts and sundry projects together.

Hearing the call of rock and roll, in '66, Lindley formed the band Kaleidoscope, though it was scarcely anyone else's idea of a rock band. With Lindley on harp guitar, a Gibson SG, amplified fiddle, and other instruments, the group plied its polyrhythmic mix of rock, Middle Eastern, and other styles at the Fillmores and other fabled hippie venues. When Jimmy Page was touring with the Yardbirds in '68, he saw Kaleidoscope perform at San Francisco's Avalon Ballroom, and eight years later was still raving about them, in one interview exclaiming, “They're my favorite band of all time – my ideal band, absolutely



David Lindley in 1961/'62, the early days of The Mad Mountain Ramblers.

In 1961, a 17-year-old Lindley entered the First Annual Topanga Banjo and Fiddle Contest. Contrary to the often-told story (though still testament to his woodshedding), he won third place on banjo. It was the four years following that he won first place and was elevated to judge so that others might have a chance.

That summer he also formed his first bluegrass band, The Mad Mountain Ramblers. In 1963 and '64, they performed dozens of times at Disneyland, sometimes in multi-act hootenannies in Tomorrowland, but usually dressed in western garb in Frontierland. Steve Martin and John McEuen were also working in the park at the time, and during breaks would take banjo lessons from Lindley.

Lindley, meanwhile, continued with his own education, frequenting L.A.'s Ash Grove alongside other roots music acolytes such as Ry Cooder and Michael “Hollywood Fats” Mann to hear the originators of the

brilliant.”

Evidently, few in Kaleidoscope saw things that way. The group endured infighting and numerous member changes, and bandleader Lindley himself quit in early 1970.

Along with leaving behind four albums on the Epic label, Lindley and members of the group also provided the atmospheric backing on Leonard Cohen's debut album, *Songs of Leonard Cohen*.

In '69, Lindley played the doleful, keening violin that set the mood on the Youngbloods' “Darkness, Darkness.”

Not long after leaving Kaleidoscope, he and his wife and young daughter moved to England for two years so Lindley could record and perform with singer Terry Reid. One notable gig they played was Mick and Bianca Jagger's legendary 1971 St. Tropez wedding.

When Lindley and brood returned to Southern California, he reconnected with

Jackson Browne, having once sat in with him at the Troubadour. Browne had an album out that was getting attention, and he invited Lindley to accompany him on tour during which the two clicked so profoundly that Lindley was booked to play on Browne's second album.

During his time in England, Lindley concentrated on mastering the steel guitar, with his main influence being the Bay Area blues-steel master Freddie Roulette.

On *For Everyman*, Lindley was clearly hitting his prime. The album did not want for famous names in the credits, which included Elton John, David Crosby, Joni Mitchell, and Bonnie Raitt, but many listeners checked the credits to see who on earth was playing the overdriven steel guitar blasting out of their car radios like nothing ever heard before in popular music.

Lindley remained Browne's right-hand man through the '70s, but he had enough spare hands to add his magic to many other artists' works, including Linda Ronstadt, David Crosby and Graham Nash, James Taylor, Warren Zevon, and Bruce Springsteen.

Lindley made a major career shift in 1980. When recording "That Girl Could Sing" for Browne's *Hold Out* album, Lindley became fixated on playing his solo through a combination of pedals that made his steel sound, as he described it, "like a sick seal." The result was sufficiently bizarre (Browne used only a portion of the solo on the finished song) that Lindley and Browne both later said they realized it was high time for Lindley to start his own band.

In '81, Lindley released his first album, *El Rayo-X*, produced by Browne. The antithesis of "soft rock," it was a propulsive, soaring array of reggae, Middle Eastern modalities, New Orleans R&B, cajun music, and its R&B cousin, zydeco. And live, his band (also called El Rayo-X) was an unstoppable dance machine. Lindley referred to it as "a party band," but it was a musician's musicians party band. Along with reimagined oldies, they did several of the mysterious songwriter Bob "Frizz" Fuller's surreal slices of California life.

And, above it all, there were Lindley's soaring, extended solos, unfettered by the constraints of performing on some other bandleader's clock.

There are reasons why side musicians

Few people in the early '70s were championing the tweed Fender Deluxe, either, but a Deluxe (recovered in vinyl snakeskin) with a blue Vox speaker became his studio amp for years.

For gigging, he settled on a pre-CBS Bassman head atop a cab with two Celestions. When he met the then unknown Alexander "Howard" Dumble, they began a long conversation that resulted in Dumble attuning the Bassman to the sounds Lindley described to him. They subsequently went through a similar process when Dumble was developing the Steel String Singer and Overdrive Special amps. It was Lindley who then introduced Stevie Ray Vaughan and other guitarists to the brand.

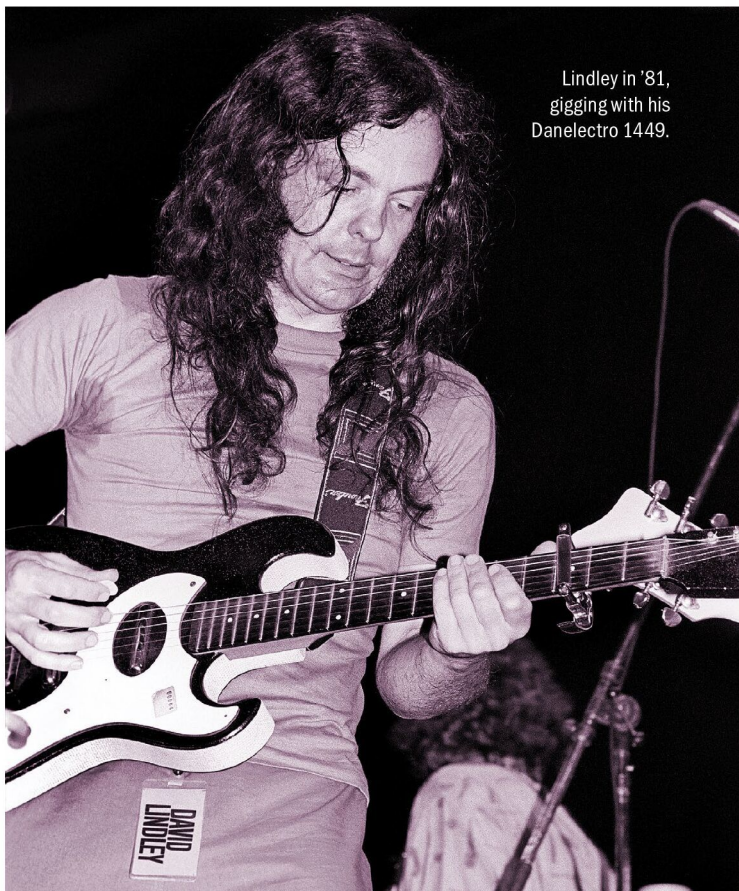
Lindley used a number of lap and console steel guitars, most famously playing a wide-magnet, Bakelite Rickenbacker on "Running on Empty." In part because Freddie Roulette played a National, those Valco-made steels were his choice most often, particularly with El Rayo-X.

As for standard electric guitars, Lindley went through his share of vintage Telecasters and others craved by mere mortals. By El Rayo-X, he was into budget or unloved guitars, primarily Danelectro-made Silvertones, "resoglass" Nationals, and Japanese Teiscos.

On the acoustic side, Lindley's use of Weissenborn lap steels single-handedly elevated the hollow-necked koa wonders from \$35 flea market curiosities to coveted, multi-thousand-dollar collectibles.

The expenses and wear and tear of being a bandleader eventually got to Lindley, as did record company accounting processes that never showed his recordings turning a profit, despite his hemi-powered version of K.C. Douglas' "Mercury Blues" being a Top 40 hit. So he put El Rayo-X up on blocks and became a DIY pioneer, releasing his own albums and selling them at shows or by mail.

In '93, he told the *Los Angeles Times* that being tethered to record companies made him feel like a performing chimpanzee, and that "the chimp's got to get the banana!"



Lindley in '81, gigging with his Danelectro 1449.

are side musicians, one being that many freeze in the spotlight. Lindley instead adopted his full Mr. Dave persona, garbing himself in eye-affronting polyester clothes and speaking between songs in a Jamaican patois or a variety of celebrity voice impersonations, ranging from Jimmy Stewart to Sean Connery.

Along with surrounding himself with intuitive, empathetic band members, he had his armada of instruments to flank him. It's worth taking a detour here to discuss his pioneering ways with musical gear, since he pursued the tones of his music nearly as assiduously as he did his technique.

When playing in England with Reid, he gravitated to the sound of the then-out-of-favor Vox AC30. Once back in L.A., he found he didn't like the way AC30s responded to 110 volts, but their Vox-branded Alnico Celestion speakers found another use.

Toward that end, in '94 he released *David Lindley + Hani Naser Live in Tokyo, Playing Real Good*, on his own Pleemhead label. The album set the template for his live shows and albums for years to come; Lindley with his Weissenborn Hawaiian-style slide guitars and an international array of other stringed instruments, accompanied by hand drummers Hani Naser or Wally Ingram.

And the chimp got the banana. Lindley told *The Times*, "I've made more off of this CD in the first two weeks than I did in five years on Elektra/Asylum. That tells you something."

He continued to do studio work, backing artists ranging from Dolly Parton to Iggy pop, and embarked on musical adventures with old friend Ry Cooder and with avant-garde guitarist Henry Kaiser.

For a "Cooder-Lindley Family" European tour Lindley said was one of the most-satisfying musical experiences of his life, he enlisted his vocalist daughter, Roseanne, along with Cooder and his percussionist son, Joaquin.

He was similarly pleased with his sojourn to Madagascar with Kaiser to record with local musicians. They came back with three albums' worth of material – *A World Out of Time*, volumes one through three. Like other Lindley projects, he made combining disparate cultures seem as natural as breathing. One example was he and Kaiser performing Merle Haggard's "I'm a Lonesome Fugitive" with locals. He described the result as "a Malagasy-reggae-Lindley kind of thing, with a solo in it that sounds like Paraguayan harp music. It's one of the best things I've ever been on."

For a decided change of climate, in 1994, Kaiser and Lindley traveled to Norway to record *The Sweet Sunny North* with an array of musicians and singers.

Though it wasn't recorded, Lindley also went to a music festival in Kazakhstan, where he spent days playing with musi-

cians from there and neighboring nations, while, he said, drinking entirely too much fermented mare's milk.

As is the case with many musicians, Lindley began to experience hearing loss,

His own songs were often comical slices of his life – literal slices in his song "Cat Food Sandwiches," about the perils of backstage fare. Another song was about his affection for Excedrin, while the John Lee Hooker-styled (but on an oud) "When a Guy Gets Boobs" addressed male ageing.

Lindley caught Covid in the midst of the pandemic (he claimed he got it from the family cat), and it turned into long Covid that oppressed him for more than a year. After having gone without gigs for much of the pandemic lockdown, once the live music scene began to pick up, recurrences of Covid symptoms caused him to cancel most of the shows he'd scheduled.

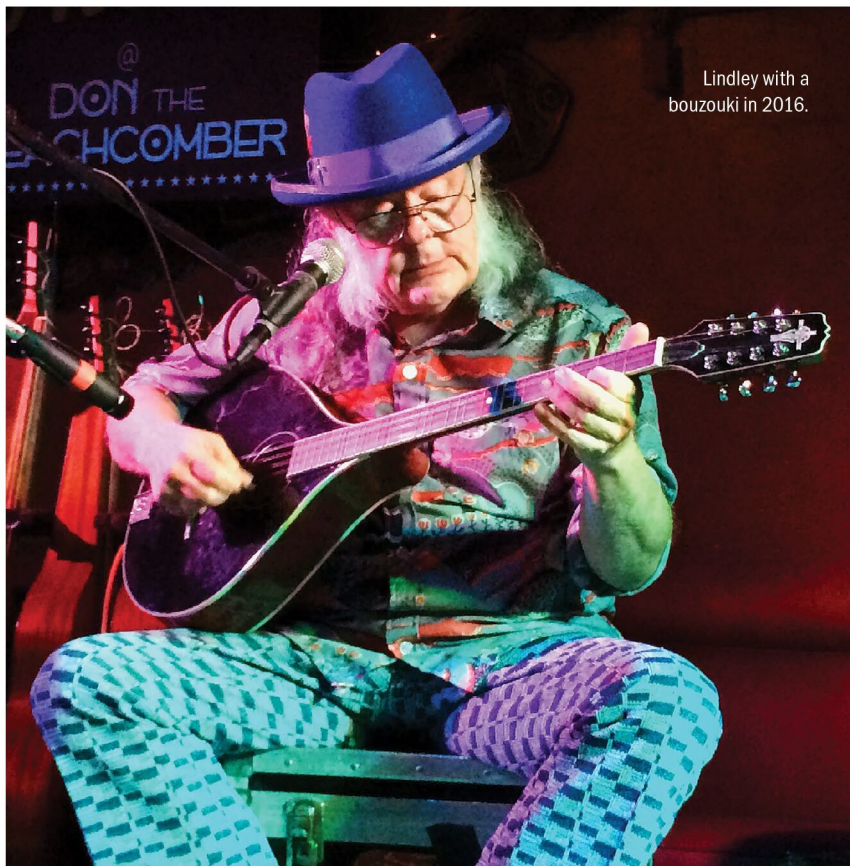
There was little information, however, on just how ill Lindley was. When his death at the age of 78 was announced March 3, it came as a shock to the music world. With the dedication and inquisitiveness he brought to his art, and to life in general, it was easy to imagine him performing well into his 90s, like Segovia and Pablo Casals.

The week after he passed, his family issued a statement.

"David Lindley passed away on Friday... in Pomona, California, where he was in hospice care for a short time. He is survived by his wife Joanie and daughter Rosanne. He had been hospitalized several times over a period of three months, first with double pneumonia, then with acute vasculitis.

"We are devastated by the loss of our beloved David. He was a brilliant man – a true genius. He was reclusive and preferred playing his instruments to most social interaction. Nonetheless, he was kind and generous to those who approached him, whether by e-mail, or on the street, or even at a show. He was kind to everybody. We are heartened by the outpouring of love and condolences we have received from people near and far.

"From the flowers left on our porch by people we don't know, to the e-mails and texts from those he played with all over the world, David touched so many people."



Lindley with a bouzouki in 2016.

to the point where even working with drummers was too much for his ears (for the same reason, he gave up competitive target shooting and took up archery instead). Noise-cancelling in-ear monitors eventually enabled him to do shows with Browne and others.

The last couple of decades of his life could be called his troubadour years, with him driving himself across the country and performing solo. He often traveled with as many as eight instruments – a Turkish saz, three Weissenborn-styled Hawaiians, two bouzoukis, an oud, and a Guild guitar.

His high-pitched, nasal-toned singing voice was unique, sounding a little like Ira Louvin, if Louvin had been a large Martian insect. But his solo shows revealed what an expressive tool it was, illuminating the sense of loss and disillusion in songs like Greg Copeland's "Revenge Will Come," Springsteen's "Brothers Under the Bridge" and Warren Zevon's "The Indifference of Heaven."



Tales of the Master Weaver

FRIENDS PAY HOMAGE TO DAVID LINDLEY

David, the Archangel Of Strings. I wish I could recall the first recording I heard him playing on decades ago – probably “Running On Empty,” but whatever it was set off a bomb in my heart and completely changed the landscape of both acoustic and electric slide guitar for me.

He created such brilliant melodies and the “in-betweens” – those little musical phrases and rhythms, and it all defined the songs. I could hear the same song a hundred times, but his playing would still make me stop and listen because I’d wait for his solo, or some soaring-over-the-cliff ending, no matter which instrument he played. I know I’m not the only person who went into fierce search mode for a Weissenborn after hearing his ethereal slide solo on “To Know Him Is To Love Him,” from

Trio, with Dolly Parton, Linda Ronstadt, and Emmylou Harris.

I got to see him play live in 2008, when I was living in Austin. He’d often come through on a solo tour and I’d miss him every time until I cancelled a gig so I could catch him at the Cactus Cafe, a great little club on the UT campus. It was a dream finally fulfilled, topped off by meeting him afterward and having some laughs and gear-geek talk. He was inspirational and educational, a one of a kind gift to us that will keep on giving. – **Cindy Cashdollar**

If you like roller coasters – and I bet you do – then you already know something of what it was like to play music with David Lindley. The attendant slams the restraining bar down, shouting, “Hang on! No standing!” and off you go.

“Wooly Bully,” “Mercury Blues,” or whatever; David locked instantly and never even budged. You had to hang on! Was it something to do with his early years playing bluegrass banjo? But let me emphasize – I will remember him not only as a roller-coaster man, but as a very sweet man, and kindly. He once gave me a Teisco gold-foil guitar pickup and said it might solve my problem with electric guitar. And the extra-wide Fender Strat C neck, which might improve my clumsy fingering. It was all very casual – indispensable, as it turned out.

We did some recording. American folk music for movies by Walter Hill and Louis Malle, featuring exotic instruments that pushed cowboys and Indians into undesignated territory; the Okinawan-tinged “Battle Cry Of Freedom,” for Walter’s *The Long Riders*, my personal favorite.

We traveled, we played some shows. David usually had a character going – a laconic Jimmy Stewart, a hunched-over Japanese rice farmer. Airplane hostesses got happy, I actually had a good time. Looking back now, I see that we might have started a bluegrass band, a bold concept in the ‘80s, and prospered in a modest but satisfying way. I wish to Christ we had. – **Ry Cooder**

David practiced a minimum of six hours a day every day. He was a film buff, a superior marksman, and one of only a few true mystics I’ve ever had the privilege of knowing well. He spoke in a language from another time both ancient and futuristic, aristocratic and folkloric. In casual conversation he would reference Malagasy music, Doc Boggs, Jimmy Stewart, Bruce Lee, Alnico pickups, the Roland Jazz Chorus, and Howard Dumble in the same sentence, seamlessly.

As a 10-year-old in his living room, a 20-year-old in my family’s music shop, or watching him in concert, every time I saw David play, I sat spellbound in disbelief. What Jimi Hendrix is to electric guitar, David Lindley is to lap-steel guitar. – **Ben Harper**

Lindley was an amazing human treasure of creative musical mastery in many dimensions, and on many instruments. Back in the early ‘90s, we traveled together to Madagascar and Norway to record a half-dozen albums with the musical-roots giants of those countries. One of my favorite things about our adventures there was sharing Lindley with the master musicians of those countries. One note and a smile from David and they instantly recognized his genius, as well as his big, fun sense of musical wisdom. He was the best musician I have ever played with. – **Henry Kaiser**

I first heard David when I saw the Kaleidoscope album in a local store, then on the radio hits with Jackson Browne. I moved to Colorado in the ‘70s, and was snowed in one winter; I listened to a lot of albums, and *For Everyman* and especially *Late for the Sky* really struck me. I was already a big Ry Cooder fan, and Lindley with his lap steel was just a whole different thing. It opened a pathway for me; I had my techniques and concepts, but I didn’t have a clue about developing my own sound. When I heard “Farther On,” I thought, “Oh, man...” Jackson’s melodic vocal lines drew me in and Lindley, the master weaver going in and out between lyrics, was mesmerizing. His tone and phrasing were just amazing, *especially* on a lap steel.

In the ‘80s, I got the gig with John Hiatt, and we were on our first tour in the U.S. – cross-country in a van. We had a night off in Boston, and I heard that David and El Rayo-X were playing at a bar in town. I told the guys, “I’ve got to get there,” so me, (bassist) Dave Ranson, and (drummer) Kenneth Blevins went to the show, and it just blew me away – Lindley with his Dumble and that stellar rhythm section. I had no idea what a great singer he was, but after that I thought, “I’ve got to figure this out.”

In the summer of ‘88, we recorded *Slow Turning*, but what a lot of people don’t realize is that John originally recorded demo tracks for the album with Lindley, John Doe on bass, and David

Mattacks on drums because producer John Chelew had done John's *Bring the Family* album with Ry Cooder, Jim Keltner, and Nick Lowe, and was trying to make lightning strike twice. But for whatever reason, John wasn't happy with the demos – he didn't like his voice on them. So he told the label, "I have a band, and I want to go back to Nashville and record the album with them." They got Glyn Johns and Bernie Leadon involved; Glyn

wanted the antithesis of *Bring the Family*, and what David and the guys had done was more-rocking. Management sent us cassettes of the songs to learn, so there I was, listening to Lindley's playing – he was getting a complex distortion where you could hear the notes kind of sink, then bounce. He was using his amp's power tubes in a way that created phrasing like a horn player. I was thinking, "Well, what the hell am I going to do to top this?" (laughs). But we went in that May and June and got it done, and the sessions helped me focus more on my tone.

Right after that, I was at the Winnipeg Folk Festival, and so was Lindley. He called and invited me to breakfast, where we met for the first time. I told him, "I've got something to ask you..." He said, "What's that?" and I said, "I kind of stole your lick on 'Slow Turning.'" He goes, "Great," so I asked him for his blessing and he said, "Absolutely, man. Have at it!" I also told him about seeing the El Rayo-X show in Boston and asked, "How did you get that tone?" He said, "Oh, I just turned up to 10." (laughs) He had a 50-watt Dumble, so I was all about getting one. But he discouraged me. He said, "No, man, they're too complicated, too expensive." His other guitar player at the time, Ray Woodbury, had a Demeter, and David said, "You want this amp." So I called Jim Demeter



David Lindley (second from right) in 2017 with Mike Stern, Leni Stern, Albert Lee, Jerry Douglas, Sonny Landreth, and composer Mike Post.

and we became fast friends; I got one of his amps and I've used one or more of three I have on at least 80 percent of everything I've done in the studio since.

The beautiful thing about David was how he shared his gift and sense of humor both onstage and in workshops. I did a whole lot of marveling at his skill set, his sound, his interpretation of music, and the songs he wrote. But we also just laughed a lot. You were in for both with him. – **Sonny Landreth**

I was truly saddened by the news of the passing of David. He was a true original and I treasure the memory of the times we played together. We met up many times over the years, but working on the *Trio* album certainly stands out. The last time we saw each other was at a video interview regarding the aforementioned sessions. He'd recorded his portion of the interview and purposely hung around to say hello to me. I shall always remember that. – **Albert Lee**

David Lindley – who to his friends was called "Skrang" – was absolutely a musician's musician. He could play anything with strings on it, and did so repeatedly. He

will be sorely missed as a friend and I will always remember his expert playing on so many records with [David] Crosby and me over the years. – **Graham Nash**

In 1974, I went to see Linda Ronstadt in New Haven, Connecticut. She was great, but there was this guy playing guitar in her band who I couldn't stop watching from the first moment he came onstage. David Lindley. Everything he played was perfect. His command of the instrument and the music, while still wholly supporting Linda and her singing, had a deep effect on me. I went home that night and put my guitars away. It was the only time in my life I ever considered giving up playing. It took about 10 days before I could get back to it. Years later, he cracked up when I told him about that. "Yeah," he said. "I know what you mean."

David's legendary mastery of anything with strings on it is well-known. I once called him and asked what he was up to. He told me he was warming up on the oud... for three hours! After that he would be ready to practice for another four or five. That's why he was so good. He worked for it.

The Lindley sense of humor was also legendary. The clothes,

of course. I think he could have easily been a stand-up comedian. He found nearly everything funny. He would sign his e-mails "Lintfree."

David Lindley was profoundly influential on modern guitar playing, either directly or in the sense that the players who inspire *you* were inspired by *him*. He reinvented lap steel. Like the song says, "Everybody got to go," but I'm really going to miss Professor Lintfree.

– **G.E. Smith**

I toured the U.S. with David as his "oud wrangler" – pronounced "roadie" – in 2006, 2011, and 2012. It was always a learning experience, and I particularly enjoyed his insights on road food and polyester care.

Some venues have organic fare and fabulous chefs; some only have days-old, room-temperature chicken wings. By Lindley's reasoning, unless he knew and trusted the venue, he didn't show up hungry, lest he ate and, as he warned in "Cat Food Sandwiches," "I commence to squirt..."

Lindley's favorite road stop was Cracker Barrel because it was predictable and the coffee was good. But when there were hundreds of miles of road ahead with no guarantee of seeing another, he'd consume truck-stop swill, explaining, "We're in survival mode. You don't hope something better shows up; you kill the first thing you see, and eat it."

Most loudly-colored polyester clothing didn't outlast the disco era that spawned it. Blame washing machines. Lindley would wash his garish slacks in motel sinks with a bar of soap, and that apparently worked.

On his 2012 tour, a fan showed up at a gig in Indianapolis, showing off an old 8" x 10" of Lindley and John Hammond standing in a muddy field at some festival 35

years earlier, where Lindley had been wearing a particularly horrid pair of orange polyester slacks. Everyone in the dressing room did a double take, looking from the photo to Lindley, because he was wearing the exact same pair of pants. – **Jim Washburn**

David Lindley was one of a kind. I was so excited the first time I met and had a chance to play with him at a NAMM show in the early '80s. We always stayed in touch, and I was so honored he played on my *Slide Guitar Summit* album. He was so eloquent, and also, funny. It took all of two minutes for he and I to run through the song we were going to do that night in front of a packed house at the Iridium in New York City; we played "Her Mind is Gone," by Professor Longhair, which was Dave's choice, and he hit the nail on the head. And so giving, he was; every time I took a solo, he'd say into the mic, "Do it again, do it again." Then, after the song was done, he insisted we do the whole song again!

Arlen Roth talks with David Lindley (left) during their first-ever meeting, at a NAMM show in 1982.

His Weissenborn just filled the room with power and eloquence.

David was the consummate professional, and did it all in a relaxed and incredibly humorous way. He was always a joy to be with and play with – he could master anything that had strings, but did it all in a humble and giving way. We loved to talk about all the pawnshop instruments we acquired.

His tone, attack, and phrasing was without peer, and he'd elevate anyone he played with. It was such a joy to record and perform with him, and he was truly one of the all-time greats. He will be sorely missed by me and anyone who's ever been touched by his music. – **Arlen Roth**

When I first heard David Lindley's solo on Jackson Browne's "Running on Empty," it blew me away. Each note was as big as an elephant! The tone was so huge I



Roth and Lindley, 1982: Deborah Roth.

had to find out what he was playing through – a Dumble amp – and he was so melodic and took you on a

journey. As a musician always in search of the "big note," David had it in spades! – **Jim Weider VG**

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Upcoming Events

Denotes a new or updated listing.

APRIL

The Indiana Guitar Show, April 1-2, at the Hendricks County Fairgrounds 1900 E. Main St. Danville, IN. For more information contact Eddie at (317) 272-5222 or visit www.theindianguitarshow.com

The Great Guitar, Instruments, and Audio Show. Saturday, April 15, 2023 at The Pratt Recreation Center at LIU Post. Northern Blvd (Rt 25A) Greenvale, NY. Noon to 6PM. Presented by GoodTimes Magazine and The Long Island Music Business Organization. For more info contact Rich at 516-233-9916 or email GoodTimesFounder@gmail.com.

The Elmira Vintage Guitar Show, April 23, 2023 at the Woolrich Memorial Center, 24 Snyder Ave S Elmira ON Canada D3B 1Z1. For more information go to www.elmiravintageguitarshow.ca

All Axes Show Swap Sell, April 23, 2023 at the TAK Music Venue, 1710 Center Ave, Dilworth MN. Opens at 1a.m. For more info, email sugarsackstudios@gmail.com

Central Coast Guitar Show, Saturday, April 29, 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

Guitars 'n Gear Guitar Show - Western PA / Eastern OH. Saturday, April 29, 2023 at the Cranberry Elks #2249, 20720 Rt.19, Cranberry Twp., PA 16066. Hours 10am-4pm. For more info please contact John at GuitarsGearNat@gmail.com or 412-736-2965

The Grand Rapids Music Instrument Swap, Sunday, April 30th at the Double Tree Hotel, 4747 28th St SE Grand Rapids MI 49512, 10am -4pm. For more information contact Shawn VanSteeland at 517-410-6409 or at info@musicinstrumentswap.com

MAY

Dallas International Guitar Festival, May 5-7, 2023 at the Dallas Market Hall, 2200 N Stemmons Fwy, Dallas, TX. For more info visit www.guitarshow.com. (See Advertisement on page 70 & 71.)

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 informa-

tion contact Justin at (484)256-6515 or info@jakesflea-market.com

Eastern Kentucky Guitar Show, Sunday, May 7, 2023, 11:00AM - 4:00PM, Boyd County Convention & Arts Center, 15605 KY180, Catlettsburg, Kentucky 41129. Contact Jeff at 606-922-0626 or 606-923-4130.

Lake County Musician's Swap Meet, Sunday, May 14, 2023 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.

Midwest Music Gear Swap, Sunday, May 21, 2023 10am to 4 pm at 48 E. Bath Rd. Cuyahoga Falls (Akron) Ohio 44223 For more information, go to <http://www.midwestmusicgearswap.com> or call Corey at (330)753-5050.

JUNE

Northeast Guitar Expo, Sunday, June 11, 2023 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

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. amigoshow@stringswest.com, www.amigoguitarshows.com. (See Advertisement on page 72.)

Summer Ohio Guitar Show. Sunday, JUNE 25, 2023 at the Makoy Center 5462 Center St, Hilliard, OH 43026 from 11:30 AM to 5:00 PM. For more information contact Marc at (740) 797-3351 or visit www.ohioguitarshow.com

JULY 2023

Great American Guitar Show (Summer Philly), July 15-16, 2023, 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.

SEPTEMBER

Jake's Guitar Show & Music Swap Meet, September 16-17, at the Indoor Treasure Barn,

Rockford Guitar Show

For more information and to reserve a vendor table visit: www.rockfordguitarshow.com

Saturday, September 23, 2023

Tebala Event Center

7910 Newburg Rd., Rockford, IL 61108

10 a.m. - 3:00 p.m. / \$5.00 at the door

1380 Rt 100, Barto, Pa. Hours 8-1. For more information contact Justin at (484)256-6515 or info@jakesflea-market.com

The Kalamazoo Music Instrument Swap, Sunday September 17th at the Kalamazoo County Expo Center, 2900 Lake St., Kalamazoo, MI 49048 from 10am - 4pm. For more information contact Shawn VanSteeland at 517-410-6409 or at info@musicinstrumentswap.com

Rockford Guitar Show, Saturday, September 23, 2023 - 10am-3pm at the Tebala Event Center 7910 Newburg Rd Rockford IL 61108. \$5 at the door. More info at www.rockfordguitarshow.com. (See Advertisement on page 69.)

The Indiana Guitar Show, September 23-24, at the Hendricks County Fairgrounds 1900 E. Main St. Danville, IN. For more information contact Eddie at (317) 272-5222 or visit www.theindianguitarshow.com

OCTOBER

33rd Annual Chicago Vintage Guitar Expo, Sunday October 1st 2023 9am-3pm at the Holiday Inn, 1000 Busse Rd, Elk Grove Village, IL 60007. For more info Contact Beverly Bakes, R&B Productions at 847-931-0707 or Bakesguitar@aol.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

NOVEMBER

The Ann Arbor Music Instrument Swap, Sunday, November 5th 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

Great American Guitar Show (Fall Philly),





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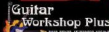
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If you have information regarding upcoming guitar shows or events, visit <http://www.vintageguitar.com/guitar-show-submission> or e-mail james@vintageguitar.com. All submissions must be received by the 10th of each month, or they will appear in the 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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Nickel Creek: Sara Watkins, Chris Thile, Sean Watkins.



Nickel Creek
Celebrants

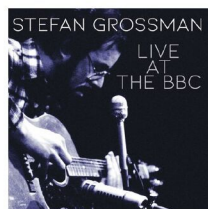
Eric Valentine, the album also includes bassist Mike Elizondo. "Strangers" is a fusion of Americana, folk, melodious melodies, harmony, and counterpoint. Banjo and violin dip and weave, then escalate into a poetic patchwork of old-world rural vistas and melancholia. Sara's playing is flawless as her voice dips in and out of Thile's clear, angelic vocals. And all this as Sean strums the acoustic with power and authority ("Going Out...") and renders chord and arpeggiation work for days, supporting a sublime and joyous musical experience. — **Oscar Jordan**

SUBLIME EXPERIENCE

Returning for their first album in nine years, Nickel Creek is back in all its forward-thinking, postmodern-bluegrass glory, led by mandolin virtuoso Chris Thile, guitarist Sean Watkins, and violinist Sara Watkins. This is their seventh album, pushing the trio's

artistry to greater heights while maintaining their signature sound. *Celebrants'* 18 tracks tell a story about love, friendship, dissonance, and the threads that connect humanity. Fiery acoustic guitar merges with intelligent mandolin and violin,

supporting impassioned singing and rich harmonies. Thile and the Watkins siblings are in rare form as they perform inspirational compositions with harmonic breadth, excellent use of silence, and compositions that make the listener feel. Produced by



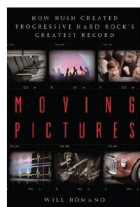
Stefan Grossman
Live at the BBC

Though he has dedicated much of his career to guitar instruction, Grossman has always been a formidable picker in his own right, with a lively, engaging stage presence. Having taken lessons from Rev. Gary Davis (later releasing several albums by him), he's probably the foremost proponent of Davis' style of Piedmont blues. But as displayed in this four-disc treasure trove, he is equally at home playing Delta blues or British folk.

Spanning 1968 to '87 and including many previously unreleased tracks, this live set finds the guitarist interpreting tunes by Davis, Skip James, Mississippi John Hurt, and even Charles Mingus. "That's No Way To Get Along," a.k.a. "Prodigal Son," is a marvel of power and intricacy, while "Relax Your

Mind" offers a lovely duet with Happy Traum. Other collaborations feature Jo-Ann Kelly on "Brownsville Blues" and John Renbourn on "Spirit Levels," and the program also includes an interview conducted by Alexis Korner, with Stefan demonstrating bottleneck slide.

Grossman has released 20-plus albums and a dozen compilations, and Stefan Grossman's Guitar Workshop boasts 50 archival concert and instructional DVDs taught by artists ranging from Chet Atkins to John Fahey. But it's hard to imagine a better introduction. — **Dan Forte**



Will Romano
Moving Pictures:
How Rush Created
Progressive Hard
Rock's Greatest Record

Rush's *Moving Pictures* is often regarded as the band's masterpiece, and this book unpacks

the creative efforts of frontman/bassist Geddy Lee, guitarist Alex Lifeson, and drummer/lyricist Neil Peart. Examining the 1981 album's "filmic properties," the author observes, "By turning each sonic ditty into a mini-movie, Rush bolstered an important pillar of the psychedelic and later progressive-rock sound."

Romano talked to producer Terry Brown, noting, "He thought the playing on 'YYZ' was 'astounding,' but the song was 'pushing the guys way over the limit. Geddy really couldn't play that when he got into the studio.'"

Another topic is how they dialed-in Lifeson's signature guitar tone. "It would have been very precisely layered... thwwe [stereo] blend would have been one track dominant and two tracks 'tucked' back a little bit so you get the fullness of multitracking, but articulation of a single track," said

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Charlie Gracie

SO LONG, CHARLIE AND TOP

By Dan Forte

I was saddened to hear of the passing of '50s rocker **Charlie Gracie** on December 16. The 86-year-old rocker sure led a full life. I interviewed Charlie for *VG* in 2006 and, at 70, he was one of the most charming, vital artists I ever encountered. He regaled me with stories of an Italian-American upbringing in South Philly – his mother taking him to see Bill Haley & the Saddlemen, recording his “Boogie Woogie Blues” single at 15, and acquiring his big Guild Stratford X-350.

His 1957 hit, “Butterfly,” essentially bankrolled the Cameo/Parkway label. As labelmate Chubby Checker stated, “Charlie was the first person to come out of Philadelphia, other than Mario Lanza.”

While Andy Williams’ cover of the song hit #1, Gracie followed with “Fabulous.” He appeared on “American Bandstand” and in the movie *Jamboree* with Fats Domino and Carl Perkins.

In '57, Charlie became the first American rocker to tour England after Bill Haley & His Comets. Seeing him live or on TV were Graham Nash, George Harrison, Paul

come and do a couple of numbers with me at the Spectrum.’ I said, ‘I can’t, I’m working. I can’t afford to lose a night just to come and sing with you.’”

Fabulous, the 2007 documentary about Gracie’s life, featured interviews with McCartney, Nash, Williams, and others, and his autobiography, *Rock & Roll’s Hidden Giant: The Story of Rock Pioneer Charlie Gracie*, was published in 2015.

Enduring multiple kidney infections plus Covid last year, Charlie played concerts in New York and Pennsylvania just days before he was first hospitalized that April. Upon his death, McCartney wrote, “When we were starting out with the Beatles, the music coming over from America was magical to us, and one of the artists who epitomized this magic was Charlie Gracie. The spirit of the times was captured beautifully by one of his big hits, ‘Fabulous.’”

He is survived by his son and tireless publicist, Charlie, Jr., and his wife of 65 years, Joan.

I don’t know if **Top Topham** got to see Charlie perform, but he was of the generation of future Brit rockers that did. The original

McCartney, Joe Cocker, Albert Lee, and the Kinks.

Equally impressive as his hits was his sped-up version of Arthur Smith’s “Guitar Boogie.” In addition to his lead work, he utilized jazz chords and strong rhythm, explaining, “I put my right hand against anyone in the world – I don’t care who it is.”

He gigged steadily around Philly and New Jersey (“... never had a ‘day’ gig”), and in '79 started touring Britain and the Continent every year. A humorous story involved another fan: “Van Morrison called and said, ‘I’d like you to

lead guitarist with the Yardbirds, he died January 23.

Born Anthony Topham in 1947, he later converted to Islam and changed his name to Sanderson Rasjid Topham. While attending art school and listening to records of American blues, he had a Harmony Sovereign acoustic and taught schoolmate Chris Dreja, who became the Yardbirds’ rhythm guitarist (and later, bassist). A common misconception is that Topham got sacked so the band could replace him with hotshot Eric Clapton. In fact, Top was only 16 and a talented artist. His parents insisted he pursue art, and he became an esteemed muralist. His tenure with the band was only about five months, and no recordings exist of that original lineup.

In '89, I saw Top live at the 100 Club in London with Yardbirds drummer Jim McCarty and guitarist/singer John Idan, and it was a revelation. Playing a '66 Tele through a Marshall stack with a delay pedal, he had an impressive vocabulary and feel for the blues, and his tone was very similar to *Blues Breakers*-era Clapton. He’d found the guitar in two pieces after being run over by a car, repaired it, moved the bridge pickup to the neck position, and installed a P-90 in the rear.

I interviewed him that week, though it wasn’t published until '95 in *Guitar Shop* magazine. As boys, he and one-man-band Duster Bennett played records and guitars together, and after Bennett’s death in 1976, he was caretaker of Duster’s '52 Les Paul goldtop that previously belonged to Clapton and Peter Green. Top played a Harmony Stratotone with the Yardbirds, and he cited Jimmy Reed and Lonnie Johnson as influences. In '69, he recorded the all-instrumental *Ascension Heights*, and a year later played on Christine McVie’s *Christine Perfect* album. He later gigged and recorded with singer/guitarist Dave Peabody and pianist Bob Hall. He rejoined the Yardbirds from 2013 to '15.

“Top graced a couple of my CDs, and was a truly gifted musician, on both acoustic and electric guitar,” Hall remarked. “His range was considerable, from country to T-Bone Walker blues.”

John Idan, who went on to front the reformed Yardbirds, added, “Top was a marvelous man, who saw something in me and truly helped me realize and fulfill many of my ambitions. His knowledge and prowess in playing American acoustic blues is as deep as the valley and high as the mountain.”

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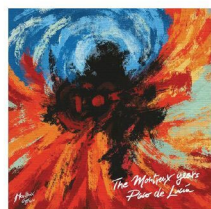
Paco de Lucía at Montreux Jazz in 2010.



engineer Paul Northfield. "I'm sure that is why people who want to get [Alex's] sound may have had trouble."

A guitar-specific section covers Lee's Jazz Bass as well as Lifeson's custom Strats and Gibson Howard Roberts Fusion hollowbody, which he ran through a pair of Marshalls.

In all, this is a solid music appreciation for Rush diehards. — **Bret Adams**



Paco de Lucía The Montreux Years

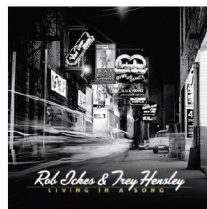
"He didn't read music — but I have never met a musician with such an impeccable ear," says

John McLaughlin of the late flamenco phenomenon in the liner notes for this live set, recorded at the famed Swiss jazz festival. A compilation spanning eight shows from 1984 to 2012, it captures de Lucía and his eclectic band of bass, harmonica, piano, vocals, horn, and palmas (intricate hand clapping).

"Vámonos" is uptempo, with a chord vamp similar to "Mediterranean Sundance," his '77 masterpiece with Al Di Meola. The intro of "Alta Mar" commences with ballad chords, allowing de Lucía to shred lines of gentle power and grace complemented by Carles Benavent's echo bass. To hear his famous *rasgueado* technique (the muted raking of

the strings), cue up "La Barossa" and revel in the Spaniard's fingerpicking virtuosity and daredevil runs.

"Buana Buana King Kong" is a thrilling piece with Gipsy Kings-styled vocals and dazzling flute from Jorge Pardo, next to de Lucía's meaty nylon-string — this is a standing-ovation-caliber performance. Turning down the heat, "Variaciones de Minera" closes the album with gripping unaccompanied guitar. A fitting finale for a man once considered the greatest guitarist on earth. — **Pete Prown**



Rob Ickes & Trey Hensley Living in a Song

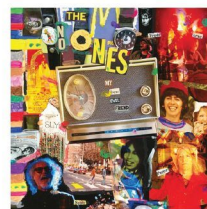
Resonator-guitar whiz Ickes and singer/guitarist Hensley blend traditional and outside elements, sometimes on bare-bones acoustic. On others, they create an amalgam of bluegrass and the classic country of the '80s and '90s enhanced by rhythm sections, amplified instruments and B3 organ.

Vocally, Hensley, inspired by Randy Travis and Alan Jackson, adds grit to each number; the ballad "Living in a Song" being a prime example. Whether the arrangement is full or austere, their vocal and instrumental powers remain a constant on covers and

original tunes. Diving headfirst into Doc Watson's exuberant "Way Downtown," Ickes and Hensley each pop off dazzling solos, joined by fiddler Stuart Duncan. They're no less powerful on the Ickes-Hensley gospel original "I Thought I Saw a Carpenter."

With a full band on the buoyant original Cajun romper "Louisiana Woman," Ickes' picking tears things up beneath the vocals. They pour energy into the rocking "Moonshine Run," Ickes adding amplified lap steel and Hensley playing acoustic and electric. The gospel favorite "I'm Working on a Building," blends effective vocals with subtle, intense picking.

Vocally and instrumentally, "quality" is the watchword. — **Rich Kienzie**



The No Ones My Evil Best Friend

This latest in decades of collaborations between R.E.M. guitar man

Peter Buck and Scott McCaughey is the pair's third collection with Norwegians Arne Kjelsrud Mathisen and Frode Strømstad. Listeners familiar with Buck and the prolific McCaughey (Young Fresh Fellows, The Minus 5, The Baseball Project) will not be surprised to discover a power-pop janglefest, in this case with lyrics showcasing McCaughey's entertaining hyper-literacy of the post-1959 songbook.

My Evil is a concept album inasmuch as it celebrates pop artists and lore that have informed these musicians' art, especially in the cases of 60-somethings Buck and McCaughey. From the Whitman-esque cataloging of songs and artists in "KLIV" (the San Jose AM station of McCaughey's youth) to "Time Sent Lewis" (a paean to modern songwriter Jenny Lewis), the homage extends to the music, as well. As McCaughey notes in the liners, Buck relied heavily on his "Jelez White" (sic) pedal — i.e., a Vox-inspired Jext



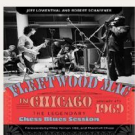
VAN MORRISON *Moving On Skiffle*

Morrison uses his clout to release less-commercial collaborations like this one with Lonnie Donegan and Chris Barber, on which they revisit a genre that mixed folk-blues with Dixieland and swept England in the '50s. Besides harmonica, sax, and rhythm guitar, Morrison takes a respectable lead on "Careless Love." Elsewhere, Dave Keary shines on guitar, lap steel, mandolin, and bouzouki. Skiffle lives! – **DF**



DEBASHISH BHATTACHARYA *The Sound of the Soul*

The undisputed master of Hindu-stani slide, Bhattacharya has unfathomable chops, vividly displayed here on "Ever the Flame Burns." His acoustic bottleneck is mesmerizing, but wait for the right-hand finger-picking, which is terrifyingly precise. "To His Lotus Feet" slows the tempo for ethereal pitch explorations. Also, dig the overtones from sympathetic harp strings on Debashish's guitars. Astounding. – **PP**



FLEETWOOD MAC

In Chicago, January 4, 1969

With co-founder Peter Green, Danny Kirwan, and the Elmore James-obsessed Jeremy Spencer as its guitar triumvirate, Fleetwood Mac was mainly a blues band. This book-length collection of photos documents the session at Chicago's Ter-Mar recording studio that yielded the double LP *Blues Jam at Chess*. Insights from Buddy Guy, other surviving participants, and various Peter Green fans add context. – **RK**



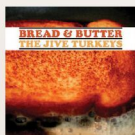
HELENE CRONIN *Landmarks*

Singer/songwriter Cronin offers a set of originals that straddle Americana, country, and folk with some formidable accompanists. Kenny Vaughan handles electric guitar, with bassist Byron House and acoustic picker Bobby Terry. All enhance Cronin's no-nonsense vocals with exactly the right backing, be it the buoyant gospel tune "Cross That River," the pensive "Landmarks," and easy-rocking "Between Me and the Road." – **RK**



JOE BONAMASSA *Tales of Time*

JB's zillionth release is a sturdy live album captured at Colorado's Red Rocks Amphitheatre in '22. "Notches" exhibits a fluid, precise solo, while hard R&B and a blues-rock vibe soaks "Questions and Answers" and "Evil Mama." The video version shows the guitarist's drool-inducing arsenal of vintage Gibson and Fender planks. – **BA**



THE JIVE TURKEYS *Bread & Butter*

This album is so funky you can smell it, with soulful ditties like "Funky Brewster" and "Talkin' That Talk." Organist Matt Amburgy is out front, but the group swings for the fences with righteous instrumentals bringing freshness to an old-school genre. Ohio-based guitarist Andrew DeRoberts gets his spicy licks in amidst an onslaught of badass organ funk with bass and drums. – **OJ**



ERIC HISAW BAND *Can't Stop Time*

Combining dark modern themes and catchy hooks, this Austin guitarist's originals wear influences from Keith Richards to Buddy Holly. They coexist with far-flung but smart covers of John Cale's "Buffalo Ballet" and the Four Tops' "Something About You." On the rockabilly-meets-punk of "Someone Else" and jangly "You're Not Alone," Hisaw's authoritative Tele is melodic, but muscular. – **DF**



REVOLUTION SAINTS *Eagle Flight*

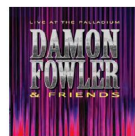
Led by Journey drummer/vocalist Deen Castronovo, this power trio delivers '80s-style hard rock with smokin' guitarist Joel Hoekstra and Dokken/Foreigner bassist Jeff Pilson. Hoekstra (Whitesnake, TSO, Iconic) possesses a ga-jillion chops, as heard in the impassioned title cut and wild-ass solo of "Talking Like Strangers." If you can't get enough Journey, you won't go wrong with Revolution Saints. – **PP**



THE ID *The Innermost Sounds Of The Id/ The Alternate Sounds Of The Id*

Conceived in 1967 by composer/violinist Paul Arnold, the trippy, psychedelic Id featured bassist Glenn Cass and Wrecking Crew guitarist Jerry Cole. There's also "narration" by *Shindig* producer Jack Good. In addition to sitar, fuzz, and ¹⁷/₈ and ²⁰/₈ time signatures, there's a Yardbirds-inspired rave-up. Instrumental alternate

takes comprise the second disc of this fascinating timepiece. – **DF**



DAMON FOWLER & FRIENDS *Live at the Palladium*

This is the first live album and ninth solo release from the Florida blues-rockers, who played with Allman Brothers Band members Dickey Betts and Butch Trucks. It's loaded with jams highlighting his stinging guitar, including shimmering slide. "The Guitar" is a country-inflected story song, while "I've Been Low" and "Some Things Change" swing powerfully. "Sugar Shack" includes unique slide licks. – **BA**



TOMAS JANZON *Nomadic*

Tomas Janzon's guitar is smooth as silk as he effortlessly bops through lush compositions, dazzling chord changes, and beautiful harmonic moods. Silky hollowbody, acoustic guitar, and a formidable rhythm section swing hard like on "Rob's Piano," "Search For Peace," "Ascending," and a sweet cover of "Hot House." Eleven hip tracks set the mood for a late-night jazz experience. – **OJ**



MARSHALL CRENSHAW *Marshall Crenshaw 40th Anniversary*

If Elvis Costello reinvented the singer/songwriter model for new-wave in the late '70s, Crenshaw added Fab Four harmonies and Byrds jangle, heard on this 1982 reissue. "Someday, Someway" is rife with Sun Studios twang and a missile-guided hook. "Girls..." has Hall & Oates slickness and Marshall's real, genuine guitar solo. Bonus tracks include "You're My Favorite Waste of Time," a heavenly slice of power-pop. – **PP**

Etta Baker



hamian Joseph Spence's insular style and melodic mumbling on "We Will Understand It Better By And By." Contemporary artists like the Carolina Chocolate Drops string band and the Campbell Brothers' sacred steel intermingle with earlier works by Lightnin' Hopkins and Odetta.

Welcome exposure is given to underrepresented artists such as fingerpicker Etta Baker ("One-Dime Blues"), jazzy Lonnie Johnson (a spirited treatment of "St. Louis Blues" with rhythm guitarist Elmer Snowden), and Virginia songster John Jackson (a ragtimey "Step It Up And Go").

It's a well-executed cause for celebration. —**DF**

Telez White overdrive – throughout, not surprising given titles like "Song For George."

Not to say these tunes are monochromatic; guitar textures are as varied as McCaughey's name-checks, all in the service of the giant guitar hooks that have become his calling card. — **Dennis Pernu**



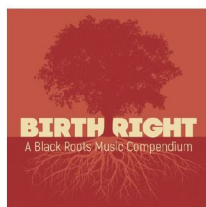
Chris Duarte Ain't Giving Up

After Stevie Ray Vaughan's death in 1990, an army of Strat cats rushed into the breach, vying to be the next blues god. One of the first through was Chris Duarte, who understood the value of not overplaying while adding enough habanero to keep it spicy. Thirty years later, Duarte is back with an album of loud-and-live blues-rock, weaving his Texas twang with modern touches like funky loops ("Come My Way").

"Bye Bye Bye" touches on '50s rock and roll, with slap-echo flavors and double-stops. "Can Opener" is SRV-city, while "Gimme Your Love" has expert string strangling and tone to die for. "Half As Good As Two" is a master class in Lone State blues, deploying plenty of heat without overselling it. Two more reasons

Chris' music is so effective are his vocal and clever lyric delivery – beyond the hot licks, storytelling is a big part of the package. Witness the songcraft of "Look What U Made Me Do," reminiscent of another Texas guitar ace, Steve Miller.

In short, Duarte is cookin' better than ever. *Ain't Giving Up* will be shortlisted for the best blues-guitar album of 2023. — **PP**



Various artists Birthright: A Black Roots Music Compendium

This double-CD's 40 tracks represent a wide swath of black roots music, from zydeco to gospel, from a Mississippi fife-and-drum crew to one-man band Jesse Fuller. If some of the cuts are familiar, others are likely unknown.

Selections aren't arranged chronologically or ganged according to style – thus providing a fascinating shuffle experience, from a work gang in a Texas prison to the Staple Singers' electric gospel to a duet of bluesmen Taj Mahal and Keb' Mo'. Guitar takes center stage with Mississippi Fred McDowell's keening bottleneck on "Highway 61," Skip James' eerie "Hard Time Killing Floor Blues," Mississippi John Hurt's playful "Candy Man," and Ba-



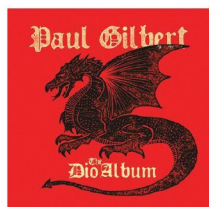
Trapeze Don't Stop the Music: Complete Recordings Vol 1 1970-1992

Best known for its alumni, Trapeze was a fascinating chapter in British hard-rock history. Vocalist/bassist Glenn Hughes joined Deep Purple (replacing Roger Glover), guitarist Mel Galley played on Whitesnake's *Slide it In*, and drummer Dave Holland served in Judas Priest. This box collects their first three studio albums, a previously unreleased 1973 concert, and a '92 reunion show.

The 1970 self-titled debut is wispy, featherweight prog/psychedelic pop. Pared down to a power trio for *Medusa*, Hughes/Galley/Holland bring the heat on a forgotten heavy gem. Galley's blues-based style and brassy tone with touches of fuzz/distortion sound great. "Black Cloud" is emblematic blues-rock of the era, while "Jury" highlights Galley's volatile electric riffing and nuanced acoustic textures along with Hughes' soulful vocals and resonant bass. A clean, brighter-sounding guitar riff rolls through "Touch My Life." The crunchy foundation is still there, but 1972's *You Are the Music... We're Just the Band* embraces funk-rock. "Keepin' Time" parties playfully and "You Are the Music"

brings the funk with furious rhythm guitar and rubbery bass.

The vibrant live material showcases Galley's effective, riff-oriented guitar work up front, and Hughes' bass is reliably woven in. Recommended for fans of '70s hard-rock. — **BA**



Paul Gilbert The Dio Album

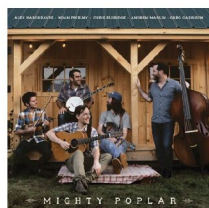
It's been almost 13 years since the passing of vocalist and metal visionary Ronnie James Dio,

yet his essence looms large in the minds of fans and bands around the world, many of whom continue to pay homage to his genius. One such fan is guitarist Paul Gilbert, best known for his work with Mr. Big, Racer X, and on boatloads of solo albums.

The Dio Album is Gilbert's instrumental homage to Ronnie's tenure with Rainbow, Black Sabbath, and the solo albums that made him a metal legend. The 10 tracks also pay side-tribute to Dio's guitar partners, like Tony Iommi, Ritchie Blackmore, and Vivian Campbell. Gilbert meticulously crafts vocal lines with a compressed guitar tone while overdubbing keyboard parts and heavy-duty guitar riffs. The overall effect is impressive and heartfelt — though perhaps pointless.

As Gilbert is gifted with astounding guitar technique, he pours on the heat over classics like "Don't Talk To Strangers," "Man On A Silver Mountain," and "Heaven And Hell." Gilbert wails particularly well over "The Last In Line" and "Stand Up And Shout."

The Dio Album isn't essential, but the guitar ace has never disappointed when it comes to melting faces with molten-note density. — **OJ**



Mighty Poplar Mighty Poplar

The term "super-group" is overused in every musical genre, but Mighty Poplar is one; mandolinist Andrew Marlin is part of the folk duo Waterhouse, bassist Greg Garrison hails from Leftover Salmon, guitarist Chris Eldridge and banjoist Noam Pikelnny hail from Punch Brothers, and fiddler Alex Hargreaves backs Billy Strings.

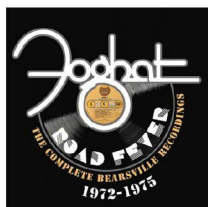
Unlike their regular bands, Poplar specializes in old-school bluegrass — no amplified or rhythmic additions or "newgrass" leaning to traditional fare. Marlin, Pikelnny, and



Paul Gilbert

Eldridge tear their way through the ancient string-band favorite "Grey Eagle" and offer a relaxed rendition of "A Distant Land to Roam." They're equally at ease with the contemporary ballad "Up on the Divide," with its robust traditional feel.

Eldridge offers a sensitive intro to Leonard Cohen's "Story of Isaac," Pikelnny picking subtly beneath the vocal. The instrumental of "Kicking Up the Devil on a Holiday"/"Dr. Hecock's Jig" features Hargreaves, Marlin, Eldridge, and Pikelnny, as does the blazing "Little Joe." On both, they tear it up while avoiding the hot-lick excesses of some bluegrass acts. It's a reminder that the classic sounds of Monroe, Flatt & Scruggs, and the Stanley Brothers are as relevant today as decades ago. — **RK**



Foghat Road Fever: The Complete Bearsville Recordings 1972-1975

By the time British blues-and-boogie quartet Foghat struck gold in 1975, it already

had a solid catalog under its belt. This box explores its first five studio albums. While many early-'70s LPs lacked audio punch, Foghat's debut stands out for Dave Edmunds' in-your-face production; the stage anthem "I Just Want to Make Love to You" rides on Tony Stevens' punchy bass and twin-guitar fury of Dave Peverett and lead man Rod Price, while "Sarah Lee" echoes The Allman Brothers Band's sweet melodicism.

Despite being studio creations, every track is intentionally configured for live work. By 1973's self-titled album (with its famed "rock and roll" cover art), Foghat's studio sonics had mightily improved, as heard on "Ride, Ride, Ride." Price's bottleneck lines make it even more combustible. "Honey Hush" mashed-up the 1953 blues lyric with the riff from "Train Kept-A Rollin'," providing a juicy platform for Rod's solo spotlight.

"Home In My Hand" and "Rock and Roll Outlaw" are more examples of hand-clapping arena rock. With new bassist Nick Jameson, the '75 *Fool For the City* album finally brought Foghat much-deserved FM fame, thanks to its sexy slide anthem, "Slow Ride." In retrospect, *Road Fever* is a fine lesson in electric-boogie history. — **PP VG**

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1984 Gibson USA Map guitar. This model came from Gibson with a tune-o-matic bridge, stud tail piece and (3) volume/tone control layout. Outside of finish checking, it is in very good condition. Included in the sale: '84 Gibson price guide, a framed '84 Gibson ad featuring the USA Map guitar and a Coffin Case. For more info: djayst@roadrunner.com or call (315)-733-2311

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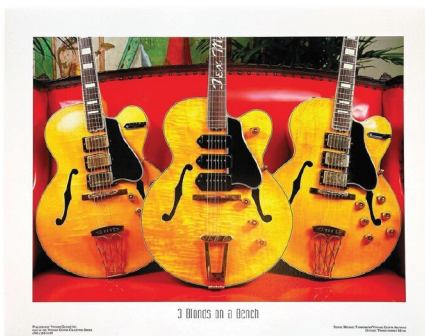
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STOLEN INSTRUMENTS

Mid-60s Fender Tremolux Amp. Recognizable by its original Yellow color repainted BLACK. Head stolen from Malverne, Long Island, NY (Nassau County), circa 1975. Speaker Cabinet (stolen separately from Head) from Rye, NY (Westchester County), between October 1980 and January 1981. Miss my Tremolux Big Time. I have a pic of the Amp from 1974 to show, if required. Thanx. janbrittenowen@gmail.com

LORE HOLDER

Gibson's J-45 50s Faded

In the decade leading up to World War II, guitar builders started scaling up their acoustic offerings to meet the demands of working musicians, and bigger was better. In Kalamazoo, Gibson rolled out the Jumbo, then in 1942 debuted the flagship J-45. Certain specs have wavered over time, but it has always been a 14-fret, round-shouldered box with that definitive Gibson-acoustic sound.

The company's latest J-45 is the 50s Faded acoustic/electric. A nod to the post-war version, it sports a larger pickguard, belly-up bridge, and 20 frets. Its understated faded-sunburst satin nitro finish is a surprisingly nice touch and the guitar feels broken-in right out of the brown-and-pink hardshell case.

Weighing in at a comfortable four pounds, it also comes out loud and assertive – well-balanced across the strings with (unsurprisingly) robust bass response that is also quite focused; Jumbos sometimes bring an overwhelming low-end roar, but not this one. The mahogany neck is 100 percent Gibson – 24.75" scale, 1.725" bone nut, and 12" radius called "Round," though it isn't particularly bulky. Side-by-side with Gibson's Slim-Taper, it's clearly a bigger, rounder neck, but doesn't feel like a handful.

While this iteration of the J-45 enters the market at a lower price than many of its glossy siblings, Gibson didn't cut corners with the bread or butter. The 50s Faded has a Sitka spruce top on a mahogany body with X-bracing, and the neck is hot-glued via compound dovetail joint, just like a vintage J-45. The body is double-bound with multi-ply on top, single-ply on the back. Gotoh white-button tuners are a nod to the originals, but offer modern performance. The LR Baggs VTC system is an under-saddle pickup with in-hole Tone and Volume controls, and it's a well-matched combination that produces a warm, articulate signal.

The J-45 tradition won't be usurped anytime soon. With the J-45 50s Faded, Gibson adds to it, offering all the performance of the flagship without the entire price tag.

– Michael Shirek

Price: \$2,499
www.gibson.com



Price: \$56
www.donnermusic.com

TO THE LIMIT

Donner's LAX Comp

Whether used for funky tones, a gentle sonic sheen, or as gatekeeper for your rig's volume, compressors are handy – and often misunderstood – pieces of gear. Fortunately, Donner's affordable LAX Comp does several compression tasks well, and for less than a trip to the supermarket meat department.

While the LAX Comp is ostensibly inspired by the famed \$5,000 Teletronix LA-2A studio compressor, that's optimistic for an inexpensive stompbox. It's better to think of this as a board-friendly, easy-to-use analog pedal. Its Sustain knob controls ratio, determining when the compressor kicks in to reduce volume spikes. Attack dials-in the speed at which each note recovers, while Level provides overall output; Limit lets you choose how heavy to make the "blanket," and can markedly color tone, so use it judiciously. Conveniently, a center switch selects Natural or Bright settings, which is useful since compressors can darken one's tone. A final feature – dime the Level knob and it will smack your preamp with snotty goodness, effectively making it a boost/overdrive.

The LAX Comp's primary appeal lies in its smooth compression tones, easy operation, and a just-can't-ignore price. Stomp it to add a professional sheen to your electric and acoustic guitars, or smooth your bass when you get slap-happy. – Pete Prown

CLASSY & SASSY

John Page Classic's Aqua Burst AJ

The John Page Classic Aqua Burst AJ is another hip offering from the former Fender Custom Shop honcho and co-founder, revamping the Tele concept into something fresh. To achieve that goal, JPC developed a variation on the body shape that speaks to the 1950s original, but with its own personality. Same with the six-on-a-side headstock – it's modern, yet somehow ageless.

Built in the U.S., the Aqua Burst has an ash body with a 25.5"-scale maple neck and rosewood fretboard (12" radius and 1.68" nut width), attached via four-bolt plate and gently carved heel. Offset pearlloid dots add a contemporary look. Breaking with the traditional T-style control layout, Page retains the ashtray bridge but ditches the metal control plate for freestanding Volume and Tone knobs and a three-way switch. In the "extra-cool materials" department is a black Bakelite pickguard; again, JPC threads the needle between old-school and modern.

The nickel and chrome hardware includes Kluson vintage-style tuners, 22 nickel frets, and the aforementioned bridge, a Custom JP vintage T-style with three-brass-compensated saddles. The bridge pickup's reverse angle suggests new tones. That's Page's Bloodline JP-3T, along with a Bloodline JP-3P P-90 in the neck slot.

The seven-pound solidbody minimizes shoulder strain with a strap, and its modern-C neck carve is comfortable and intriguing (in contrast to the *many* boring C shapes out there). Tone-wise, the Aqua Burst AJ is surprisingly bold and resonant; through a DI recording rig and live amps, it delivered a high-fidelity experience through the bridge pickup – full of twangy sparkle with real note clarity, both clean and dirty. The reverse-angle positioning brings a less-shrill variation on that familiar tone. Similarly, the neck P-90 is way ballsier than a standard Tele pickup, serving up a big, glassy bottom with commendable note articulation. Another refreshing feature is that *lack* of push/pull coil taps, like so many guitars out there. Instead, it's a straight-up rockin' plank, ready for your best blues, rock, country, and other funky licks.

As for the price-to-value ratio, the Aqua Burst AJ is right on the money. It's beautifully made, with a killer setup and tone, plus a spiffy finish that lets the ash's grain show through. This is a guitar that will last a lifetime, delivering updated T-style looks and tone. Now go and twang one. – **Pete Prown**

Price: \$2,595
www.johnpageclassic.com

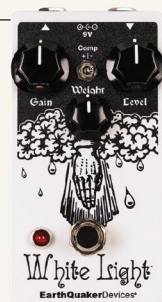


GEAR N' UP



GIBSON KEB' MO' 12-FRET J-45

Gibson's Custom Shop Keb' Mo' "3.0" 12-Fret J-45 has a spruce top, mahogany back and sides, and a 25"-scale mahogany neck with a rosewood fretboard, custom Keb' Mo' profile, and open-back Grover tuners. It is equipped with L.R. Baggs electronics and finished in Vintage Sunburst.



EARTHQUAKER WHITE LIGHT OVERDRIVE

EarthQuaker Devices' White Light Overdrive reissue has a new enclosure, top-mounted jacks and proprietary Flexi-Switch.

All analog, its Weight control adjusts saturation and low-end, Gain tweaks amount of overdrive, Compression selects open-voiced OD or flatter mid response.



LOLLAR PICKUPS' NOVEL BROILER

Lollar Pickups' Novel Broiler is inspired by the jangle of Rickenbacker's "toaster" pickups and designed for guitars with PAF-size humbuckers. Average DC readings are 8.3K (neck), 8.6K (middle), and 8.9K (bridge). It's offered with four ring-color options.

SMALL GEM

Taylor's AD11e-SB

This latest addition to Taylor's American Dream line builds on its Grand Theater (GT) series of small-body guitars, the goal being to offer an American-made acoustic that balances subtle ornamentation with quality construction and above-average tone – essentially, luxury feel and sound without the luxury price. The AD11e acoustic/electric offers portability much like a travel guitar, or if you simply prefer a smaller body.

The AD11e-SB version has walnut back and sides with a solid spruce top. Rather than the company's V-Class bracing, this one uses C-Class, and a 24.125" scale adds to the compactness. The Expression System 2 pickup and preamp give plug-and-play options, with controls for Volume, Bass, and Treble on the upper bout. Adding poshness are a matte sunburst finish, tasty peghead overlay, elegantly small inlay dots, and black-satin tuners.

On the job, the AD11e-SB feels great out of the case. Befitting its size, there isn't the low-end boom of a dreadnought, but you might be surprised by the bark of this diminutive box, which speaks to good materials and construction. As one expects from a Taylor, the neck is nicely carved and effortless to play – above-average for everything from gentle fingerpicking to Pete Townshend-style acoustic power chords. The unamplified output is surprisingly balanced, with a pleasing midrange and sweet high-end. When plugged in, you can dial-in as much low-end response as you want – you can certainly make up for the smaller body dimension with bass from your amp, pre, or PA.

While there are other portable Taylors that cost less (and full-sized American Dream models are not much more), the AD11e-SB sits at the higher end of its small-body acoustics. With top-end features like its vintage finish, matte-walnut back and sides, and the Expression System 2 electronics, this box is a small gem. – **Pete Prown**

Price: \$1,799
www.taylorguitars.com



Price: \$81
www.ehx.com

ALRIGHT, MAMA

EHX's Slap-Back Echo

Unlike the vast echoes of modern delays, the original "slap back" tone of the 1950s was a short delay that delivered a fast, hard-surface reflection and tone we associate with twangy guitar – think Elvis, Sun Studios, and Scotty Moore rockin' through a Ray Butts EchoSonic amp. Now, EHX has reissued its Slap-Back Echo in a teeny-weenie package – it's one of the smallest stompboxes in town, which increases its hip factor.

The Slap-Back Echo has a simple interface, refreshing in this knob-crazy era. There's Gain control offering +20dB of preamp punch, plus a Blend knob for your wet-to-dry guitar ratio. The center switch offers times of 45ms, 65ms, and 100ms, which is brief compared to contemporary delays, but gets right to the vintage heart of things. Plugged into a '62 SG/LP Junior, the Slap-Back Echo delivered as promised, with a delay that fattened and doubled the guitar for patented rockabilly flavors. The Gain knob also works for boosting leads, making it something of a two-in-one.

The Slap-Back can conjure that elusive sound of Sun Studios, Chet Atkins, and all manner of Nashville, Bakersfield, and Austin twang. With true-bypass wiring, a sturdy build, and its diminutive size, we welcome back the Slap-Back Echo. – **Pete Prown**

TWEAK CITY

The L-Guitar Lance Glass

Builders love tweaking the creations of Leo Fender and his squad of '50s innovators; California luthier Lance McCormick is making his mark with the L-Guitar Lance Glass. It may look like another Strat-style plank, but under the hood are a pile of features worth exploring. And like all L-Glass instruments, our review tester was 100 percent handmade.

Where to begin? Let's start with the model's "fade-away radius body," which refers to the curve behind the upper horn. Instead of a standard Fender contour, the L-Guitar's softer, smoother transition aims to provide more comfort. The fretboard has a tilted 9.5" radius to provide a more-natural playing position for your wrist. In the back, the company's patented Claw Loc Resonator plate connects the springs of its vibrato bridge to the body. It purports to transmit extra string vibration to the body for better resonance.

The Lance Glass model has a three-piece body in combinations of alder, maple, and poplar (with walnut pinstripes); our tester was on the heavier side at roughly eight pounds, nine ounces, but lighter options are available. The C-shaped neck is maple with a rosewood fretboard and 22 frets, topped with an oversized '70s-style headstock. Another perk is the adjustable Switch Lock, which determines the range of the guitar's five-way pickup selector. So, if you're a player who uses position 5 for rhythm and 2 for lead, the Switch Lock easily lets you lock into that range so you can't accidentally bump the switch to position 1 (the Claw Loc and Switch Lock are sold separately).

For electronics, look for Seymour Duncan Antiquity II Surfer single-coils, Bourns potentiometers, an STK .022 tone cap, and vintage cloth wire. Also note hand-polished aluminum bridge and block, unusual two-piece pickguard, Kluson saddles, and locking tuners.

Plugged in, the Lance Glass delivers a solid playing experience; the Switch Lock is particularly fun, letting the player instantly explore those cleaner, out-of-phase Clapton/SRV tones of position 2 – or, with more gain, some raging Hughie Thomasson of The Outlaws.

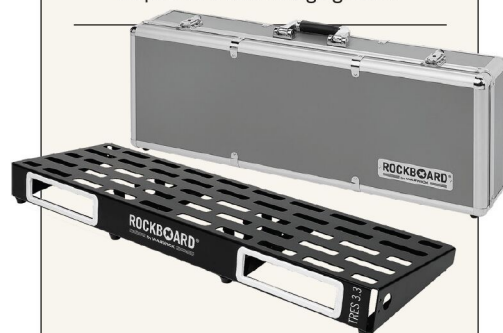
Again, L-Guitar models are custom creations, so any player can work with McCormick to build a perfect beast. – **Pete Prown**

Price: \$2,350
www.l-guitar.com



SNARK AIR TUNER

Snark's Air rechargeable clip-on tuner offers one-hand navigation without buttons or switches and can be used on electric, bass and acoustic guitars as well as ukuleles and banjos. It lasts for weeks to months on one charge and ships with a USB charging cable.



ROCKBOARD TRES 3.3

RockBoard's Tres 3.3 pedalboard is made from powder-coated aluminum and has space for nine to 14 effects. Its slots allow for easy mounting with the included hook-and-loop tape and cable ties. A 10-degree angled face allows for easy viewing. Options include an LED lighting kit, custom gig bag, and flight case.



MUSIC NOMAD FRET SHIELD

Music Nomad's Fret Shield is designed to protect frets during polishing. Made from .008" (.20mm) stainless steel with smooth drop-down edges, it's offered in popular scale lengths ranging from 24.75" to 25.5".

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Price: \$2,199
www.gjmguitars.com

DESIGNED TO ROCK

GJM Guitars' Tenoroc

Road-warrior guitarists with years of gigs under their belt who later design guitars have an advantage over builders without that experience. Knowing what works in the real world of tone-sucking stages and mishaps is where the rubber meets the road.

After sharing stages with guys like Paul Gilbert, Steve Vai, and Mike Keneally, to name a few, Greg Mara has taken his studio and stage experiences to the workshop and designed a line of guitars that are comfort-

able, easy to play, provide killer tones, and look super cool. His Standard and Premium models offer a variety of woods, custom necks, and pickups.

Mara's Tenoroc has a mahogany body and a sandblasted two-tone finish. Sporting a smooth C-profile maple neck, rosewood 22-fret board, 25.5" scale, and 12" radius, the Tenoroc is eye-catching. Other touches include 2.4mm nickel frets, three active Fishman Fluence Greg Koch Gristle-Tone

Signature P90 pickups, five-way blade selector, three-position voicing switch, and a lithium-ion battery. Plugging into a 40-watt/EL34 combo set clean produced loads of fierce definition, clarity, and punch in every pickup position. It's a lively, open-sounding axe, and when pushed through a good OD pedal, it produced neck-position girth and Joe Perry-style swagger. And while the five-way selector and voicing switches don't produce dramatic tonal shifts in a live setting, their combinations shine during recording.

The Tenoroc is a vessel for a guitarist's rockin' artistry. It adds flavor to time-worn licks. Though this effects-loving axe could easily handle a country gig, it's really a rock-and-roll machine with attitude and a neck shape that offers comfort and licks galore. The Tenoroc cuts, but warms up nicely as an expressive blues tool.

Offering craftsmanship, playability, hip sounds, and striking looks, the Tenoroc is a tonal beast. — **Oscar Jordan**



Price: \$279
www.tech21nyc.com

KILLER COMBO

Tech 21's English Muffy

The Tech 21 Character Plus Series aims to combine a vintage amp with one classic overdrive/fuzz/booster circuit, essentially giving two pedals in one chassis. The English Muffy pairs Hiwatt sounds with a Big Muff-type circuit, offering the brashness of a venerable British amp with a definitive New

York City fuzzbox. You also get SansAmp speaker emulation to plug directly into an amp, a mixer, or recording interface – and monster cabinet sounds with no fussing.

The layout on the pocket-sized English Muffy is straightforward: two channels with individual Volume, Character, and Drive

controls, and three-band EQ. Along the bottom are three knobs for the Muff – Level, Tone, and Sustain.

The English Muffy works great on guitar (think aggressive Townshend and Gilmour tones) and bass (think fierce Entwistle

and Rutherford tones). On its own, the Hiwatt emulations provide lots of punch and stellar fidelity for recording, while the Muff section is a secret weapon, delivering an accurate effect that captures the maelstrom of fuzzy chaos that changed the world.

As usual, Tech 21 excels at putting the ingredients together in a small, affordable box, making the English Muffy somewhat irresistible for tone-craving guitarists and bassists. Stomp one. — **Pete Prown VG**

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★★★★★ "My Tres Equis XXX gives me great clean tones and takes pedals really well. It's quieter than a mouse. I must say the lacquered Tweed work is the best I've ever seen. Excellent sounding spring reverb!" Russ Reiser - Neenah, Wisconsin

★★★★★ "I've never had such an experience playing an amp ... my Tres Equis is so responsive and such a sound ... as if I was surrounded by the sound. I never really used the volume knobs on my guitars, but with this amp it's THE secret, THE way to get beautiful sounds ... Thank you so much for this amp." T. Zwart. - Geneva, Switzerland

★★★★★ "When I finally had the opportunity to actually hear and play the 30 anniversary Tres XXX, I switched it on I heard nothing; no hiss or hum... totally quiet. It was so quiet I thought it wasn't on. But upon striking the first few notes, I was blown away and couldn't believe its responsiveness, clean tone and articulation to my picking nuance. The 8" speakers have an unbelievable "spank" and undeniable tone. This lightweight combo (36 lbs!) took me by surprise and blew me away!!" Andy Garcia - Lampasas, Texas

★★★★★ "Gerald, you made the most unbelievable amp. There are so many things that are just wonderful. Vibrant, touch sensitive, breathy tone, lots of headroom. Sounds great with all my guitars - Tele, Les Paul, Strat, all killer. It just loves every thing. My Tres Equis XXX captures so many dynamics which are so necessary for great tone." Tim Hill - Westbrook, Maine

★★★★★ "I played my Tres Equis XXX for about 2 hours with all my guitars, comparing it with my other amps, and I kept going back to the Tres Equis ... It just sounded "better" at all levels ... whether totally clean, slightly broken up or overdriven ... more responsive, better dynamics, better overall sound balance (I don't know how to explain it, but to me, all the necessary important electric guitar frequencies and harmonics are there in perfect balance). Not saying my other quality & custom amps are not good, but compared to your amp, they always seem to have something missing somewhere. So thanks for this really great amp!" Taco - Euro-town

★★★★★ "I have five nice amps - three Kendrick amplifiers, a 1960 Fender Concert and a Fender Dual Professional. If I had to take just one, I'd take the Tres Equis, hands down. It's lightweight and small enough to tote easily, has plenty of cajones, and makes me sound better than I usually do, no matter what type of music I play. Those four 8" speakers have incredible bell-like tone and the response is so fast. I love the simplicity of the controls...vol, bass, treble, reverb. I can get any sound I want with ease. It doesn't hurt that it looks so good and will blow other players away." Ralph Metcalf - Tampa Bay, Florida

★★★★★ "My Tres Equis XXX is a very special amplifier. I am impressed with the sag/natural tube compression and its ability to cut right through a mix. I like the way the mids come out when the volume is cranked. It is the only amp I need - lightweight with plenty of power. It just does everything." Tony Economo - Tulsa, Oklahoma

★★★★★ "My new Kendrick Tres Equis XXX is obviously a culmination of over 30 years of tube amp building experience. The Tres Equis blows me away, and I am a tech that has worked on hundreds of amps! The tweed work/amplifier construction/layout/parts selection/and tone on the Tres Equis are all impeccable to say the least." George Englebreton - Bryan/College Station, Texas

★★★★★ "I bought a new Tres Equis XXX amp from Kendrick and all I can say is WOW! This is the 6th Kendrick I have owned over the last 25 years and I have to say that while it's tough to pick a favorite, the Tres Equis wins. The sound of this amp is crystal clear but turn the guitar volume up and it breaks up nicely. Amazingly, it's the size of a 1x12 cabinet but there are FOUR 8 inch speakers in it! It weighs next to nothing, but with 35 watts it packs a serious punch. The spring reverb sounds great and adds to the tonal quality. It's not cheap, but when you see the workmanship that went into this amp, experience the incredible "feel" and hear the tone, you are certain to agree it's well worth the dough. Gerald obviously put 30 years of amp building knowledge into this superior amp!" David Tullo - San Antonio, Texas



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Greg Voros, who leads the renowned restoration team at Gruhn Guitars, is devoting his energy and passion to helping those with Multiple Sclerosis. Diagnosed with MS in the summer of 2020, Greg has established the *Voros Innovation & Impact Fund* through the Vanderbilt University Medical Center, helping advance research and provide access to therapy for those living with MS.

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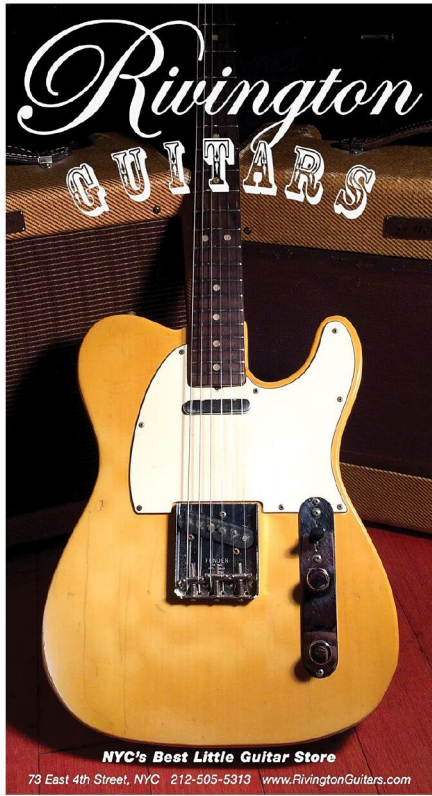


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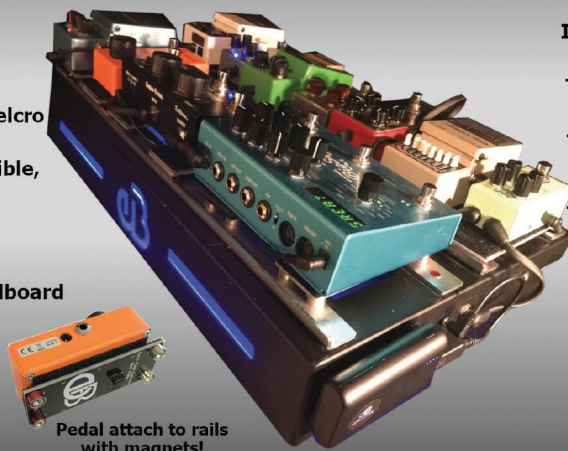
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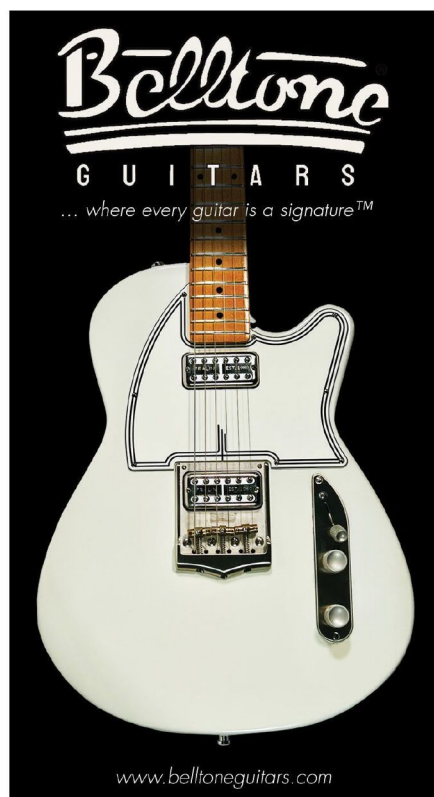
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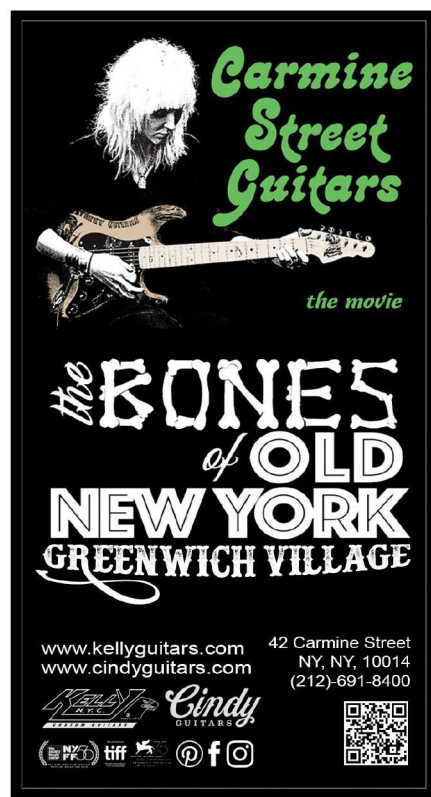
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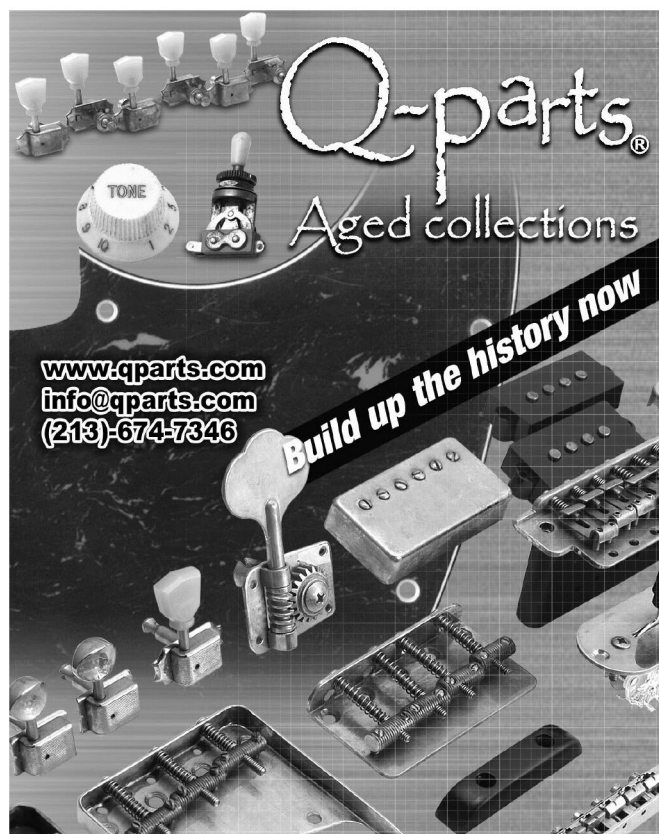
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01 Sebastian Gruenberg gathered his goods for this fun photo. The guitars are (from left) an early-'59 Les Paul Junior, '59 ES-225T, '52 Tele, and a '57 Esquire. The amps are a Two Rock J2, '69 Vibrolux Reverb, and a '60 GA-8.

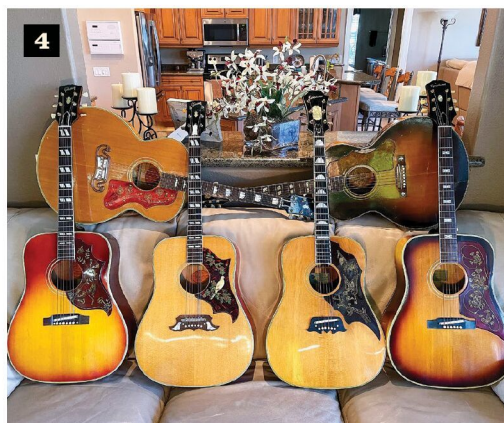
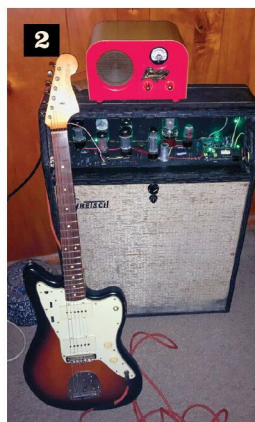
02 Earl Bell repurposed a '60s Gretsch reverb unit using its original speakers (along with some tubes and lights, for show), and uses it as an extension cab for his Fender Greta, mostly playing a Roadworn Jazzmaster. "It sounds absolutely awesome," he says.

03 August George was in first grade when his mom bought a '72 Telecaster Bass for him. It's still around as part of a family that includes (from left) a '79 Les Paul Custom, '65 Precision, '64 Jazz, another '65 Precision, a '59 EB-2, '66 Strat, '65 SG, and an '02 Les Paul Standard. His amps are a Sovtek Mig 100, Ebo Fat Bastard, Ampeg SVT-CL 50th Anniversary, an SVT-VR, and a '65 B-15. He runs them through a custom Ebo cab, an Orange 2x12, and an Ampeg Heritage 4x10.

04 Dave Walsh rounded up all of his Gibsons and Epiphones with engraved pickguards for a nifty group photo. From left in front are a '61 Hummingbird, '63 Dove, '67 Excelente, and '62 Frontier. In back are a '55 J-200 and '51 J-185 that crashed the party with its "plain" guard.

05 Howard Sugarman is a longtime subscriber whose collection includes this all-original '63 Strat, Tom Doyle Historic Time Machine '59 Les Paul, and a Murphy Lab '63 SG Custom.

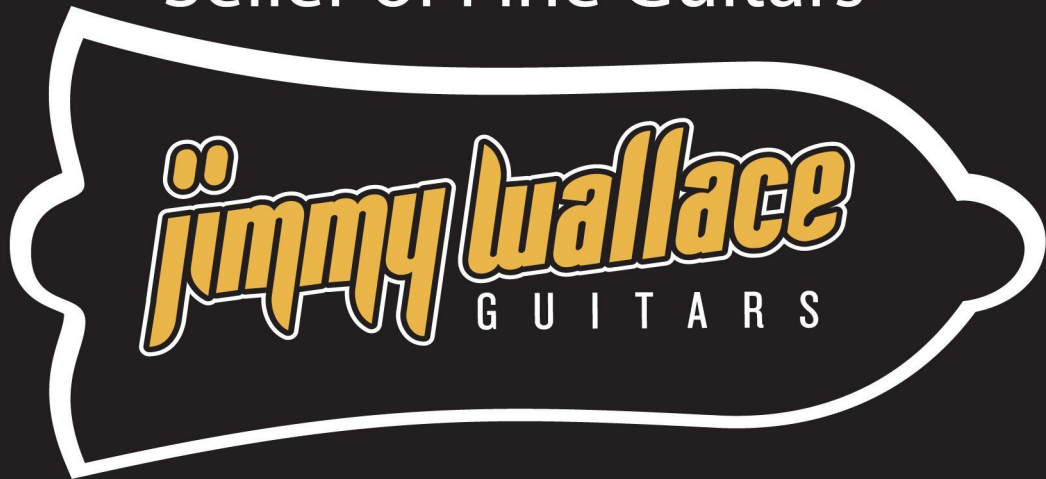
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