

ROBBEN FORD/YELLOWJACKETS '56 DUO-JET RESTORATION NICK PERRI

Vintage Guitar[®] m i n e



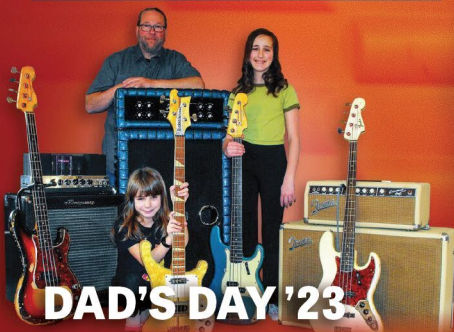
PHILOSOPHY OF SLIDE
STARS WEIGH IN: LANDRETH,
TRUCKS, HAYNES, AND MORE

NUNO TEAM EXTREME BETTENCOURT

NILI BROSH **RODRIGO SANCHEZ**

GEORGE LYNCH **ALLY VENABLE**

JIMMY DAY'S '50 SUPER-AMP



DAD'S DAY '23

APPROVED GEAR!

Fender, EHX, Harley Benton, Gibson, Martin, Epiphone

July 2023 Vol. 37 No. 10

\$8.50 U.S./Canada

EXPRESS
yourself



DJR-10E Bass

Martin & Co.
EST. 1833

VINTAGE



EST. 1990

MUSICAL INSTRUMENT COMPANY

Chicago, IL • 773-472-3333

[Reverb.com/shop/ssvintage](https://reverb.com/shop/ssvintage)

Buy, Sell, Trade.

Consignments Welcome.

– *Entire collections or individual pieces* –

At SS Vintage, we are dedicated and devoted to vintage musical instruments.

Confidential, professional and discreet.
Please allow us the opportunity to work with you!

Top \$\$ Paid.

No collection too large or too small!

Feel free to email us 24/7

Thank you,

Scott Silver George Coutretsis

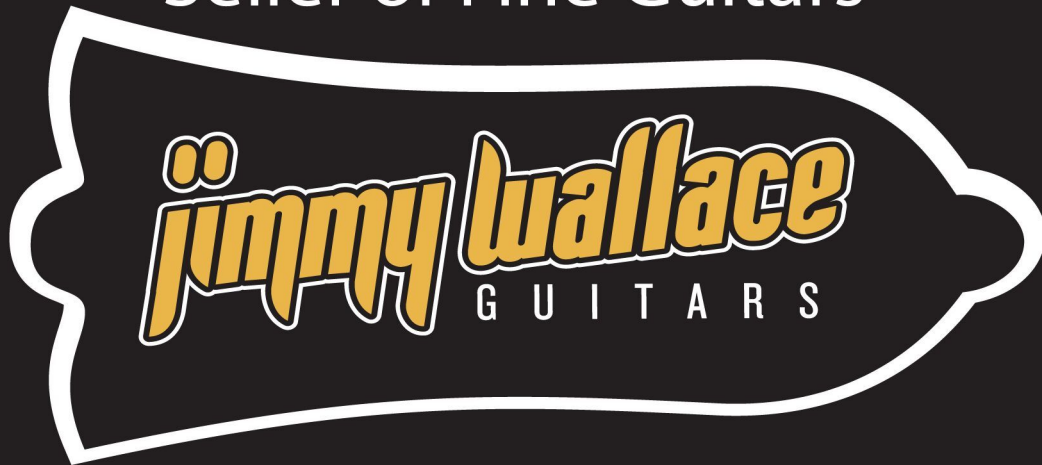


George Coutretsis
george@ssvintage.com

www.ssvintage.com

Scott Silver
ss@ssvintage.com

Seller of Fine Guitars



WE BUY USED, VINTAGE & COLLECTIONS

www.jimmywallaceguitars.com 972-740-9925 info@jimmywallaceguitars.com



A LIFE PURSUIT OF TONE

www.jimmywallacepickups.com 972-740-9925 info@jimmywallacepickups.com

Sweetwater®

Music Instruments & Pro Audio

Guitar Gallery — What You See Is What You Get!



Gibson Custom
1959 Les Paul Standard Reissue
Electric Guitar
– Murphy Lab Light Aged
Cherry Teaburst

- Select the perfect guitar from thousands of detailed images from our massive in-house instrument collection.
- Compare colors, wood grain, and weight.
- Pick exactly the one you want to receive — by serial number.

It's the perfect way to choose your next guitar.

Shop now at [Sweetwater.com/guitargallery](https://www.sweetwater.com/guitargallery)
or call your Sweetwater Sales Engineer at (800) 222-4700.

Guitar Gallery
by Sweetwater



55-POINT INSPECTION

Guitar perfection right out of the box.

Our detailed 55-point hand inspection ensures instruments valued at \$399 and above are shipped in factory-fresh condition and ready to play. We have carefully looked over every aspect of your guitar or bass — from the input jack to the headstock — and included a signed certificate of inspection, giving it our personal seal of approval.

DEDICATED SALES ENGINEERS

The advice you need to
buy with confidence

FAST, FREE SHIPPING

No minimum order



Fender®
*American
Vintage II*

BRAND NEW AGAIN
BUILT TO ORIGINAL SPECS. ALL OF THEM.

INTRODUCING THE NEW 1951 TELECASTER® IN BUTTERSCOTCH BLONDE, THE NEW 1966 JAZZMASTER® IN DAKOTA RED, THE NEW 1954 PRECISION BASS® IN VINTAGE BLONDE,
THE NEW 1957 STRATOCASTER® IN SEAFOAM GREEN, THE NEW 1966 JAZZ BASS® IN 3-COLOR SUNBURST AND THE NEW 1972 TELECASTER® THINLINE IN NATURAL

Downsizing Your

Collection?

LET US **UPSIZE** YOUR BANK ACCOUNT

WE BUY COLLECTIONS, WHOLE & PARTIAL
ALL MAKES, MODELS, YEAR OR CONDITION

.....

WE WILL PAY YOU **\$500,000**
SAME DAY UP TO

FOR GUITARS, AMPS & EFFECTS

.....

DON'T SPLIT UP YOUR COLLECTION UNTIL
YOU'VE HEARD OUR OFFER FIRST

We Come to You!

WE'LL TRAVEL ANYWHERE IN THE U.S. TO INSPECT, PICK UP AND PAY FOR YOUR GEAR*



Call or email John Majdalani
@ 920-216-2660 or 800-800-0087
johnm@creamcitymusic.com

12505 W. Bluemound Rd. Brookfield, WI 53005
Open 7 days a week • creamcitymusic.com

*at our discretion, we will offer to arrange and pay for shipping



CREAM CITY MUSIC
GUITARS — BASSES — AMPS — EFFECTS



K



(Headless) Delos

www.kieselguitars.com

CONTENTS

JULY 2023 VOL. 37 NO. 10

FIRST FRET

- 14** Reader Mail
- 16** News and Notes
Gibson Donates to Music Students in Cuba; Tom Petty Honored
- 16** George Lynch
New Roads
- 18** In Memoriam
- 20** Rodrigo Sanchez
Philosophical Resonance
- 22** Ally Venable
Fire and Honey
- 24** Mark St. John
The Lost Kiss Interview
- 26** Steve Rosen
Chasing EVH Memories
- 27** Nili Brosh
Bright Horizons

DEPARTMENTS

- 34** Vintage Guitar Price Guide
- 36** New Gear Guide
- 74** Upcoming Events
- 84** Classifieds
- 90** Showcase
- 96** Readers Gallery

COLUMNS

- 38** Pop 'N Hiss
Robben Ford and *Yellowjackets*
| By Oscar Jordan
- 40** Dan's Guitar Rx
Ugly, But An Oldy: Reviving a '56 Duo-Jet, Part Two
| By Dan Erlewine
- 44** Fretprints
Louis Stewart | By Wolf Marshall

REVIEWS

- 78** The VG Hit List
Metallica, Extreme, Pete Anderson, GA-20, Muddy Waters, Pat Metheny, Yes, Stephen Stills, more!
- 79** Check This Action
Remembering David Lindley | By Dan Forte
- 86** VG Approved Gear
Fender '48 Dual Professional JB, EHX Lizard Queen, Harley Benton Double Vision, Gibson Everly Brothers SJ-200, Martin D-18 Satin, Epiphone Tony Iommi SG Special
- 87** Gearin' Up!
The latest cool new stuff!



Leading off "Dad's Day 2023," meet Curtis "Pops" Dreiling and the family band – Josh, Jack, Jax, Sean, Josslyn, and Chauncey.

30 JUST LIKE HANK Jimmy Day's 1950 Fender Super-Amp

At its heart, any vintage amplifier is essentially a dusty box of archaic technology. This one, however, is a nexus to a point where legendary music was made. | By Dave Hunter

50 DAD'S DAY 2023 VG's Annual Ode to Fathers Who Inspire

56 TIME, TOUCH, AND REVERENCE The Magical Philosophy Of Slide

The sound of slide guitar is part of the human experience. Birthed to create melodies with the cry and moan like a human voice, its history traces from ancient Africa to some of the best modern blues, rock, and country. We discuss it with Sonny

Landreth, Derek Trucks, Warren Haynes, and other superstars of slide. | By Oscar Jordan

62 NUNO BETTENCOURT Team Extreme

Since its beginning, Extreme's sound and approach have centered on his guitar wizardry. Though technically gifted, his priority has always been "song first," and the band's new album proves he can still wow fans with his six-string skills. | By Greg Prato

66 NICK PERRI Constant Creator

Raised in a strict Catholic household, he was 12 when an aunt slipped two cassette tapes to him under the Thanksgiving table. Beyond changing his life, her stealthy indiscretion helped mold his existence. | By Ward Meeker



SIGN UP TO READ VG OVERDRIVE!

Enjoy everything offered by the VG Media Family – archived feature stories, podcasts, web-only content, the *New Gear Yearbook*, contests, lessons, exclusive video, and more. Subscribe to our newsletter at www.vintageguitar.com/overdrive.

Win a copy of Eric Clapton's *The Definitive 24 Nights* (Super Deluxe Vinyl Set) (8LP) valued at \$199.98

COVER PHOTOS: Nuno Bettencourt: Jaime Ballesteros. Nick Perri: Kelly Markowitz.

1998
CELEBRATING 25 YEARS OF TONE
2023



CARRAMPS.COM



919.545.0747



CARR AMPS SHOP - 100% SOLAR POWERED SINCE 2018



CHICAGO

MUSIC EXCHANGE

WE'VE GOT YOU COVERED!

There's no such thing as too much gear. Our Sales Associates are always here to help you fill the gaps, and our Used & Vintage Buyers love to talk trades for single pieces or entire collections! So whether you're looking for more or looking for less, we've got you covered.

(773) 525-7773 or vintagebuyers@chicagomusicexchange.com

Download the new CME App for your device today to shop the latest gear listings & use your phone camera to sell or trade your gear with us!



Download on the
App Store



GET IT ON
Google Play



Made ^{TO} _{BE} *Played*
SINCE 1953



NEW
SURFLINER

NEW SOUL, CLASSIC DNA.

GUILDGUITARS.COM/SURFLINER

READER MAIL

BURNIN' FOR BIRDS

Once again, VG delivered a knockout with the June issue! As a certified Firebird fan and owner of three '66 'Birds (two sunburst and an Inverness Green), each with three P90s, I absolutely *inhaled* [Peter Stuart Kohman's "When Down Was Up: Gibson's 'Non-Reverse' Firebirds"] feature and accompanying photos.

I count on VG to delve into the history of guitarism, but this feature was a high-flying treat. Oh, and I just renewed my subscription!

Bill Nastali
Commerce, Michigan

BASSLESS?

I am a longtime reader and have never played guitar. Nevertheless, VG has always been a great read, but I've noticed the recent scarcity of bass-related articles. Yes, I know, the magazine is *Vintage Guitar*, but hey, the bass is a guitar, many guitarists also play one, and almost all in a band play with a bassist.

This seems to be a conscious decision. Do you not think more bass coverage would lead to more subscription and ad sales? In the February, March, and April "First Fret" sections, 22 players are profiled – one is a bassist. Please keep up the great work... which *could* be a bit better.

Dan Lenard
Chicago, Illinois

(Ed. Note: Dan, we appreciate your concern, and assure you there is no anti-bass cabal here at VG. We went several months without a bass piece, but hope you also enjoyed the June feature on non-reverse Firebirds. Also, two recent installments of "VG Q&A" offered fascinating new information on a '62 Jazz Bass (April) and the placement of the finger rest on vintage basses (February). Keep on eye on the "Classics" space for an upcoming look at Clifford Antone's '52 Precision.)

JOEL JOY

I really enjoyed the interview with Joel Hoekstra (June '23). I love his sound and have followed him for years in Whitesnake, Trans-Siberian Orchestra, and

most recently, Revolution Saints. Joel is an amazing guitarist and makes everything look smooth and easy! His touch on the fretboard looks light as a feather.

Joel works hard every day, and his 285 tour dates in 2019 certainly highlight that philosophy. His 2023 schedule is just as packed. I enjoy VG, so please keep up the great work!

Geoff Day
Berwick, Maine

MARTY MIS-KEY

I always love when you do an in-depth cover interview with somebody as iconic as Marty Stuart (April '23). If you haven't ever seen him live with the Fabulous Superlatives or solo, drop everything, check his schedule, and get your tickets immediately. I can't wait to visit Mississippi for the opening of his archival collection of country music memorabilia.

I have to ask about the Martin identified as a D-28 owned by Hank Williams, Hank, Jr., and Johnny Cash. It sure looks like a D-45 or 42 to me. Am I wrong? Once again, thanks

for a great magazine. Always entertaining and informative.

Ted Belteau
Monument, Colorado

(Ed. Note: You are not wrong, Ted. It is indeed a D-45. Our caption was an error, which we confirmed with Marty Stuart's management.)

LINDLEY LAUD

Thanks for putting David Lindley on the cover, where he belongs (May '23). Sad as his passing is, he definitely wrote a new chapter in stringed-instrument history, and we'll always have his great recordings to prove it.

Thanks also to Jim Washburn for his knowledgeable and skillfully written article on the merry maestro. He served up many things I didn't know about the astonishingly broad sweep of Lindley's musical endeavors, as well as providing gear details, and, thankfully, a sense of the fun-loving guy he was. Well done

Keith Grimes
Chevy Chase, Maryland

I was at the Topanga Canyon banjo and fiddle contest where David finally beat John McEwen to win first place on banjo. He did it by pulling out a violin bow and "fiddling" the banjo. I believe he had previously won the fiddle contest, too. Thanks for the great magazine.

Dennis Hubert
Calistoga, California

TEISCO... STEREO?

After reading Dave Hunter's review of the Teisco Checkmate 30 in the April issue, I remembered the strikingly similar Zenith Moderne stereo system available around the same time. As a teenager, this was my first major purchase. Which influenced which?

John Chermesino
Sacramento, California

(Ed. Note: Even if you're not into vintage hi-fi, the Zenith Moderne is fetching. Here's what Dave said about it: "I do recall seeing some hi-fi speakers with vaguely similar designs, but perhaps smaller circumferences. They do look remarkably like the Checkmate amp, and would be a cool set to have in a mid-century modern home. Thanks for sending!")



The Zenith Moderne Z565.

SEND LETTERS TO

Send letters to vguitar@VintageGuitar.com, or Vintage Guitar, Attn: Reader Mail, PO Box 7301, Bismarck, ND 58507.

ISSN 10672605 • USPS 009383

Vintage Guitar[®] magazine

Vintage Guitar, Inc., PO Box 7301, Bismarck, ND 58507,
Phone (701) 255-1197
www.VintageGuitar.com

Founder/Publisher
Alan Greenwood
Alan@VintageGuitar.com

General Manager
Doug Yellow Bird
Doug@VintageGuitar.com

Advertising
James Jiskra (Director)
James@VintageGuitar.com

Johnny Zapp
Johnny@VintageGuitar.com

Mike Naughton
Mike@VintageGuitar.com

Accounting
Dawn Flanagan
Dawn@VintageGuitar.com

Price Guide Editor
Wanda Huether
Library@VintageGuitar.com

Subscription Manager
Martina Day
VGuitar@VintageGuitar.com
1-800-844-1197

Retail Magazine Sales
Alan Greenwood
Alan@VintageGuitar.com

Editorial Assistant
Eden Greenwood

Online Consultant
Joe Greenwood
Joe@VintageGuitar.com

Online Coordinator
Cherry Carpio

Editor In Chief
Ward Meeker
Ward@VintageGuitar.com

Editor At Large
Dan Forte

Music Editor
Pete Prown
peteprown@icloud.net

Gear Editor
Ward Meeker
Ward@VintageGuitar.com

Editorial Consultants
George Gruhn, Seymour
Duncan, Walter Carter, Dan
Erlewine

Regular Contributors
Willie Moseley, John
Heidt, George Gruhn, Dan
Erlewine, Michael Wright,
Peter Kohman, Michael
Dregni, Wolf Marshall,
Pete Prown, Dave Hunter,
Phil Feser, Bob Dragich,
Chip Wilson, Rich Kienzle,
Jim Carlton, Oscar Jordan,
Dennis Pernu, Rich Maloof,
Tom Guerra, Bret Adams,
Greg Prato, Bob Cianci,
Sean McDevitt, Leah
Greenwood, Ram Tuli.

Online Contributors
Greg Martin, Karl
Markgraf, Ray Cummins,
Andrew Hendryx, James
Patrick Regan,
Tyler Morris

VINTAGE GUITAR[®] is the monthly publication devoted to all things guitar. We accept any news or information on any related subject. We are not responsible for errors in advertising beyond the cost of the space occupied by the error. VINTAGE GUITAR[®] is a registered trade mark and all the contents, including the price survey, are ©2022 all rights reserved.

No part of VINTAGE GUITAR[®] may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, including via the internet, without permission in writing from the publisher and author(s). Any and all material submitted to Vintage Guitar is with the understanding that the material may be used in any of the Vintage Guitar, Inc. publishing projects. Vintage Guitar, Inc. reserves the right to refuse any advertisement for any reason.



Exceptional craftsmanship
Founded on solid engineering

Cashwood



Custom built
for Dave Schools of
Hard Working Americans

ALEMBIC
Beyond Custom

Alembic, Inc. 3005 Wiljan Ct. Santa Rosa, CA 95407 (707) 523-2611 www.alembic.com/vg



GIVES YOUR ATTACK MORE BITE.

RAILHAMMER
LOUD & CLEAR
RAILHAMMER.COM   

Narrow rails under the wound strings, oversize pole pieces under the plain strings. A revolutionary design that tightens lows and fattens highs for exceptional clarity and punch. Railhammer nails the tone you've been searching for.



Songwriting students with their Epiphone acoustics at the National School of Arts, Cuba.

GIBSON DONATES TO MUSIC STUDENTS IN CUBA

Gibson Gives, the philanthropic arm of the instrument brand, recently donated guitars, violins, accessories, and other equipment to benefit students attending the National School of Arts in Cuba.

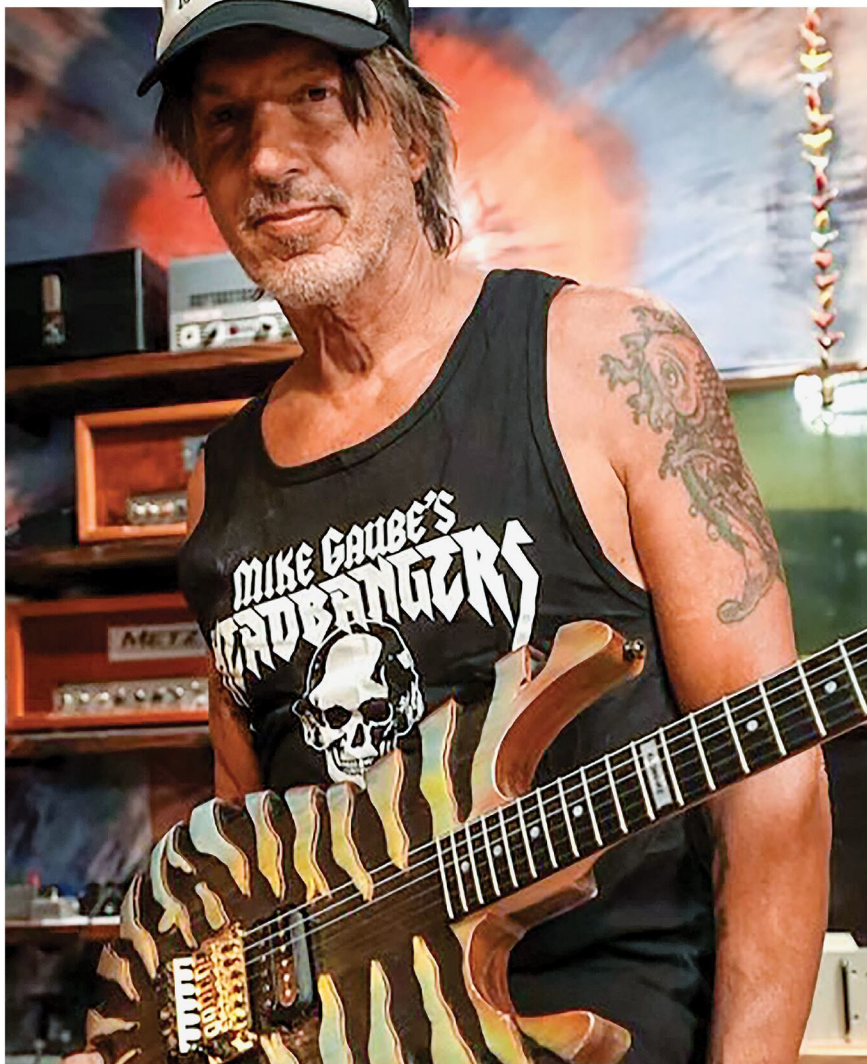
Because access to even the most basic supplies is limited in that country, Gibson sent 100 sets of strings, picks, and 52 Epiphone acoustics to 21 music programs through the NSA. Students and representatives of Havana elementary schools and conservatories were on hand to accept the gifts during a ceremony May 10. Gibson will donate 100 more Epiphone guitars to the school in coming months.

PETTY HONORED

Tom Petty was recognized with an honorary Doctor of Music degree by the University of Florida during the school's spring commencement ceremony on May 4. The late singer/songwriter's brother, Bruce, accepted the posthumous doctorate on his behalf.

To commemorate the degree, the university and Petty's estate partnered to launch The Tom Petty Endowment for Guitars & Innovation, which will support students in the School of Music's Guitar and new Music Business & Entrepreneurship programs. The Petty estate donated \$100,000 to establish its endowment.

Coinciding, the Cade Museum hosted a showing of *Tom Petty: Somewhere You Feel Free*, a documentary with previously unseen footage, interviews, and an examination of Petty's creative process leading up to the 1994 album *Wildflowers*. Prior to the screening, a string quartet from the School of Music performed tunes from the album, and director Mary Wharton hosted Q&A afterward.



GEORGE LYNCH

New Roads

A lynch pin is a narrow shaft of metal that keeps a wheel from falling off – without it, the whole thing collapses. Same holds true for George Lynch, the L.A. hero who is the core of *many* bands, including his ongoing partnership in Sweet & Lynch, co-led by Stryper frontman Michael Sweet. Their latest is *Heart & Sacrifice*, a crunch-fest of monster riffs and beats topped with

whiplash-inducing guitar. We asked Mr. Scary for the studio low-down.

You're in a handful of bands these days – Sweet & Lynch, Lynch Mob, KXM, The End Machine, Ultraphonix, The Banishment...

I've been very fortunate and blessed, which affords me the luxury of being able to work and play with other musicians I

Photo courtesy of George Lynch.

admire. I look at my musical and life journey as an adventure, so I try to remain open to new roads and experiences. I also try to keep a balance between my legacy and forging new ground.

How is your solo on “Heart & Sacrifice” different from, say, Dokken’s “Into the Fire,” recorded nearly 40 years ago?

I think I’ve branched out a bit, but I don’t think I’ve taken what I did in the ’80s to its logical conclusion. When developing a solo these days, I’ll jam along to the track for ideas and ask my engineer to record the first thing I play; that’s usually when I’ll come up with ideas. I also try to think in terms of solos as a little song within a song, so you’re telling a short story. You need an entrance – and an exit.

You play some bluesy resonator licks on “After All Is Said and Done,” a style we normally don’t associate with you.

I have a National Tricone baritone that doesn’t have the square neck. I tune it to various open tunings to suit whatever song I’m playing, my default being DADGAD. I’ve used open G and E tunings, as well, but sometimes I’ll just make up a random tuning by ear. I love slide and bluegrass, though I’m not very proficient at it. My biggest influences in that space are Sonny Landreth, David Lindley, Derek Trucks, and Ry Cooder.

Which solidbodies did you use on *Heart & Sacrifice*?

I’m using a clone I built of my original ESP Tiger, with the same wood, weight, paint, neck dimensions, hardware, and electronics. One thing I did differently is set the vibrato bridge flush with the body, so it’s dive-only, not floating. It sounds fatter and obviously has more stable tuning, but it’s a trade-off because I’m not able to utilize the bar to achieve the “Beck-isms” I enjoy. I also used my normal stable of ESPs, most notably the original Kami, and also used my 1960 Les Paul Custom to bring the beef.

How about amps and pedals?

It’s hard to remember all the pedals, but my Malaysian-chipped Tube Screamer and vintage MXR Phase 90 were mainstays. Others were a Mu-Tron Octavider, vintage Vox Clyde wah, Hughes & Kettner Rotosphere, and a Klon overdrive.

Amp-wise, I pretty much stuck to Marshalls – a 1968 50-watt plexi, biased to 90 volts, as well as an ’81 JCM800 with my Mr. Scary module, for more-aggressive tones. I also used a ’66 Vox AC30 and used live amps in a room 95 percent of the time. I used modeling and virtual amps on occasion, like the Neural DSP Archetype plug-in, mostly for lush clean tones.

That Mr. Scary mod looks like two preamp tubes going into one socket.

Right, it’s a simple, straight retrofit into the #2 socket. One thing I love about it is that when it’s dialed all the way back, it’s invisible to the circuit, so it’s very easy to A/B. The added gain is not like putting a pedal in front of the amp; it’s more organic in that it becomes part of the topology of the circuit. I don’t always trust my own ears with these things, so when a few of my guitar friends hit me up, I sent them modules and they all came back with both thumbs up. They’re serious pros that ended up legitimately using the module in their rigs for recording and gigging.

Are you still building Mr. Scary guitars yourself?

Definitely. I’ve graduated from building and spraying in my backyard to having a legit shop. Anyone who’s interested in what I’m working on can check out my website or Instagram – I’m always changing it up and trying to come up with new ideas both functionally and cosmetically. For example, I still don’t have a spray booth, so I set up a cardboard refrigerator box next to by my shop. It’s a makeshift booth – my neighbors think I’m a nut! – **Pete Prown**



Tone for the Taking!
Get Serious. Get ThroBak.



Vintage P.A.F. soul reborn.

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



www.throbak.com

IN MEMORIAM



RUSTY RUSSELL

Rusty Russell, a Nashville-based guitarist, songwriter, photographer, and writer who accompanied notable country and jazz musicians in studios and on stages for 35 years and was a *Vintage Guitar* contributor for two decades, died March 27. He was 66 and battled lung cancer.

Born in Casper, Wyoming, he moved with his mother to Denver, where he attended grade school and began studying trumpet. They later moved to Midland, Texas,

where his mother married Charles Miller, who proved an exemplary influence through Russell's adolescence as he finished high school in Wichita, Kansas, along the way excelling on the trumpet and earning a scholarship to play at Wichita State University.

While a student at WSU, he one day heard George Benson's "Breezin'" and was spurred to ditch the trumpet (and scholarship) and devote himself to learning guitar. He soon after joined a band that played the Denver/Front Range area. There, he befriended a local musician named Fred James, who later coaxed Russell into moving to Nashville. After moving circa 1990, he landed a gig playing guitar on tour with Louise Mandrell.

Settling into the Nashville scene as a player, songwriter,

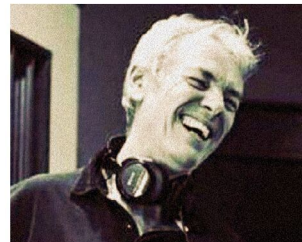
and music teacher, he started writing humorous pieces in various periodicals as a freelancer, expanded to a local-music column in *MusicRow*, then wrote for radio shows and the Grand Ole Opry, leading to his appointment as Nashville Editor of *Guitar Player*. In December of '96, the publication assigned a story on the 1997 Elvis Presley tribute album *All The King's Men*.

He accompanied guitarist Scotty Moore to Ron Wood's home in Dublin, where Moore recorded the final song along with Wood and Jeff Beck all contributing guitar parts. The historic nature of the trip inspired Russell to capture images of the people he covered; a self-taught photographer, he then began shooting for Getty Images and *The Tennessean*. He also continued to gig locally, backing aspiring musicians in various studios and live venues, and for years served as a volunteer for the Nashville Musicians Association.

In both roles, he became a mentor to many. His first work for *VG* was a live photo of Brad Paisley in the March '02 issue. He then shot Marty Stuart and wrote about Stuart's "Clarance" guitar for the April '04 cover. For the October '10 issue, he gathered top Nashville players and repair pros for a discussion on the impact of a flood that destroyed a major guitar-storage facility that May, and the work done to restore instruments in its aftermath. In August '17, he interviewed Songbirds Guitar Museum founder David Davidson as well as Vince Gill and others for a piece highlighting the facility. Other assignments included cover sessions with Gill (February, '12), Dan Auerbach (August '17) and Greta Van Fleet

(September '18). The November '19 issue included more photos of Gill's collection, and his final work for *VG* was an examination of Barney Kessel's ES-350 (February '22).

Russell and his wife, Lynn Questell, moved to Tulsa in early 2020 following his cancer diagnosis. He is survived by Lynn, a sister, and extended family. — **Ward Meeker**



JOHN GIBLIN

John Giblin, a studio and touring bassist who was part of the '70s new wave in the U.K., died May 14. He was 71.

Born in Scotland to a family of musicians, he started playing in rock and pop bands as a teen, then emerged as a later member of the fusion band Brand X before playing on Peter Gabriel's *No Self Control* album in '79. During those sessions, he was introduced to Kate Bush then played on her 1980 album, *Never for Ever*. They continued to sporadically collaborate for the rest of his life.

As an arranger, and session/touring player, he worked with Phil Collins (that's his bass on "In the Air Tonight" and "You Can't Hurry Love"), Chris de Burgh ("The Lady in Red"), Simple Minds, Elton John, Eric Clapton, Paul McCartney, Donovan, Mark Knopfler, Yes front man Jon Anderson, the Everly Brothers, Mavis Staples, Alan Parsons, Manfred Mann's Earth Band, and other acts while also recording film scores and contemporary music. Later, he favored acoustic bass, using it to accompany drummer Peter Erskine and pianist Alan Pasqua. — **Ward Meeker**

THE NEW ALBUM

GUITAR KINGDOM

DROPS WORLDWIDE ON APRIL 28TH!

DUDLEY TAFT

GUITAR KINGDOM

WWW.DUDLEYTAFT.COM

Suhr



Dave's
GUITAR SHOP

1227 3rd Street South
LaCrosse, WI. 54601
1-608-785-7704

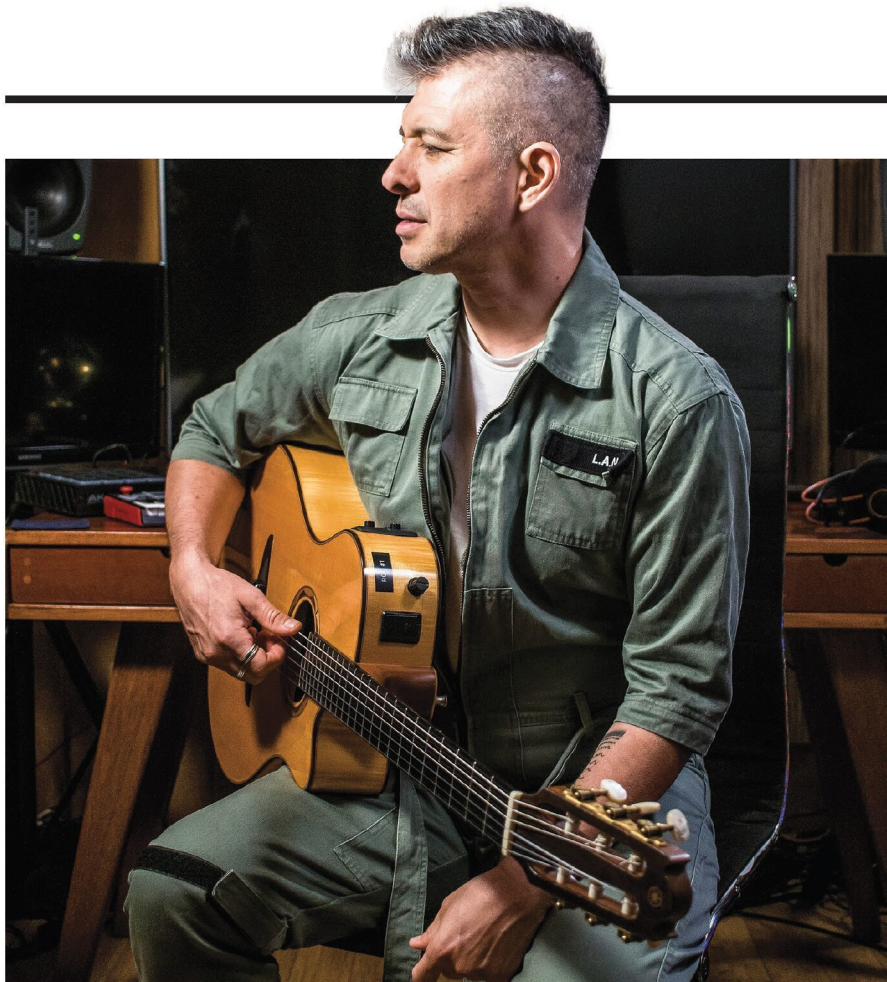
2990 Cahill Main #200
Fitchburg, WI. 53711
1-608-405-8770

200 South Central Avenue
Marshfield, WI. 54449
1-715-207-0525

914 South 5th Street
Milwaukee, WI. 53204
1-608-790-9816

www.davesguitar.com

Info@davesguitar.com



RODRIGO SANCHEZ

Philosophical Resonance

The latest from Rodrigo y Gabriela, *In Between Thoughts...A New World*, shows the acoustic duo in top form with passion, grace, and consciousness-raising. Electric guitars, nylon-string acoustics, and electronica flourishes uplift philosophical themes regarding reality and existence – but it's a particular Fender electric guitar that occupies Rodrigo Sanchez' waking moments.

In Between Thoughts... is quite a ride.

It's a story based on a fictitious character that goes on a spiritual journey and finds non-dual meaning – basically that we are what's happening. There are many ways to express it. It questions the reality we perceive based on cultural, social, or whatever we perceive in this world. It questions whether this is the final product or the ultimate reality. Apparently, it's a process we don't see but are aware of all the time. It's a fascinating topic,

even if you aren't into the actual philosophy [of non-duality].

Do you and Gabriela discuss philosophy when you're composing together?

All the time (laughs). People around us are f***ing sick of our conversations (laughs). We agree on many things, but on many other things, we totally disagree. I think it's great that we disagree, and agree eventually.

Is this album the one you agree on?

I hope so (laughs).

Why the decision to augment your acoustic guitars with electronica?

We worked on this album during the lockdown and weren't thinking it would become our next album. We were just creating music, fascinated by this non-dual approach. We didn't know what was going to happen – nobody did in 2021. We were just writing music without thinking, and experimenting, which is probably why we started to add elements that

we normally wouldn't. As the recordings were coming together, it was a good way to write because we'd write the song and record, write the song and record. We didn't change the order because it was a story for us. When we finished the ninth song, that was the album.

We love the new sounds. It's very natural, and if this is the end of our careers, then c'est la vie (laughs). We had a good ride.

Why electric guitar?

We added it on *Mettavolution*, especially on the live shows. I played electric on a few tracks on that album with my Fender Jag. For this new album, we felt it was better for the tunes. There are a couple of lines I do with the acoustic, but 85 percent of the album is the Jag. Gab focuses on the acoustic. I remember trying lines with both and deciding to go with the electric because it sounded better and more coherent with what we wanted to say. These days we're trying to play less notes. We're going through that stage where we try to see more beauty and fewer notes.

Why a Jaguar?

When we were doing *Mettavolution*, we recorded at David Sardy's studio in L.A. For a couple of parts, I needed a funky guitar sound, David had the '67 Jaguar used on the Red Hot Chili Peppers' *One Hot Minute* album, when Dave Navarro was in the band. I had never played a Jag, and I really got into it. I love the feel. In my studio I have SGs, Les Pauls, and all that, but I really got into the Jag.

You play slide on the album.

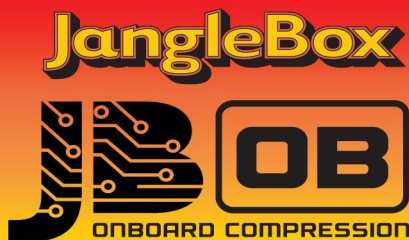
The lap steel is the one I really love. I played lap steel on the *C.U.B.A Area 52* album that came out in 2012, and I'm pulling it out again for this tour. I'll have moments with regular slide, but I'm going to focus on lap steel for a couple of songs. I love it.

What's your number one acoustic guitar?

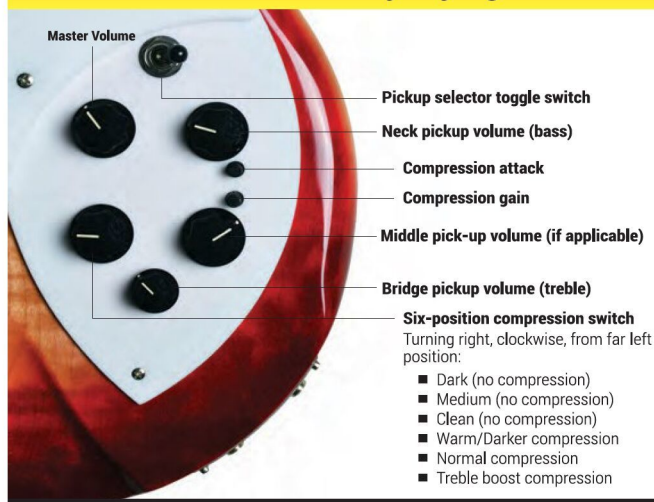
Our custom Yamaha NX signature models. We've been working with Yamaha for 15 years now and the ones they built for us years ago are still up and running; the electronics get upgraded every two to three years. They've been great, and we have tons of those guitars for the tour and the studio. They're lovely.

What's next for you and Gabriela?

We've been working on the sequel. The story continues and we can extend it as much as we want. On tour, we're going to play the full album and then play three newer tunes that aren't on the album but are part of the same project. It's a breakdown section that's all-acoustic. Gab and I are excited to play them, and we think people will be pleased. It takes us back to our original sound people know us for, and we get to tell people what the new album is all about. – **Oscar Jordan**



NEW! Available exclusively at janglebox.com



AVAILABLE NOW AT RKFX.COM AND DEALERS WORLDWIDE

SCAN HERE TO LEARN MORE

KEELEY

H.I. Guitars Inc.
Strato-Crazy
<https://www.hi-guitars.com>

Vintage Fender Stratocaster Specialized Shop
H.I. Guitars, Inc. "Strato-Crazy"
Show Room "Strato-Crazy" located in Tokyo Japan
PHONE & FAX +81-3-3257-7117
CELL PHONE : +81-90-1779-3598(Call any time)

— We Ship Worldwide —
E-Mail : higuitars@aol.com
Show Room "Strato-Crazy"
3-8-6-B1, Kanda Kajicho,
Chiyoda-ku, Tokyo, 101-0045, Japan.

Please Visit Our Website!!

www.hi-guitars.com

Top Cash Paid!! We Want Your Vintage Strats and Strat Parts!!

Early '54 Sunburst Short Skirt Knobs & Formfit Case, we have 2 in stock.
'54 Sunburst We have 3 in stock.
'54 Sunburst "Hardtail" 100% original, Clean!!
'56 Sunburst Ash body Refret and changed nut, Player's gear!!
'56 Sunburst Alder body 100% original in Mint condition
'58 Sunburst Mint Condition, Perfect collector's piece.
'58 Blond 100% original in Near Mint condition.
'59 Red/Slab Rose neck Original custom color, 100% original.
'60 Sunburst/Slab Rose neck 100% original in "Brand-New" condition
'61 Black/Slab Rose neck 100% original. Super rare!!
'61 Dakota Red/Slab Rose neck 100% original. Near Mint condition.

'64 Burgundy Mist Metallic 100% original, Spaghetti logo '63 Spec, Near Mint condition
'65 Sunburst 100% original, Near Mint condition, Mint-Green pickguard
'65 Sunburst 100% original, EX+ condition, White pickguard
'65 Candy Apple Red 100% original, Excellent condition, Mint-Green pickguard
'65 Olympic White 100% original, Excellent condition, Mint-Green pickguard
'65 Olympic White 100% original
'65 Olympic White "Tortoise Shell Pickguard" 100% original
'65 Black 100% original in Excellent condition
'65 Ice Blue Metallic 100% original in Near Mint condition

'65 Lake Placid Blue 100% original in Near Mint condition
'67 Sunburst "Lefty" Hardtail 100% original, Super clean!!
'66 Sunburst We have 4 in stock, Super clean!!
'67 Sunburst "Lefty" Hardtail 100% original, Super clean!!
'67 Charcoal Frost Metallic 100% original in Near Mint condition
'69 Blond/Rose neck 100% original, Amazing tone!!
'70 Sunburst/Rose neck 100% original in Near Mint condition
'71 Sunburst/4 Bolt 1 Piece Maple neck
'71 Sunburst "Lefty" 4 Bolt 1 Piece Maple neck
'71 Lake Placid Blue/4 Bolt Rose neck 100% original!!
We have many 70s 3-Bolt neck Strats stock!!

Custom Shop Playboy 40th Anniversary Stratocaster Only 180 pieces made
Custom Shop 40th Anniversary Stratocaster Only 150 pieces made
Custom Shop 40th Anniversary "Preto-Type" Stratocaster & Amp set
'95 Custom Shop Abalon Stratocaster & Amp set Only 5 sets made
'98 Custom Shop Walt Disney Stratocaster "One of Kind"
Original Vintage Strat Parts
If you seek original vintage strat parts, please let me know, we can help you!!
***We only accept Bank Wire and Cashier's check.
*Please contact us by Phone and E-Mail in English any time.**





ALLY VENABLE

Fire and Honey

Ally Venable's latest album, *Real Gone*, features excellent production, accessible songwriting, intense guitar playing, and guest spots by Joe Bonamassa as well as blues legend Buddy Guy. But, ardent blues fans won't be distracted from the main event as Venable brings her unique blend of pentatonic fire and honey. Sit back, or you might get burnt.

What's it like, playing with Buddy Guy?

Oh my gosh, it's a dream. I've been living a dream being around him touring for the last year and a half, getting to know him, being around his team, meeting producer Tom Hambridge, and making this record.

You tour a lot. Did that have an influence on *Real Gone*?

When I write songs, I try to write about what's

going on in my life or something other people can relate to in an impactful way. With all the Covid stuff going on, I had a lot bottled up while I was writing with Tom and Rich Fleming in Nashville. I wrote a few songs with other people for other albums, but never for a whole album. It brought another set of eyes, ears, feelings, and experiences. They saw something in me that could go well with what I was expressing.

Writing was my favorite part of the experience and we had to write the whole album in two days. It seemed like a lot going in, but didn't feel that way at all. It was effortless, writing with them.

You've shared the stage with Joe Bonamassa and Eric Gales. Is it pressure or inspiration?

I look to Joe and Eric for inspiration. They've been doing this for so long. They're amazing players and masters of their craft. I look to them

for advice and guidance, and like playing with them, too. They're very welcoming, and Buddy Guy is super welcoming, especially to young people in the music industry.

So it's pretty cool (laughs).

Your playing on *Real Gone* is superb without help from any of those guys.

Thank you. I've toured a lot. I've done a lot of playing over the years. I've been playing since I was 12, started touring when I was 15, and I'm 24 this year. That's almost 10 years of solid touring. I'm not saying I'm the best guitar player, but I'm constantly learning on the road. I feel like my playing has matured over time from touring, playing, and being around amazing players. All that combined has helped me become the player I am today. Blues will always be a part of my playing, and I don't think I'll ever be able to get away from that – I don't want to get away from that (laughs). It's what connects with me the best.

Was there a main guitar you used for the album?

The main guitar I used for most of the tracks was my 1990 Les Paul Standard Limited Colours Edition in Trans Magenta Purple. I also used a Jimmy Wallace Strat copy he made for me. It's a pinkish Fiesta Red, and I used that on a few songs.

What kind of amplifiers do you like?

I like a nice clean tube amp. On the road, I use Category 5; I met Don Ritter at the Dallas International Guitar Festival and I've been using his amps for several years. They sound so good; I have the Angel model, which uses 6L6 tubes and a 12" Celestion. I used an early Fender Super Reverb for the album and cranked it up as loud as I could. It sounded great.

Did you put any pedals in front of it?

I used my Analogman King of Tone pedal for most of it, and a Crybaby wah. In the studio, I used everything in my rig except for my road amp. I also use a Keeley Monterey Rotary Fuzz Vibe – I use the Univibe setting. I also have an MXR Carbon Copy delay and a Boss wireless system, which works great.

How do you set the King of Tone?

The Gain and Tone are maxed out. It sounds great.

Any Buddy Guy stories?

We were playing in Houston, and my dressing room was next to his. He saw me and said, "Come in here!" Somebody had given him a big polka-dot guitar cake. I didn't have any cake, but he poured me a glass of cognac and said, "You've been initiated," then he clinked my glass. – **Oscar Jordan**

Platinum Selling Guitar Tones Secret

"I built my career getting great tones on many platinum-selling albums. I recommend the TASCAM Model 24 to all my clients for pre-production. It's easy to use, compatible with all DAW's and I'm confident I'll get great sounding tracks to work with."

-Johnny K., Multi-platinum selling producer

**Disturbed, Staind, 3 Doors Down,
Plain White T's, Megadeth, and more.**



Whether you use it for rehearsal, live shows, or studio production, the TASCAM Model 24 is a great-sounding, easy-to-use multitrack recording solution. The Model 24 is lightweight yet rugged and can be transported from studio to stage with confidence, thanks to the legendary reliability of TASCAM.

Recording. Reinvented.

TASCAM®



MARK ST. JOHN

The Lost Kiss Interview

With the release of Kiss' recent live album, *Off The Soundboard: Poughkeepsie, New York, 1984*, fans hear one of precious few concerts featuring guitarist Mark St. John.

A member for less than a year, St. John played on the *Animalize* album, but fate intervened when he experienced a bout of arthritis that forced his departure. Later years were marked by minor band projects (including one with former Kiss drummer Peter Criss) and his tragic, mysterious death. Here, in a previ-

ously unpublished 1990 interview, St. John recalled his tenure with Kiss and contribution to its legacy.

You were an unknown when you joined Kiss.

Before Kiss, I was a guitar teacher and played in a Top 40 band – your basic starving musician. I was also doing seminars for Jackson Guitars at NAMM shows, so when Kiss asked if he knew any hot players, Grover Jackson said something nice about me. You see, when a major band needs a guitar player, they usually call up one of the *in* guitar companies. Grover gave Kiss a list of about 10 players and I guess of all the tapes that came in, they liked mine best.

What was it like, recording *Animalize*?

In the studio, Paul played most of the rhythm guitar while I did the leads. I did play some bass because Gene was making a movie called *Runaway*. They wouldn't let me write songs because mine weren't

in Kiss' genre, so my contribution was mostly solos. But *Animalize* did great – it went double platinum, hitting #19 on the charts.

Were you essentially a guitarist-for-hire?

Yes, I was a salaried musician, much different from when Ace Frehley and Peter Criss were in the band. As a Kiss guitarist, sometimes I had a lot of freedom, other times I had none. They wouldn't say, "Play these notes," but maybe "Play this way" or "Play it like Ace would do it." I'm a pretty busy

guitarist, note-wise, and my playing was more linear and melodic. If they said, "Play like Ace," it meant slow down and play more of a heavy-rock thing. I had never owned a Kiss album, so I wasn't too familiar with their music before I joined.

Kiss puts a massive emphasis on their shows. Were you coached before heading onstage?

Just the opposite! Since I didn't play live with them much, we didn't rehearse for the gigs – they just threw me in front of 10,000 Kiss fans and said, "Play!" I had never performed in front of that many people. Also, Kiss songs are typically behind-the-beat and I usually play on top of the beat, so I had to listen to the drums a lot to know where we were. I rushed sometimes because I'd never played in that groove, which Gene calls "the monster plod." The rest of the guys had been doing this for years, but I couldn't tell what was going on half the time. The whole thing was like a huge wall of sound, with no distinction. Still, I had a great time doing it.

Describe your guitars with Kiss.

Mostly a pair of black Jackson Soloists with Floyd Rose vibratos, as well as a yellow one with a Strat-style headstock. Later, I got a G&L Rampage.

Why did you leave Kiss?

I got arthritis. Kiss' first world tour in two or three years was scheduled and all of a sudden, the new guitar player's hand starts to swell up. That freaked them out, but there was nothing anyone could do – the show had to go on – so they got Bruce Kulick to come in. There's no hard feelings or anything; we're all still friends. But the doctor said that if I played on the tour, I could have ruined my hand forever. Before I was in Kiss, I used to do all the Paganini and difficult violin and cello pieces; then I joined a band that plays all barre chords and my hand swells up. It was really weird.

Even though you had a short tenure, what do you see as your contribution to Kiss?

I think it was giving them a more-modern sound, so they could compete with all the guitar slingers in the other bands. Vinnie Vincent had just left and I had to follow in his and Ace Frehley's footsteps, but Gene and Paul knew they needed a guitar hero to compete with Yngwie Malmsteen, Randy Rhoads, and Eddie Van Halen. Bruce continued the contemporary style that I injected into the band. But after Kiss and all I've been through, I know where I stand with my own talent. I'm not very competitive these days and don't want to get caught in that trap – I just want to do my own thing. – **Pete Prown**

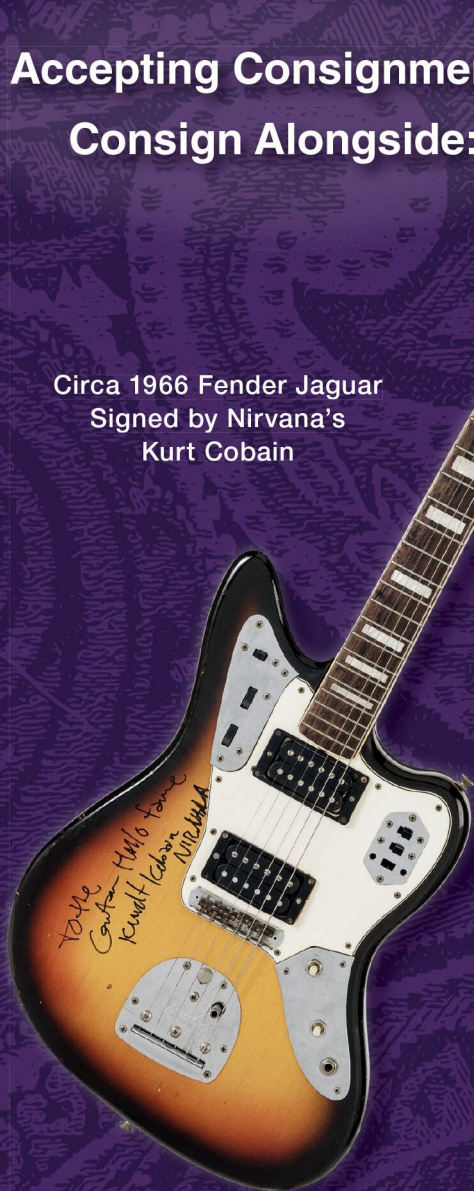
GUITARS AND MUSICAL INSTRUMENTS

Featuring Instruments from The Guitar Shop Collection

Signature® Auction | August 11

Accepting Consignments Consign Alongside:

Circa 1966 Fender Jaguar
Signed by Nirvana's
Kurt Cobain



Circa 1968/1969 Fender
Rosewood Telecaster
Prototype made
for Elvis Presley



Inquiries:

Aaron Piscopo | 214-409-1273 | AaronP@HA.com

DALLAS | NEW YORK | BEVERLY HILLS | CHICAGO | PALM BEACH
LONDON | PARIS | GENEVA | BRUSSELS | AMSTERDAM | HONG KONG

Always Accepting Quality Consignments in 50+ Categories
Immediate Cash Advances Available
1.6 Million+ Online Bidder-Members

HERITAGE
AUCTIONS
THE WORLD'S LARGEST
COLLECTIBLES AUCTIONEER



STEVE ROSEN

Chasing EVH Memories

From 1977 through 2003, music journalist Steve Rosen formed and fostered a personal and professional relationship with guitar legend Edward Van Halen. In the mid '80s, Van Halen signed a contract with Rosen to write an authorized biography, but it was never finished. In the new book *Tonechaser – Understanding Edward: My 26-Year Journey with Edward Van Halen*, he looks back at that incredible time.

Writing the self-published, 580-page *Tonechaser* proved to be an emotional roller coaster. One topic Rosen examines is how Van Halen broke off their association for reasons he doesn't fully understand. He started on the book in 2020, a few months before Van Halen's death. It's *not* a biography. It's the Rosen/Van Halen story – good and bad.

You rediscovered some interview tapes in

2020, which made you think about the book again.

I had these amazing experiences with Edward, and I wrote every day for 14 months, afraid if I missed a day, the momentum would've been lost. It became a routine, and it wasn't easy.

Did Edward severing ties, and his death, affect the book?

I don't think there was an agenda. I didn't want it to be a dark book. I had to consider whether to write thinking, "I had this amazing relationship with this guy, then it started falling apart." Do I write it from the standpoint of the *amazing* part of the relationship, or does it become a darker book when the relationship was falling apart? Do I bring the context of Edward saying, "Let's do that original book" back in '85-'86? I thought of all those things.

Yes, he passed a couple months after I started writing. Did that affect me? It affected me

profoundly, as it did everybody who loved him and his music. Is it fair for me to write this book if he's not here? I don't know if he would've even been *aware* of the book coming out had he still been around, or if he would've had any inclination to read it.

Have you heard any reaction directly or through the grapevine from band members, family, or friends?

I have not heard a single word. I suppose part of me was hoping I'd never hear anything from them, part of me was thinking, "I wonder if I'll hear from them?" and part of me was also thinking, "I *hope* I hear from them."

The last thing I wanted to do was hurt any of the Van Halen family – Wolfgang, or Valerie, or Alex. I didn't want to hurt David [Lee Roth], Michael [Anthony] or Sammy [Hagar], either. I tried to present everything as honestly as I could. Every quote is on tape.

Did you connect with him more personally or as a journalist? And did you have to be a journalist or musician to make that deeper connection as opposed to being a regular guy?

I've always posited that if Edward hadn't been *Edward Van Halen*, or he'd been just some guitar player in a band, would we have become friends? That's how I always looked at it. I tried to answer that question sporadically through the book.

Edward knew that I wrote for magazines and interviewed musicians. I don't think the writing ever came into the picture with him. I don't think he had any idea who I was in the music journalism world. If I'd have been a librarian or worked in a bank, and still knew what I knew about music and Clapton, Deep Purple, Jeff Beck, and Steppenwolf's Michael Monarch, I'd like to think we still would've been friends. Being a songwriter, I could talk to him about songwriting. Maybe the fact that I was a music journalist *did* mean more to him. Otherwise, I wouldn't have been able to introduce him to Les Paul, Billy Gibbons, and Ritchie Blackmore. Beyond that, we still could've talked about music. The chemistry, on some level, still would've been the same.

Why is *Tonechaser* self-published?

Not one agent I contacted even returned an e-mail, so I reached out to my friend Neil Zlozower. He did the photos on *Van Halen II* and was their official photographer for years. He also did the amazing front and back cover photos for my book. He said, "Publish it yourself!" I began the process, which is not an easy thing. It was expensive. I never thought once about censoring or editing myself. I passed the 250-page mark, which is typically what a music bio is, and thought, "I'm just going to keep writing until there's nothing left to say." – **Bret Adams**

Photo courtesy of S. Rosen.



NILI BROSH

Bright Horizons

The saying goes, “If you want to get something done, ask a busy person to do it.” But don’t ask Nili Brosh. She’s too busy. With projects like playing Eddie Van Halen solos for Cirque du Soleil’s Michael Jackson’s One show in Las Vegas and awesome gigs with Danny Elfman and Dethklok, she barely has time to breathe – and the creation of compelling new music is first and foremost.

How do you maintain your sanity with such a busy schedule?

I definitely have moments where I feel it’s a lot to juggle. My mind is being pulled in a million directions. On the other hand, I’ve wanted this juggling act for so long that I *had* to find a way to make it work. Putting my foot down to make time for myself is a big one. And even then, good luck turning it off in your mind (laughs).

What’s at the top of your to-do list?

I have two new singles, “Song for Hope” and “Lavender Mountains,” which has a music

video. They were written during the pandemic. There’s also going to be a long Dethklok tour with Baby Metal and Jason Richardson from All That Remains as a special guest. That’ll be a nice long U.S. run. Then I’ll be doing Cirque du Soleil shows and solo shows.

The video for “Lavender Mountains” is gorgeous.

It was so cold that day and I just wanted to get through it, but it ended up working out. I thought the song should get the simple video representation with the lavender mountains in there. I heard the song in my head and I’ve always been inspired by the mountains around me. During the pandemic, I had a lot of time to go into the desert, so I tried to turn that into music.

What was it like working with Wes Borland when he joined you and Danny Elfman?

It was the coolest thing ever. It’s such a special band and lineup, and we want to play together again. Wes is one of my favorite people. Our playing is so different, and the colors we

bring are so different but end up being such a great mix for this band. He’s so right for that band, with all the weird sounds he brings to the table. He really likes noises, feedback, and sound design. I’m not the person who’s going to provide that, fully, so that’s why we work so well together.

How does this experience contrast with working with Dethklok?

That gig is so meticulous, with right-hand picking technique, riffing, and fast stuff. You really have to be in shape to play that stuff well. The difference between locking in with drummer Gene Hoglan and almost locking in with him makes all the difference in how that band is going to sound. You want it to be on and locked in, and luckily, he makes it unique. Dethklok is more of a technical challenge. It’s such a fun band. If you’re there and not having fun, you’re probably at the wrong gig (laughs). It feels like home in a lot of ways.

What’s your main guitar?

My Ibanez LA Custom RG770. It’s got a [humbucker/single/humbucker] pickup configuration, which was missing from Ibanez in recent years. I wanted to base something off the yellow Ibanez RG550 that I found to be more versatile than people think. We started from there, and a lot of the specs aren’t that different, but the pickups were important to me. The fret markers are yellow exclamation points (laugh). Under stage lights, it’s very helpful.

What’s with the pickups?

They’re passive EMGs, which is something EMG does very well, and they’re overlooked. My yellow guitar has the Marty Friedman signature set, and there’s an S1 in the middle. I liked where that was going with the passive thing. So I talked to my rep at EMG and asked him what he could recommend in that direction. I wanted a passive single-coil in the middle and neck, and he completed the picture for me.

How about amps?

I’m using the Mesa Boogie Triple Crown TC-100, which is an awesome amp I used for the two singles. It’s a great amp – also, the Headrush stuff for modeling, and my fly rig.

When do you make time to write?

I’m always trying to get more writing time because the two singles are part of a bigger story. There are tunes that have been in the works longer than I’d like to admit, and I want to get them out there as soon as I can. – **Oscar Jordan VG**

BE YOUR OWN TONE MASTER.

THE EMG J MASTER

COMING SPRING 2023

www.emgpickups.com



HAVE YOU BEEN INVOLVED IN AN EMERGENCY?

Is something
draining the life out
of your gear?

Have you grabbed
for a quick fix to
make it through the
weekend?

Is the horror of
endless crackle and hum
mentally breaking you down?

Ashamed to tell
anyone about your
awful Line Loss?

George L's **CABLES**

THE DOCTOR IS IN

(615) 868-6976

Call for your Rx to Clean Clear Sound

www.georgels.com

An Original Signed Peter Max Jackson.

The most famous pop artist of our time hand painted one guitar in 1996. Then they made limited copies.

Guitars are art but this is unique, as an original documented Peter Max. It pops with color from every angle.

Peter was famous for his broad strokes of color and his depictions of the universe. He painted Kennedy, Carter, Reagan, Bush Clinton and Obama. He did posters

for NASA and The Smithsonian. You can own one of his original signed and dated works.

Previously insured for \$200K is now only \$65K.

Willie's

American Guitars

williesguitars.com

(651) 699-1913

St. Paul, MN





JUST LIKE HANK

Jimmy Day's 1950 Fender Super-Amp

BY DAVE HUNTER

As fascinating as we might find any vintage amplifier, at its heart, it's often just a dusty box of archaic technology. Occasionally, though, one is a nexus to a point where legendary music was made. Such is the portal opened by this 1950 Fender Super.

1950 FENDER 5B4 SUPER AMP

- Preamp tubes: three 6SL7
- Output tubes: two 6L6G
- Rectifier: 5U4G
- Controls: Mic. Vol., Inst. Vol., Tone
- Speaker: two Jensen P10Q
- Output: approximately 25 watts RMS

We profiled Fender's original "V-front" Dual Professional/Super in the August '11 issue and a '52 that once belonged to G.E. Smith in November '22. One of the rarest Fender tweeds (thanks in part to Billy Gibbons of ZZ Top, who purportedly buys every one he finds), the model is a fascinating creation, associated with

Amp courtesy of John Andrews, photos by Romina Olson.



THE LARGEST SELECTION OF ENCLOSURES & TRANSFORMERS FOR YOUR DIY GUITAR GEAR

Chassis – Steel, Die-Cast Aluminum, & Walnut Side
#HammondEnclosures

Hammond Manufacturing | www.hammondmfg.com

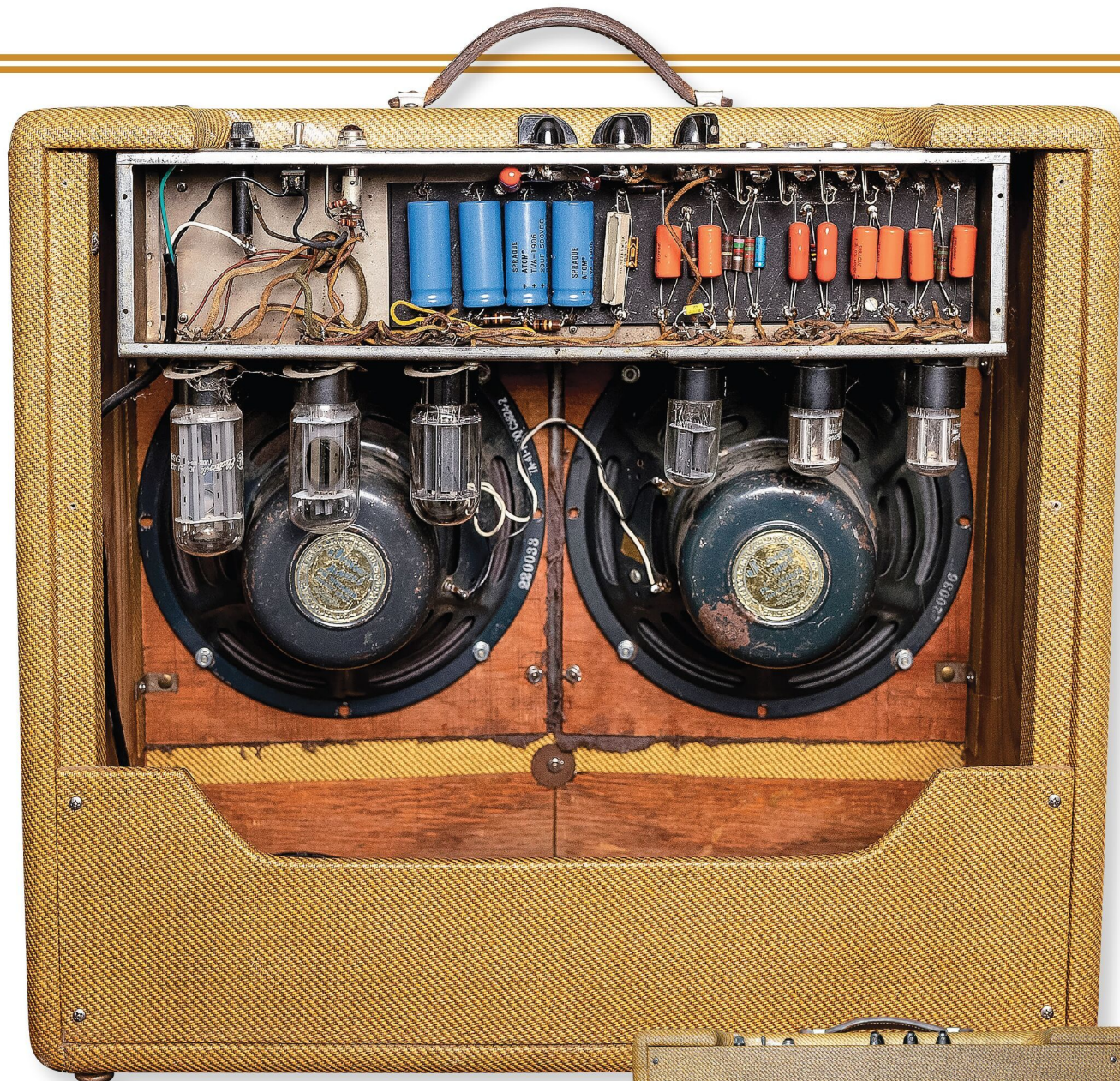
Lollar[®]
PICKUPS
MADE IN
U.S.A.



Novel Broiler

Inspired by the classic jangle of the Rickenbacker® "Toaster" pickups, the new Novel Broiler offers the same bright chime and sparkle, but in a larger enclosure that will easily install in most guitars routed for PAF-size humbuckers.

lollarguitars.com/novel-broiler • 206-463-9838



seminal guitarists at a higher ratio than most vintage amps.

When launched as the Dual Professional in late '46 or early '47, the amp represented many Fender and industry-wide innovations, including being the first guitar amp (by any known maker) to carry two speakers. It also was Fender's first to have a finger-jointed cab, top-facing chrome control panel, and tweed covering. But this example stands out for its ownership by *two* notable professionals.

John Andrews, former guitarist with the California blues-rock band Mother Earth and a collaborator with other artists, has owned it since 1969, using it often in the studio and occasionally onstage. But it's the Super's

This Super's chassis was restored in the mid '90s. The original Jensen P10Q speakers still populate the split-V baffle.

former owner that elicits a jaw-dropping "Who now?" from fans of mid-century American popular music.

Andrews' first encounter with the amp occurred as all great touring-musician acquisitions should – in a junk-packed Nashville music store while killing time before a session.





On New Year's Eve of '68, Mother Earth embarked upon a 10-week tour promoting its first album, *Living With The Animals*. Launching with an opening slot for the Chambers Brothers at the Fillmore East in Manhattan's East Village, the band then stuck around New York City for a two-week engagement at The Scene, one of the "in" clubs of the day, with Jimmy McGriff and Charlie Musselwhite as opening acts. The tour took them to Baltimore, Lexington (Virginia), Boston, Philadelphia, Cleveland, Detroit, Chicago, Minneapolis, and finally to an old cathedral at Vanderbilt University.

"A few days later, we were booked to record our second album at Bradley's Barn in Mt. Juliet, 20 miles east of Nashville," Andrews recalls. "The studio was built by the legendary Owen Bradley who produced Kitty Wells, Patsy Cline, Loretta Lynn and Conway Twitty, Brenda Lee, as well as rock-and-rollers Buddy Holly and Gene Vincent.

"On the first day of our sessions, I went to get strings at Hewgley's Music store in downtown Nashville. On the floor was this odd V-shaped amp with a chrome strip down the front. The top panel read 'Fender Super Amp.' I asked the salesman about a price and he replied, '\$25.' I gave him the money without even asking if it worked (laughs), and on my way out, he said, 'That belonged to Jimmy Day, and he played it on the road with Hank Williams in 1952.'"

In addition to playing with Hank, Sr., Day was the staff steel-guitarist on "The Louisiana Hayride" with Webb Pierce, where he backed Jim Reeves, Faron Young, Johnny Horton, Lefty Frizzell, Floyd Cramer, and even a young Elvis Presley. He later joined Willie Nelson's band, toured with George Jones, and was one of the most in-demand session steelers in Nashville.

This Super amplified his trenchant, emotive playing until the mid '60s, when he gave it up in favor of a solid-state Sho-Bud 1x15 combo he called "Old Blue."

"When I got to the studio around 4 p.m., Waylon [Jennings] was recording, and I got to meet Felice and Boudleaux Bryant, writers of the Everly Brothers' hits, who were there to pitch songs to our vocalist, Tracy Nelson," Andrews adds. "Around 5 p.m., I brought the Super in to see how

The Super sports the familiar early-Fender control complement of two Volumes (Mic and Inst) and one Tone. All four inputs are electronically identical within the circuit.

Miller on trumpet, and Ronald Eades on baritone. They were all from Memphis and usually recorded at Stax and Muscle Shoals, rarely if ever in Nashville. A-Team players on the country side were Pete Drake on pedal steel and Johnny Gimble on fiddle. I played the Super on all tracks."

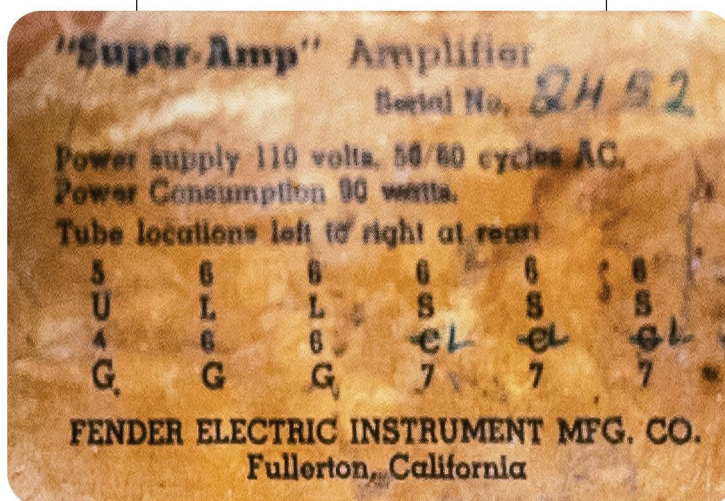
Then, as if by some fact-is-stranger-than-fiction twist, in late November of '69, Day quit Willie Nelson's band and joined Mother Earth to tour with Andrews, Nelson, Scaggs and company through the summer of 1970. He also played on the band's fourth album, *Satisfied*.

"The first gigs he played, we opened two nights for The Band in Long Island," said Andrews. "What a change from Ray Price, Willie, Roger Miller and Johnny Paycheck! At one of our rehearsals, I brought the Super, and Jimmy confirmed it was his."

Day eventually rejoined Nelson and stayed until his death in 1999.

The coupling and electrolytic capacitors Fender used in the late '40s and '50s were notorious for becoming leaky with age and ultimately failing. So, in the mid '90s, Andrews had the circuit rebuilt to keep it functional. He also had the cabinet recovered, but the original muslin grille-cloth was retained. The original output transformer was relocated from the frame of one of the 10" Jensen speakers (where Fender mounted them at the time) to the chassis. Today, Andrews says, the amp is still kicking, still sounding great.

"My good friend Carla Olson recently played my '51 Esquire through it at a gig at the Continental Club, here in Austin. She nailed it. What a sound!" **VG**



The Super's chart shows the preamp-tube designations with C crossed out and replaced with L, Fender apparently having substituted the usual 6SC7s with 6SL7s.

it sounded. To my surprise, it was better than my '59 4x10" Bassman, and I could crank it up to get the distortion I was looking for. Back then, there was no way could you turn a Bassman up to 10 at any Nashville studio!

"The first song we cut that day was the Little Willie John classic, 'I Need Your Love So Bad.' My '54 Tele through that Super was the perfect combination for the intro and fills. Boz Scaggs was on rhythm guitar, and Pig Robbins played the B-3. The horn section consisted of Joe Arnold and Aaron Varnell on tenor sax, Bowlegs

Price Guide

By Alan Greenwood & Gil Hembree

NEW & UPDATED LISTINGS

1958 Gibson
ES-295



YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1985	Alembic Elan 5		\$2,450	\$3,250
1964	Ampeg J-12 A Jet		\$500	\$650
1993	B.C. Rich ST-III (U.S.A.)	Class Axe era	\$675	\$875
1966	Baldwin Vibroslim (Model 548)		\$775	\$1,025
2002	Bourgeois LC4 Archtop			
	Limited Edition		\$10,800	\$14,000
2010	Collings AT 16		\$13,500	\$17,500
1967	Coral Horne H2V (2 Pickups)	Sunburst	\$1,050	\$1,400
1969	Danelectro Dane D Series	6-string, 2 pickups	\$1,150	\$1,500
1978	Electra X420		\$550	\$725
1962	Epiphone Emperor (Thinline Electric)	Sunburst	\$7,000	\$9,100
2001	Epiphone Les Paul Sparkle L.E.	LP Standard	\$575	\$750
1993	Epiphone Sheraton II/ Sheraton II PRO		\$500	\$650
1961	Fender Bassman	White, 1x12, tube rectifier	\$3,300	\$4,300
1953	Fender Champ	Wide panel, 1x6, 5C1	\$1,825	\$2,350
1967	Fender Esquire	Sunburst	\$10,000	\$13,000
1988	Fender London 185	Head only	\$275	\$360
1988	Fender American Standard Precision	Blond, gold hw	\$975	\$1,275
1969	Fender Princeton	Silverface, no grille trim	\$900	\$1,175
1965	Fender Shenandoah 12-String	Antiqua	\$1,425	\$1,850
2003	Fender Paisley Stratocaster	CIJ	\$800	\$1,050
1960	Fender Telecaster	Common Color	\$30,000	\$40,000
2020	Fender '52 LTD Telecaster NOS		\$2,350	\$3,100
2012	Fender Graham Coxon Special Run Telecaster		\$1,125	\$1,450
1966	Fender Telecaster Custom	Sunburst	\$13,000	\$17,000
1971	Fender Twin Reverb	Silverface, no master vol.	\$900	\$1,175
2006	G & L Comanche	Standard finish	\$1,100	\$1,425
1966	Gibson B-25 3/4		\$875	\$1,150
1995	Gibson Chicago 35	Round shoulder flat top	\$1,125	\$1,450
1965	Gibson EB-6	Cherry, SG-style	\$7,800	\$10,200
1964	Gibson ES-175/ES-175N	Sunburst, pat. #	\$5,400	\$7,000
1958	Gibson ES-295	Humbuckers	\$15,500	\$20,200
2015	Gibson 1964 ES-330 Historic VOS		\$2,600	\$3,400
1959	Gibson ES-335 TD/ES-335N TD	Sunburst bound neck	\$46,000	\$61,000
1959	Gibson ES-355 TDSV	Bigsby	\$21,000	\$28,000
1923	Gibson F-5	Loar Feb 8, 1923	\$78,000	\$102,000
1990	Gibson Firebird V Celebrity Series		\$2,800	\$3,700
1962	Gibson GA-19 RVT Falcon	Smooth brown	\$725	\$950
1924	Gibson GB-5	Gold plated, trap door, rare	\$6,000	\$7,700
2003	Gibson J-160E John Lennon Peace		\$2,500	\$3,300
1973	Gibson J-55		\$1,175	\$1,525
1965	Gibson L-48		\$1,100	\$1,425
1997	Gibson Les Paul Limited Edition (3-tone)	Plain top	\$2,300	\$3,000
1962	Gibson LG-2	Adjustable bridge	\$2,650	\$3,500
1974	Gibson SG Custom	Brown, dark cherry	\$2,700	\$3,550
1970	Gibson SG Standard	Cherry, non-lyre tailpiece	\$2,700	\$3,600
2019	Gibson Songwriter			

Featured Survey Participant

Dave Rogers at his store in La Crosse.



YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
	12-String Rosewood		\$2,200	\$2,900
2000	Gilchrist Model 5		\$19,000	\$25,000
1972	Gretsch Chet Atkins Nashville 7660		\$1,975	\$2,600
1955	Gretsch Electromatic			
	Spanish (6185/6185N)	Sunburst	\$1,400	\$1,850
1958	Gretsch Sal Salvador (6199)		\$2,475	\$3,250
1970	Guild Slim Jim T-100		\$1,625	\$2,125
1954	Guild X-440		\$3,500	\$4,600
1970s	HiWatt SA 212 Combo	50 watts, 2x12	\$3,450	\$4,500
1978	Ibanez CN250 Concert		\$675	\$885
1971	Ibanez Model 2375 Strato	Strat body	\$675	\$885
1995	Jackson Concert Custom (USA)		\$775	\$1,000
1961	Kay K572 Speed Demon	2 pickups	\$450	\$600
1960s	Kimberly May Queen		\$525	\$700
1988	Kramer Paul Dean		\$825	\$1,100
1971	Kustom SC 1-12 SC	Color option, 50 watts, 1x12	\$400	\$525
1961	Magnatone Model 435 Athene Bass	35 watts, 4x10	\$1,475	\$1,925
2000	Marshall JCM 900 Model 4502 Combo	25/50 watts, 2x12	\$700	\$900
2003	Marshall Model 1960AX 4x12 Cabinet		\$435	\$575
1966	Marshall Model T1959 Super			
	Lead (Tremolo) Head	Black, plexi	\$3,900	\$5,100
1999	Martin 0000-28-AG		\$2,250	\$2,950
1991	Martin 0-18T		\$1,125	\$1,450
1966	Martin D-35	Brazilian	\$7,000	\$9,300
1996	Martin J-65 Custom/J-65FM		\$2,200	\$2,850
1997	Matchless Spitfire 15 210		\$1,575	\$2,050
1998	Mesa-Boogie Rect-O-Verb Combo		\$1,000	\$1,325
1967	Mosrite D-100 California		\$1,350	\$1,750
1982	Music Man Stingray I		\$1,125	\$1,450
1930s	National Style 1.5 Tricone	Square neck	\$3,100	\$4,100
1991	Ovation Elite 5858		\$675	\$900
1996	Parker Fly Supreme		\$2,500	\$3,300
1998	Peavey EVH Wolfgang Special	Std. Basswood	\$675	\$900
2010	PRS Private Stock Program		\$3,700	\$8,000
1987	Rick Model 4003S Tuxedo		\$2,800	\$3,600
1975	Rickenbacker Model 450/12	Includes rare color	\$2,050	\$2,700
1990	Robin Raider I	1 pickup	\$425	\$550
1966	Silvertone Model 1430	1x6	\$300	\$400
1979	Steinberger GL		\$2,800	\$3,600
1969	Sunn Spectrum II	Head and cab	\$1,225	\$1,600
1967	Supro Taurus		\$600	\$775
2004	Taylor 914ce-L7	Spruce/Brazilian	\$4,500	\$5,900
1970s	Tokai Vintage	Copy models	\$500	\$1,000
1929	Vega Artist	Plectrum, open back	\$1,125	\$1,475
1999	Vox Cambridge 15	15 watts, 1x8 trem	\$150	\$195
1987	Yamaha APX Series (Acoustic-Electric)	Higher-end	\$900	\$1,200
1960s	Zim-Gar Electric Solidbody	Various models	\$200	\$600

SURVEY ADVISORY BOARD

The following guitar dealers take part in the *Vintage Guitar* price survey. Their input is one of the research tools used by *Vintage Guitar*.

Brian Goff
Bizarre Guitars

Garrett Tung
Boingosaurus Music

Dave Belzer
Burst Brothers

Walter Carter
Carter Vintage

Daniel Escauriza
Chicago Music Exchange

John Majdalani
Cream City Music

Dave Rogers
Dave's Guitar Shop

David Davidson and Paige Davidson
Davidson's Well Strung Guitars

Drew Berlin
Drew Berlin's Vintage Guitars

Stan Werbin & S.J. "Frog" Forgey
Elderly Instruments

Dewey Bowen
Freedom Guitar

Rick Hogue
Garrett Park Guitars

Gary Dick
Gary's Classic Guitars

Eric Newell
Gruhn Guitars

Richard Johnston
Gryphon Strings

Kennard Machol & Leonard Coulson
Intermountain Guitar & Banjo

Jim Singleton
Jim's Guitars

Kevin Borden
Kebo's BassWorks

Dave Hinson
Killer Vintage

Timm Kummer
Kummer's Vintage Instruments

Buzzy Levine
Lark Street Music

Larry Wexer
Laurence Wexer, Ltd.

Artie Leider
McKenzie River Music

Neal Shelton
Neals Music (California)

Lowell Levinger
Players Vintage Instruments

Howie Statland
Rivington Guitars

Eliot Michael
Rumble Seat Music

Sammy Ash
Sam Ash Music Stores

Eric Schoenberg
Schoenberg Guitars

Richard Gellis
Union Grove Music

Fred Oster
Vintage Instruments

Richard Friedman
We Buy Guitars

Nate Westgor
Willie's American Guitars

VG'S NEW GEAR GUIDE 2023



Lollar Pickups

The Novel Broiler is a larger version of our MiniBroiler, which was inspired by the classic jangle of the

Rickenbacker® "Toaster" pickups. The Novel Broiler offers the same bright, chime and sparkle, but in a larger enclosure that will easily install in most guitars routed for PAF-size humbuckers. www.lollarpickups.com

George L's

George L's Cables low capacitance (19pF/ft) coax cable with proprietary anti-stat is available in .155" (in black, red, blue, and purple) and .225" (in black or red), and can be terminated with Nickel, Brass, or Gold solderless plugs in straight or right angle. www.georgelsstore.com



Eastman Guitars

Juliet LA has all the signatures of Eastman's solid body series; an original offset design by Eastman's head designer, Otto D'Ambrosio, and a lightweight, ergonomic solid one-piece Okoume body. This is complimented by an inlaid pickguard, Celestine Blue Truetone Gloss finish, Seymour Duncan Radiator Phat Cat P-90s with gold foil covers, and a Göldo Les Trem system with a Göldo 3-Point Vario "moving" bridge.

www.eastmanguitars.com

Martin Guitars

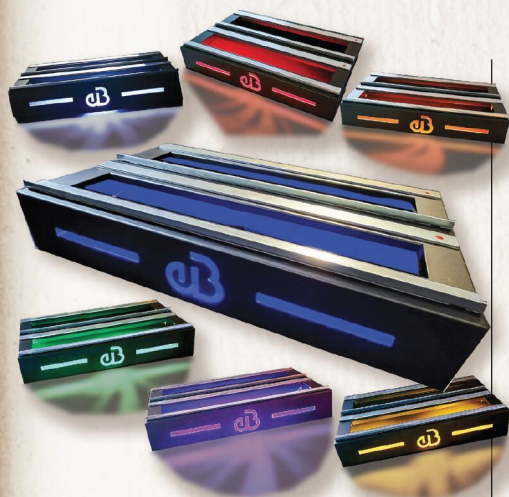
The Martin DJR-10E acoustic-electric bass includes a spruce top and sapele back and sides to deliver thumping Martin bass tones, whether you are unplugged or using the built-in Fishman electronics. The DJR-10E Bass is strung with Martin short-scale bass strings that are made specifically for this instrument. Available right and left-handed and in natural or burst. \$749. www.martinguitar.com

Rockn Stompn

Rockn Stompn LLC model RS-4 is engineered to be the best home sound studio power management system, that loves to go out on gigs.

www.rockn-stompn.com





Earthboard

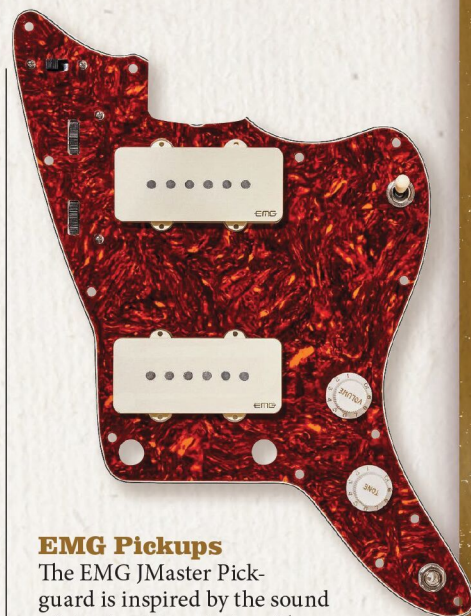
Another first for Earthboard Pedalboards! A new feature consistent with their theme of offering options, customization, and cost-savings for customers. The patented under-mount LEDs is still available in "EARTHBOARD Blue", but now you can also choose white, yellow, orange, red, purple and green. Shop while they last at www.earthboardmusic.com and use promo code VG25 for 25% off your entire purchase!

JBE Pickups

The JBE Pickups Two/Tone is one of the greatest advances in Humbucker design, ever. Forget series/parallel or split-coil wiring. The Two/Tone is two pickups in one: full-on humbucker or tapped for single-coil tone (both 100% hum-cancelling). The HB

Two/Tone is the ultimate pickup for any guitar and is an indispensable tool for total flexibility on stage or in the studio.

www.jbepickups.com



EMG Pickups

The EMG JMaster Pickup guard is inspired by the sound of classic pickup design. The pickups feature Alnico 5 rods and wide stacked coils for a rich single coil tone. The pickups are free of hum and easy to install. Featuring unique master EQ controls, the switch provides a clean boost while the dials feature the beloved SPC & EXG Controls. www.emgpickups.com

THE PETE ANDERSON

EASTSIDER CUSTOM



SET NECK 24 3/4" SCALE

EBONY FINGERBOARD

CHAMBERED KORINA BODY

CUSTOM PICKUPS

T-STYLE WITH A FATTER THICKER TONE

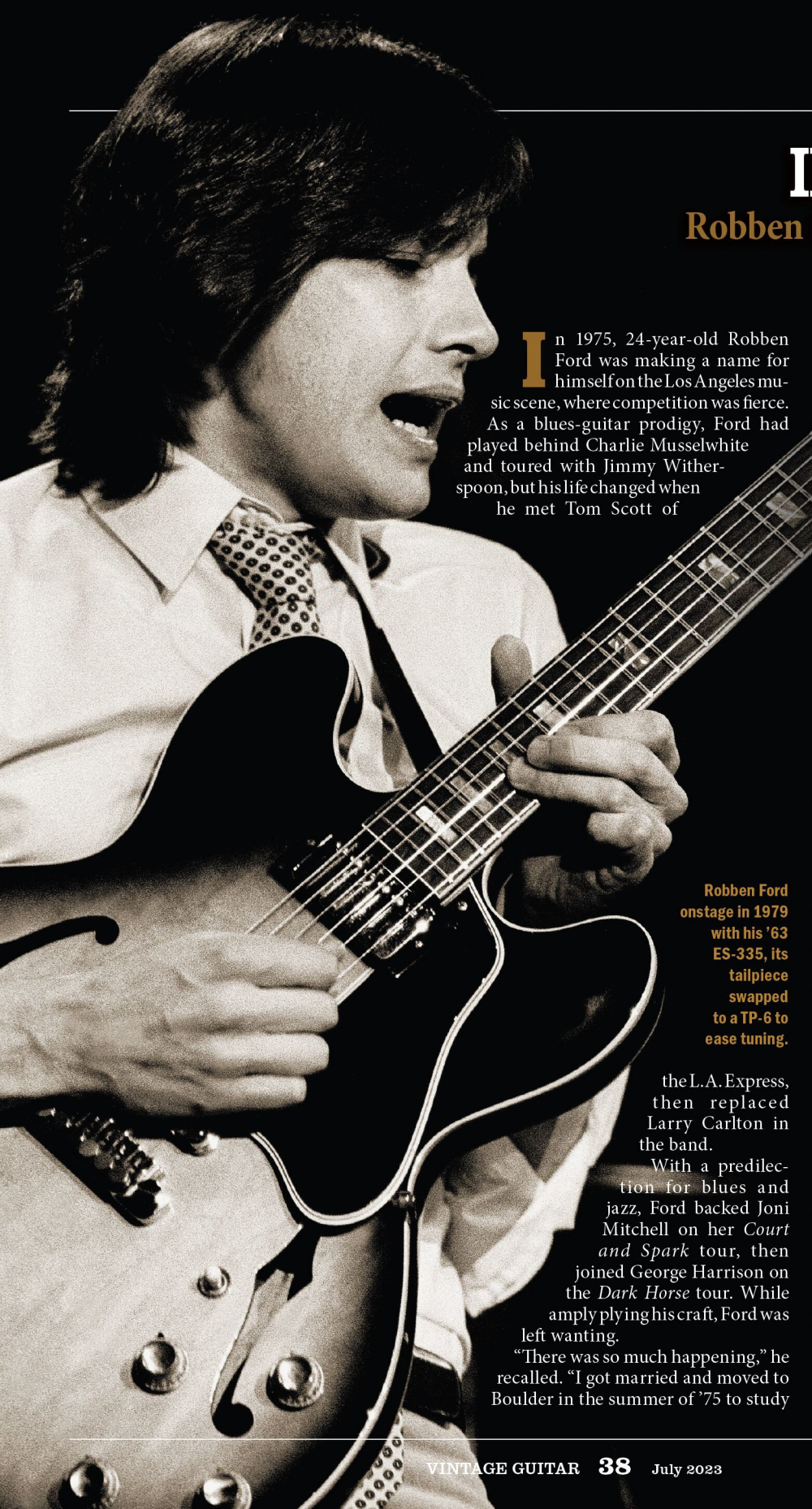
WELL
PLAYED

REVEREND

INSIDE STORY

Robben Ford and *Yellowjackets*

By Oscar Jordan



In 1975, 24-year-old Robben Ford was making a name for himself on the Los Angeles music scene, where competition was fierce. As a blues-guitar prodigy, Ford had played behind Charlie Musselwhite and toured with Jimmy Witherspoon, but his life changed when he met Tom Scott of

with Buddhist teacher Chögyam Trungpa Rinpoche. I had a lot of money for a young kid and was trying to figure out my musical direction. Eventually, it became clear I needed to go back to Los Angeles and start working again.

"In L.A., Joni was cutting *Hejira*, and Jaco Pastorius was on that; I was the one who hipped Joni to Jaco. She invited me to down to the studio while Jaco was doing overdubs, and Joe Smith, the head of Elektra Records, came in. Joni introduced me and he said, 'I've been looking all over for you! I want to sign you!' I was shocked and said, 'Okay...!' (laughs)

To put a band together, Ford called keyboardist Russell Ferrante, with whom he'd toured while supporting Jimmy Witherspoon a few years earlier.

"I met Robben when we were 19 or 20 and living in the Bay Area," Ferrante recalled. "He had a gig at a pizza place in downtown San Jose. I was surprised, because most of the night was blues, but Robben picked up a saxophone and started playing Coltrane and Archie Shepp tunes. Two years later, he heard me play at a bar in Half Moon Bay. Jimmy Witherspoon's pianist, Paul Nagel, was leaving the band, and Robben invited me to join. The second gig I played with them was at Shea Stadium (laughs), then we went to Europe, opening for Eric Burdon. It was a life-changing experience."

In 1977, Ford and Ferrante assembled a band with bassist Jimmy Haslip and drummer Ricky Lawson. This became the core group for Ford's '79 solo album, *The Inside Story*. Produced by Steve Cropper, it was the sound of L.A. at the time – a funky blend of accessible fusion and blues played with imagination and zeal, using soulful lines, hip phrasing, and a muscular groove supporting harmonic sophistication. The instrumentals "Magic Sam" and "For The One I Love" are, by themselves, worth the price of admission. Unfortunately, it didn't prove to be Ford's big break. When Elektra then urged him to pursue pop music, his pushback produced a side project – Yellowjackets.

"As Robben's band, we played a few gigs at The Baked Potato," Ferrante remembered. "His manager approached me after one of the

**Robben Ford
onstage in 1979
with his '63
ES-335, its
tailpiece
swapped
to a TP-6 to
ease tuning.**

the L.A. Express, then replaced Larry Carlton in the band.

With a predilection for blues and jazz, Ford backed Joni Mitchell on her *Court and Spark* tour, then joined George Harrison on the *Dark Horse* tour. While amply plying his craft, Ford was left wanting.

"There was so much happening," he recalled. "I got married and moved to Boulder in the summer of '75 to study

Robben Ford, 1979: Paul Natkin.

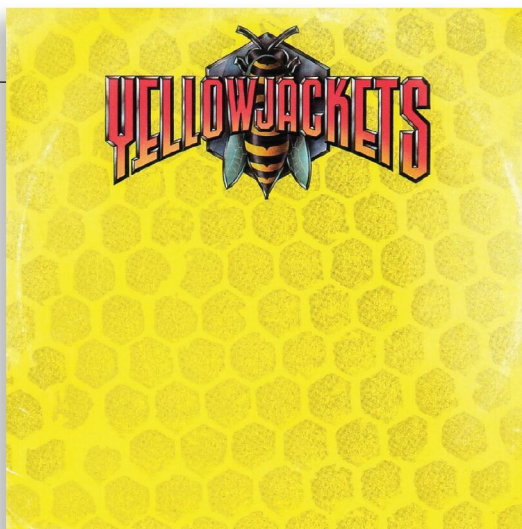
shows and said, 'Would you be interested in getting a record deal for yourself?' and he financed a demo that Ricky, Jimmy, Robben, and I made. That eventually got to Tommy LiPuma, and that's how we were signed to Warner Brothers. Robben wasn't part of the contract because he was with Elektra, but he was a big part of the music."

The first Yellowjackets album has a strong musical connection with *The Inside Story*. Sophisticated funk fusion, heavy on groove and loaded with bewitching harmonic turns, Lawson and Haslip played deep in the pocket while Ferrante's prowess belied his youth as Ford deftly navigated complex chord changes – his bop, rock, and blues vocabulary fit right into the era's Steely Dan musical world view. Guitar fans raved about "Imperial Strut," "Matinee Idol," and "Rush Hour."

"The tracks were recorded at Amigo Sound," recalled Ferrante. "We'd been playing 'Imperial Strut,' but other tunes from the demo were released later – 'Flat Tire,' 'Katy,' and a tune of Robben's called 'Blondie.' The only tune from our original demo that ended up on the record was 'Imperial Strut.' I'd written 'It's Almost Gone,' Jimmy brought in an idea that became 'Priscilla,' and Ricky and I brought 'Sittin' In It.' None of us had much studio savvy, so we relied on Tommy to direct."

Ford also needed direction.

"I didn't have a guitar and amp that I liked," he



said. "It was a very strange transitional period; I played an early-'70s Strat on 'Matinee Idol' and had a Yamaha solidbody. The '63 Gibson 335 was also in use. This was all part

of my floundering. I played through Yamaha and Roland amps, and was unhappy with my sound. And the record company was making me jump through hoops about the next record."

The album received accolades, airplay, and peaked at #16 on the *Billboard* Jazz charts. For many guitarists, it was their introduction to Ford.

"A lot of reviews talked about 'studio musicians' getting together," said Ferrante. "But none of us were studio musicians except for the people Tommy brought in later. We were guys who played live gigs."

Despite the album's success, Ford had to push on with life.

"After that, I started moving into a solo-oriented thing, which is what Elektra and I agreed to," he said. "The band was all in to do Yellowjackets, but I couldn't sign with

them. I was pursuing my own path on a different label. I stopped beating my head against the wall and moved to San Francisco.

"After a few months, I thought, 'I'm ready to go again. What kind of record should I do?' I'd go to L.A. once a month and play with Russell, Vinnie Colaiuta, and Roscoe Beck. I didn't think about it; I was playing 'Born Under A Bad Sign' and 'Talk To Your Daughter,' which was so the right thing to do. *Talk To Your Daughter* came out of it, which was nominated for a Grammy and got lots of airplay." **VG**



The Yellowjackets in a '79 promo photo – bassist Jimmy Haslip (left), keyboardist Russell Ferrante, Robben Ford, and drummer Ricky Lawson.

HEADLESS™

USA

WWW.HEADLESSUSA.COM

STEINBERGER SPECIALISTS
RESTORATIONS BY JEFF BABICZ
NEW-USED-VINTAGE
BUY-SELL-TRADE
ACCESSORIES-PARTS

VISIT US ONLINE
QUESTIONS?
CALL US!
HOTLINE: 203-395-8013

If your instruments have **METAL STRINGS** then **YOU** need

John Pearse®

String Swipes™

SWIPE ON - WIPE OFF

Extend the Life of Your Strings!
30 Pads per Jar
Breezy Ridge Instruments, Ltd.

Suspends & Removes Oxidation

Creates Microscopic Protective Barrier

Non Flammable
Non Toxic
Non Corrosive
Ozone Safe

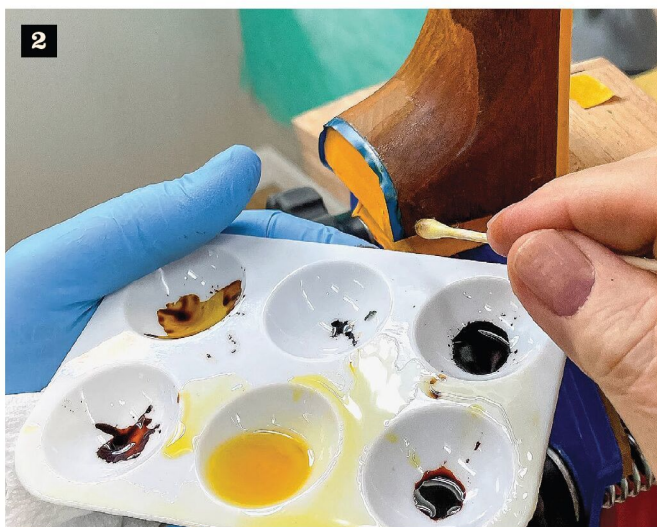
610/691-3302
info@jpstrings.com



Blake Burkholder
with his teenage
dream fulfilled
– the beautifully
restored '56
Duo-Jet.

Complex is right! Last time, we showed the poor repair work that had been done to the neck heel, dovetail, and body mortise, and left off with Blake nearly finished with the woodworking. Here's how he handled the big-boy tasks of installing a new heel cap, final-sanding the bare wood, and touching up the finish on the neck heel.

- 1) The original heel cap had been removed years ago, then nailed back on (see the May issue). Blake made a new one and shaped it to fit the rebuilt neck heel.
- 2) With the cap installed and trimmed and the heel final-sanded, it was time to touch up the finish. After pore-filling the wood, Blake asked me to do the coloring. I used a cotton swab and a blend of StewMac's ColorTone stains – Vintage Amber, Golden Brown, and Cherry Red.
- 3) Blake then taped the binding, heel cap, and exposed wood



UGLY, BUT AN OLDY

Reviving a '56 Duo-Jet, Part Two

By Dan Erlewine

In the March issue, I introduced you to my apprentice, Blake Burkholder, and the restoration he was doing to a '56 Duo-Jet. Blake, who operates Peach Ridge Guitars, in West Virginia, called this a “big-boy repair” because it was a complex job.

joints. The heel looked too new, so he dinged, scratched, and dirtied it up, antiqued it with a light coat of Aged Clear lacquer, then finished with several light coats of Clear Gloss.

4) The neck, ready to join the body.

5) Our glue of choice? Freshly mixed hot hide

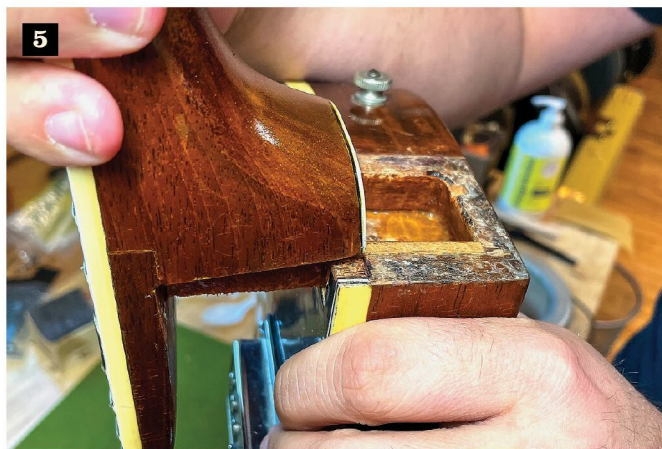
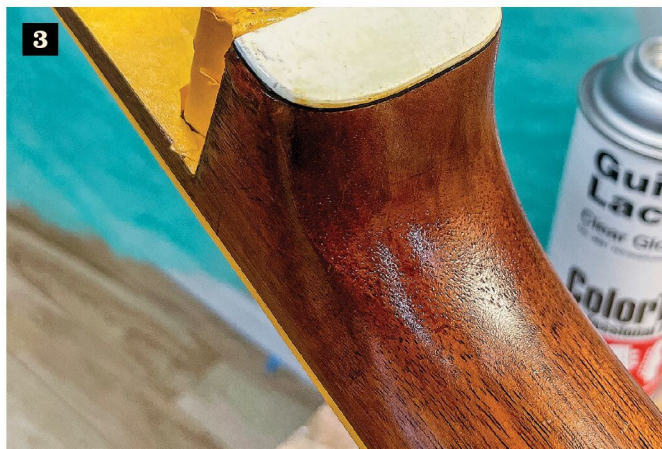
glue, just as Gretsch did so many years ago.

6) Blake's neck fit was so tight that he needed only one clamp to hold it while the glue cured.

7) We were surprised the original tuners still worked well, given all the other issues with the guitar.

8) Blake ordered a replacement Gretsch Melita bridge and a used vintage Gretsch Bigsby vibrato to replace the original trapeze.

9) The Dynasonic pickups have height-adjustable pole pieces that use spring-loaded machine screws. Their sound is killer.



10) This guitar sported a couple different tailpieces on its journey. Blake plugged the holes before drilling new ones for the Bigsby.

11) The electronics are original and worked well after a little cleaning; the upper cutaway has the master Volume, the lower treble bout houses two Volumes and one Tone pot. We'd never seen a stacked/ganged Tone pot like we

found here, and didn't know if it was working properly. Seeking wisdom, I called my friends Lindy Fralin, Jason Lollar, and Tom at TV Jones. Lindy told me he'd also never seen one like it, but guessed, "Since it has two capacitors, each pickup must have its own Tone pot."

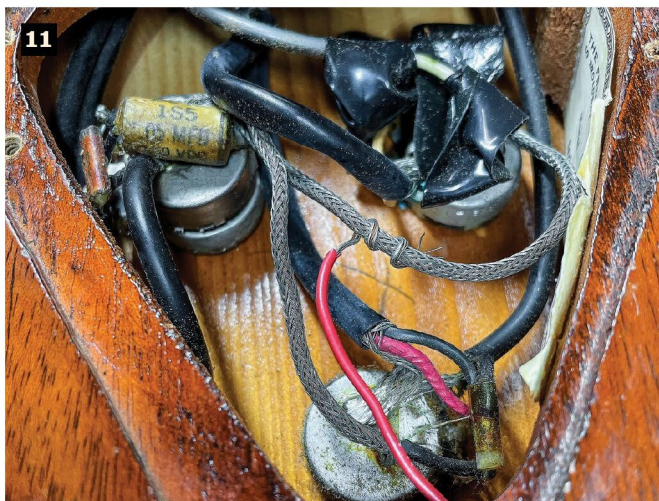
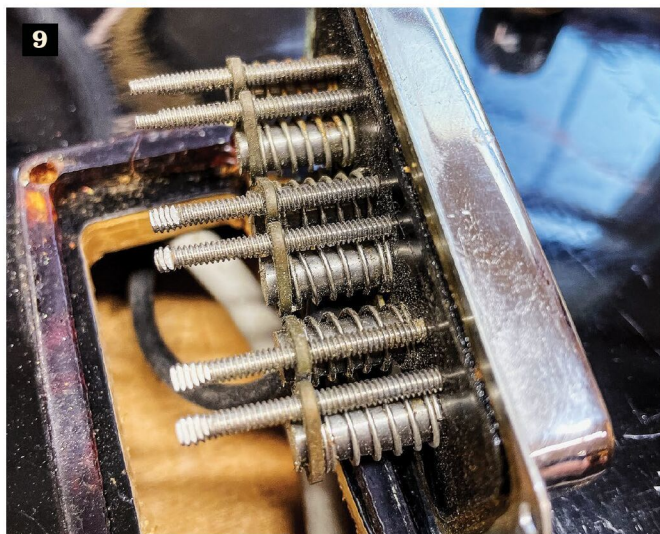
"I don't know that particular Gretsch wiring, but I suspect it's like the dual-cap Tone pot that National used in the '40s," Jason added. "When it's turned halfway on its throw, it gives a neutral sound where the caps are bypassed. If you roll it one direction, it'll sound a little brighter; roll it past middle, treble is cut with a larger-value cap going to ground. It's strange."

Tom didn't add much about how they

function, but told me, "When I've worked on old Gretsches for Brian Setzer, he's always had me take those out and replace them with a standard Tone pot."

With the pots cleaned and working smoothly, Blake was finished with the project. He had always wanted a Duo-Jet after first seeing and hearing one as a teenager. The opportunity to buy a project like this, then use his expertise to bring it back to life, was a dream come true.

Dan Erlewine has been repairing guitars for more than 50 years. He is the author of three books, dozens of magazine articles, and has produced instructional videotapes and DVDs on guitar repair. From 1986 through his retirement in late 2019, Erlewine was part of the R&D team for Stewart-MacDonald's Guitar Shop Supply; today he remains involved with the company, offering advice to the department and shooting video for the company's website and social media. This column has appeared in VG since March, 2004. You can contact Dan at danerlewine@gmail.com.



The Fender and Gibson restoration specialists

Most authentic restorations in the USA

- Fender 50's blonde two and three tone bursts
- Fender 60's three tone bursts and custom colors
- Gibson 50's and 60's Les Paul burst and gold top
- Gibson 50's Les Paul Jr. to Standard conversions

www.laysguitar.com

MARC SCHOENBERGER
805-481-8532
 or email Luthier17@aol.com

NATIONAL GUITAR REPAIR
WWW.NATIONALGUITARREPAIR.COM
 RESTORATION OF ALL FINE RESONATOR INSTRUMENTS

NATIONALS & DOBRO

NEW VINTAGE NATIONALS FOR SALE NEW

McKenzie River Music

"Buy, Sell, Trade"



455 West 11th St Eugene, Oregon 97401
541-343-9482 • FAX 541-465-9060
11a-6p PST • Email: staff@mrmgr.com

Please call us at the store for an in-depth description. Quality trade-ins welcome! Always buying guitars! We have tons of vintage guitar parts and cases – inquire!

This is not our complete inventory!
Visit McKenzieRiverMusic.com

VINTAGE/USED MARTIN

Authorized Dealer - Repair & Restoration specialists
Call for new stock or custom builds

D-28 '43, great playing, superb sound, Inquire
000-28 '39, reset/refret by Dennis Berck, exc! Inquire
D-28 '73, fresh reset/refret by our shop, \$3500
0-18 '70, fresh reset/refret by our shop, \$3500

VINTAGE/USED ELECTRICS/BASSES

Fender Jazz Bass '64, Oly White Riggio refin, \$9500
Fender CS Ancho Poblano Strat Relic '16, \$3000
Fender CS LTD Big Head Strat '19, \$3000
Suhr Classic S Antique Custom, Vintage White, \$2450
Anderson Bobcat, Lemon Drop, "Distressed" \$3350
Collings 290DC Crimson, vgd cond, \$2950
Gibson Les Paul DC Std '02 flamed, exc cond, \$2250
Guild CE-100 '59, Sbst, \$1950

VINTAGE/USED ACOUSTIC

Gibson Nick Lucas '97, Brazilian, Kopp era, \$8850
Gibson Country & Western '58, exc+ cond.... call
James White '43 Hauser Model, '11, exc, \$4500
Goodall Aloha w/Koll Baritone neck \$3750
Muiderman OM cutaway '06, superb! \$7500

ARCHTOPS

Gibson Style U Harp Guitar '19, exc cond, \$7500
Gibson ES-125 '58, vgd+ cond, \$1950
Stromberg G-3 '32, Sunburst, exc. cond, \$7500
Epiphone Zephyr De Luxe Regent '51, \$3850

COLLINGS - NEW & USED

Authorized Dealer - Call for custom builds

New In Stock: D3, SJ RW, D1, OM2H, 003

NOVAX FANNED FRET GUITARS

Exclusive Dealer

Experience the Fanned Fret Advantage!

Sweet Annie, Sassy Annie, Brand New, \$2700

MCPHERSON GUITARS

Authorized Dealer - Call for custom builds

MG 4.OXP '16, Brazilian/Sitka, exc++ cond, \$11,500
Carbon Sable new, \$3199 / Carbon Touring new, \$2699

MANDOLINS, BANJOS, STEELS, UKES

Martin Style 1-T Tenor Ukulele, '50's exc cond, \$1250
Hilo Model 625, very good cond, \$950
Gibson RB-250 Mastertone '74, vgd+ cond \$2500

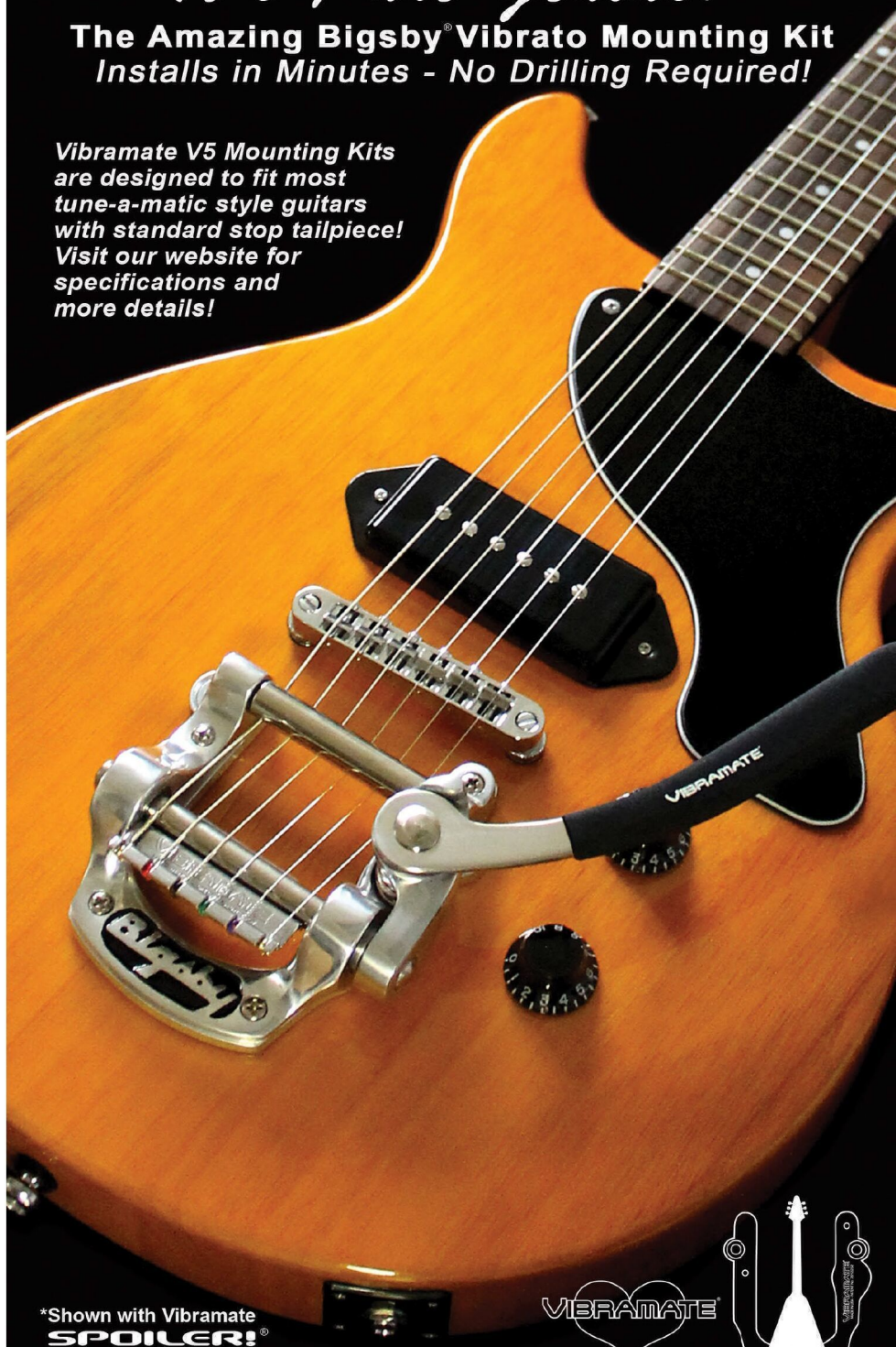
VIBRAMATE®

MADE IN USA - PATENTED DESIGN

It's Pure Genius!

The Amazing Bigsby® Vibrato Mounting Kit Installs in Minutes - No Drilling Required!

**Vibramate V5 Mounting Kits
are designed to fit most
tune-a-matic style guitars
with standard stop tailpiece!
Visit our website for
specifications and
more details!**



***Shown with Vibramate
SPOILER!®**

VIBRAMATE®



www.vibramate.com

©2019 Unique Engineering Corporation • The Vibramate® Name & Logo are Registered Trademarks of UE Corporation
Vibramate is Protected under US Patents #7812232 • #8071868 • #8163987 • #D605687 • Additional Patents Pending • All Rights Reserved
The Bigsby® mark and Bigsby tailpiece designs are registered trademarks of Fender Musical Instruments Corp., which is not affiliated with Vibramate.



LOUIS STEWART

Irish Jazz Giant

By Wolf Marshall

Next to Jameson whiskey, Louis Stewart remains Ireland's leading export – and his playing can be just as intoxicating. The consummate creative jazz artist, his soft-toned archtop sound reflected the traditions of Barney Kessel, Wes Montgomery, and Kenny Burrell, yet he could generate as much heat and power as any post-modern bopper. Moreover, he explored many sectors of the genre ignored by his contemporaries.

Stewart was born in Waterford, Ireland, on January 5, 1944, and raised in Dublin. He played piano as a child but by 15 switched to guitar after hearing Les Paul. Inspired by Barney Kessel, he concentrated on jazz and developed his self-taught approach, formidable technique, and a reputation in local jazz circles. A working pro by his late teens, his recording debut was with experimental pop music sung in modernized Gaelic for Gael Linn Pops on RTE

Radio in 1960, toured America with a show band in '61 (where he met future collaborator pianist Jim Doherty) and by '64 joined pianist Noel Kelehan's trio, which backed visiting American jazz musicians Gerry Mulligan and Lee Konitz. In '68, he dazzled audiences at the Montreux Jazz Festival with Doherty's quartet, received an outstanding soloist citation by the music press, and placed second in *Melody Maker's* guitar category.

How did he sound at this early stage? The answer is heard on *The Syndicate Live at the Hopbine 1968* with the Tubby Hayes Quartet. Working with the legendary London-based saxophonist in a piano-less combo for 18 months, he was written into the horn section as an equal and strengthened his technique through the blistering tempos pursued by Hayes. The stint also established his reputation and brought him to the attention of Clark Terry and Benny Goodman. Terry recruited him for a 1970 Montreux Festival live record and Goodman hired him for three European tours.

Stewart returned to Dublin in '71 and for several years was a session player on records and TV during which he wrote music for "A Week in the Life of Martin Cruxton," appeared on Andrew Lloyd Webber's *Jesus Christ Superstar*, played in the London Jazz Chamber Group's *Adam's Rib Suite*, on pop singer Yvonne Elliman's debut album, and with the British band Café Society, produced by Ray Davies. In '75, he moved to London and joined Ronnie Scott's group, with which he toured Europe and recorded on *Serious Gold* while gaining status as a rising star in the city's jazz scene.

On his debut album, *Louis the First* ('75), Stewart led a guitar/bass/drums trio that introduced him to the world. He then produced a string of excellent recordings in varied settings, highlighted by *Beyond Baubles, Bangles and Beads* (duets with bassist Peter Ind), *Out On His Own* (solo performances with only his overdubbed guitar accompaniment), *Milesian Source* (post-bop/fusion electric band), *I Thought About You* (a bebop quartet with luminaries Sam Jones and Billy Higgins), *Drums and Friends* (modern/free-jazz with Irish drummer John Wadham and flautist Brian Dunning), *Alone Together* (guitar-flute duets with Dunning) and a straight-ahead date with France's Red Lion Trio. From '77 through '80, he also recorded four important albums compiled as *The MPS Trio Sessions*, with pianist George Shearing and bassist Niels-Henning Ørsted Pederson. He also guested, supplementing rhythm-guitar/vocals, upright bass and violin trio on the Jazz Phantoms' *Yes-terdays*. After a brief hiatus, he returned with

Louis Stewart: Vernon Hyde/Wikimedia Commons.

Gary's

We Buy, Sell & Trade Fine Vintage Guitars

CLASSIC GUITARS LLC

Serving Investors, Collectors and Professionals Worldwide



Garysclssc@aol.com

513-891-0555

Garysguitars.com



a vengeance in '85 on *Acoustic Guitar Duets (Super Sessions)* with Martin Taylor, receiving rave reviews from *Downbeat*. Over the next decade plus, he continued to impress and astonish on *String-Time*, *Joyce-notes*, *Overdrive*, *Core Business*, *Angel Eyes*, *Tunes* (duets with Jim Doherty), and recordings with Heiner Franz and Doug Raney (separately and in the European Jazz Guitar Orchestra), Metropole Orchestra, Joe Williams, Knut Mikalsen, J.J. Johnson, Spike Robinson, Michael Moore, Frank Harrison and many others. He performed extensively in Germany, Norway, and other European countries, and appeared in concert with Jim Hall, Tal Farlow, Mundell Lowe, and Stephane Grappelli.

In '98, Stewart received an honorary doctorate from Trinity College, and in '09 was inducted to Aosdana, the Irish arts organization. His last recording was *Live in London* ('16), which emphasized his bop heritage with Wes Montgomery's "Far Wes" and "Jingles," Horace Silver's "Nica's Dream," Dizzy Gillespie's "Woody'n' You," and bore the praise of Peter Bernstein on its cover.

Stewart was diagnosed with cancer in 2015, he passed away August 20, 2016, in Harold's Cross, Dublin. He was 72.

STYLE

Stewart's style was rooted in traditional bebop and swing, but encompassed a broad musical vision that welcomed modernism, avant garde, and world music. He gravitated to standards from the Great American Songbook; case in point is "All the Things You Are" which he recorded several times and frequently played in concert. He also reinterpreted jazz pieces like "Donna Lee," "Nica's Dream," "Woody'n' You," "Oleo," "The Dolphin," "Walkin'" and "Equinox," and added his touch to projects like *Joyce-notes*, a jazz amalgam of Irish music based on the writings

Fast Bop

Am7 D9 D7b9 Gmaj7 F#m7

B7 Emaj7 C7 Fm7

Bbm7 Eb7 Abmaj7

Dbmaj7 Dbm7 C7

Bebop at its unbridled best. Stewart was a leading voice in next-generation jazz guitar, embodying the innovations of hard boppers and representing a new crop of impressive pickers. "All the Things You Are" is a case in point. A favorite among jazz musicians, it finds him handling the fast tempo and trio setting with ease.

His improvisations at 0:42 purvey the vital elements of his style in fast articulate execution, strong chord-outlining melodies imbued with bebop chromaticism, characteristic ornamentation, raked arpeggio figures, rhythmic chord punches (measure 2) and numerous allusions to the phrasing of horn players like Charlie Parker.

of James Joyce, the electric fusion of *Milesian Source* (a reference to his Celtic origins) or the free-jazz inclinations in *Drums and Friends*. Addressing tangents, he remained dedicated to the bebop-based archtop tone that marked his sound. From the outset, it embodied tenets of the evolving jazz-guitar language – strong,

harmonic-grounded melodies, expert navigation of ii-V-I phrases, altered-scale sounds, chord superimpositions and substitutions, polychord arpeggios, modal references, fourths and other modern intervallic patterns, sideslipping lines, and bop-inclined blues licks. Stewart's earliest notable employer, Tubby

Brazilian

Am Bm7b5 E7 Am Bm7b5 E7

Em7b5 A7b9

Dm

The musical notation is presented in three systems. Each system includes a treble clef staff for guitar, a bass clef staff for bass, and a tenor clef staff for tenor saxophone. Chord changes are indicated above the guitar staff: Am, Bm7b5, E7, Am, Bm7b5, E7, Em7b5, A7b9, and Dm. Fingerings and technical markings (like 'W12', '10-11', '10-8', '8', '7', '10-9', '9', '7-10-9', '8-9', '(10)', '5', '7-8', '7-5', '8-5', '5-6-5', '8-6-5-4-5', '5-6', '7-5-8', '7-5-6-7-8', '5-7-8-5-6', '(5)', '8-6-5-6', '(6)-5-5-6', '8-6-8-7') are provided for each instrument part.

"Manha de Carnaval" (from *Red Lion*) epitomized Stewart's blend of blues, melodic playing, and blistering bop in a Brazilian Latin context. This example from the solo (1:13) begins with a soulful blues-based lick in measure 1. His answer in 2-4 is melodic and harmonically astute, hitting all the right

chord tones over Bm7^b5-E7. On Em7^b5-A7 he turns up the heat with quick double-timed line. Note the use of Gm melody on Em7^b5 (minor conversion) and diminished sounds on A7^b9. These are familiar hard-bop strategies employed by Montgomery and Martino. His resolution to Dm is, by contrast, relaxed and lyrical.

Hayes, described him as a "creative soloist with sound harmonic knowledge and good time." Live performances like "Inner Splurge" and "Gingerbread Boy" provide ample evidence of his mastery. His phrasing in solos was multifarious and situational; he could produce ferocious, sophisticated bop lines with metronomic precision and articulation a la Martino or Garland, veer off into rhythmically precarious fly-by-the-seat territory like Farlow and Kessel, swing hard with a bluesy edge like Burrell or Pass, or convey the gentle reflective lyricism of Hall and Raney. His intricate improvisations underscore allegiance to the bop horn legacy of Charlie Parker transferred to guitar and subsequent refinements of Wes, Pass, Burrell, and Martino as well as modern post-bop angularity and dissonance. "Stomping at the Savoy" (live trio performance with

Steve LaSpina and Peter Ainscough, also covered on *Overdrive*) reveals his fluency with fast-picked bop lines, hybrid-picked and strummed chords, and Wes-inspired octaves while "Certo Alto" and "Introversion" (*Angel Eyes*) evoke impressionistic modal qualities associated with ECM in which his solo conception and darker tone split the difference between traditional bop and a modern Martino/Metheny hybrid. He was fond of mixing textures in dialog fashion during improvised solos, particularly in his favored guitar/bass/drums trio context; combining virtuosic single-note lines offset by punctuating chord hits or longer call-and-response chord phrases, rhythmically animated octave passages, double-stops and swinging blues licks. His picking posture resembled Burrell's but yielded a personal sound, and like Kenny, Wes, Tal, and Bar-

ney, he freely applied thumb fretting to sound bass notes while chording. He often incorporated octave lines reminiscent of Wes, though attacked with the pick, and similar block-chord soloing, as in "Nica's Dream." Unlike Wes' three-tiered formula, he alternated between textures freely merging octaves with chord-melody, intervallic lines, and single-note phrases.

Stewart showcased his chord-melody skills on his debut album, with solo renditions of "Send in the Clowns" and "Here's That Rainy Day." His palette boasted pianistic sonorities, clusters, and contrapuntal passages as well as characteristic chordal phrases a la Kessel, Pass, and Burrell. He overdubbed supportive comping on *Louis the First* ("All the Things You Are" and "Autumn Leaves") and stretched into a new dimension with *Out On His Own*, where he accompanied himself with overdubs (perhaps an allusion to Les Paul) for an entire album, like Bill Evans on *Conversations with Myself*. He continued to ply his wares in various settings – chord-melody solos ("Angel Eyes"), preludes to band arrangements ("Polka Dots and Moonbeams"), and as part of improvisations on many other albums and in concert.

ESSENTIAL LISTENING

Overdrive, *Live in London*, and *Louis the First* are essential. Also worthy of a search are *Tunes*, *Louis Stewart & The Red Lion Trio*, *Angel Eyes*, and *Live at The Hopbine 1968* (with Hayes).

ESSENTIAL VIEWING

Stewart's performances of "All the Things You Are," "Darn That Dream," "Body and Soul," "Alone Together" (with Tal Farlow), "Billie's Bounce" (duet with Mundell Lowe on "The Session" show), "Rose Room" and "Honeysuckle Rose" with Benny Goodman's band, "Manha de Carnaval" and "Donna Lee" with Jim Doherty, and original jazz-oriented Irish music from *Joycenotes* ('82 Cork Jazz Festival with Brian Dunning and W.B. Murphy) provide telling

glimpses into his approach. Moreover, many unavailable recordings are posted online and offer a deeper dive.

SOUND

It has been wryly noted that Stewart never played the same guitar twice in a career of 50-plus years. He alternated between many models and makes, but all were archtop electrics. Early on, he used a '70s blond Ibanez L-5 copy, followed by various Gibson archtops including a sunburst '70s Super 400CES (his most consistent axe), blond L-5 non-cutaway with floating DeArmond pickup, blond L-5C with Johnny Smith pickup, sunburst ES-350P with Charlie Christian bar pickup, ES-175 with single P-90, ES-350P with McCarty fingerrest pickup, modified ES-150 with Florentine cutaway (reputedly gifted by Bucky Pizzarelli), Johnny Smith (with replaced ebony tailpiece), and L-7C with retrofitted humbucker.

He occasionally turned to a blond Guild Artist Award with DeArmond, Cort LCS-2 with Epiphone Frequensator tailpiece, and several customs by Irish luthier/jazz guitarist John Moriarty, who also set up, modified, and repaired his instruments. On rare occasions, he played acoustic steel-strings, notably on duets with Martin Taylor and Jim Doherty ("You Go To My Head," "I Remember You," "I Wished On the Moon"). Stewart favored small combo amps including a Peavey Classic tweed, Polytone Mini-Brute, AER, and Fender silverface Twin Reverb. He used no effects.

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

Slow Ballad (Free Time)

Gmaj7 Bb9 E9#11 D7#5 Gm11

let ring throughout

T 2 4 5 3 3 4 3 3 6 6 10 10 10 11 13 11 13 13

A 4 4 5 5 6 7 11 11 11 10 10 10 10 10

B 3 6 5 0 10 10 10 10 10

Abmaj7

T 13 10 11 13 15 (15) 13 11 13 12 11 13 12 10 13 12 10 8 8 10 7

A 12 10 12 13 11 13 13 12 11 13 12 10 13 12 10 10 8 10 7

B 11 13 10 12 13 11 13 13 12 11 13 12 10 13 12 10 10 8 10 7

Am7 Bm7 Bbm7 Am7 D7b9 Eb9#11 Ab7

T 3 7 6 5 7 10 13

A 5 5 7 6 5 8 10 11 11

B 5 5 7 6 5 10 11 11

Gmaj7 G6 Gbmaj7 Fmaj7 F6 Gbmaj7 Fmaj7 G11 G7 G7#5b9

T 12 12 13 12 10 8 6 5 4 4 4 4

A 11 12 11 10 7 6 6 5 4 4 4 4

B 10 12 12 11 10 7 4 3 3 3 3 3

* A.H. -----

* sweep with finger and pick

Stewart is renowned for his colorful chord-melody style. This opening segment from "Here's That Rainy Day" is definitive – a beautiful mix of varied chord textures and single-note runs embellishing the main theme. The modern side of his approach is exemplified by reharmonizations, substitutions, and alternate progressions that expand the chord pattern beyond standard changes. Check out his use of tritone substitutes – E9#11 for Bb9 in measure 3 and E9#11-A7 for Am7-D7 in

7, a brief modulation to Gm11 via D7 in place of E9 major in 3, and inserted passing chords in 7-8 to decorate the simple progression in the manner of a jazz pianist. The fast florid passage over Abmaj7 in 5-6 combines scalar stepwise motion with bebop melody and arpeggio activity and is a textbook Stewart line. His final G7#5b9 receives a sweep-picked strum to produce artificial harmonics on the altered sonority. This was a typical gesture of players like Kessel, Roberts, and Farlow.

INSTANT
VINTAGE



Lindy Fralin Stock Tele®

fralinpickups.com

*Fralin*TM
PICKUPS

WE ONLY SELL THE BEST VINTAGE GEAR!
WWW.GUITARBROKER.COM



the
GUITAR BROKER

Craig & Patti Brody
vintage@guitarbroker.com
816 NW 6th Ave. Ft. Lauderdale, Florida 33311



Eliana Baardson and her dad, Steve, love music – she's a metalhead, he's a classic-rocker aging (like many of us) into acoustic fingerstyle. She hand-painted blue flames on her Epi Les Paul to match the cool of her dad's custom-made McAlister O-28.



Don Culig uses his Oxford Guitar Supply single-cut to back his son (and harp player), Jagger. "VG is his favorite bedtime reading," Don said.



Kitt Cox loves using his 12-string Taylor to play "The Crawdad Song" for his grandchild, Ari, who loves to hear it!

DAD'S DAY 2023

VG'S ANNUAL SALUTE TO FATHERS WHO INSPIRE



Greg George, his daughter, Katie, and grandsons Isaac and Luke all enjoy strumming everything in the all-vintage family collection.



Chris Goidics and his kids, Nicholas and Sophia, enjoy time spent with their two 1960 Strats and Masterbuilt Strat. "It's always nice to play music together on beautiful instruments," said Chris.

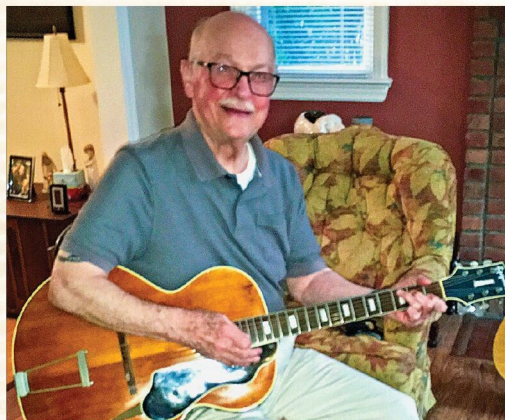


From the family album, Richard "Woody" Linwood with his Guild F-512 alongside daughter, Rachel, with dad's '97 EDS-1275.



Curtis Anderson's father, Dave, (left, with his parts guitar) began playing for a living as a teen, and Curtis (right, with his '60s Vox bass) joined him once he turned 14. They still play out. That's his son with a '90s Tele and grandson with a flashy red mini. Thanks to Curtis, they all get VG gift subscriptions.

Cory Oslin's granddad, Grady Crawford, was 95 when he passed in 2020. "We spent our last night together watching Andy Griffith reruns and talking about early country music," said Cory, who is now the caretaker of Grady's '70s Maya. "I've accumulated a pretty nice collection, but if a fire broke out tonight, I'd grab it first. It's not a cannon like my D-28 and its tone will never match my Collings 01E, but if I close my eyes and play 'Wildwood Flower,' I hear Granddad every time."



It took some doing, but John Murray found (and bought back) his father's first guitar, a '37 Epiphone Spartan. In "horrible shape" at the time, it was restored by Oliver Kaufman at Guitar Center in Paramus, New Jersey. So, John says, "Here's a picture of my dad on Father's Day in 2017."



Great-grandad Mike Partridge captured this photo of little Micah Grace with her dad, Brennon, and his Rainsong CO-DR1000N2.



For Christmas in 1965, Frank Newell's father gave him a Fender Mustang and Princeton Reverb. "I played in many garage bands and have 40 guitars, including a mint vintage Mustang like that one," he said. "One of my fondest memories is Dad taking me and a friend to see The Who on their first tour. We got to talk to The Who - so much fun! He was a great father."



Brandon Vuich recently dropped in to visit his dad, Steve, at one of his gigs - and sit in for a couple tunes using Steve's '72 Les Paul Signature.



Steve and Brian Ghirardelli are still playing music together, 19 years after first appearing in the "Dad's Day" feature.



Roxanne Thomason's dad, Paul, passed his G&L Comanche along to her, but (for now) he's keeping the Broadcaster. "We jam whenever we can get together," she said.



Gary Klinger and his grandson, Easton, are always ready for a good jam.



Charles Johnson and his granddaughter, Marie, play old-time music each Saturday at a local coffee shop.



Jeremy Stern's sons grew up with their dad playing guitar, and the love has been passed along. That's Ari with Dad and his '76 Strat in 2000, Eban and Dad with a '96 Martin D-35 in '03, Seth with the D today (Jeremy's playing a Holland Los Gatos S), and Josh in '08 with his American Standard Strat.



Bonding beyond "just" playing, Thomas Siano and his grandson, John Fanti Siano, built and painted their parts guitars.



Peter Guild's work as an orchestral double bassist influenced his daughters Maggie and Leah, both of whom play in school orchestras. "Collecting electric basses is a fun way to expand their musical journey," he says of his gathering of all-vintage instruments and amps.



Mike Hill, his grandson, Brenden, and son, Chuck, always make time for back-porch pickin'.

Tom Irion surrounded himself with family for this shot in his music room. That's his son, Kyle, with an SG, son-in-law Tony on the 335, daughter-in-law Jenna on drums, Tom with the Jazz Bass, son Dylan on a 6120, and daughter Kerry with a Strat. The Frenchies, Pablo and Coco, are always highly entertained.



Tim Hansen and his seven-year-old grandson, Jackson, don their blues shades while jamming on Muddy Waters and Howlin' Wolf tunes; Jackson prefers his Squier mini Strat, Tim his '68 Tele.

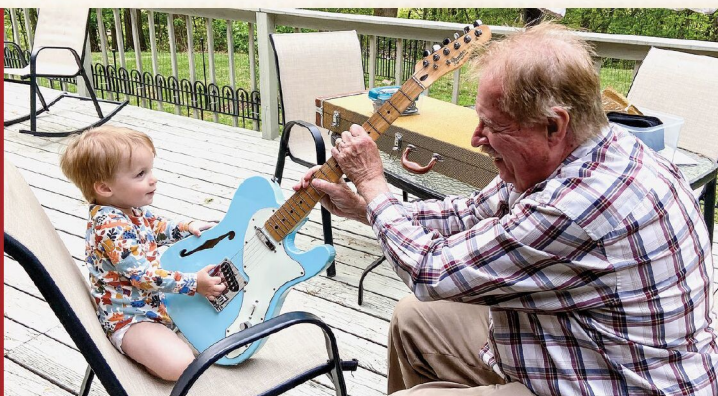


Randy Weddle and his daughter, Amber Leigh, have been playing together for more than 25 years, and love their J-200s. "By the time she was eight, we were gigging all over South Florida," Randy said. "She's was South Florida's Country Music Vocalist/Entertainer of the year for three straight years before we started making regular trips to Nashville. She moved there after college and I followed five years ago, after retiring from teaching high school."



Check out Joe Molinari and his kids at their neighborhood Porchfest. That's Ryan on drums, Evan with his dad's Seagull Performer CW Mini Jumbo, and Allison on keyboards. Joe's playing his '13 Jazz Bass.

Don Staats is getting granddaughter Micah Reeder ready for her first guitar lesson. "She has expressed quite an interest in music," Don said. "We're just not sure whether guitar or drums will be the first instrument."





Whenever his dad, John, stops by, Mike Schramm has to step away from the bench in his guitar-repair shop so they can swap licks.



Christopher Robertson and his son, Matthew (right), enjoy rocking with their '22 Tele and and '21 Esquire. It's especially fun when nephew/cousin Jason Waggaman stops by with his '08 Thinline.



C.J. Stanley and his son, Joseph, have been in a band together since Joe was a teen. Both dig Heritage H-357s, and Joe's (here in C.J.'s hands) is the only lefty version ever made.



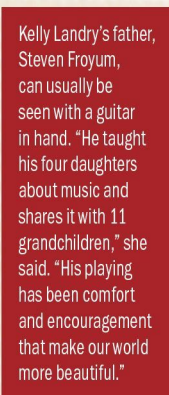
Alan Dougherty and his daughter, Mavis, love spending time in their guitar corner. Mavis plays piano and is learning guitar, so far favoring the Strat and 335.



Edward Sparks says there's nothing like performing with his son, Joshua. Here they are onstage, Edward playing his '94 J-100 Extra, Joshua on dad's TRS bass.



Dan Butay sent this shot of his father-in-law, Joe Andreozzi, and six-month-old son, Matteo, with some of Joe's Gretsches - a '64 G6122, '67 G6122, '20 G6122, and '11 G6122-1959.



Kelly Landry's father, Steven Froyum, can usually be seen with a guitar in hand. "He taught his four daughters about music and shares it with 11 grandchildren," she said. "His playing has been comfort and encouragement that make our world more beautiful."





Two generations of Josephs – dad David, sons Eric and Jeremy – play in a local band. Grandsons (and future rockers) Asher and Sammy anxiously await their turns.



Here are Thomas O'Grady (sporting a VG logo t-shirt and his beloved '56 ES-125) and his daughters – Caitríona with a Nighthawk, Siobhán a '77 L6-S, and Mairéad a recent 000-15M.



Here are three generations of guitar-playing Sobocinskis – Vince (back) with his '58 goldtop, sons Joseph (Epi Les Paul) and Vincent, III, (1980 D-25K), and grandson Vincent, IV, with a Squier Bullet. Ready to back them is the '76 Precision Bass.



Tom Brill and his son, Jordan, enjoy a shared case of Gear Acquisition Syndrome (GAS).



Rik Shedden sometimes alters his practice routine so baby daughter Anjali can absorb the music. That's his Takamine nylon-string with cedar top and sapele back and sides.



Mark Baumohl dug into the archive for this photo of himself a half-century ago playing his (birth year!) '55 ES-350 to pair with a recent shot of his son, Elliot, playing it. **VG**

TIME, TOUCH, AND REVERENCE

THE MAGICAL PHILOSOPHY OF SLIDE

BY OSCAR JORDAN

In ancient Africa, when early man first dragged a flat rock across a string tied to a stick, he couldn't have known that the sound it produced would become part of the human experience.

Later came the bow – a gourd or piece of wood attached to a curved stick, a string tied to each end. Held close to the body, the string was plucked while a piece of bone or metal was placed along it to change pitch. In the 19th century, a version called the jitterbug made its way to the enslaved people of the American South.

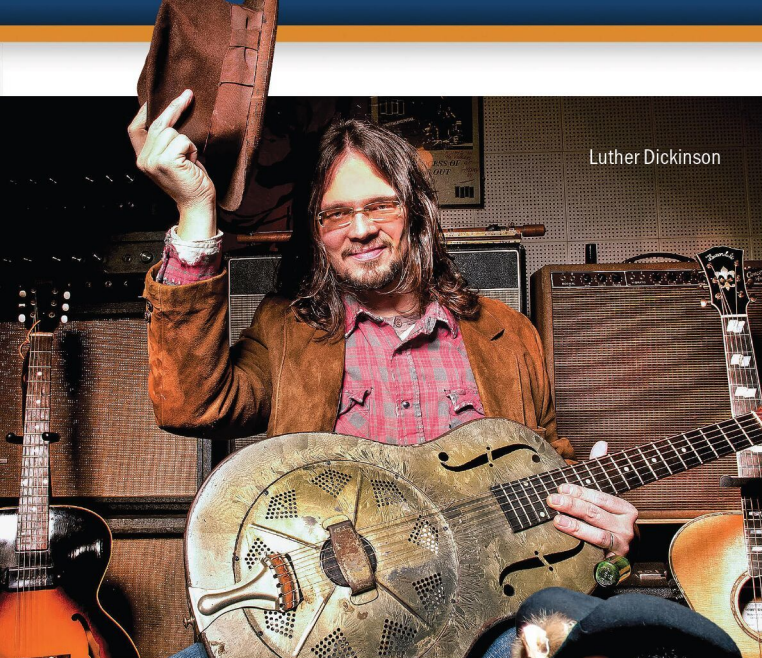
This simple way of creating melodies with the

cry and moan like a human voice became the signature sound of early blues pioneers. Delta blues began by sliding a piece of glass up and down a piece of wire tied to a barn. This later transferred to guitar, where blues musicians like Blind Willie Johnson and Robert Johnson informed the musicality of Elmore James, Bukka White, Tampa Red, and Muddy Waters. They, in turn, passed the baton.

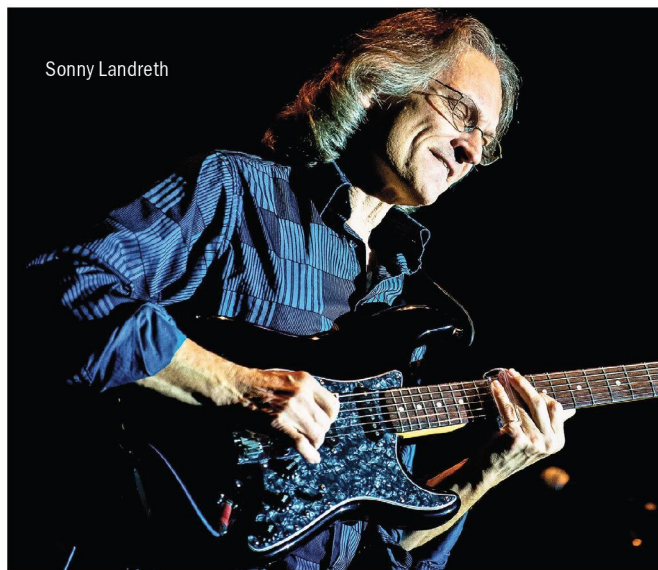
When Duane Allman heard Native American guitar virtuoso Jesse Ed Davis

Derek Trucks

Derek Trucks: David McClester



Luther Dickinson



Sonny Landreth

play slide on Blind Willie McTell's "Statesboro Blues" for Taj Mahal's 1968 debut album, it set forth a shock wave in tandem with black slide specialists like Son House and Black Ace, who performed in semi-obscurity. Alongside contemporaries like Ry Cooder, Johnny Winter, and Lowell George, Allman's reimagining of Davis' signature "Statesboro Blues" lines on the Allman Brothers 1971 *At The Fillmore East* would set the template for generations of future slide players.

In the modern era, a line can be drawn from those pioneers to high priests like Sonny Landreth, Bonnie Raitt, Derek Trucks, and Gov't Mule's Warren Haynes, along with newcomers like Luther Dickinson of the North Mississippi Allstars, Joanna Connor, Eric Sardinas, Megan Lovell of Larkin Poe, Samantha Fish, and Dylan Adams of Smokestack. They and many others have taken the art form and discovered new ways to tap into the heartbeat of the world.

INFLUENCES

Whether channeling the sitar-like tones of Trucks, the visceral intensity of Robert Nighthawk, or the melodic inventions of George Harrison, slide has evolved with as many concepts and techniques as there are artists. As a result, every guitarist has to find their voice.

"I tell people to listen to Elmore James," said Trucks. "That's the starting point for electric slide. All the blocks are there. He's playing major and minor melodies, there are times when he's not aggressive, and his tone is always incredible. The intonation



Eric Sardinas

between his voice and guitar is the quintessential call-and-response, which started with Delta guys answering their own vocal lines with a slide."

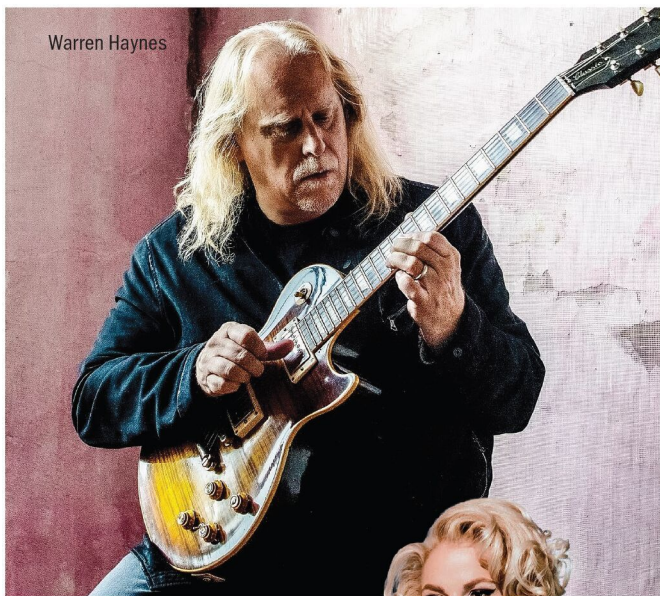
"For me, early on, it was Howlin' Wolf, Muddy Waters, and

Elmore James," Haynes said. "I'm also a big Son House fan. From a traditional-blues standpoint, Elmore James was a big influence on *everybody*, but growing up, I dug Duane Allman, Lowell George, David Lindley, Ry Cooder, Bonnie Raitt, and Johnny Winter."

"I fell in love with slide by listening to Charlie Patton, Bukka White, and Skip James and connecting to that emotion," said Sardinas. "I grabbed a resonator because of my romance with early players like Tampa Red and Fred McDowell. When slide players like Robert Johnson or Son House would speak on guitar, there was a connection with the human voice. When I play electric, I push the instrument from the Delta to the country, Texas, and Chicago, into places where I find my voice."

"There are so many great slide players," Connor added. "Ry Cooder will always be close to my heart because he's the first person I studied; *Into The Purple Valley* and Little Feat's *Waiting For Columbus* are the big records I listened to coming up – Lowell George. Then you have Elmore James, Blind Willie Johnson, and Robert Johnson. Sonny Landreth and Derek Trucks are the kings today, and there's Mick Taylor, Johnny Winter, and Bonnie Raitt doing her thing – you *always* know it's her."

"I have to shout out Jerry Douglas," Lovell noted. "He inspired me to pick up a slide. I listened to a



Warren Haynes



Joanna Connor

lot of Alison Krauss and Union Station, and of course I grew up listening to the Allman Brothers.

"The sound of the slide has always been in my head, but I don't think I really connected with what the instrument could do until my early teens," she added. "I saw Jerry and was blown away by the idea of slide, so when I first picked up a dobro, I learned all of his solos. He's a master, and his pitch is incredible.

"After we plugged in, it made sense for me to pick up the lap steel so we could play with drums. Then I was inspired by David Lindley and Derek Trucks, who have fantastic pitch. Derek inspired me to play with that sort of otherworldly passion. He's like an operatic vocal stylist, and that inspires me."

"Dust My Broom" by Elmore James is a great one to start," said Adams. "That solo is nice and simple in open D. Once you're comfortable with that, listen to both Jesse Ed Davis and Duane Allman play 'Statesboro Blues' for a progression of complexity.

"Jack Pearson is another player everyone should check out; his slide and fretted playing are incredibly underrated. He looks like he's

chillin', but the nastiest, most fiery stuff comes out of him."

TOOLS OF THE TRADE

In the magical phi-

Samantha Fish



losophy of slide, variables range from its material to which finger to put it on, as well as string gauges, string height, and "fingers versus pick."

Slides are made from metal, chrome, steel, glass, brass, ceramic, and even fashioned from pill bottles, bottle necks, and wrench sockets. Allman, Trucks, and Haynes have been known to use glass and pill/bottle necks, favoring their smoother, warmer sound and reaction to picking dynamics. They're not as bright as metal but allow more flexibility. Ry Cooder and Bonnie Raitt favor bottle necks because of their added weight, which improves inertia and articulation.

Brass is much like chrome, but brighter and mellower, and its weight affects articulation, intonation, and technique. Robert

Johnson and Johnny Winter used a metal pipe that yielded an intense attack. Slide lovers Lowell George and Dickey Betts got great results because of the weight on thicker strings and higher action. Ceramic lovers like Joe Perry go for tougher sonic textures best served for acoustic players.

They're noisier and yield less sustain but are smoother and darker.

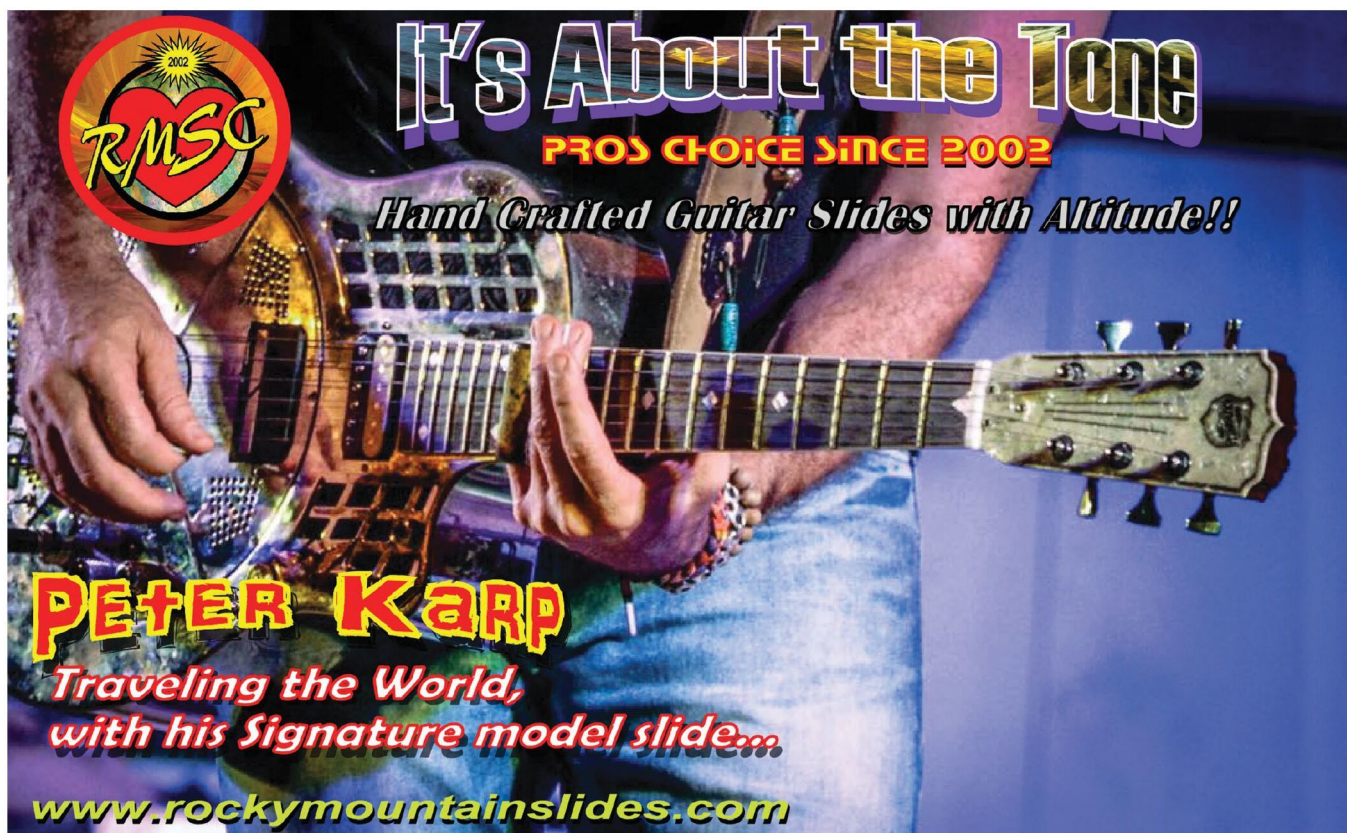
"I've been using a Dunlop 212 (pyrex glass) forever," said Dickinson. "It fits perfectly. I wear it above the first knuckle of my ring finger so I can bend it and have mobility, like Keith Richards. I've been playing behind the slide like Sonny Landreth, because he plays such beautiful chords and arpeggios."

"I tend to use metal because glass is too light," Connor noted. "I'm using brass right now. It's fairly heavy but not extreme."

"Match the size and weight of your slide with your string gauge," advises Landreth. "There is no one combination best for everyone. It'll take experimentation. You want a slide that isn't so heavy it chokes out thinner strings, but isn't so light that you don't get enough sustain with thicker strings."

"I like slides that aren't too heavy, but not too thin," Adams added. "Currently, I'm using an Ernie Ball Comfort Slide, which is pretty thin, and a Dunlop 212. I sometimes use brass with rubber inserts that help with grip. I play .011s, which helps a lot, and I raise the action a bit."

Robert Johnson stuck his slide on his pinky, freeing his other fingers for chord work. Allman, Haynes, and Trucks use their ring fingers, while Raitt, Cooder, and



It's About the Tone
PROS CHOICE SINCE 2002
Hand Crafted Guitar Slides with Altitude!!

PETER KARP
*Traveling the World,
 with his Signature model slide...*

www.rockymountainslides.com



Rocky Mountain Slides Company has been creating handcrafted finger slides, tone bars and organic picks since 2002. **Now expanding** to unique flared Brass series and a nice selection of Real Stone slides, in both finger slides and Bullet Nosed Tone bars for all string formats (6, 8, 10, 12). Tell em Doc sent ya!! RockyMountainSlides.com



Dylan Adams

There are techniques to develop, sussing the fretboard, thousands of hours to reach the "effortless" stage, and the

Ron Wood often use their middle fingers (as did Harrison).

TUNING

As one of the few musical instruments that can emulate the emotive timbre of the human voice, finding the right tuning is essential. Former Rolling Stone Mick Taylor tuned his guitar to open G, E, and A, while Haynes sticks to standard tuning.

"I love them all, but recommend starting with open E because it gives you familiar real estate with strings you already know in standard tuning," said Landreth. "Tunings open a world of possibilities with sympathetic strings and harmonics. Once you slide into a big E chord at the 12th fret, you're in the game."

Connor goes the other way.

"I say learn slide in standard tuning because it's harder," she said. "If you can do that, open tuning is a breeze. I play in standard 75 percent of the time in open G, open A, and a little in open D and E."

"The first five years I played slide, I was in an open tuning, doing the typical things," said Adams. "Later, I wanted to find new ideas, and standard tuning felt like the most-natural place to start for gigging. I didn't want to switch guitars – I wanted to put on a slide at any point in any song. For the type of rhythm playing I do for blues, rock, funk, and soul, I'm more at home in standard tuning, and it opened a lot of pathways."

PRO POINTERS

Mastering the guitar is no easy feat.



Megan Lovell

maturity to play in service of a song. Slide playing is further separated by finesse, sensitivity, and a feel. The greatest practitioners treat it with reverence.

"Playing slide is a lifelong pursuit," says Landreth. "You can always learn something from another player because the *art* of slide is personal. What one player takes from somebody else gets interpreted differently, then you pick up the thread and do it your way. In that respect, it never gets old."

"Slide playing is all about intonation," adds Trucks. "When I'm not where I need to be, I'll check in with Elmore James. Through him, I learned how to attack a note. You can dig in and take it anywhere if you bring them in with a beautiful emotion from the beginning. You must start and end well – an entrance and an exit – you'll be forgiven for a lot of what happens in the middle. You might have this phrase and then find ways to get in and out of it. You go off and explore, then come home occasionally. That's an Indian classical-music concept, where somebody improvises then comes back to the melody with everyone else before it's someone else's turn to run with it."

"We, as players, get in our own heads a little bit," said Fish when asked about becoming a better slider. "When I'm approaching a solo traditionally, I feel confident. But when I switch to slide, it's a different muscle. You can't be ham-fisted with a slide – it requires finesse and there's so much more nuance. It's almost like you have to play slower and find melodic lines. I love slide, but don't feel like I'm a great slide player. I do what I do (laughs), and keep forcing myself to do it."

"Slide is very deceptive. It looks like you're digging in, but it's the opposite, and it freaks people out," Connor adds. "It's such a delicate operation. Once you get the technique down, you're like, 'How much fun is this?' If your intonation is off, though, it sounds like a bunch of cats having a battle (laughs), and that's not a good thing."

"Be aware of your vibrato," suggested Adams. "Always make it a deliberate choice. I hear a lot of slide players giving every note vibrato, which makes things sound indistinct."

"And, feel is all about trial and error – and practice. It takes time to develop touch. Pick-hand muting is important, and using fingers can make you more precise."

"Playing slide, there's no way to fake it. You have to put the time in, use your ear, and dig into it." **VG**

CARVIN
audio



- » Crystal clear performances
- » Use your favorite dynamic microphone
- » Over 4 hours of runtime
- » Exceptional range
- » Uncrowded 5 MHz band

WM5 WIRELESS MIC SYSTEM

JOHN STORIE
plays
Marchione

713-522-7221
www.marchione.com
MADE IN USA

all types
old & new
pickups

We Specialize in Vintage

J. M. Rolph Pickups
&
Rewinding Service

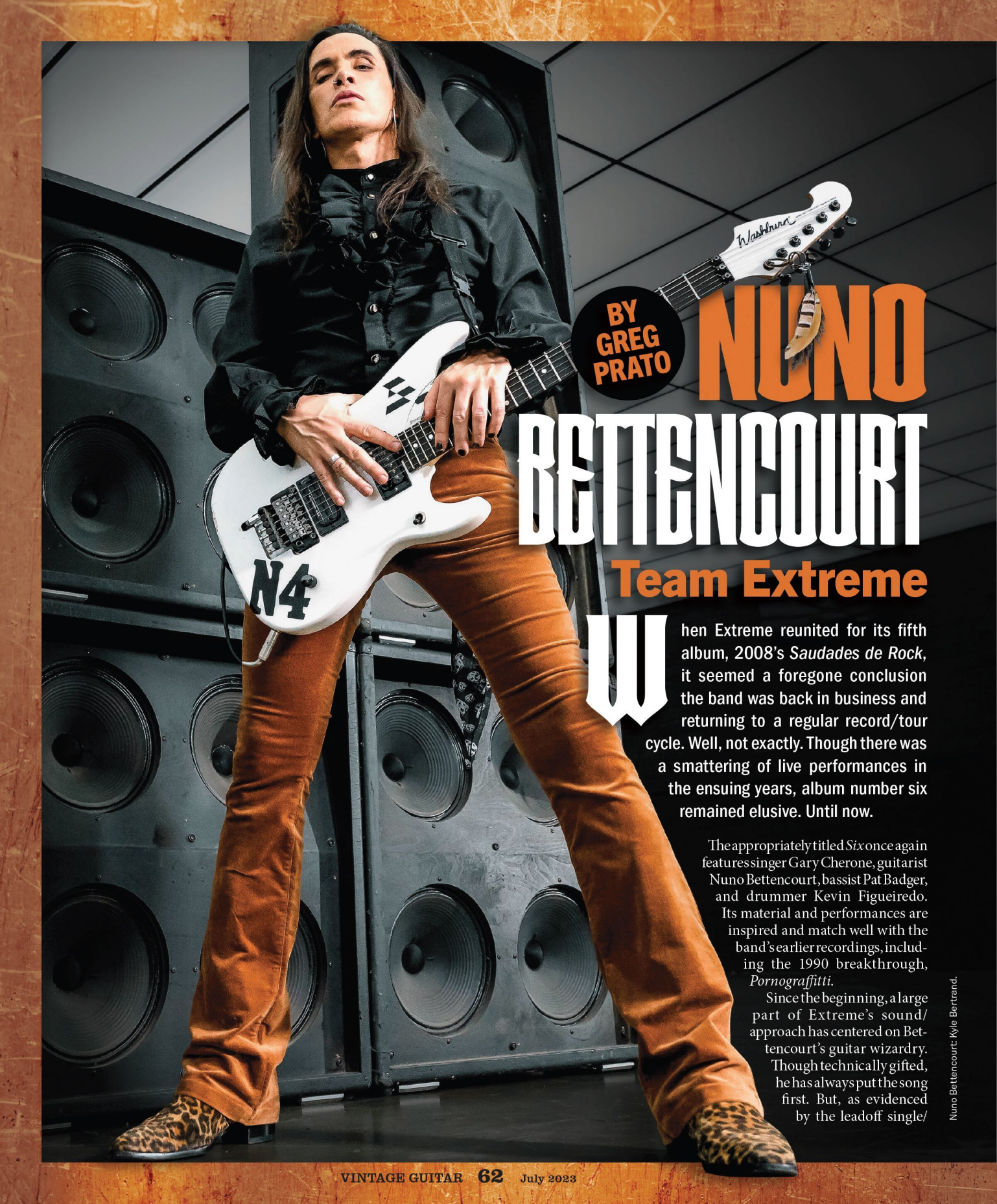
Phone/Fax (859) 448-9463
<http://www.jmrolph.com>
Magnet Charging e-mail: rewinder@zoomtown.com

SUBSCRIBE! 1-800-844-1197
ORDER ONLINE AT WWW.VINTAGEGUITAR.COM

KILLER VINTAGE[®]
Guitars

St. Louis *Dallas*
314-647-7795 972-707-0409

www.killervintage.com



BY
GREG
PRATO

NUNO BETTENCOURT

Team Extreme

When Extreme reunited for its fifth album, 2008's *Saudades de Rock*, it seemed a foregone conclusion the band was back in business and returning to a regular record/tour cycle. Well, not exactly. Though there was a smattering of live performances in the ensuing years, album number six remained elusive. Until now.

The appropriately titled *Six* once again features singer Gary Cherone, guitarist Nuno Bettencourt, bassist Pat Badger, and drummer Kevin Figueiredo. Its material and performances are inspired and match well with the band's earlier recordings, including the 1990 breakthrough, *Pornograffiti*.

Since the beginning, a large part of Extreme's sound/approach has centered on Bettencourt's guitar wizardry. Though technically gifted, he has always put the song first. But, as evidenced by the leadoff single/

Nuno Bettencourt: Kyle Bertrand

video, “Rise,” he still wows with his six-string skills.

Bettencourt spoke with *Vintage Guitar* before the release of *Six*, discussing the album, his gear, and a couple of bucket-list gigs.

Why did 15 years pass between *Extreme* albums?

It wasn’t on purpose. Fans hate us because five times over the last 10 years I said, “We have an album coming.” I wasn’t lying, but as I’ve always said to Gary since we started writing music and putting out albums, “It’s got to mean something.” I never wanted to put something out just for the sake of touring or money. It has to have a feeling that, as a player or composer, you’re giddy to share; you can’t wait to put headphones on someone and say, “Hey, check this out.”

If you don’t have that feeling where you’d call your brother or best friend and have the heart, guts, and the *want* to share it with them, then you shouldn’t be releasing it. That’s what this album was for us. In 2016 or ’17, even though we had 40 or 50 songs and probably should have put out *four* albums, it wasn’t until this crop started popping out that I was like, “Okay, *this* is giving me that feeling I got from *Pornograffiti*, *III Sides to Every Story*, and *Waiting for the Punchline*.”

From a guitar perspective, how do you approach making music?

I never look at guitar as a body of wood, strings, and “You can change the model.” I look at it like a best friend, in a way. And, like a best friend or somebody you’ve grown up with, sometimes you’re inseparable, and sometimes you want a break from each other. And that’s okay. It’s an authentic relationship.

There was a period where I was like, “I need a break to gather myself. I’m not inspired.” Then you come back to it when other things make you inspired. Sometimes, you get on the Generation Axe tour and you’re onstage with Steve Vai, Zakk Wylde, Tosin Abasi, and Yngwie Malmsteen, and you’re like, “Wow! These are some of my heroes,” and we’re doing “Frankenstein” and “Bohemian Rhapsody.” It reignites a fire in the relationship with “your friend” and you find yourself playing more and being creative.

So, the mood finally struck to start making the music that led to *Six*?

I said to my band and my manager, “I’m always all in with what I do. But right now, I want to go for blood in a way that brings joy into guitar playing, that brings fire and excitement in a song and melody.” From the reaction to “Rise” so far, I realize that instinct was right.

This is not like back when we first came out. Back then, you put out an album and



This natural-finished Nele Deluxe signature model (left) is Bettencourt’s latest collaboration with Washburn. A departure from the N4, it has a Seymour Duncan Vintage Stack at the neck and a Bill Lawrence L-250 in the bridge position. “The sonic range of those pickups is taken up a few notches with the six-tone mod that is standard on the Nele,” he said. “The Freeway Ultra switch gives access to the three common settings and three additional hot-rod options.” Bettencourt’s Washburn WJ45SCE Jumbo Acoustic has flamed-maple back and sides with a spruce top. His personal instrument, it has custom-tempered frets.

you didn’t know if people liked it for two, three, six months. You do interviews, you see if people are buying tickets, if radio is playing it – then you know. Now, you post

stuff on Youtube and within 24 or 48 hours, the world is telling you either “This s**t is good!” or “You suck!”

With “Rise” and the solo, when my



This '98 Marshall DSL JCM2000 is the only guitar amp heard on Extreme's new album, *Six*. Bettencourt acquired it from a backline company that rented it to him for an Extreme show. He was so impressed that he bought it on the spot. Though stock, he says it's unlike any other JCM2000 he has heard.

phone started blowing up in a weird way, it reminded me of the *Pornograffiti* days, when you *talked* to people, "Hey man, you're on MTV. Something's going on." I started getting screenshots from my heroes, like Brian May and Steve Lukather, saying, "Hey, I heard the single. Good job, kid," and, "What the f**k? Dude, do you see what's happening?" And then all this crazy stuff, like, "After Eddie, Nuno's the guy." I watch this and I'm like, "This can't be happening."

Of course, as a guitar player in a band, you go all-in and hope you connect with people, and believe it can do something good. After the dust settled and "Rise" hit a million views in a week or so, I was thinking, "That's not right! (laughs) But if something's wrong in a good way, I'll take it."

That solo got a lot of attention right away.

Yeah, I started realizing, "Everybody's flipping out about this solo," but I don't think it's the solo that people like so much. I think it's *decent*, but, as a guitar player, what's strong about it is the thing I've always tried to do out of fear of being that douchy guitar player who takes every solo like it's about *him*. To me, if a song is ripping and fun – like "Rise" – I think, "Man, stay with that fire. Stay with what you're feeling." But you play for the song. It might be disappointing to some, but even a guy like Edward Van Halen would sometimes play a 10-second solo with a couple of strings open, then get out of it.

He played what was right. So did Brian May, so did Jimmy Page. Whatever the vibe is, I've always thought it's important to play *for* the composition, even if you get a feature in it.

On one of the first notes I hit on the solo to "Rise," I missed the string – it sounded like a kick drum mixed with a car accident (laughs). I couldn't re-create it if I wanted to. Most guitarists would have been like, "That's not the note I went for," but I'm like, "Let's go." So, I guess what I'm saying is don't forget the emotion and physicality of what you're doing.

Which other tracks from *Six* are you particularly fond of, from a guitar standpoint?

My favorite guitar moment is "Other Side of the Rainbow" – the 12-string song. Sometimes it's easier to play a crazy solo on a crazy song, but when you have a song full of melody, something about it asks you, "Can you hang with this?" And it's harder to be in that middle gear – beautiful and slow, trying to be David

Gilmour. It's like what Mark Knopfler did in one of the greatest solos of all time – "Sultans of Swing." That, to me, is the hardest – where it's just cruising but every time he plays, it's tastier and tastier. To me, the solo "Rainbow" is the epitome of that. People might not think it's impressive, technically, but when I hear it, I have a "proud dad" moment because it hangs in that gear. Melodically, I learned a lot more about bending and stuff like that from Brian May. Like how you can bend one note and feel something. Neal Schon also does that amazingly well.

By the way, I sent it to Brian to say, "Sorry, I think I borrowed everything from you on this..."

Another that sticks out is "Thicker Than Blood."

I had a listening get-together at Sound Factory and was really excited to play it for Tom Morello, Steve Vai, and a couple other close friends. I was nervous, but Morello was like, "Let's just listen to the thing from top to bottom." What was really cool is when it came to the solo for "Thicker Than Blood," they stopped it (laughs). And it's not even a crazy solo – it's almost like a conversation, like a robot talking to you, because I used an octave pedal. It's one of my favorites because it's awkward and unique, but more importantly, it suits the music, which is a bit electronic. I'm proud of those moments when a solo really connects with what's behind it.

What's a good example of someone else's solo that connected with you like that?

To me, "Hotel California" has the greatest solo of all time, because it's a pretty song and you can sing every moment of that solo and tell it was played with the quirkiness and swagger of [the rhythm]. That's when magic happens.

When I watched Stevie Ray Vaughan or Eddie Van Halen, I never saw a human playing a guitar – I saw an extension of the instrument. When I first saw Stevie Ray bend a note... I get chills just talking about it. I'll always re-

Bettencourt's mainstay guitar for more than a decade has been this '91 Washburn N4 signature model designed by Stephen Davies with a Bill Lawrence L500XL pickup in the bridge and a Seymour Duncan 59 in the neck. The tape stripes represent each color of tape used by Eddie Van Halen on his guitars. Bettencourt added it in remembrance after Van Halen's passing. The other graphic is the logo of his company, Atlantis Entertainment. The feathers hanging from the tuner are decorative.





Bettencourt doesn't rely on many pedals, but this mid-'80s "whiteface" ProCo Rat is crucial to his sound.

member that, and I believe that's what people respond to. With "Rise," they're seeing a guitar player in a video with a *band*, and it's exciting again.

There are players on Instagram doing jaw-dropping stuff – playing circles around me, technically – and hopefully they'll see it and think, "Wait... I can get out there and do this." It's exciting to see and smell again. People are responding to that passion and emotion, not just the guitar.

Which guitars did you use on the new album?

When it comes to that stuff, I'm so boring (laughs). I've played the Washburn N4 since before it was the N4, when it was just a paintless guitar because I couldn't afford Warmoth parts when I was 15.

What were your first guitars?

The first guitar I owned was a red Kramer Pacer, then that was destroyed and I got the black Jackson with the *Pet Sematary* cat on the body. That one was stolen at a gig, and then I went through a bad financial period and could only afford unfinished guitar parts; I bought a lefty Warmouth neck, a raw body, and a Bill Lawrence pickup.

When and how did you start working with Washburn?

I got a phone call from their local rep in 1989.

How many versions of the N have there been?

Several – the N4, N5, N12, N7, and other limited ones.

Are yours different from off-the-shelf versions?



"As a guitar player in a band, you go all-in and hope you connect with people, and believe it can do something good."

No, they're exactly the same.

Which amps do we hear on the album?

I used a Marshall DSL 2000. I like it loud, and the way I set it to sound warm and punchy *for me* would look wrong to anybody else who saw the EQ – like, "Oh, he forgot to turn it on." Presence and Treble is on 1½ or 2, Bass is all the way up to 4. That way, when it's loud, it's punchy, but it doesn't hurt – it's warm. I guess it's a form of a brown sound – not to be like Eddie. That's what really sounds good to me when it's loud.

Any pedals?

I've always used a [Pro Co] Rat distortion. Whatever amp I'm using, the Rat's Distortion knob is almost all the way off and Volume is up. When the pedal is on or off, there's little difference, but it's a feel thing. I play very percussively, whether it's my muted stuff or the rhythm, and I use this setting on the Rat that gives this really cool kick-drum feel to everything. That's my secret sauce. When I play without it, it changes the way I feel and play.

What do you recall about playing this year's Super Bowl halftime with Rihanna?

It was a bucket-list moment. I'm soon to be 57, and Extreme probably won't have a chance to play the Super Bowl. I'm a *big* football fan and was at the stadium for two of the Patriots' Super Bowls. So, to experience it – watching from stage, the production, the rehearsal, the excitement of walking out there in the middle of a Super Bowl – was great.

When we were rehearsing in the stadium that week, I went down to the field, and you're not supposed to. A voice on the PA started yelling at me, "*You cannot be on the field!*" I'm leaning down to smell the grass, and get up with fresh paint on my arm from the Kansas City Chiefs' logo they'd just drawn. I'm *that* guy (laughs). But it was an amazing experience and I got to play with some amazing musicians. The guys who play with Rihanna – Adam Blackstone, Omar Edwards – are the best in the world. And the arrangements are always crazy.

Everybody asks me, "You play with a pop artist?" and I'm like, "You have *no* idea the different musical feels you have to have with Rihanna – from reggae to pop to traps to their pockets." So yes, it was incredible.

You've done other big-time shows, like the Grammys with Paul McCartney.

I spent three days with Paul in a rehearsal space, and got to ask him about John Lennon. We jammed, and even wrote a song together for two and a half minutes (laughs). It was amazing. **VG**



NICK PERRI

CONSTANT CREATOR

BY WARD MEEKER

The elements of life that mold a person are constant and ever-evolving. Influence is all about perspective. Philadelphia-born Nick Perri grew up in a strict Catholic household where pop music wasn't part of the routine. But, one summer Saturday when he was 12, his Aunt Terri, black sheep of the family, took Nick and his 10-year-old sister, Christina, for a cruise in her Camaro – windows down, rock-radio tunes blasting. That Thanksgiving, she slipped two cassettes to him under the dining table – AC/DC's *Highway to Hell* and Pearl Jam's *Ten*.

"I was just starting to play guitar, so at the end of the day, I went straight upstairs and put them on, and that was it," Perri said. "Something fundamentally changed inside of me. It clicked: 'This is what I'm supposed to do. I'm going to make art and express myself.' From that moment, playing guitar and writing songs has been my obsession."

Another push came from a folk group at church.

"When they found out that I'd been bitten by the guitar bug, they started feeding me things on vinyl," he recalled.

Nick Perri: Kelly Markowitz



Within five years, Perri had soaked up enough music and learned to play well enough that he and four high-school friends had formed Silvertide, a rock band so good that Clive Davis signed them to J Records. Their star burned bright; supporting a 2003 debut EP and '04 album, they opened for Van Halen, Velvet Revolver, and Mötley Crüe, then performed on "Jimmy Kimmel Live" before going into uncertain status.

Perri eventually moved to Los Angeles and landed a gig playing guitar for Perry



Farrell, which led to other gigs including a stint in Las Vegas with drummer Matt Sorum. In 2014, he formed the alt-rock group Mount Holly, which released one album before Perri decided to front his own band.

Continually writing music, in 2018 he formed The Underground Thieves with five fellow Philadelphians. Their first album, *Sun Via*, was released two years later and reached the Top 10 on iTunes while landing a single on the rock radio charts.

In January of '22, Perri gathered a retooled Thieves with bassist (and fellow Silvertide alumni) Brian Weaver, drummer

Perri used this '71 Custom Tele (left) for two songs on *Terra Firma*, including "Waiting For You."

His '81 Heritage Korina Flying V is the guitar most heard on the album, and this '76 Bicentennial Firebird was used for various overdubs.



Zil Fessler, and keyboardist Justin DiFebbo, and walked into Philadelphia's Retro City Studios with a batch of new songs, set to create an ambitious double-disc concept album. While applying finishing touches and doing a lot of legwork, he sat to talk about *Terra Firma* on the verge of its June 16 release.

"My approach to making records is all about the *feeling*," he said. "When I listen to my favorite music, the feeling I get is

what I'm after as a creator. It's not just a guitar part, the vocal, or melody – it's *all* of it with the lyric. I always wonder, 'When someone plays one of my records, does it deliver that – a positive emotion, inward emotion, or a complex emotion?' If it does, then I've done my job."

The scope of *Terra Firma* and short time since *Sun Via* would lend the impression you never stopped working.

That's true. *Sun Via* was transformative for many reasons. After 19 years in the music business, to finally have a record of my own was big for me on many levels. I fell into this role, stepping to the center, spiritually, metaphorically, and physically. And I can't even *think* about what comes next until I finish whatever I'm working on, so the moment *Sun Via* was uploaded to the DSPs and delivered to the vinyl-pressing plant, I sat down and finished what became "Waiting For You." It was that quick because the faucet was on; every time I sat with a guitar, there was a song. Sometimes it was pieces, sometimes compositions. That's the dream as a songwriter, right? I toured *Sun Via* through the pandemic, which was an incredible blessing. But, at home between dates, I was constantly working on music while also trying to be a good dad.

Did you have an idea where all that new music was going, stylistically?

I took a trip to the Pocono Mountains in the summer of '21, and the concept crystallized. Several songs had been finished years before or were in pieces; "Terra Firma" was super close to my heart for 10 years but didn't become realized until last year. "Modern Mann" is almost that old. I don't understand why ideas wait for years before fully revealing themselves, and maybe I'm not supposed to.

That title track is a very personal statement.

I had no idea when I wrote that song that it was going to take on the spiritual depth it did. When I was 28, I wasn't thinking about such things, but the album means something because of where I'm at in life now and my place in the universe – thinking about my parents being older and my child – the circle of life, mortality, and all those things *mean* something to me at 38. Much of life doesn't make sense as it's happening, but in retrospect, it plays beautifully.

So, you were vacationing in the Poconos when it clicked that you had this music that can carry an overarching theme?

Exactly. It really *was* a vacation from my day-to-day thing, which is what I needed, to

focus. Working from home, balancing family and professional life, you're pulled in all directions. I have four cats, a snake, a wife, a daughter, and everybody's hungry (laughs). Everybody wants something, which I *love*, but sometimes you need time away to focus on a task.

In the mountains, I had a tape machine and a cassette player, and I started putting ideas to tape. I didn't want anything near a computer at that point, so I was bouncing mixes from the tape machine to cassette like a true weirdo, then listening on a Walkman in my car... in 2021 (laughs). There's something about the analog experience that's really rewarding, maybe because we spend so much time on our freaking phones and everything feels synthetic, like a simulation. There's something satisfying about the tactile analog thing.

Anyway, I had this cassette... on one side I wrote "Death After Life," and the other I wrote "Life After Death." I didn't know what it meant, just that it was this concept of yin and yang – two sides to everything – and how important perspective is in life. We can take one event and look at it like it's a complete disaster or a complete blessing, right? Perspective changes everything.

I was messing with all of these songs when I had the "A ha!" moment, and I got "Waiting For You." When I got that song, I was like, "That's the record." It had the groove, the feel, and the emotional depth to open the album. The rest, I figured, would be easy because I had all these other puzzle pieces and knew where

Custom-built by Rob Mondell, Perri kept this solidbody in D Standard tuning; it can be heard on "Morning Light."



they fit, but getting that focusing statement is sometimes really hard. And I realized I had *two* albums that I named after the sides of that cassette. How a person looks at life defines their existence. As a songwriter, it can be daunting to have an idea you don't know how to express. And once you can, it's an unbelievable relief. So, I finally had the vision. I just had to pitch it to my band and team.

As an artist pursuing something so ambitious, did you worry about the listener getting the concept without also hearing that pitch?

No, I think you can throw the record on and take the ride. But for people willing to dig a little deeper, it offers something more thought-provoking. I know it's not everybody's cup of tea, but the band saw the passion in me and knew it *had* to be made real.

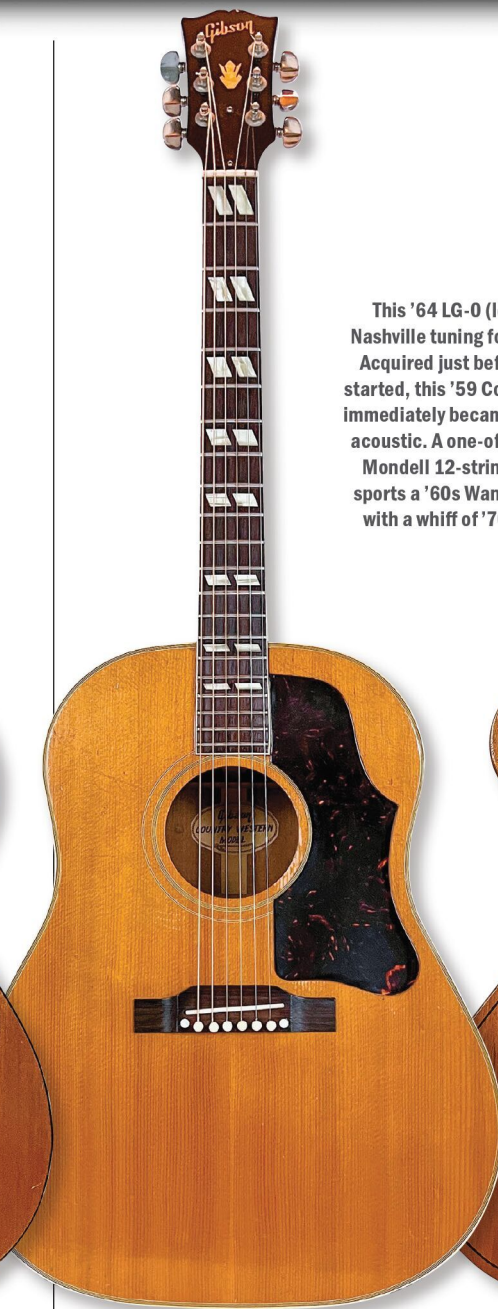
Being an independent musician planning an expensive double album in uncertain times, did you have concerns?

I didn't have all the answers (laughs), but I'm determined, and I hustled. More than half of the songs were written. I just didn't know how they fit together. And even with the pieces I didn't have, I knew what they looked like. I just needed to let them come, which they did in a beautiful, organic way.

So there were no issues on the creative side. My only concerns were about the logistics – how to produce it, make it a physical product, and get it on turntables in a pandemic – with no budget. That was the hurdle.

Does the tone of "I Want To Be Free" reflect your mood as you rolled out of the Poconos?

That's a *really* important song to me. I had the



This '64 LG-0 (left) lived in Nashville tuning for Terra Firma. Acquired just before sessions started, this '59 Country Western immediately became Perri's go-to acoustic. A one-off custom, this Mondell 12-string heart-hole sports a '60s Wandré influence with a whiff of '70s Zamaitis.



verse and chorus, which I'd written while moving from California back to the East Coast in 2020. I just didn't know how it worked into everything else. That's why the Poconos trip was so important. There, I saw how to connect the pieces.

Lyrical and melodically, it's the song that sounds most like a single.

When I sit to write or even just play an instrument, if an idea is there, it's captured. If it's not, I goof around and jam. I don't try to write singles or hits. I don't even know what that means anymore. I just try to write

something that means something to me and is melodically fulfilling. I wanted every song to be led by great melody, whether it was guitar, a lyric, a piano. And I believe I achieved that.

"I Want To Be Free" is a catchy song, which is just the way it came out. But like "Feeling Good" on *Sun Via*, it's also a pep talk to myself, a reminder to break out of compulsive thoughts and insecurity – our minds being our own worst enemy, telling us we're not good enough or don't have what it takes. We play these mental movies

over and over again, right? We obsess about things from the past or future.

"I Want To Be Free," literally, is so simple; it's like "Breathe (In the Air)" by Pink Floyd – lyrics that mean the most *because* they're simple, but with meaning hidden in plain sight. It's about enjoying present reality, which sounds so simple but is the hardest thing for a lot of people, myself included.

Is "Modern Mann" forewarning something, or simply observing what's going on today with technology?

I think it's more of an observation, but it's an interesting concept that we have created artificial intelligence and the idea that AI could have feelings. Countless science fiction is based on that, but it's becoming science fact. The idea that a computer chip can have feelings and wants the things that we want is very intriguing to me.

That song started as a concept by my bandmates, Michael and Anthony Montesano, and was so close to home it became an integral part of the story, because we are *becoming* this.

The record is all about perspective and how we choose to see things. Is it fair or unfair that we would create something and tell it, "No, you can or can't think this or feel this?" We're opening a can of worms I don't think people are ready for, morally.

At the three-minute mark, the song becomes an organ/bass/drums jam. Is that where the band had more input?

The first three minutes of it were written a long time ago and gradually became an Underground Thieves song; we started playing it in 2018 along with what would become most of *Sun Via*. We'd do it night after night, and after five years it became the big jam moment of the show. It'd change in the way that, maybe, Zeppelin would have moments they'd come back to, but a lot of it was also free form. It was where we'd improvise – scratch that itch musicians have.

Improvisation is important to most musicians.

I love using that part of my brain. Again, I had to sell my team on an idea – because that's who I am (laughs). I said, "Guys, when we record 'Modern Mann,' we've got to record the jam." Everyone's like, "Are you crazy? Nobody records a jam. That's why you have a *live* show." I was like, "That's *why* we have to do it – because nobody in 2023 is recording a seven-minute jam and putting it on vinyl."

I love just going for things that other people say, "You can't do that." Don't ever tell me I can't do something, because I become obsessed with doing it. So, they sealed our fate (laughs), and from the start to three



“[Terra Firma is] this thing I want to share, knowing that my time on this rock is limited.”

minutes, you hear the layers – the stuff that makes a good studio recording. But it breaks down, then builds back up with the Hammond organ, drums, bass, and guitar. The four of us were in the room and played it live. We did three or four takes and chose the best one, but I didn't put any overdubs on it because I wanted it to be what we sound like live.

In the live show, do you lay back on guitar like that for a couple minutes?

Every time, yeah. I want them to express themselves and shine. I'm a huge fan of all great Hammond B-3 playing, piano, bass. I'm a geek for *all* of it. So, I love getting to sit back and letting somebody take the moment. I want to shine a light on my friends because they're incredibly talented and I love how they play.

An interesting part of the concept is the spoken philosophical interludes.

Before the core of how the album fit together hit me, I was having a conversation with my former Silvertide bandmate, Mark Melchiorre, Jr. After that band ended, I went off to do all the things I did while Mark got into Buddhism and became a spiritual teacher. He has had a great impact on my life. I told him, "I'm working on this and there's a deep, spiritual thread through the whole thing. Could I record one of our conversations to use on it?"

I know he thought it was crazy, but thank goodness he said "Yes." So I recorded us for two hours, then chopped it into the sound bites you hear through the record – him sharing spiritual wisdom as it pertains to mortality and purpose and the themes explored in the record.

For "Terra Firma," I put some over the music, and they were so beautiful that I immediately started crying. It was very emotional. Any time I listen to "Terra Firma," even through mixing and listening to the test pressing of the masters, I often cry when I hear his take on spirituality and death and how we're all connected. It's really moving.

When I was able to fit everything together with the music, I started shaking, thinking, "I think I've got something really powerful here." Then the fear sets in that like, "I'm never going to be able to pull this off." It's this thing I want to share, knowing that my time on this rock is limited. That made me even more determined to make the record a reality.

Which acoustic guitar do we hear on "Terra Firma"?

I used my '59 Gibson Country Western on the whole record *except* that intro, which is a Yamaha FG700S that was hanging in

Nick Perri: Kelly Markowitz

SINCE 1976, SANTA CRUZ GUITAR COMPANY
HAS RAISED THE STANDARDS OF MODERN LUTHERIE.

IMAGINE WHAT WE WILL DO WITH STRINGS.



ALSO AVAILABLE IN:
LOW/MID BARITONE, LOW/MID DADGAD & 12 STRING

EQUAL FEEL EQUAL VOLUME LONGER LASTING

AVAILABLE AT SANTACRUZGUITAR.COM

Santa Cruz
GUITAR
COMPANY



Texadelphia custom-made this Paleo Tech model (left) for Perri with EL84s. It and this modded Marshall 1974x are the guitar amps most heard on *Terra Firma*. The Fulltone Tape Echo atop the Texadelphia was used on nearly every track.

the studio. As the song was being played back, I picked it up and started noodling, and our engineer, Matt Muir, said “You have to go record that immediately.” I said, “Okay, I’ll grab my guitar,” and he said, “No, you have to use *that* guitar. It’s giving you that sound.”

Every other acoustic part is the Country Western, and it’s monumental-sounding. I used a ’64 Gibson LG-0 in Nashville tuning on one moment for the intro to “Come To Me” where there’s multiple guitars – the Country Western is in one channel and my 12-string Mondell is in the other.

That song has a great solo.

That was a talking point, because it has a vocal-like sound. I have this late-’60s Ampeg GU-12 that doesn’t break up the way a Fender or Marshall would, and I noticed that with my Fuzz Face in front of it, it does this crazy sound like a saxophone – we jokingly called it the “horn tone.” It’s unique and really expressive. I never wanted to be the fastest player or someone who did novelty stuff; my goal is to make the guitar as expressive as I can.

When I’m playing or practicing, I’m not running scales. I try to dig into that “feel” thing. With my favorite players, it’s about the feeling you get when you listen; Derek Trucks... when I listen to him, I’m filled with emotion. I get that same vibe from David Gilmour even with his very different style. It’s what I get from Hendrix.

What’s the key to being an expressive player?

I think it’s three things. One is restraint. You can’t just dump notes everywhere. Make it a conversation. People who open their mouths and dump stuff are no fun to talk to (laughs), and it’s about the things you *don’t* say as much as what you do.

Number two is melody, which is *extremely* important. Is it pleasing to the ear? And it’s not about a certain scale, it’s the way the melody works over the chord changes. A huge part is knowing where to put notes over chords.

The third thing is where technique comes in – the physicality of the note; vibrato and how you bend. I could play three notes a hundred different ways, and I could play three notes with one string with semi-tone bends and a whole step and two-step bends. B.B. King was the Jedi. They just reissued *Live at the Regal* and it’s a master class of expression.

“Come To Me” will hit some brains like an ’80s hair-metal ballad – pretty acoustic intro, catchy chorus, big guitar solo...

I have ties to all music from the ’60s through now. The third floor of my house has all my recording equipment, guitars, amps, keyboards, and tape machines along with 500 vinyl records. Collecting vinyl is my pastime. I love listening to music.

“Another Life” also brings big guitar moments.

When I came back from the Poconos,

there were four songs I wanted to finish as a band because I thought they’d benefit from collaborative input. I had the chorus, verses, and melodies, but we put it together as the four of us in a room. I spent more time on that solo than anything else on the record – I did at least 50 takes and made notes.

Moving from *Sun Via* to this record, I wanted to push myself to new ground, sonically and melodically, so I was tough on myself. If an artist puts their name on something, it’s *their* creation. So, as much as we do make it for other people to listen to and enjoy, I’m my toughest critic.

Which guitar and amp is on that solo?

That’s my Flying V, which I used on 80 percent of the record. It’s a 1981 Heritage Korina – a six-pound monster with bite, resonant and really inspiring. It was through my 18-watt

Marshall 1974x with a healthy amount of analog delay.

You’ve tweaked that amp a bit...

Yes, I gave it a Celestion Ruby, which is a slightly beefier version of the Blue and gives it softer highs. I could crank it to 10 and it stayed really musical and pleasing to the ear. I also put really great tubes in it, which makes a huge difference – Mullards in the power section, a vintage Tesla in the rectifier, and Gold Lions in the preamp. They’re expensive, but you can skip a fancy overdrive pedal if you put great tubes in a good amp.

Was it the only amp you used?

I used two on the record, and that one did the heavy-lifting – it’s *the* sound of the record. Ninety-nine percent of the record is drive and saturation from the amps. I used fuzz on one song and a boost on one solo.

“Last Flame” opens with chill piano and closes with an acoustic guitar and more philosophy from Mark. How did it come together?

Before I was back living on the East Coast, I’d visit for Christmas, and I kept a little studio in my parents’ basement so I could work on ideas. Justin DiFebbo came over one day and started playing this beautiful chord progression on piano with those jazzy inversions that made it fresh.

There are a couple moments in the song that talk about the transcendence of love through time and space, which is so *heavy* to me – beautiful and emotional. And that

instrumental bridge is where I wanted everyone in the band to push their own boundaries. I love the psychedelic hits, so I have to give a shout-out to Austin Asva-nonda, who mixed the album. The solo section was already crazy, but he said, "I think we need to take it up another couple notches." So we re-amped my solo tracks through a battery-powered Orange and used a set of headphones as a microphone to get a really gnarly distorted sound. Then we ran it through a bunch of outboard gear and gave it an enveloping sound, almost like I had a wah; there are *three notes* in the middle of the solo with that effect. Austin used his keyboard in Pro Tools and basically made a wah in code.

Speaking of psychedelic, the Fulltone Tape Echo gets a workout through the whole record.

The *whole* thing, man (laughs). It's one of the MVPs along with the 1974x and Flying V. It's special because I could use it as a splitter to send echo to my Texadelphia EL84 amp, which is similar to the Marshall but has a bit more of a Matchless/Vox AC15 quality. Because they were separated, I could really crank that one.

My favorite analog delay is my Maxon AD-999, which went to both amps. So it was like two delays rhythmically in time. With that technique, I was able to play a guitar part once. There are a *couple* moments where I doubled, but for the most part, we're hearing one guitar that's just so freaking big and wide. That's why the record has such a deep, layered, lush feel but retains a liveliness. The core of the record is us playing live in the room to a tape machine.

Is there a song that has particularly grown on you?

"Sunset To Sunset" is really special. Again, that's the Country and Western, and it's really hard to go wrong with that guitar; it sounds like all of my favorite records. Put a really good mic near the 12th fret and that old-wood sound is right there. Sixty years of aging is the only way a guitar sounds that way.



Other amps that aided Perri's *Terra Firma* tones included this '89 Marshall JTM45 he ran through this '60s Leslie 16 cab, this '68 plexi 50-watt with tremolo, and this modern JTM45.



How did you find it?

I got it thanks to my good friend, Charlie Starr (VG, July '21). We were fortunate enough to open a bunch of shows for Blackberry Smoke over the pandemic. I was in Charlie's bus one day with Benji [Shanks], Paul [Jackson], and Charlie, telling guitar stories, when he pulled out a '64 Country Western. I strummed a couple chords and I went, "I'm ruined!" Then, in the Poconos, I was flipping through Instagram one day and saw a post by

my friend, Will, at Thunder Road Guitars, showing a '59. I immediately called and said, "I want it." The tuners had been changed to Grovers, which was great because the price was more in reach, and I got it in time to make the record.

I love acoustic guitar, even on songs you wouldn't think have it, like "Waiting For You." It adds to the groove, and especially the chorus of that song, just tucked in for texture under the drums.

Speaking of texture, keys are important to how these songs feel and sound.

I love how it all works together. All my favorite records have a balance of sounds. My ear wants to hear a variety of instruments, sounds, and dynamics, especially on a double album that runs 76 minutes.

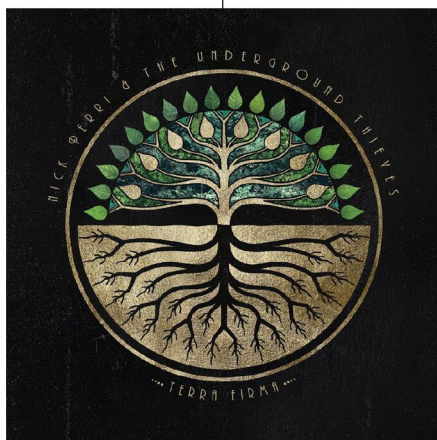
Do artists these days expect us to listen to whole albums? We're creating or being fed playlists.

Yeah, and I participate in it. I love Spotify and Apple Music as services. I won't go into how they pay royalties, but the service is really convenient, even for a guy like me with vinyl everywhere.

However people digest *Terra Firma*, I'll be grateful. If it's one song at a time on a playlist, fine. If they listen to all four sides of the vinyl with headphones while smoking a joint, great. I can't control that. I just know that it consumed three years of my life and I couldn't say anything other than what I did at this moment. Album three will be a whole different thing.

Does it freak you out a bit that *Silvertide* was half your life ago?

I never thought about it, but it really does feel like a different lifetime, yet simultaneously like it was yesterday. I'm looking at two pictures from those days that I keep on the wall here. In one, I'm sitting with Johnny Winter, one of my all-time heroes, and the other shows me with my Firebird and Marshalls when we were opening for Van Halen's reunion tour in 2004. It's odd that I'm the same guy. The world around me is so different. VG



WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal,
providing you various content:
brand new books, trending movies,
fresh magazines, hot games,
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



AVXLIVE .ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>

Upcoming Events

KEEP UPDATED AT WWW.VINTAGEGUITAR.COM

Denotes a new or updated listing.

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.

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 (See Advertisement on page 74.)

JULY

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. (See Advertisement on page 75.)

SEPTEMBER

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

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 76.)

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.theindianaguitarshow.com

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

Great American Guitar Show (Fall Philly), November 4-5 at the Greater Philadelphia Expo Center – Hall A, 100 Station Ave., Oaks, PA. For more info contact Bee 3 Vintage at (828) 298-2197 or visit www.bee3vintage.com.

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

2024

JANUARY

Winter Ohio Guitar Show, Sunday, January 7, 2024 at the Makoy Center 5462 Center St, Hilliard, OH 43026 Show hours 11:30-5:00. For more info, contact Marc at (740) 797-3351. guitardigest@frontier.com, www.ohioguitarshows.com.

Amigo SoCal World Guitar Show, January 27-28, 2024, 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.

FEBRUARY

Orlando International Guitar & Music Expo, February 2-4, 2024 at the Central Florida Fairgrounds, 4603 West Colonial Drive, Orlando, FL. Public hours Sat. 10-5, Sun. 10-4. For more info contact Morty Beckman at (850) 962-4434, guitarexpo22@yahoo.com or visit www.guitarexpo.net

MARCH

Illinois Guitar & Gear Expo, Sunday March 10, 2024 at the Kankakee County Fairgrounds 213W 4000S Rd. Kankakee, IL 60901, 10am - 3pm For more info, visit: <https://www.illinoisinguitarexpo.com/>

APRIL

The Greater Pittsburgh Guitar Show, Sunday, April 7, 2024. Printscape Arena, 114 Southpointe Blvd., Canonsburg, PA. Show hours

Guitarlinton 2023,



Like us on Facebook

Buy, Sell, Trade
Guitars, Amps,
Effects, Parts.
Dealer Tables \$100
Admission \$10

2023 Summer Ohio Guitar Show

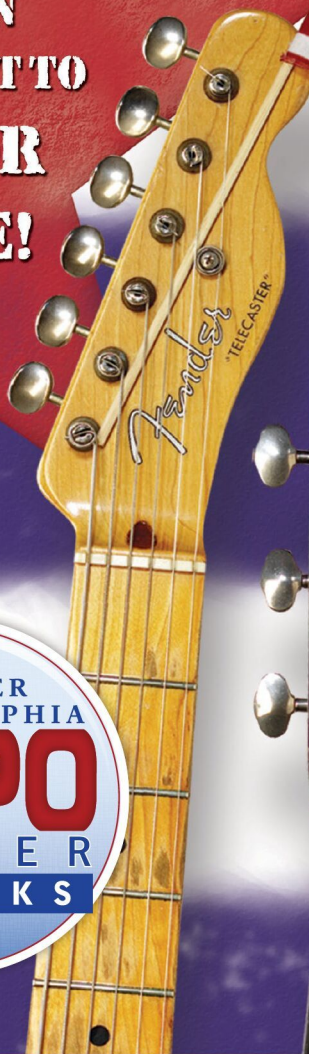
Sunday June 25
Hours 11:30 to 5:00
Call (740) 797-3351 or
www.ohioguitarshow.com
for details

Makoy Center
5462 Center Street
Hilliard, OH 43026
"Free Parking"



I-270 to Exit 13B Cemetery Rd. Cemetery west to the roundabout. Exit roundabout right to Main St. Main St. to Franklin, turn left. Franklin to Wayne, turn right. Wayne to Center, turn left.

**BRING AN
INSTRUMENT TO
SELL OR
TRADE!**



SUMMER PHILLY

JULY 15 & 16

Sat 10-5 ★ Sun 10-4

GREATER PHILADELPHIA EXPO CENTER

Route 422, Exit at Oaks
100 Station Avenue
OAKS, PA 19456

Hundreds of dealers, collectors &
manufacturers will be

BUYING ★ SELLING ★ TRADING

thousands of

VINTAGE ★ NEW ★ USED

musical instruments & accessories
at one of the largest shows in the nation.
Turn unused gear into CASH\$\$\$!

THE GREAT AMERICAN GUITAR SHOW

SUMMER PHILLY ★ JULY 15 & 16, 2023

CO-SPONSORED BY

Vintage Guitar
magazine

BEE-3 VINTAGE

828.298.2197 • bee3vintage.com

Upcoming Events

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

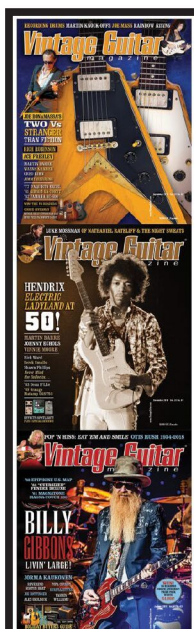
11-4. For more info contact Scott at (412) 716-8411, scotpro@comcast.net or visit www.guitarshowusa.com.

JUNE

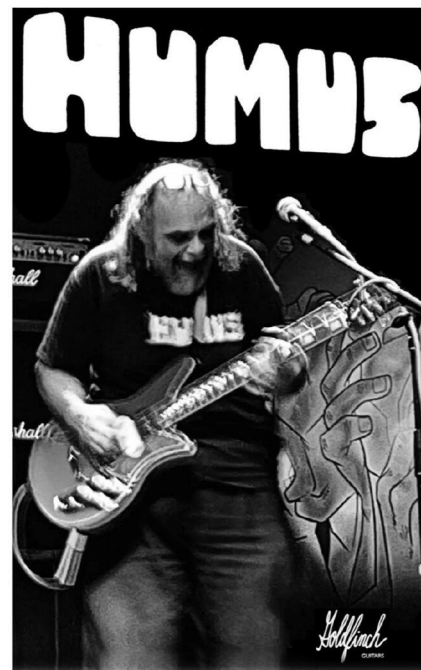
Summer Ohio Guitar Show, Sunday, June 23, 2024 at the Makoy Center 5462 Center St, Hilliard, OH 43026 Show hours 11:30-5:00. For more info, contact Marc at (740) 797-3351. guitardigest@frontier.com, www.ohioguitarshows.com.

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.

**CHECK FOR UPDATES AT
WWW.VINTAGEGUITAR.COM**



SUBSCRIBE!
1-800-844-1197
ORDER ONLINE AT
WWW.VINTAGEGUITAR.COM



HUMUS

Mexico's most prolific
underground/stoner/psychedelic
guitar legend you've never heard of
www.humusband.com



Sign Here!

PHILADELPHIA
TOOLS & SUPPLIES
LUTHIER

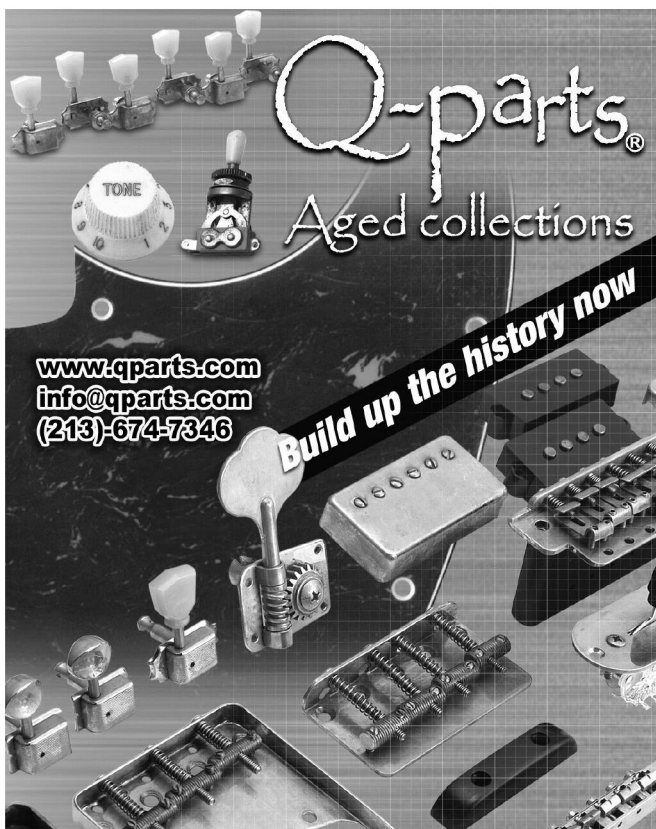
www.philadelphiathiertools.com



Introducing the **All New!**
SplitSonic
Hybrid P90/Humbucker

- P90 Snarl & Snap! • No Hum!
- Direct Retrofit for P90 Pickup
- 115/16" Inch Pole Spacing
- Adjustable FeCrCo Magnet Pole Pieces

Get the Full SplitSonic Story at
www.MVGUITARS.com



Q-parts®
Aged collections

www.qparts.com
info@qparts.com
(213)-674-7346

Build up the history now

GOLD RUSH

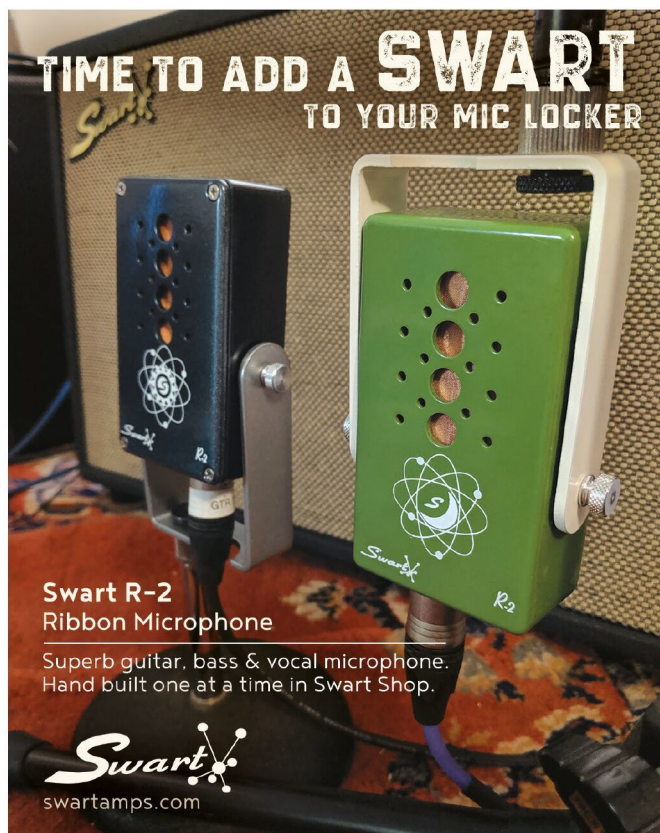


FIND YOUR DREAM GUITAR AT

REPLAY
GUITAR EXCHANGE
New, Pre-Owned & Vintage Guitars and Amps

813-254-8880
ReplayGuitar.com

TIME TO ADD A SWART TO YOUR MIC LOCKER



**Swart R-2
Ribbon Microphone**

Superb guitar, bass & vocal microphone.
Hand built one at a time in Swart Shop.

Swart
swartamps.com

**Recognized Industry Leader
Producing the Finest
Vintage and Aftermarket Hardware available.**

To name just a few ...

Callaham
Pre-wired Control
Plate Assembly

Callaham
Vintage T Model Bridge

Callaham
Vintage S Model Bridge

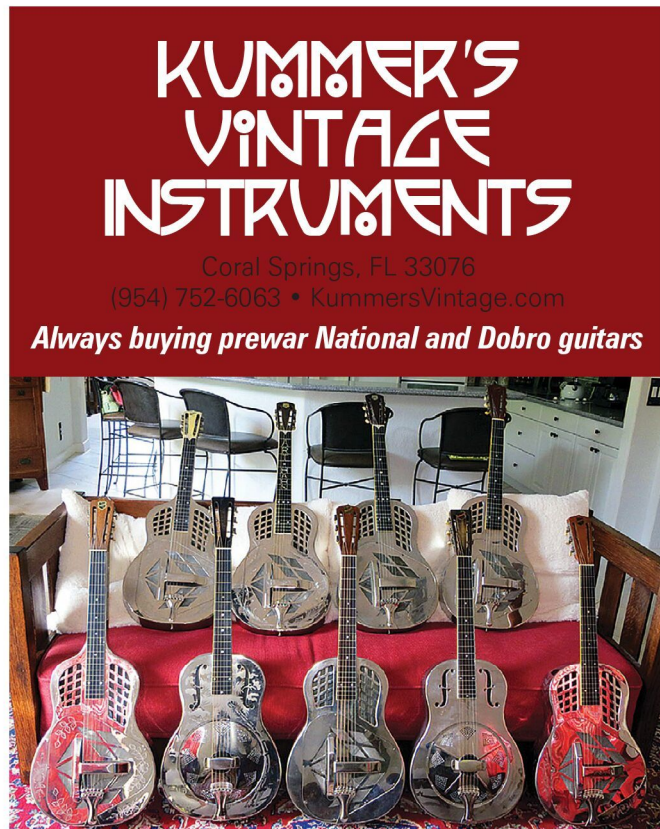
Callaham
Guitars™

Winchester, VA USA
(540) 678-4043 new #
www.callahamguitars.com

KUMMER'S VINTAGE INSTRUMENTS

Coral Springs, FL 33076
(954) 752-6063 • KummersVintage.com

Always buying prewar National and Dobro guitars



HIT LIST

SCAN & LISTEN TO OUR
MONTHLY SPOTIFY PLAYLIST >>>

REVIEWS



Metallica: Robert Trujillo, Lars Ulrich, James Hetfield, and Kirk Hammett.



Metallica
72 Seasons

"Sleepwalk My Life Away" begins with an addictive groove that seduces, then bludgeons with the kind of riffs and catchy choruses that made Metallica legends. Hammett's thick guitar tones and fiery solos get an assist from the recording talents of co-producer Greg Fidelman. Hammett digs deep, repurposing blues-rock guitar tropes then releasing them back into the wild with a bloody nose.

With no ballads in sight, guitars are pushed to their limits, like on the smoldering 11-minute slow-jam "Inamorata." Check out Hammett's bad-assery on the solo to "Chasing Light" and "Crown of Barbed Wire." Oh, and yes, there's plenty of wah. — **Oscar Jordan**

BONE-SHATTERING BLAST

Metallica's 11th album is a blast from the band's hard-charging past, and does not disappoint. As the follow-up to 2016's *Hardwired... to Self-Destruct*, drummer Lars Ulrich, guitarist Kirk Hammett, front-

man/guitarist James Hetfield, and bassist Robert Trujillo get brutal for 77 minutes of bone-shattering riffs and teeth-rattling beats.

"If it's too loud, you're too old," as the saying goes, and Metallica's maturity adds depth to an

album saturated with rhythmic muscularity. Hetfield's personal drama adds napalm to angst-fueled vocals and hellacious lyrics, driving Hammett to the precipice of pentatonic dominance like on "If Darkness Had A Son."



Mudhoney
Plastic Eternity

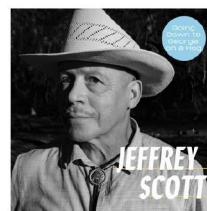
When it comes to writing music reviews, nothing's more Lamesville than a critic swiping text from a label's press release. But in the case of Mudhoney's new full-length, one would be hard-pressed to top Sub Pop's description of the quartet as the "ur-underground group." Thirty-five years into their career, the band's eleventh studio LP is another primordial and entertaining mélange of garage, punk, psych, and sardonic wit.

Here, the band is in top form on "Cascades of Crap," a theme song without a Western movie, and on the thundering fuzz

of "Move Under," with lead guitarist Steve Turner and frontman Mark Arm dishing Superfuzz and Big Muff tones ripped from the grooves of their classic-period work. "Almost Everything" finds the band and producer Johnny Sangster neatly layering sinister riffs over Dan Peters' familiar "tippy tap" drumming, bongos, and Guy Maddison's insistent bass line.

With titles like "Flush The Fascists" (rhymes "Jean Genet" with "Japanese bidet") and "Here Comes The Flood" (the first rock song to tackle human Ivermectin consumption, one might reasonably conclude), it's not difficult to guess that Arm is absurdly wrestling with the absurdity of the modern world. Take comfort, then, in the closing palate cleanser, an ode to diminutive canines called "Little Dogs."

— **Dennis Pernu**



Jeffrey Scott
Going Down to Georgia on a Hog

Sometimes it seems like all new blues recordings, be they acoustic or electric, sacrifice substance in favor of pyrotechnics — which makes Jeffrey Scott's more-relaxed take on the genre so refreshing. While listening here, one gets the feeling he grabbed his guitar after a long day's work and is pickin' on his porch, just for you.

A cattleman, hog farmer, mortician, and long-haul trucker, Scott doesn't view singing and playing the blues as his main occupation. But he's carrying on the tradition he learned from his uncle, Piedmont blues stylist John Jackson and, like Jackson, the 58-year-old

CHECK THIS ACTION



REMEMBERING DAVID LINDLEY

By Dan Forte

Much has been written about David Lindley since the 78-year-old passed away on March 3 of complications from long Covid. The ultimate sideman, proficient on seemingly any instrument with strings, he was best known for his lap-steel work with Jackson Browne. I was a huge fan, and in the course of interviewing him many times, we became friends. Hang around Lindley long enough and you'd get addicted to cheapo Silvertone, Eko, and Goya Rangemaster guitars. One of my prized possessions is a Teisco six-string bass he gave me, instructing me how to set it up for baritone tuning.

I first met him in 1977, having lined up an interview for *Guitar Player*. I've often said he was the most-fascinating person I ever interviewed, and I can't think of a musician I saw live who was his equal. He soon turned me on to the Bothy Band from Ireland, a Jamaican reggae group called the Pioneers, the African Brothers Dance Band, and Okinawa's Shoukichi Kina.

Among the biggest thrills in my career was playing "Mercury Blues" with David

David's services. But he wasn't a faceless chameleon; he was the rare example of someone who could conform to the bandleader while exhibiting a uniquely identifiable style. Lindley could go from A to Z with ease, from chorus after searing chorus of "Running On Empty" to less-is-more Weissenborn on "To Know Him Is To Love Him" by the Trio (Ronstadt, Emmylou Harris, and Dolly Parton) or layer parts on Warren Zevon's "Play It All Night Long."

When Lindley released his 1981 solo debut, *El Rayo-X*, nobody knew what to expect. He managed to corral his eclectic tastes into a cohesive sound he called "Topanga Canyon reggae." "Taking from one culture or instrument and putting it on another is one of my favorite things to do," he said. Fellow artists couldn't make themselves accessible quickly enough. Jackson Browne told me, "When David plays, it really means a lot to me – just pure meaning. It always has, from the first time he ever played on one of my songs. He's my hero."

"He's the guy you can go to with some of your weirder, more obscure ideas, and you

at a world-music festival in Quebec City in 1998. I was part of a "guitar summit" with Lindley, Bob Brozman, and Martin Simpson. These heavy weights could play Martian scales in 79/41 time signature if they wanted; my heroes, on the other hand, were Duane Eddy and the Ventures. Rather than leave me in the dust, Lindley was magnanimous, making sure there were sections where I could shine.

Major acts including Linda Ronstadt, Crosby & Nash, and James Taylor would book tours around Browne's schedule so they could snare

know that he'll understand them and he'll know how to embellish them," Ronstadt said. "But, God, he's brilliant."

He eventually pared down his live shows to just himself, sometimes with a percussionist, and was as famous for his wit (and originals like "Cat Food Sandwiches") as he was for his musicianship. His bulging collection ran the gamut from "mutant" Danelectros to the mandolin he's holding in the picture here, built and signed by Orville Gibson in 1918 – "probably the finest mandolin I've ever seen."

No matter how many times I interviewed him, watched him rehearse his band at Alley Studio in North Hollywood, or had ginger crab at the Japanese restaurant in L.A.'s Gower Gulch neighborhood, there was always more to learn. In an interview I did not do, he cited Henry McCullough of The Grease Band as a major influence – someone whose name never came up with me. It just showed how wide and deep the guy's well was.

Not every great player can articulate what it is they do or how they do it. Hubert Sumlin, one of the greatest bluesmen ever, couldn't explain how or why he played what he played. Neither could Eddie Van Halen. It's like trying to decode emotion. But in my October '06 VG interview, Lindley detailed the "signal chain," from heart to head to hands.

"It's a subconscious thing," he began. "When you play a solo, you don't really play it; you kind of watch what's going on. It's a split second – it makes itself known. Like peripheral vision. You really screw up if you think, 'Now I'll do this, now I'll do that.' You can't think that hard. The automatic part of it you have first – the technique and all – and *then* you put the emotion and other stuff in there. A lot of it is just 35 years of doing it. And being obsessed with that – going, 'Stop! Go back. Turn the knob to 11:30, where it was. Get your hands off that. Take that reverb out of there. Step away from the board!' That's the way you do it; that's the way anybody does it. Stop when it sounds good."

I don't know about heaven and stuff like that. I prefer to think of Lindley's heavenly place as being in the hearts of people who loved the man and his music.

© 2023 Dan Forte; all rights reserved by the author. Dan's 2006 interview with Lindley can be read at www.vintageguitar.com/3007/david-lindley/.



Susanna Hoffs

came to recording late in life. Jackson stood out thanks to his Virginia twang, rather than Southern drawl, and would intersperse blues with Jimmie Rodgers country, similar to his nephew's renditions of Elizabeth Cotten's "Freight Train" and Lonnie Mack's "Oreo Cookie Blues." Scott's facility on six-string isn't as intricate as, say, Blind Blake or Rev. Gary Davis, but he displays fine fingerpicking on "Bearcat Blues" and "Steamboat Whistle Blues."

Thanks go to the nonprofit Music Maker Foundation, which has supported and exposed roots musicians since 1994, for this most welcome debut. — **Dan Forte**

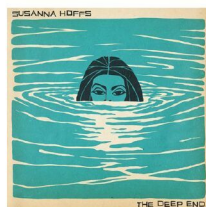


Stephane Wrembel Django New Orleans

The concept is simple enough: a mashup of Django

clarinet is effectively deployed for beguiling Northern African textures, set against the pulsating rhythms of guitar, percussion, and tuba. "Bourbon Street Parade" has a long violin solo, à la Stephane Grappelli, before a languid Wrembel improv, while "Joshua Fit the Battle of Jericho" is spiced up with Latin rhythms and octave-enhanced guitar.

For faster tempos, the closer "Dark Eyes" cooks at a brisk pace with a trumpet solo and Stephane's blistering 16th-note runs – including a mad flurry of 32nd notes. Finally, the whole band piles in for even wilder ensemble work. Somewhere, Django and Louis are nodding with approval. — **Pete Prown**



Susanna Hoffs The Deep End

The Bangles vocalist/rhythm guitarist's fifth solo album is a folk-enriched blend of

Reinhardt's gypsy swing with the buoyant sounds of Louis Armstrong and New Orleans jazz. Could easily become marketing hokum, but in the trustworthy hands of French guitarist Wrembel, the results are joyous – and satisfying.

The familiar "Tiger Rag" is a romp down Bourbon Street with a blazing improvisation. "Nymphaeas" cools things down with slow, interwar jazz laced with winds and Wrembel's chord comping and fluid arpeggios. It's gorgeous.

For uptempo swing, "Dinah" offers a sweet amble with vocals, trumpet, and guitar. "Caravan" is another vocal outing – here,

covers by classic and contemporary artists, enlivened by Hoffs' angelic voice.

The Deep End, like 2021's *Bright Lights*, features legendary session aces and sidemen, including guitarists Waddy Wachtel and Danny Kortchmar, bassist Leland Sklar, and drummer Russ Kunkel. Multi-instrumentalist John Jorgenson and guitar monster Albert Lee add their epic talents, along with guitarist/keyboardist/musical director Jeff Alan Ross. A string quartet sweetens all 13 songs, while producer Peter Asher (of Peter & Gordon fame) guided the sessions.

Hoffs flips the Rolling Stones' "Under My Thumb" upside-down to a feminine point of view and brighter feel; Wachtel inserts a melodic guitar solo. Joy Oladokun's "If You Got a Problem" is blues-marinated folk with Kootch's tasteful lead. Jorgenson's smooth mandolin fuels Ed Sheeran's "Afterglow." Wachtel's ringing guitar lines flow in Phantom Planet's "Time Moves On." Squeeze's "Black Coffee in Bed" struts on Hoffs' alluring vocals and Wachtel's shimmering slide guitar solo. Brandy Clark's "Pawn Shop" features Ross' easygoing acoustic guitar and Dan Dugmore's supple pedal steel.

The Deep End is often more mid-tempo than upbeat Bangles-style perkiness. Still, it's a well-crafted set of diverse songs that connected with Hoffs. — **Bret Adams**



Extreme Six

Extreme's sixth studio album – their first since 2008's *Saudades de Rock* – was a long time

coming. With only a live album released in 2016 to satiate disciples, *Six* is a recording that will satisfy the devout, yet pique interest from late-to-the-party fans. Vocalist Gary Cherone, bassist Pat Badger, and guitarist supreme Nuno Bettencourt return full of fiery piss and vinegar, while Kevin Figueiredo has replaced original drummer Paul Geary.

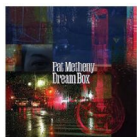
Extreme retains its penchant for mixing extroverted, in-your-face anthems with mellow singer/songwriter ballads; this record even adds splashes of modern metal and superb production. "Rise," with its heavy riffage and clever arrangements, succeeds in setting Nuno up for the kind of guitar interludes that have made him a guitar legend. Hyper-speed alternate picking, muted legato burps, and slap-back delay licks provide a dazzling display of post-Van



YES

Mirror To the Sky

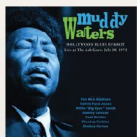
Steve Howe's edition of Yes is back with another serviceable effort. In "Cut From the Stars," the 75-year-old guitarman weaves licks around the Chris Squire-like bass of Billy Sherwood. With fat tone, Howe's pedal steel appears on "All Connected," while the 15-minute "Mirror to the Sky" attempts to conjure the past with complex parts and melodies. While good, this is non-essential Yes. – **PP**



PAT METHENY

Dream Box

These "found tracks" are low-key guitar recordings Metheny made across several years, collected for a quiet, introspective album. "From the Mountains" combines fingerstyle and warm improvisation, while "P.C. Of Belgium" delivers the kind of evocative ballad that helped define the jazz icon. "Ole & Gard" suggests vintage Metheny – the sophisticated, optimistic guitar style that is very much his own. – **PP**



MUDDY WATERS

Hollywood Blues Summit: Live at the Ash Grove, July 30, 1971

By '71, Muddy's band had changed personnel many times, but his lineup still included greats in pianist Pinetop Perkins and guitarists Sammy Lawhorn and Pee Wee Madison – each weaving parts to complement the whole. Several of his classic tunes highlight this set, including "I'm Your Hoochie Coochie Man," "Got My Mojo Working," "Honey Bee," and "Long Distance Call" – the latter two featuring Muddy's crying slide. – **DF**



WILLIAM BELL

One Day Closer To Home

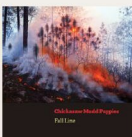
Stax hero Bell is back with a 12-piece band and plenty of soul. Kicking off with "I Still Go To Parties," he's in fine voice with Steve Cropper-approved guitar stylings by Cody Matlock. The album ends on a high note with the rollicking "Georgia Peach," featuring dueling guitars from Rick Hinkle and Scott Bomar. Bell is a legend for good reason. – **MD**



ROBERT JON & THE WRECK

One Of A Kind

These California-based Southern-fried rock'n rollers usher forth the kind of musical comfort food that sticks to the ribs. Robert Jon Burrison, with the big voice, fronts the unit on rhythm guitar while sorcerer supreme Henry James Schneekloth unleashes U.S.-made guitar artistry and muscular slide work to boot. Highlights include Schneekloth's multifaceted axe machinations on the title track. – **OJ**



CHICKASAW MUDD PUPPIES

Fall Line

The first new album in 30 years from swamp rock/hillbilly/blues purveyors Brant Slay (vocals, harmonica) and Ben Reynolds (guitar, bass), plus drummer Alan "Lumpy Weed" Cowart, its "9 Volt" blisters with buzzing guitar, while jumpy riffs and banjo fills color "Preacher." "Flatcar" is boppin' Southern rock. Tremolo effects and a concise, bluesy solo dominate "Little Man." Humid, raw, and hypnotic! – **BA**



SWEET & LYNCH

Heart & Sacrifice

SoCal hero George Lynch is back with more Dokken-esque thump, partnering with Stryper frontman Michael Sweet. The title track is retro '80s, replete with Lynch's terrifying fret vaporization, also heard in "Miracles." Brutish power chords and chorus-y cleans paint "Leaving It All Behind," stirred by the inevitable lead assault. Even 40 years later, ain't nuthin' like a George Lynch solo. – **PP**



IVAN JULIAN

Swing Your Lanterns

In the early days of punk, Julian played guitar with Richard Hell & the Voidoids, later working with Matthew Sweet, the Fleshtones, and the Clash. On this self-production, he handles vocals, guitar, bass, keys, and electric bulbul tarang, an Indian instrument somewhere between a dulcimer and typewriter. The impressive originals display Julian's proficiency in R&B, with plenty of blazing lead work. – **DF**



MASON RAZAVI

Six-String Standards

The San Francisco mainstay delivers a sterling set of solo jazz guitar graced with superb comping, soloing, and chord melodies by the dozen. "Body and Soul" evokes vintage Joe Pass with pianistic chords and arpeggios. On "Stompin' At the Savoy," Razavi is a one-man big band, covering every part with ease and deliver-

ing a solo-jazz master class. This is top-tier guitarmanishp. – **PP**



MARC BROUSSARD

S.O.S 4: Blues For Your Soul

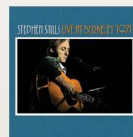
Soul crooner Broussard's latest finds the singer double-dipped in African-American vocal caricatures and fat, guitar-driven grooves. Listeners will hear Joe Bonamassa on "I'd Rather Drink Muddy Water" and "That's What Love Will Make You Do," Eric Krasno on "I Like to Live the Love," and Josh Smith destroying "Locked Up In Jail," a cut full of swampy goodness. – **OJ**



ANGEL

Once Upon a Time

Angel mixes glam rock, metal, and progressive sounds on its second album since guitarist Punky Meadows and vocalist Frank DiMino resurrected the '70s band in 2019. "Black Moon Rising" includes Meadows' bluesy solo. Metallic riffing whips through "Psychclone." Two distinct solos dominate "Blood of My Blood, Bone of My Bone," while Punky punishes his wah pedal on "Rock Star." – **BA**



STEPHEN STILLS

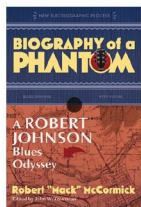
Live at Berkeley 1971

Recorded during his post-Woodstock peak as a singer/songwriter – and indisputable guitar hero – Stills tears it up on acoustic and electric, with horns and late David Crosby guesting. "Love the One You're With" displays crisp flat-top chops, while "Lean On Me" has fuzzed, Hendrix-fueled leads. Stills' solos on "Black Queen" and "Bluebird Revisited" reveal more fierce, funky nods to Jimi. – **PP**



Lucinda Williams

Halenecstasy. “#Rebel” and “Banshee” keep the intensity flowing until “Other Side Of The Rainbow” and “Small Town Beautiful” reminds listeners that Extreme are, in reality, sensitive singer-songwriters disguised as head-banging arena rockers. “Thicker Than Blood” has industrial and electronica earmarks. Bottom line: Whether he’s manhandling signature superstrats or elegantly fingerpicking an acoustic on “Hurricane,” Nuno is incredible. – **OJ**

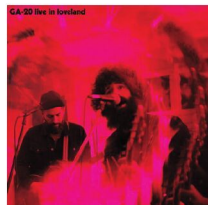


Robert “Mack” McCormick Biography of a Phantom: A Robert Johnson Blues Odyssey

The legend of Robert Johnson looms large, from his music to the myth of the Faustian bargain made at the crossroads, and his death at 27, ostensibly murdered by poisoning. Author McCormick, who died in 2015, was a musicologist who relentlessly investigated Johnson’s life and was part of a group of obsessed researchers known as the “Blues Mafia.” In their eyes, raw Delta blues was authentic music, unlike urban blues. McCormick wrote – and rewrote – his manuscript on Johnson several times before giving up.

Editor John W. Troutman wrote the *fascinating* preface and afterword, explaining how the work was published despite hurdles. McCormick had a difficult life; he was arrested for forgery and battled depression and paranoid delusions that crept into his research and writing. While what we know about Robert Johnson mostly comes from recollections and hearsay, some memories remain evocative. A woman in Friars Park, Mississippi, recalls, “They say he went down the country and got killed. He stayed right in this room here and his guitar was always over there in that far corner, if it wasn’t in his hands.”

Truth or myth, *Phantom* is a beguiling read. – **BA**



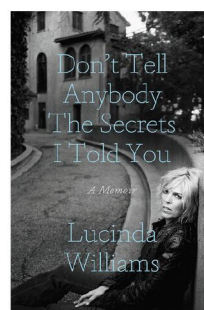
GA-20 Live in Loveland

Visceral, raw – and *without bass* – this live album captures 11 oldies and originals from Plaid Room Records in Loveland, Ohio. Guitarists Pat Faherty and Matthew Stubbs, with drummer Tim Carman, take listeners back to the days of late-’50s black Chicago, where blues, rock and roll, and country

coalesced into an intoxicating beverage. Recorded direct-to-tape on a vintage Tascam 388 eight-track, the band kicks off with lively covers of “I Cry For You” and Little Walter’s “My Baby’s Sweetest.”

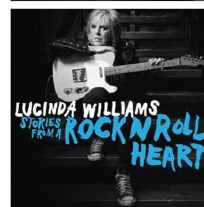
“Lonely Soul” is bona fide, sounding like an early-’60s Beatles cover, but *this* band is about reconceptualizing a Chicago that only exists for audiophiles who never lived there. Hound Dog Taylor just sat up and bumped his head on his coffin. They resurrect Clifton Chenier’s “My Soul” and kick on the tremolo for Bo Diddley’s “Crackin’ Up.” The low-level chops, retro gear, and song choices make for good ol’ fashioned rock and roll.

At its best, GA-20 shines a light on a unique facet of Chicago blues, and *always* makes excellent entertainment. They’re in it to win it, no matter who did it first. – **OJ**



Lucinda Williams Don't Tell Anybody The Secrets I Told You: A Memoir

Stories From A Rock N Roll Heart



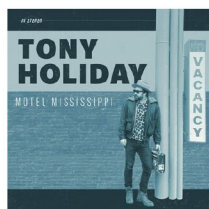
Turning 70 is a time for reflection, and Lucinda Williams offers two takes. Her poetic autobiography recounts her troubled, peripatetic childhood and the tales behind the songs it inspired. Yether new album leans into the

future with a promise to keep on rocking.

The past few years while these projects came together have been tough for Lu. At the start of 2020, a tornado ripped through her new Nashville home, followed weeks later by the Covid lockdown. Then, in November ’20, she suffered a stroke, forcing her to learn to walk again and stealing her ability to play guitar. As she always wrote with a guitar in hand, she was forced to rely on help from her manager/husband Tom Overby, road manager Travis Stephens, and songwriter Jesse Malin. So, this album is also a celebratory return.

Perhaps surprisingly, the music is upbeat. She’s joined by the Boss and Patti Scialfa on the romping “New York Comeback” and “Rock N Roll Heart,” and on other cuts by Margo Price, Tommy Stinson, and Angel Olsen. Guitar

work comes from longtime cohorts Stuart Mathis and Doug Pettibone with a gravelly blend of blues, country, and down-and-dirty rock. Plus, SRV sideman Reese Wynans adds B3 organ on seven cuts. – **Michael Dregni**



Tony Holiday Motel Mississippi

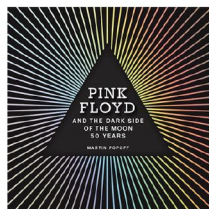
Following his two volumes of *Porch Sessions* collaborations with artists Lurrie Bell, Bobby Rush, Charlie Musselwhite, and the two Kids – Ramos and Andersen – the Memphis-based Holiday presents a fully realized, intriguing collection of originals.

Coming up with new blues material is one of the hardest things to do, but like better-known songs by Robert Cray and Stevie Ray Vaughan, there's no doubt about Holiday's blues credentials. But, he isn't tied to 12-bar changes.

Holiday's singing and harmonic playing are top-drawer, and benefit from excellent production by A.J. Furlerton and Dave Gross, who also share guitar duties on rhythm and lead, respectively. Engineer Kevin Houston also merits a shout-out.

On Paul "Wine" Jones' one-chord mantra "Rob and Steal," Gross comes close to Clapton's "woman tone" and colors outside the lines with impressive results. On "Just As Gone," Mississippi six-stringer Aubrey McCrady joins in on slide. "Yazoo River" features "double harmonica" by Holiday and Jake Friel, and "Trouble" borrows the riff from Muddy Waters' "I Live the Life I Love," but has a twist with Gross' out-there lines on wah pedal.

It's early yet, but this has to be one of the best blues albums of the year. – **DF**



Martin Popoff Pink Floyd & The Dark Side of the Moon

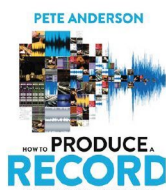
This book marks the 50th anniversary of Pink Floyd's masterwork – composer/bassist Roger Waters' meditation on madness set over angry, slow-tempo rock. The narrative digs into the weeds of their 1973 breakthrough, accompanied by period photos of David Gilmour's venerable black Strat, outboard gear (Fuzz Face, Uni-Vibe, Binson EchoRec 2, lap steel), Waters' Precision Bass, and wonderfully weird synthe-

**PURCHASE
PINK FLOYD &
PETE ANDERSON
DIRECTLY FROM VG!**
www.vintageguitar.com

sizers like the "suitcase" EMS Synthi. The author also brings the reader into Abbey Road studios for sessions, and discusses critical contributions from engineer Alan Parsons, singer Clare Torry, saxman Dick Parry, and graphic designer Storm Thorgerson (including a short chapter on the iconic album covers created by his artist collective, Hipgnosis).

Popoff's dry, track-by-track analysis reads like music-appreciation class, but he also offers tangents into the intriguing Pompeii concert film, record deals, massive sales certifications, and memorabilia. There are bios of each member of the band and a section on *The Dark Side of the Moon* tour of 1972-'73.

This hardcover is worthy for its vast collection of images, surrounded by solid shards of history, hip gear shots, and enough trivia to satisfy Pink Floydophiles. It's perhaps not the definitive *Dark Side* book, but still a fine keepsake of the ultimate art-rock opus. – **PP**



Pete Anderson How to Produce a Record: A Player's Philosophy for Making a Great Recording

Pete Anderson is best known as longtime mu-



Pete Anderson
with a Reverend
Eastside Custom.

sical partner and guitar ace with country singer Dwight Yoakam. But, his real claim to fame might be that as a bona fide roots-music mechanic – a guy who has been under the hood of more recordings than you can shake a Tele at.

Where many musicians have longed to be a lead vocalist or six-string hotshot, Anderson has traveled a different road, assuming the role of the guy who wants to improve things.

This book distills four-plus decades of insight, dispensing wisdom for musicians across the spectrum, from home-studio creator to major-label hotshot. But this isn't a garden-variety tutorial, heavy on technology. Rather, Anderson's accessible literary approach is best summarized by a key word found in the title: philosophy.

Anderson points out that a great recording is rooted in things like inspiration, tactfully managing fussy personalities, and strategically establishing arrangements before entering the studio. He also brings record-making into the 21st century, observing that while the recording industry undergoes dramatic turmoil, the changes simultaneously afford artists with desire, ambition, creativity, and chops a chance to have their music heard.

A breezy read, but packed with worthwhile insight. – **Sean McDevitt VG**

VG Classifieds

Instruments & Amplifiers
PARKWAY MUSIC
 518-383-0300 WWW.PARKWAYMUSIC.COM

WANTED
 2009 Gibson Les Paul
 Jeff Beck "Oxblood" V.O.S. with
 all original case candy.
 773-338-7788

INSTRUMENTS FOR SALE

Parker Fly Koa Supreme Model. Mint and Beautiful. Second Generation. 2009 Serial Number P0908xxx. Humbuckers + Fishman piezo. Original factory case, arm, bullwinkle hanger. \$15,000 located in KS. email for pics: tpfeifer@ruraltel.net

Fender Bass collection just, an all original 1956 Precision contour-SB, collector condition -lightweight. All original 1958 Precision 3 Tone SB w/gold guard tweed OHSC+candy collector condition. All original 1965 Precision custom color-SonicBlue/ShorelineGold/Candy/photos/OHSC/receipt. 1972 Tele Bass Blonde/OHSC/HangTag. email-call The Guitar Spot Red Lion PA (717)-417-6561 theguitarspot.net

Mandolins: 1919 Gibson A3 white \$1900, 1928 F2 dark-burst \$3400, Martin AK 1926 flamey Koa \$1500. Steels: 1955 Valco Alkire Eharp grey-mot 10 string \$700, 1953 Magnatone Varsity Amerloh aqua-mot lap steel & amp set \$900, 1956 Vega Commander \$450, Sierra SL-6 #004 \$850, 1956 Oahu Lolana Console twin 6 w/legs & stringtones \$900, 1952 Gibson Console Grande \$1800 All very good in original cases. bruce@brucehayes.com

2018 Gibson Custom Shop Historic Les Paul Custom! Black, 3 PU, stoptail version, Beautiful Shape, factory aged with checking. Comes with all case candy, docs, etc in aged Brown Lifton. \$5,200, shipped. Email for pics, details ricrus59@msn.com

1931 Martin C-1 Round hole archtop guitar, original finish, shaded top, bar frets, good condition, newer Martin OM case. e-mail for pictures and additional information grahamguitars@yahoo.com

1984 Gibson USA Map Guitar. Outside of finish checking, is in very good condition and is housed in a "Coffin" case. Included in the sale is a framed Gibson ad from the era which shows

Makes a Great Gift!
Free Heart Stone Pick with multi dual pack order



Go to Reverb.com
 Search: Strum-N-Comfort

714-663-0071
STRUM-N-COMFORT

The Map as well as a 1984 Gibson price guide. \$5,500.00. Contact Dave (315)-733-2311 (land-line) or djayst@roadrunner.com

'73 and '74 Fender Stratocasters. '73 is Mocha Brown w/Maple neck. Exactly like the new reissue, but is the real deal! '74 has refin oversanded body to dark wood finish (similar to Mocha). Maple neck has been refretting many times and is naturally reliced. Was pro-owned. Pics avail. '73 is \$4,600 OBO. '74 is \$3,700 OBO. Better than the stock market! Rich Allen stratcat@prodigy.net 314-574-4067

1943 Gibson Banner Logo LG-2. Very good condition with original case. Spruce top, one-piece maple back, maple sides. Original tuners and bridge plate, adjustable truss rod. Expertly replaced bridge, pins, saddles and nut. Gorgeous, big-sounding example with heavy playwear and great vibe. Moderate neck profile. Call for more info and pics: 917-750-4055

1997 PRS Custom 24 Violin Amber, Birds Eye Maple Top, Gold Hardware, McCarty Pkg & Pickups, Stop Tail. Special ordered by Guitars & More 10th anniversary. \$5,995 OBO. Located in FL. davecoppock@gmail.com Ph. 419-544-0489

2006 Parker NiteFly Mojo in trans red finish. Outstanding condition. Only flaw is some faint pickwear on either side of the strings. Seymour Duncan Jazz pickup in the neck and JB in the bridge. Along with coil tap push/pull knob. It also has a Fishman piezo system that produces a very usable acoustic tone when run through the PA or an acoustic amp, OHSC Photos at outputs_tongs.0z@icloud.com hesgoneaz@msn.com

1972 Gibson SG standard for sale w/ case. Guitar equipped with Gibson/Grover tuners, Gibson horseshoe vibrato arm & tail piece. Two Gibson humbucking pickups appear original, Action low, very playable frets showing light wear w/plenty of life left. Case original & has some cosmetic wear. Venmo verified payment only \$3,150 + \$130 shipping paid by buyer USA only doctormrd@yahoo.com 4 info & pics.

1954 Gibson J45 \$7.5k, 1985 Martin D28 \$2,800, ES335 2021 High Flame Alert \$4k, 1987 Rick 4003

STRINGS BY MAIL
 Shop with the string experts
stringsbymail.com
 800-513-8271
 Largest in stock selection

Mapleglo \$3,200, 2002 Gibson R8 w/ high flame butterscotch with COA \$4k, 2006 Gibson CS LP stars & stripes \$5k rich@thefishingline.com
 Harmony H-78 1964 very clean, wear/dings minimal. gig bag inc. or hard case at extra cost. Bigsby, redburst Teisco goldfoil PU (2) NOT RI best offer Silverstone 1457 guitar only, gig bag \$575 O.B.O. Blackface Super Reverb good condition alnico CTS spkrs \$1,600 O.B.O. 314- 718-8572

Sunburst Fender American HUM telecaster, played only a few times. Hangtags still on guitar and gig bag. Model # 0115122300. \$1,000.- or trade/ partial trade up or down on Gibson electrics or small tube amps. Contact lthoffman@dejazzd.com and provide a phone # for pictures or more info.

Ibanez 2469 Futura. 1975 pre-serial number. The bridge pickup has been changed, but the rest is original. This guitar is in nice shape, consistent with a 48 year old guitar. It has been well-played, but well cared for. Price: \$4,900 firm plus shipping (would consider a trade for a 2459 Destroyer).

G & L S500 USA tobacco burst original like new \$1,300. Ohio, 937-3448087 nhovil@netzero.net for pics

INSTRUMENTS WANTED

2009 Gibson Jeff Beck Oxblood with all the case candy COAs etc. I had one #28 and I sold it during a Covid freakout, so want to replace it back in my collection.

Seeking a Kauffman Vib-Rola vibrato tailpiece for a 1960 Ric 365 restoration. michael.

**VG subscribers get
 5 FREE Classifieds
 listings in 2022!**

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

**Organize, Bundle & Identify your
Cords and Cables with**

CORD-LOX®



- Fabricated in the USA!
- Choice of pro guitarists, sound & lighting engineers, and A/V professionals
- Prolongs cable life
- Millions sold!

**Buy factory direct at cord-lox.com
or call 619-662-1355**

dregni@gmail.com

Steve Vai and Joe Satriani guitars. Collector buying multicolor Jems, Universe models and JS guitars with graphics. Also buying vintage USA B.C. Rich, Jackson, Charvel, and Performance guitars. Quick, easy deals. brett8388@gmail.com

Vox V246 phantom stereo 12 string guitar in any condition. 1-206-913-2837 or b.brinkley@comcast.net

John Prine Signature Martin D-28 Acoustic guitar in Good or Excellent Condition. Buyer is prepared to give a generous offer. Email theduker@roadrunner.com

AMPS FOR SALE

Amp Workshop Sale! Get 'em before they're gone! BC Audio hand-made all-tube non-clone guitar amps. Octal preamp tubes, true point-to-point wiring. bcaudio.com 415-310-3087 bruce@bcaudio.com

Important estate collection of Fender Champs, Vibrolux, Princeton, Brownface Super, Ampeg

sb-12 Fliptop Ampeg 1957 Guitar Amplifier Super rare Bogner Shiva 24 Kendrick Wildcat 1x12" Allamps are in working condition! Contact us via email at ampman57@aol.com

MISC FOR SALE

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

Vacuum Tubes. Nagging doubts after buying mysteries in a box? We've been there. Let us test them safely and accurately with leading gear, so you can cull the weak, unbalanced, microphonic. If you've got a stash of tubes, some could be valuable and will sell faster and for more with our detailed results. Fast turnaround. No minimum. Economical flat-rate return shipping. WESTERN-GLOW.COM

Fresh USA Made Guitar Strings. Our strings direct to you shipped the same day. Our proprietary manufacturing process delivers a smoother, more tonal string. Buy 3 packs and get free shipping! 100% Made fresh always in stock. ELECTRIC GAUGES 9.5 AND 10 Acoustic Phosphor Bronze in 11 and 12 gauge. Feel the Difference www.genstrings.com

It's what's New: Multiple Personality Guitar Transformer. This secret weapon Lets you "Squeeze" More pickup tones from your Stratocaster or Telecaster. Get Blues, Jazz, Metal, Surf, Country, tin-canny tones. You get all guitar manufacturers pickup tones. Makes your guitar the ultimate performer - GUARANTEED! Customer said, "I stayed up all night playing my Transformed guitar." AweSome-Guitars.com

Custom power supply for SRD Rockman, X100, Soloist and any model that requires the Bipolar 6vdc regulated supply. They are listed on Reverb and Ebay for secure buying. There are 3 left and I may not be able to produce more due to health issues. Using batteries will eventually end in massive corrosion. Ban batteries! donaldryanmeade@gmail.com

The Best Strings On The Planet? Thousands of Working Pros Think so. The Lowest Prices on the Highest Quality American Made Strings? Definitely! Every gauge set imaginable for right around \$3 per set. Webstrings.com is the biggest no brainer ever, thousands of working Pros can't be wrong! Free shipping on orders over \$80.00!! 858 525 3016 - information@webstrings.com www.webstrings.com

JustStrings.com

World's Largest Selection of
Guitar & Bass Strings! (800) 822-3953

Rivington
GUITARS

www.RivingtonGuitars.com

Maze Audio introduces Lyra Instrument cables, the highest quality and most transparent on the market today. Extremely low capacitance, audiophile rhodium- or gold-plated connectors, integral strain relief and custom braided covering, Maze Audio's Lyra cables are the only boutique offering on the market. Your rig deserves the best. Many styles available. Visit MazeAudio.com to learn more.

MISC WANTED

For Trade. 1959 Tele slab board neck. Will trade for older Tele maple neck. Call 971-716-0696

BUILDERS

North American Instrument Co. - Building fine, Hand-Crafted electric guitars, Made in USA, since 1961, from thousand year old exotic hardwoods. Models include: Texas Special, BluesMaster, American Artist, and American Legend Series, \$2885 to \$8000. Email us at: NorthAmericanGuitars@Gmail.com

JCA Circuits Amps www.jcacircuits.net www.jcaamps.com

REPAIR

Do you own a Fender Re-issue series amplifier? Disappointed with the sound quality & performance? Don't lose money on a resale - Upgrade! I replace the factory PCB with an epoxy fiberglass board using quality parts (SOZO, F&T, Kendrick, Mercury). Hand-wired Fender AB763 circuits by Fender Certified Technician! References available. Satisfaction guaranteed! Info at tomatone763@gmail.com

Alchemy Audio builds, repairs, restores and modifies guitar effects pedals. Vintage & modern. Reasonable rates and friendly Midwestern service. (872) 395-FUZZ (3899). johnny@alchemy-audio.com IG = @alchemyaudio

STOLEN INSTRUMENTS

1966 sunburst Stratocaster, S/N 166140, rosewood board, shaved neck, replace pickguard & pickups. Hand-drilled route in pickup area. Stolen in Chicago, bought this new. Bruce 630-539- 2273 or igotabigmouth@gmail.com

**ADVERTISE
HERE!**

VG wants your display advertisement! Artwork can be color or black/white! Learn more about size requirements and pricing today. 1-800-844-1197

DEADLINE for submission is the 15th of each month. Current VG subscribers get 5 FREE Classified listings per year.

To submit a new listing or update a current one, go to
www.VintageGuitar.com/Classifieds.

SPRUCE STALWART

Martin's D-18 Satin

Death, taxes, and spruce on mahogany. There are only so many certainties in life, and these are three. Another is that there will always be spruce-on-mahogany Martin guitars. The newest flagship is the budget-friendly D-18 Satin.

Going spec-for-spec with the august standard D-18, the Satin's natural-finish Sitka-spruce top boasts arrow-straight grain and moderate silking along with handsome mahogany back and sides, all tastefully framed by binding. The bridge and 25.4"-scale fretboard are ebony, while the saddle and nut are bone. A faux-tortoiseshell pickguard, the company's Old Style dot inlays, and open-back Grover tuners complete the classic D-18 look. The budget friendliness happens thanks to a haircut in the paint booth; the notion of a "satin finish" has gotten complicated lately – it could mean barely-there, open-pore, or simply sans gloss. This is the latter, and Martin added an aging toner that gives the top a slightly lived-in vibe; the guitar is also offered in Amberburst.

The D-18 Satin sounds and feels like any fan of Martin dreadnoughts would expect. The scalloped forward-shifted X-bracing gives the top plenty of play and accentuates bass response, resulting in a lively guitar that is loud and clear from the bottom to the top. Particularly notable is the gutsy midrange, perfect for stepping out in front of a group of pickers. The modified low-oval mahogany neck fits the hand nicely and offers a comfortable trip up the neck and back down; setup on the tester was medium-low and the guitar played fast and easy. Weighing in just over four pounds, it offers no reason to be set down.

The gloss finish of the standard D-18 has always been a seemingly inalienable feature, but this is, without qualm, a legitimate D-18 – the genuine article, without the gloss. – **Michael Shirek**

Price: \$2,399
www.martinguitar.com



Price: \$73
www.thomannmusic.com

MOD DUO

Harley Benton's Double Vision

In this era of combination pedals, it makes sense to house similar effects together, as in the Harley Benton Double Vision. A dual-modulation box, it offers chorus and tremolo in one chassis.

Visually split via the lightning-bolt graphic, the left side is chorus, right is tremolo, and each has a dedicated footswitch. Operation couldn't be easier. Chorus has controls for Level, Depth, and Rate, while Tremolo offers Depth, Bias, and Speed. The only wrinkle might be Bias, which lets you *fine-tune* the speed of the tremolo after setting it with the Speed knob, helping dial-in the perfect volume pulse. Another notable feature is a central toggle switch that determines the direction of the combined effects – chorus *into* tremolo, tremolo *into* chorus, or each side independently (basically deploying the Double Vision's circuits as two separate stompboxes).

Sonically, the Double Vision offers workhorse modulation. If you want deeply nuanced, detailed chorus and tremolo, this might not be the box for you, but for rock-solid gutbucket sounds, it does the job well, and for a startlingly low price. That earns it a chorus of approval. – **Pete Prown**

MONKEY TIME

Epiphone's Tony Iommi SG Special

Digging into the primordial ooze of heavy metal, players often start with Black Sabbath and their resident guitar necromancer, Tony Iommi. Armed with various Gibson SGs and custom-made copies, he helped forge the genre's essential riffs 50 years ago, often using a lefty 1964/'65 SG Special dubbed "Monkey." Now, Epiphone is making Iommi's iconic guitar available for everyone, in righty and lefty versions.

Like the original, the new Iommi is a cherry-stained SG with two-piece mahogany body and neck, updated with Epiphone Pro P-90 pickups. Electronics include Switchcraft toggle and jack, plus two Volume and Tone controls, CTS potentiometers, and "orange drop" capacitors. An open-book headstock gives the axe a strong Gibson vibe.

Hardware includes a nickel finish on Grover Rotomatic tuners and pickup covers, along with a two-way truss rod, adjustable wraparound bridge, and black "witch hat" knobs. Like many SG models, the Iommi has a *big* mahogany neck profile, here dubbed the Rounded Iommi C, beautifully set up with a 12" radius. The 22 medium-jumbo frets sit on an Indian laurel fretboard with cream binding and a GraphTech nut; dot inlays top off the vintage look. The whole shebang comes with a hardshell case and Monkey static cling for bling.

Amped up, the Iommi SG Special does not disappoint. Despite the larger neck carve, its absurdly fast and furious, with low action begging for your quickest licks. Epiphone did a fine job with the fretwork, making it almost effortless to play legato runs. As it has that wraparound tailpiece, you'll need to unscrew the lug to raise the action if you require more string-bending functionality.

Tone-wise, the Iommi's P-90 Pro pickups have a very live, resonant attack that's perfect for heavy gain or cleaner textures, be it "War Pigs" or "Laguna Sunrise." As they're single-coils, there's more noise with the crunch ladled on, but that's part of a P-90's charm – flick the toggle to the combined center position if you want more control, or deploy a noise-gate pedal.

Build quality is excellent for an under-\$1,000 axe; knocks include the usual SG culprits like the big neck and crammed cluster of control knobs, but that's all part and parcel of its history.

If you want a fierce rock axe brimming with Gibson heritage, metal attitude, and as much Black Sabbath as you can handle, the Iommi SG Special is ready for your next voyage to Planet Caravan. – **Pete Prown**

Price: \$999
www.epiphone.com



GEAR UP



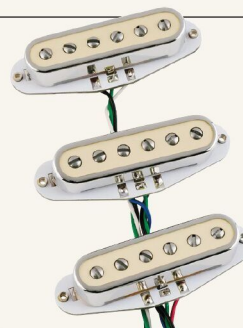
CIARI ASCENDER P90 SOLO

Ciari Guitars' Ascender P90 Solo has a basswood body, mahogany neck, ebony fretboard with 22 medium jumbo frets, 24³/₄" scale, locking tuners, and a Duncan P90 pickup. Its foldable design makes it portable and compact for easier travel.



BENSON AMPS STUNK BOX

Benson Amps' Stunk Box fuzz uses the company's automatic thermal bias technology and is based on classic germanium fuzz pedals. It has controls for Level (volume) and Attack (filter), input trim for lower-gain operation, and a voiced Tone control.



FENDER CUNIFE STRAT PICKUP SET

Fender's CuNiFe Stratocaster pickups use threaded magnets made from the company's proprietary CuNiFe magnets with a chrome-ringed cover that shields them from 60-cycle hum.

BRING THE GROWL

Fender's '48 Dual Professional JB

Among early Fender amps, the tweed Deluxe and Bassman garner the lion's share of affection. But the first amp given that durable luggage covering was one Leo created for guitarists playing popular music in the years just before blues moved out of the country and Ike Turner drove "Rocket 88."

Fender's Dual Professional is recognized for its wedge-front cabinet and scarcity in the collectible market. Thinking more players would appreciate its magical sounds, super-collector Joe Bonamassa recently lent his to the Fender Amp Team to be spec'd for a revival.

The '48 Dual Professional JB Limited Edition uses two 6L6 power tubes, two EF806 preamp tubes, and a 12AU7 in the phase inverter. Its construction is top-notch including the hand-wired circuit, and the top-mounted control panel looks the part. Knobs for Tone, Mic Volume, and Inst Volume accompany four 1/4" input jacks – two for Instrument, one for Mic, and a Lo-Gain (which bypasses the first gain stage). The solid-pine cab's open back reveals two 10" Celestion JB35 speakers; the package weighs 35 pounds.

Plugged into an Inst

jack using a Telecaster and a Les Paul, the amp (with Volume and Tone set at 4 and 3, respectively) offered an organic tone with balanced lows, mids, and highs – assertive, classic tweed sounds. Volume and Tone controls worked well dialing in gain and overall thickness. The lap-steel intent behind the Dual Pro is apparent, though at 26 watts of output, headroom is nothing like the bigger amps that came later.

Add a dummy 1/4" plug to the other Inst input (per the manual) and you immediately hear why Bonamassa thinks the world needs this amp. With Volume and Tone still at 4 and 3, it gives beautiful low-end, perhaps ideal mids, and clear highs to create the growl that spawned the legend of the Dual Pro. Thick, creamy, and meaty, its tone will inspire any blues, classic rock, or country player. Bumping Volume and Tone will tweak gain to taste, but note definition suffers if taken to the extreme.

As good as the Dual Pro JB sounds using the Inst channels, things get even more interesting when running only to the Mic input. While tone goes largely unchanged, there's a nuanced (but distinct) reduction in gain.

Regardless of which inputs are engaged, the Dual Pro JB sounds incredible – full-bodied, harmonically rich, and with arguably perfect natural compression that lends great feel while remaining highly articulate. Anyone who's never played through an amp with a V-front cabinet will be impressed by its surround-sound effect.

Few players have plugged into a vintage Dual Pro. Thanks to the Dual Pro JB, we understand what a privilege

it is. – **Brett Jochim**

Price: \$3,499.99
www.joebonamassa.com



Price: \$99
www.ehx.com

FILTHY FUZZ

The EHX Lizard Queen

In 2021, JHS Pedals founder Josh Scott teamed with graphic designer Daniel Danger to design a '70s-style/E-H-inspired fuzz pedal. The response convinced Scott to present the idea to Electro-Harmonix president Mike Matthews, and the two joined forces to produce the Lizard Queen Octave Distortion.

The nano-sized pedal has a Volume control, Octave knob that blends the signal an octave up, and Balance to modulate between smooth sustain (Shadow) and surreal crispiness (Sun). With the Octave control rolled counterclockwise, users get sweet '70s fuzz without the octave. Its fixed gain can be manipulated with a guitar's Volume knob.

Using a Marshall combo and a superstrat, a symphony of sounds were produced by finessing the Octave knob. From stand-alone fuzz, octave up, and ring-mod overtones, the Lizard Queen is sensitive to picking with single-coils or humbuckers. That classic '70s grittiness truly cuts, while octave-up brings an addictive gnarly texture. It's the perfect size, takes a 9-volt adapter, and will cover everything from Jimi's Band Of Gypsies to grunge-era guitar saturation. For filthy fuzz users, the Lizard Queen Octave Distortion is badass. – **Oscar Jordan**



FULL DRESS

Gibson's Everly Brothers SJ-200

Gibson has always had a knack for producing distinctive guitars. The EDS-1275 in Cherry finish will forever be tied to "Stairway to Heaven," while the white version veritably proclaims "Hotel California!" Les Paul was a bigger-than-life figure in the early days of electric guitar, but his eponymous model was so ubiquitous among the blues and rock artists of the '60s that the guitar's fame eclipsed that of its namesake.

As Kalamazoo was shipping those famed guitars of hard rock, it was also making a pair that were undeniably recognizable far and wide in the hands of the Everly Brothers; the J-200 with the double pickguard was the "Everly Brothers model," whether or not it was marketed that way.

Phil Everly's son, Jason, tells the story about how each year, Gibson produced a pair of the J-200s for Phil and Don. This latest Acoustic Custom Shop version is re-created from two of their personal guitars.

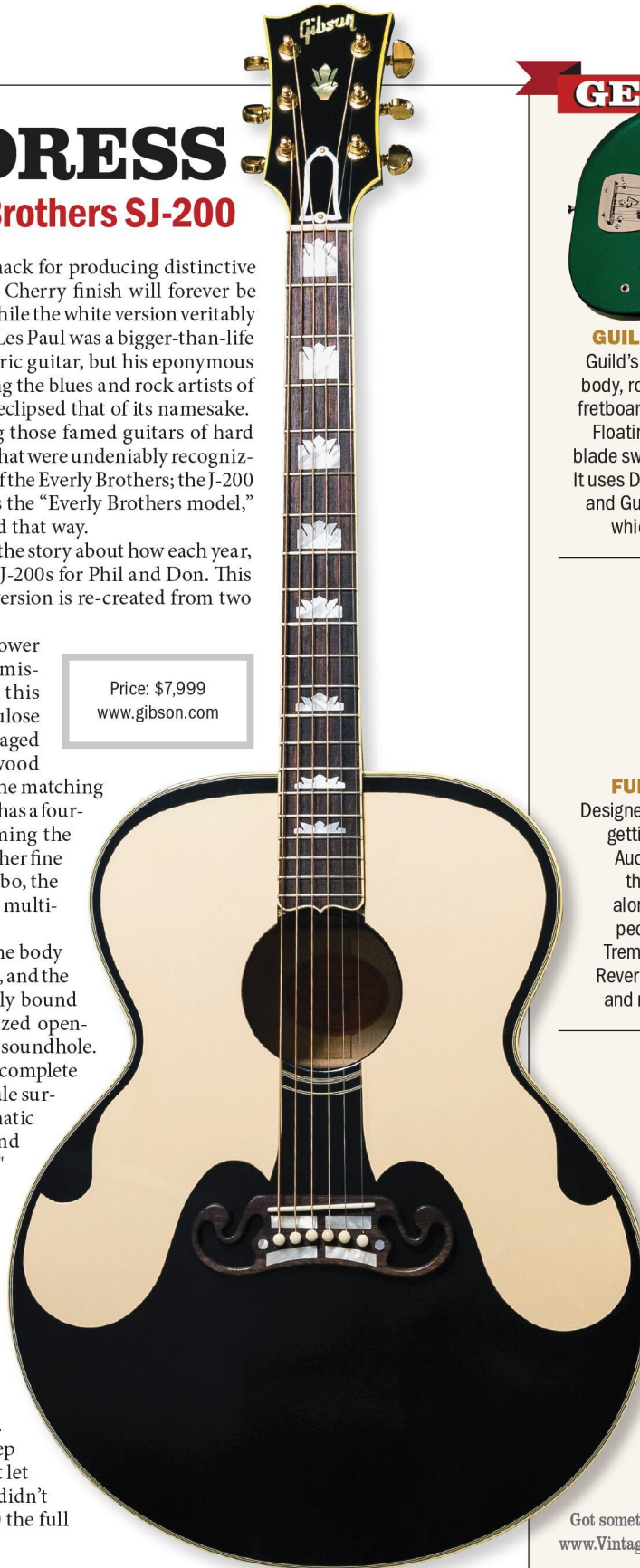
Sporting a big, rounded lower bout, skinny waist, and unmistakable rounded shoulders, this iteration has a VOS nitrocellulose Ebony finish on its thermally aged Sitka-spruce top. The rosewood mustache bridge sits between the matching cream-colored pickguards and has a four-bar mother-of-pearl inlay framing the bone saddle. Bone pins are another fine touch. Like a proper Super Jumbo, the back and sides are maple, with multiply binding top and back.

The maple neck is glued to the body with a compound dovetail joint, and the rosewood fretboard is tastefully bound from the bone nut to the stylized open-book carved terminus at the soundhole. Mother-of-pearl crown inlays complete the classic look on the 25.5"-scale surface, while gold Grover Rotomatic tuners adorn the single-bound headstock. Paired with a 12" fretboard radius, the Rounded neck profile is familiar; setup was superb, fit and finish immaculate.

While it *is* big, bold, loud, and lively – the Everly SJ-200 is not a hog. Its spruce on maple construction produces a warm, room-filling sound with enough jangle to stand out in a mix and *not* go bass-heavy.

Price and availability will keep it out of the hands of many, but let it never be said that Gibson didn't give the Everly Brothers SJ-200 the full treatment. – **Michael Shirek VG**

Price: \$7,999
www.gibson.com

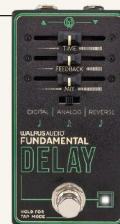


GEARIN' UP



GUILD SURFLINE DELUXE

Guild's Surfline Deluxe has a poplar body, roasted-maple neck, rosewood fretboard, block inlays, the company's Floating Vibrato Tailpiece, five-way blade switch, and matching headstock. It uses DeArmond Aerosonic single-coil and Guild HB-2 humbucker pickups, which have Alnico II magnets.



WALRUS AUDIO FUNDAMENTAL PEDALS

Designed for ease of use by players just getting into effects pedals, Walrus Audio's Fundamental Series uses three sliders to adjust settings, along with a Mode switch. The first pedals are Drive, Distortion, Fuzz, Tremolo, Chorus, Phaser, Delay, and Reverb. Each has a diecast enclosure and runs on 9-volt/100mA power.



LACE WIRING HARNESS

Lace Music's pre-assembled wiring harnesses are hand-built using the company's potentiometers with gold-plated contacts, D3 mil-spec wrap, 250k potentiometers, Switchcraft mono input ring, and heavy-duty five-way selector. Their 3/8" split shafts are knurled brass.

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



info@eliteacoustics.com
www.eliteacoustics.com
Los Angeles, California

D6-8 PRO Acoustic Amplifier

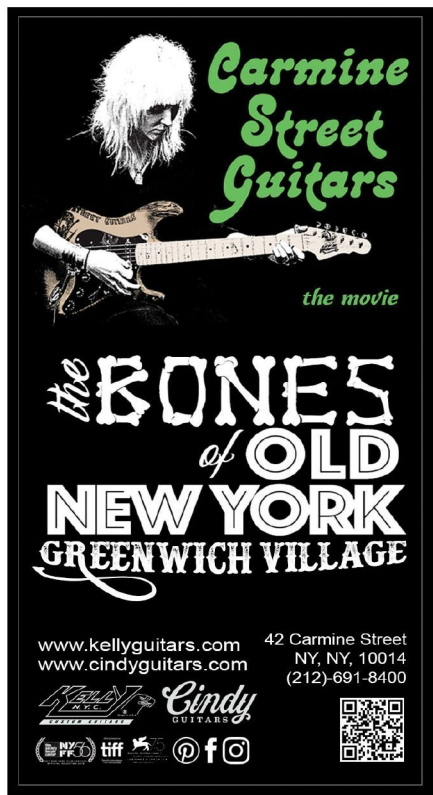
Compact 18 Lbs, 80 Watts
Bi-AMP, 1" Tweeter, 8" woofer
with Built-in Digital Mixer

Built-in 6 Channel Digital Mixer,
Master Volume with 3 Band EQ,
3 Band Channel EQ with Mid Sweet,
Reverb, Delay, Chorus, Compressor, Gate,
Notch Filters, HP filter,
Input Level Monitoring, +48V,
10 user scene memories,
2 x Selectable Direct/Main Outputs,
4 Class A MIC Pre-Amps with Mute and Pad
2 High Z inputs,
Main and Aux Mix,
Integrated Polemount,
also available in Black.



D6-58 Acoustic Amplifier

120 Watts Battery Powered
LifePo4 Lithium Iron Phosphate Battery
3-way, 1" Tweeter, 5-1/4" Mid, 8" Woofer
with Built-in Digital Mixer
5+ Hours playing time at full charge



Carmine Street Guitars
the movie

the BONES of OLD NEW YORK GREENWICH VILLAGE

www.kellyguitars.com 42 Carmine Street
www.cindyguitars.com NY, NY, 10014
(212)-691-8400

Kelly Guitars **Cindy Guitars**

NYC tiff V f o



THE T-SHIRT CLUB FOR GUITARISTS

Aurora Music Company

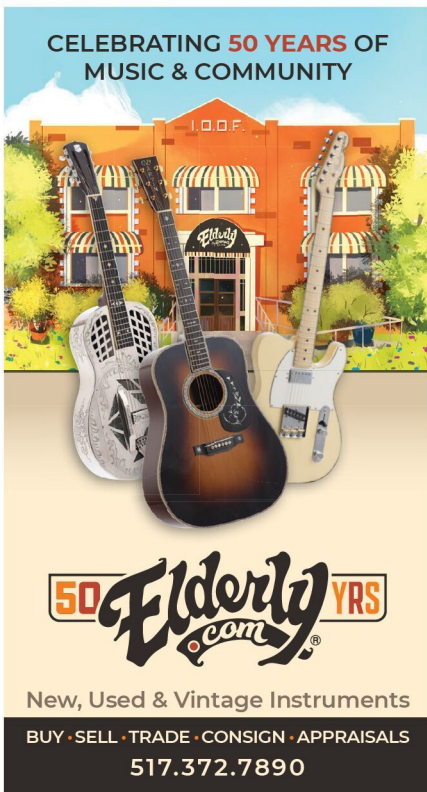
Get a new limited edition t-shirt each month from an iconic guitar shop!

GUITARSHOPTEES.COM

#SupportYourLocalGuitarShop

Holeyboard[®] Pedalboards

The Easiest to Use



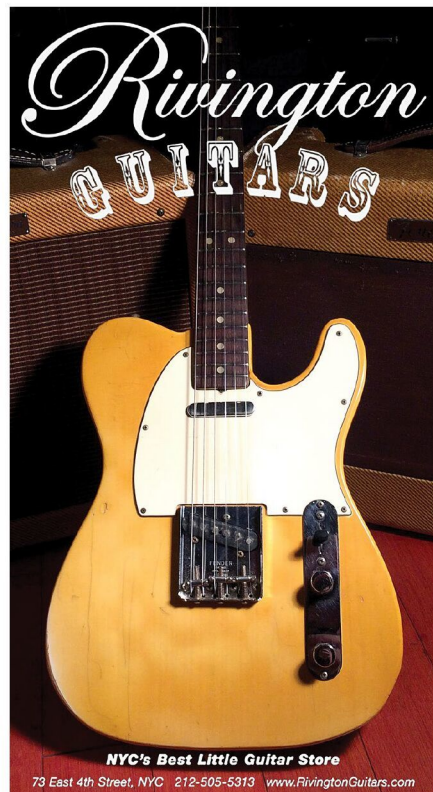
CELEBRATING 50 YEARS OF MUSIC & COMMUNITY

50 Elderly Guitars YRS

New, Used & Vintage Instruments

BUY • SELL • TRADE • CONSIGN • APPRAISALS

517.372.7890



Rivington GUITARS

NYC's Best Little Guitar Store

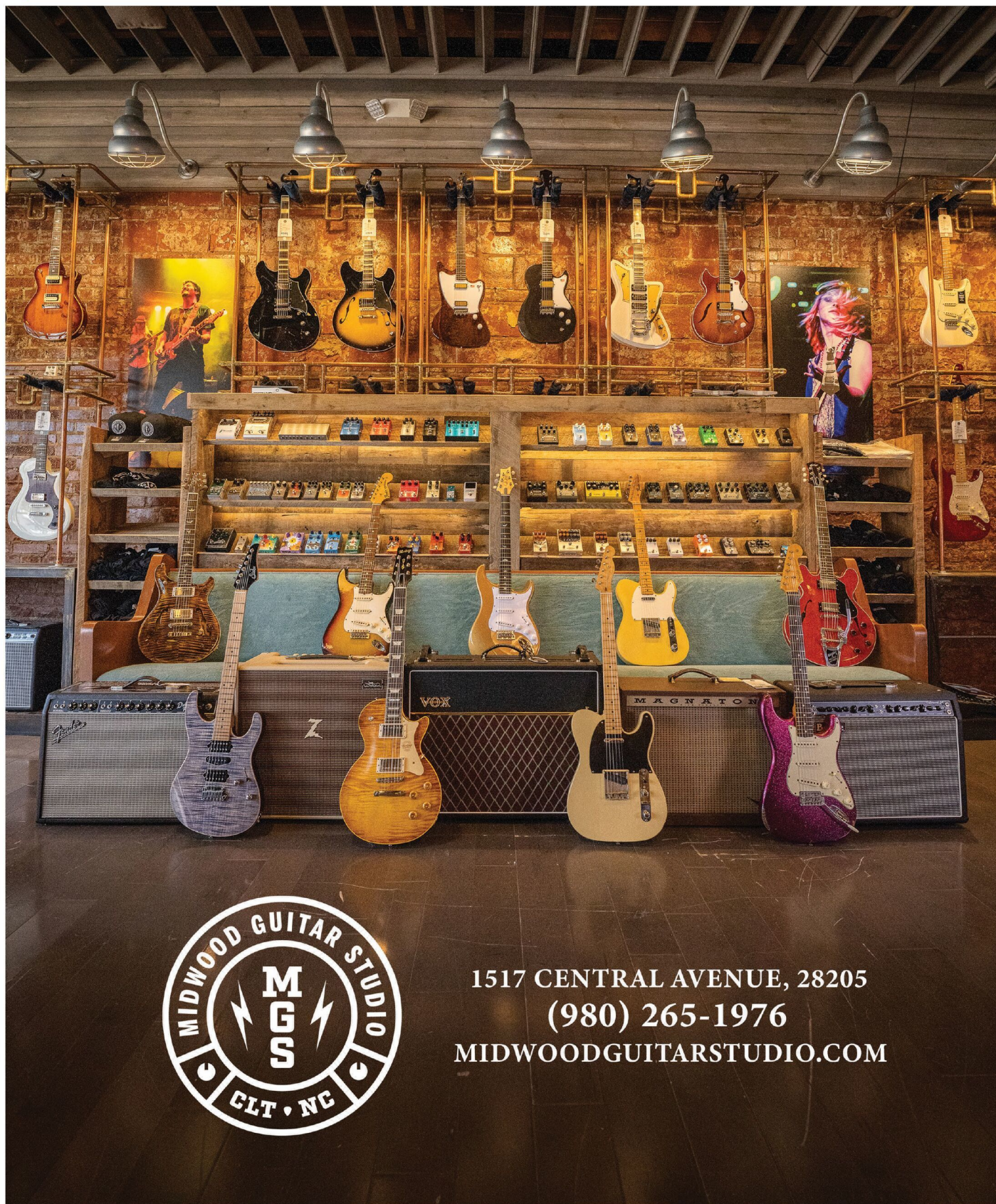
73 East 4th Street, NYC 212-505-5313 www.RivingtonGuitars.com



JCA CIRCUIITS

NEW AMPLIFIER DESIGNS • CUSTOM MODS & SERVICES

WWW.JCACIRCUITS.NET



1517 CENTRAL AVENUE, 28205
(980) 265-1976
MIDWOODGUITARSTUDIO.COM

The collage features Tommy Emmanuel in the center, playing an acoustic guitar. To his left is a bag of CGP Fuel Signature Blend Coffee, Medium Roast, with options for Whole Bean, Best By, and Ground. To his right is a circular logo that reads "PROUDLY SUPPORTING GUITARS FOR VETS®" around a stylized G4V emblem. Below the coffee bag is a signature that reads "Tommy Emmanuel CGP".

Great Friends. Great Cause. Great Coffee.

Introducing our Tommy Emmanuel CGP Fuel™ Signature Blend of Coffee. Celebrating Tommy's passion for sharing his musical talent and tireless commitment to touching our hearts in every corner of the world, this new signature blend of coffee is called CGP Fuel—a tribute to Tommy's awarded title of Certified Guitar Player. This unique coffee is carefully crafted of three distinct South American, 100% Arabica beans and meticulously roasted to ensure Tommy's CGP Fuel energizes every fan and musician along their own personal endless road.

Most importantly, Tommy's CGP Fuel helps support our veterans by contributing to Guitars For Vets (G4V). A Veterans Administration-funded Study of the G4V program showed a significant improvement in PTSD symptoms and overall well-being. The journey through guitar lessons and performances cultivates joy while building a supporting community for vets and civilians alike. If you love excellent coffee, this blend will earn rewards to empower your passion for acoustic music and help us achieve Tommy's goal of improving the lives of our veterans living with PTSD.

CAUSE:
TOMMY
G4V

Activate our \$1.00 per bag donation
by selecting this cause when you
create your account and place your order





Dave's
GUITAR SHOP

Gibson

1227 3rd Street South
LaCrosse, WI. 54601
www.davesguitar.com
Info@davesguitar.com
1-608-785-7704

Gibson



f Big Bends Nut Sauce

TUNING LUBRICANT

Big Bends

NUT SAUCE

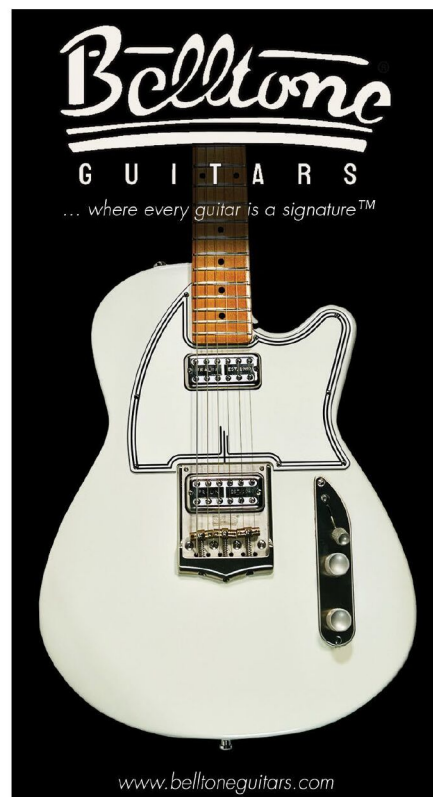
String Sleeves

Encore Scratch Remover

Groove Luber

bigbends.com

888-788-BEND



Belltone

GUITARS

... where every guitar is a signature™

www.belltoneguitars.com

Now pick from 7 LED colors!

You have not seen anything like this before. **THIS RIG IS GIG READY.**

Battery or AC Power. Available as double row or single row.
Isolate pedals & change voltage with no extra power supplies.

Save 20%
Use code **VG20**

If...

- You're tired of spending a day ripping your pedals off of your velcro carpeted board...
- You're tired of dealing with horrible, noisy, humming house power...
- You think your pedalboard is a cobweb of cables that look like a ball of yarn...
- You don't want to carry a pedalboard the size of a pallet...

We are here for you.

Pedals attach and are powered through the rails with magnets!

If...

- You want to be able to change pedals in seconds - even between songs...
- You want a neat pedalboard that can be expanded without having to use a hand truck to move it...
- You want portability and flexibility NO other pedalboard offers...
- You want a quiet pedalboard that is instantly capable of power all over the world...

We are here for you.



scan this!

Dealer Inquiries Welcome!

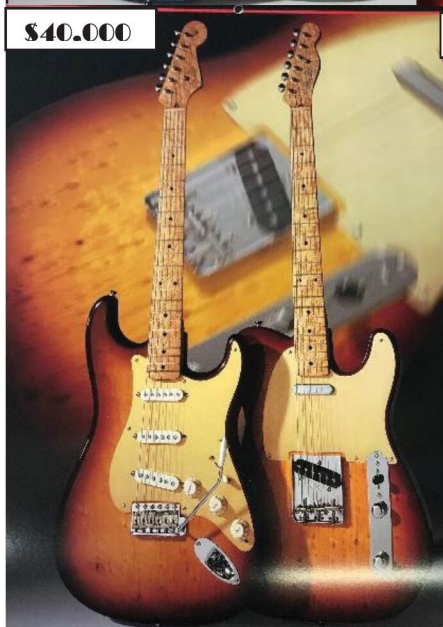
Ph: 615-624-7194 info@earthboardmusic.com

earthboardmusic.com



3058 S. Bascom Ave. San Jose, CA 95124 (408) 377-5864

See One-of-a-Kind Masterpieces of "Playable Art" from the World Famous Showcase Vault! "New Old Stock" Custom Shop Originals—available only at Guitar Showcase! See at: gbase.com/stores/guitar-showcase



.READERS. Gallery

Send your photos to:
Doug@VintageGuitar.com
Subject: Readers Gallery

Readers submit photos with the understanding that they may be used in any VG, Inc. project. Due to the volume of photos we receive, we are unable to return them, please do not send your only print.

01 The Fender-centric portion of Will DeBouwer's collection includes two Teles (top) – an American Vintage '58 and '95 50th Anniversary Custom – along with (bottom) the Strats, which are a '50s Road Worn, a Lone Star, an Eric Johnson, an American Vintage II '57, and an '04 American Vintage '62.

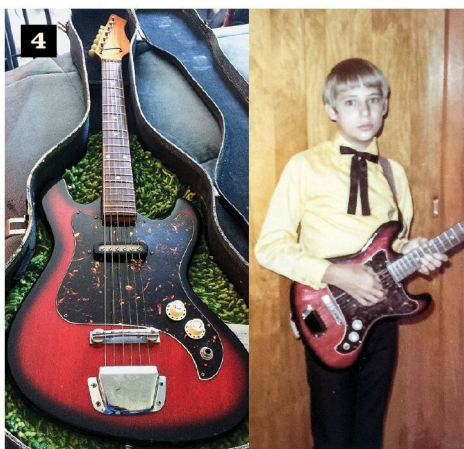
02 Randy Trail is a longtime subscriber who gathered his guitars for this debut. On the sofa are (from left) a Music Man Steve Morse, an early-'60s Hagstrom I, G&L ASAT, '08 Gretsch 6120DC. In front are an '02 Rickenbacker 360/12, a modern Gibson J-45, '75 Martin D-28, and his first guitar – a '63 Silvertone.

03 From a collection of 450 pieces, Stanley Johnson's favorites are (front, from left) a Silvertone Paul Stanley, an Antonio Tsai, Carvin DC-400TW, Duesenberg, Tey Coyote, and a '78 Gibson Howard Roberts Fusion. In back are a Guyatone LG 350T, '50 Silvertone Aristocrat, Eastwood Spectrum 5, D'Angelico, Kay K161 Thin Line, and a Prisma.

04 By October of 1971, Ralph Schleyhahn was good enough on his Kingston that he used it to perform at the county fair. He still has it!

05 John Judge has a jones for vintage Epiphones and he gathered them in front of this befitting sign near his home; from left are a '63 Newport bass, '62 Crestwood Custom, and a '63 Crestwood Custom. The amp is a mid-'60s Zephyr.

**SEE MORE PHOTOS ON
WWW.VINTAGEGUITAR.COM**



VINTAGE GUITAR® MAGAZINE (ISSN 10672605) (USPS 009383) is published monthly by Vintage Guitar, Inc., PO Box 7301, Bismarck, ND 58507. Phone (701) 255-1197, fax (701) 255-0250. Standard subscription price for one year is \$30.95 in the USA, \$50.95 in Canada, and \$75.95 in all other countries. U.S. First Class subscription is

\$65. All non-U.S. orders must be prepaid in U.S. funds by credit card or International Money Order only. Periodicals postage paid at Bismarck, ND, and additional mailing offices. POSTMASTER: Send address changes to VINTAGE GUITAR MAGAZINE, PO Box 7301, Bismarck, ND 58507.



Charlie Starr photo by Paul Underinger

Mondell

Custom Guitars

Come see us at the Great American Guitar Show
Greater Philadelphia Expo Center
July 15th and 16th



MondellCustomGuitars.com

Rob@MondellCustomGuitars.com



TERRA FIRMA

The new double album by
Nick Perri & The Underground Thieves



NOW STREAMING

Also available on
double vinyl
CD, and cassette



nickperrimusic.com

The Ultimate Experience In Music Education!



Summer 2023 Session Dates

San Diego: June 25-30 • Nashville: July 9-14

Toronto: July 9-14 • Seattle: July 16-21

THIS YEAR'S ARTISTS INCLUDE:



Nathan East



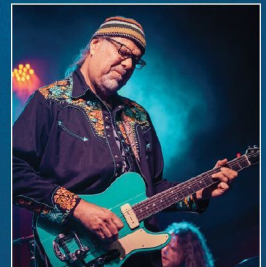
Kirk Fletcher



Donna Grantis



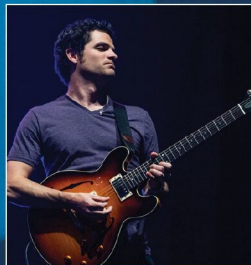
John Jorgenson



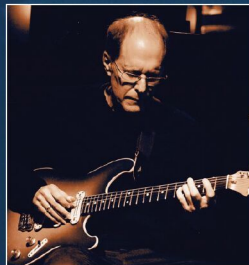
Greg Koch



Christie Lenée



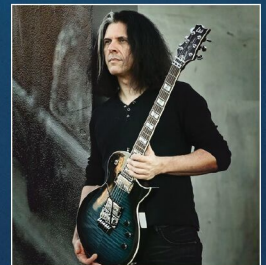
Mark Lettieri



Lorne Lofsky



Ariel Posen



Alex Skolnick

AND MORE!

**CLASSES FOR
ALL LEVELS,
AGES, AND STYLES!**

FOR MORE INFORMATION PLEASE CONTACT US AT:

**905.567.8000 OR
www.guitarworkshopplus.com**



PLAYERS OF FINE STRINGED INSTRUMENTS

A close-up photograph of a man with a beard, wearing a plaid shirt, playing an acoustic guitar. The image is framed by a white curved line that separates it from the text below.

**Musical instruments are your passion.
Protecting them is ours.**

We'll give your instruments the worldwide protection they deserve.

For over 30 years, fine musical instrument players, collectors, builders and sellers have depended on Heritage to customize a comprehensive and affordable insurance policy for their needs. It's time you joined them!

Nobody appreciates your instruments like Heritage. That's why we're committed to protecting them from damage and theft on a worldwide basis. We have flexible and affordable policies that are customized to meet your needs.



HERITAGE
INSURANCE SERVICES, INC.

A culture of commitment. A tradition of trust.

COVERAGE HIGHLIGHTS INCLUDES:

- All Risk of Direct Physical Damage
- Devaluation Due to Breakage
- Agreed Value- Your Value is Guaranteed
- Shipping and Air Cargo
- Worldwide Coverage
- Entrustment
- Dishonesty of Entrustment
- Theft from vehicles/trailers
- Faulty workmanship
- Mysterious disappearance
- Knowable Claim Adjusters
- Minimal Exclusions
- Top Rated Insurance Carriers

Call or email to ask about the best coverage in the industry

1-800-289-8837 info@musicins.com

www.musicins.com

A NEW MARK ICON



WATCH THE EXCLUSIVE
DEMO VIDEO NOW



The **MARK VII™** is the culmination of Randall Smith's 50+ year career in visionary amp design and brings that knowledge, history, innovation, and performance into the simplest, most versatile, and smallest full-powered Mark Series amplifier ever.

- 3 INDEPENDENT CHANNELS, 9 MODE PREAMP IN AN ALL-NEW COMPACT DESIGN
- 2 ALL-NEW MODES: MARK VII AND THE LEGENDARY MARK IIB SOUND
- LEGENDARY SIMUL-CLASS™ MULTI-WATT™ POWER OFFERS 25, 45, OR 90 WATTS PER CHANNEL
- DIRECT RECORDING AND/OR SILENT PLAY WITH ONBOARD CABCLONE™ IR FEATURING 8 MESA® CAB IRS
- OPTION TO USE 6L6 OR EL34 POWER TUBES
- MIDI CONTROLLABLE FOR FLEXIBLE RIG INTEGRATION

Available now at MesaBoogie.com and authorized MESA/Boogie® retailers.

MESA/BOOGIE®