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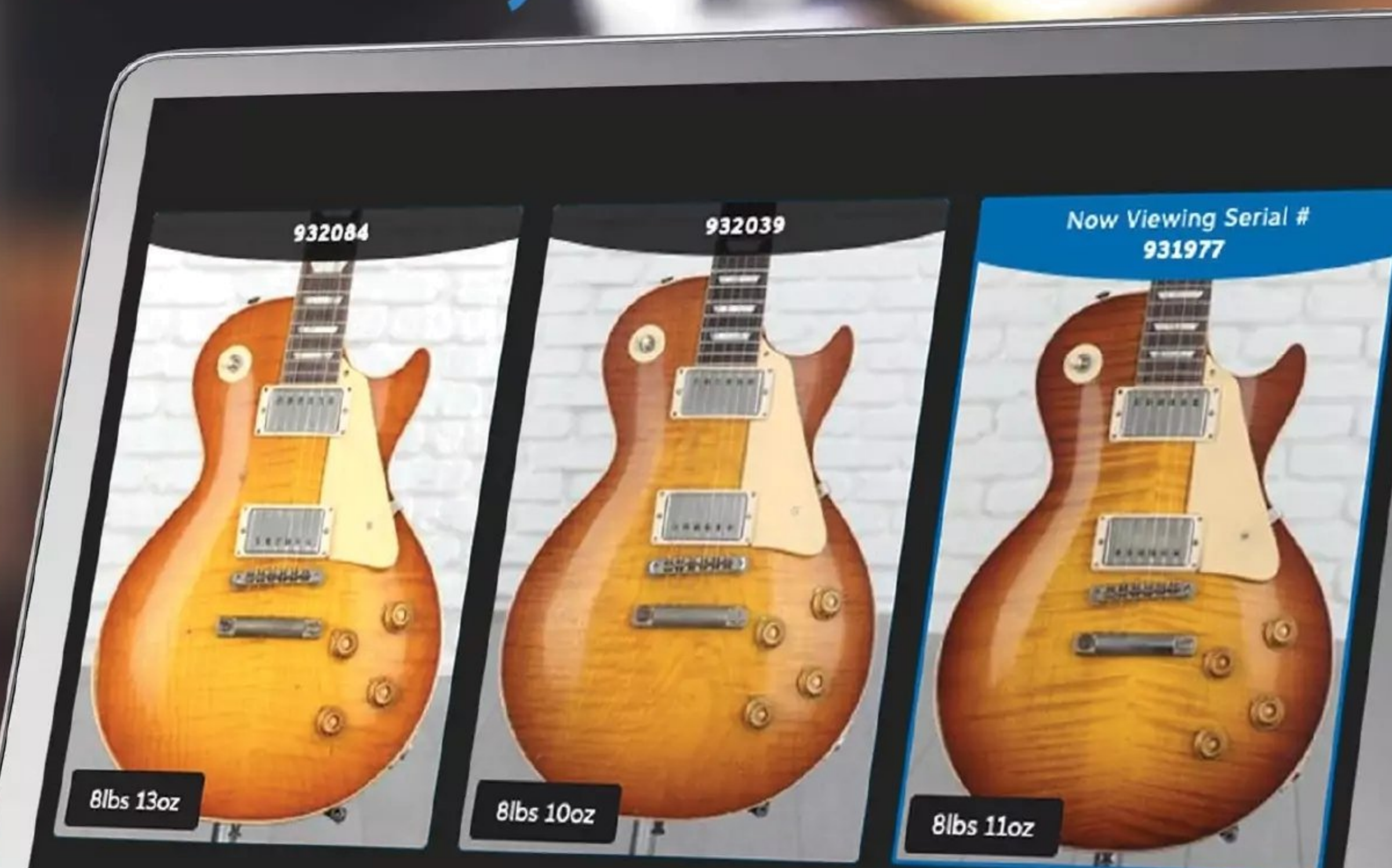
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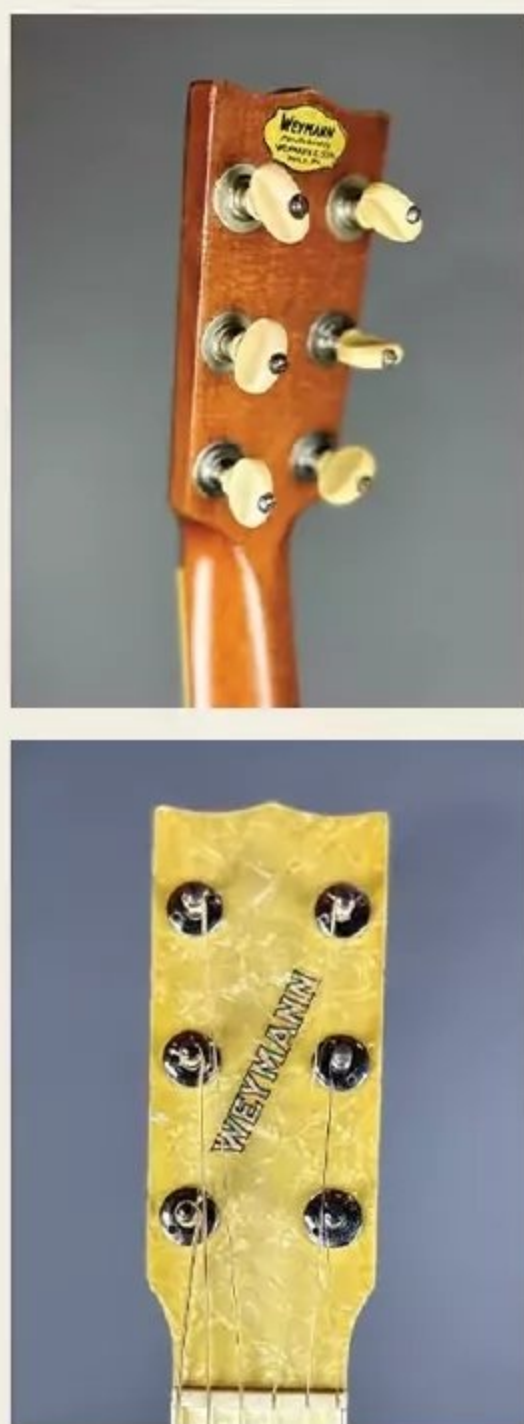
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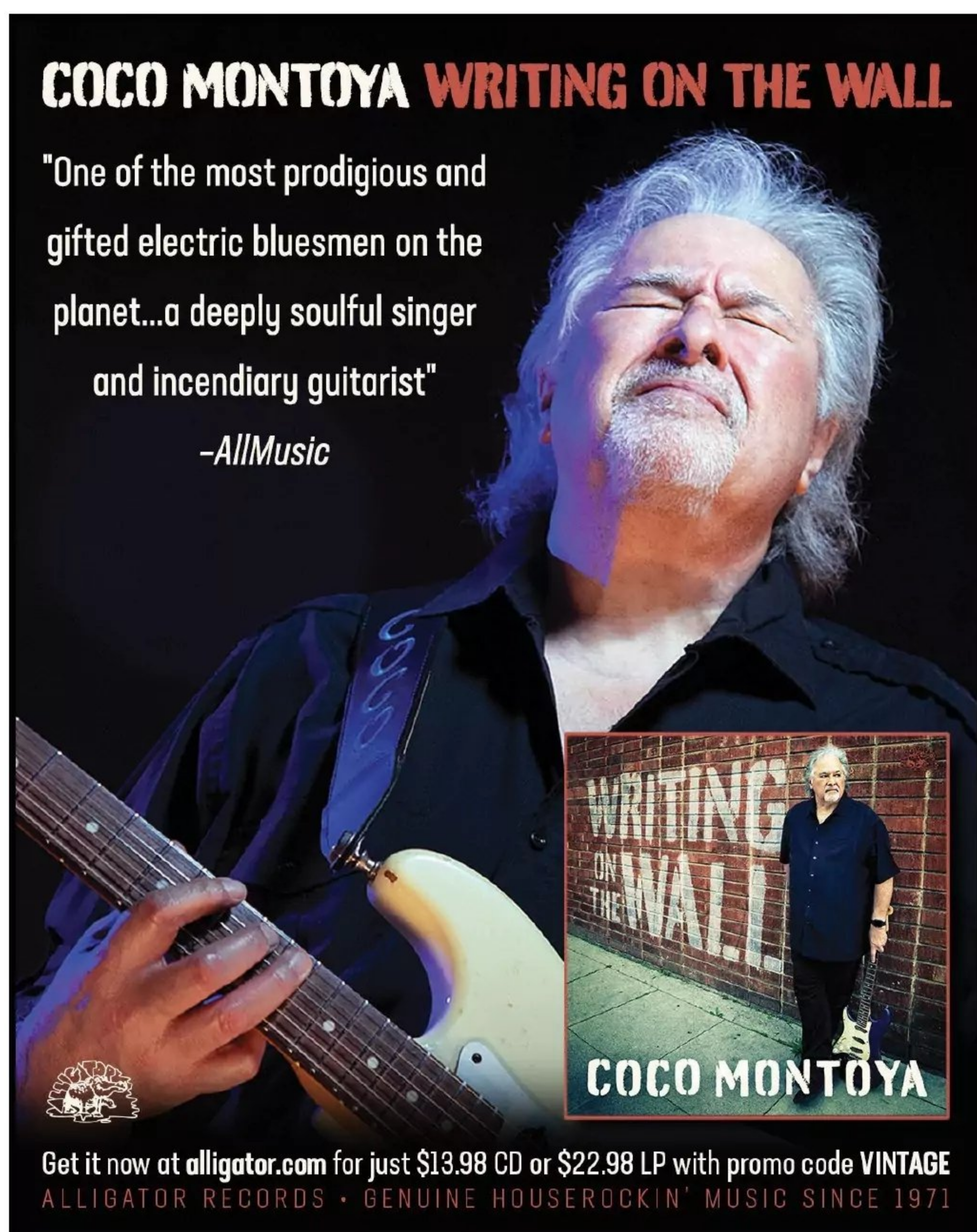
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John Notto

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The Origin of a Famous Finish
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Diamond Rio's Jimmy Olander
An in-demand producer and collaborator who has penned hit songs for country superstars, the ace picker's career has always focused on the Grammy winning band he helped form, Diamond Rio.
| **By Ward Meeker**

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COVER PHOTOS: Jimmy Olander: Micah Schweinsberg. Caiola Gretsch: Robby Robby Zolezzi. Bohmann Tone Tines: Jake Wildwood. **THIS PAGE:** John Notto: Glenn Mossop.

The logo for Carra Amplifiers features a stylized, bold, italicized 'C' that frames the word 'ARR' in a similar font. Below this, the word 'AMPLIFIERS' is written in a large, bold, italicized, sans-serif font.

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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
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Online Contributors

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Peter Frampton at the Myositis Association's Heroes in the Fight Awards Ceremony.

FRAMPTON RECOGNIZED BY MYOSITIS ASSOCIATION

The Myositis Association presented its Patient Ambassador Award to Peter Frampton during its Heroes in the Fight Awards Ceremony, September 9 in San Diego.

Frampton was diagnosed with inclusion-body myositis in 2019 and has since been raising awareness of myositis, a group of rare muscle diseases that cause severe weakness, fatigue, and disability. He toured the U.S. this summer and will play eight shows across the South in November.

BMI HONORS BFG

Broadcast Music, Inc. (BMI) presented Billy F Gibbons with its Troubadour Award during a reception in Nashville on September 18.

The event included tribute performances by Chris Isaak, Christone "Kingfish" Ingram, Keith Urban, and past recipient Robert Earl Keen. Congratulatory videos were sent by Eric Clapton, Jimmie Vaughan and Van Wilks, George Gruhn, Tom Bukovac, and others.

Other past Troubadour Award recipients include John Hiatt, John Prine, and Lucinda Williams.

MARTIN HOSTS WOOD SUMMIT

Martin hosted its eighth Wood Summit on September 7 at its headquarters in Nazareth, Pennsylvania. The event gathered organizations to discuss the state of tonewoods, this year focusing on species that are under environmental pressure. Presenters included U.S. Fish and Wildlife, World Resources Institute, the International Wood Products Association, and Martin's Cindy McAllister and Mitchell Nollman.



STEVE STEVENS

Moxy at the Roxy

Steve Stevens earned stardom as Billy Idol's songwriting partner and guitarist in the '80s. The Grammy-winning New York City native has also recorded with other major artists and released his own solo albums. A forthcoming album with Idol, *State Line*, is from a concert filmed at the Hoover Dam, and Stevens is planning a solo EP. A remastered and expanded edition of 1982's *Billy Idol* is

now available (see review in this month's "Hit List") with a remix of "White Wedding" and the previously unreleased 1982 concert, *Live from the Roxy*.

When Billy Idol's manager, Bill Aucoin, suggested you two meet and work together, were you skeptical because of your different musical backgrounds?

Steve Stevens: Hristo Shindov.



Actually, I was *not* skeptical. The office sent over a copy of the third Gen X album, and that was the first record that Billy's producer, Keith Forsey, worked on. There was obviously a progression from their first record to their third. I saw those textural things and that direction. Then they sent me over Billy's first EP, *Don't Stop*, which had just been mixed but not released. It was *completely* different from Gen X. I thought, "If that's where he's looking to go, I'll go with him." It kept with what was happening, guitar-wise, at that time; though I'm a product of '70s guitar players, by that time I was listening to a lot of XTC, the Police, Elvis Costello, and new wave. I thought, "I could make this work."

How important was Forsey as the producer?

Keith was great. We all had something to prove, and he afforded me the opportunity to learn as we went. I really didn't have any recording experience. A lot of other producers, if I wasn't getting the take, would've said, "Okay, we're good for the day" and after dinner would've called Steve Lukather or somebody (laughs)! But Keith never did that. He encouraged me to find my way. He trusted me. I'm so grateful for that. He's a great guy, and we owe so much to him.

What do you think of Billy Idol now?

Even though it was recorded in Los Angeles, it's so obvious to me how it's such a New York/Manhattan nightlife record. Things like "Hole in the Wall" really represented our existence. On "Shooting Stars," I was influenced by Andy Summers and his delay – even (Paul Reynolds from) A Flock of Seagulls. And we *all* loved chorus pedals in the '80s (laughs)! "Come On, Come On" is very much a rock-and-roll song influenced by glam – Sweet and T. Rex.

Which guitars did you play on the album?

When I met Billy, he took me to buy a Les Paul. We found a '54 that had been converted, and it was a hell of a guitar. It had a Tune-O-Matic bridge and PAFs. I don't remember how much we paid, but that's the *only* guitar I played on that whole first record. It got cracked and beat up so many times. I eventually gifted the pickups to Eddie Van Halen.

What other gear did you use?

Fortunately, I still own the amp I used – a 1971 Marshall Super Lead 100 with a matching cabinet that I got from a guy who had a rehearsal studio. At the time, I was building pedalboards to make money, so I traded him a pedalboard for the amp. For effects, I used a Boss compressor, CE-2 chorus, and a [ProCo] Rat.

Was *Live from the Roxy* recorded for a radio broadcast?

I wasn't even aware there was a 24-track recording of that show! I was surprised to find out we had that in the archives. It *may* have gone out for radio or something. We did so much promotion back then it was hard to keep tabs on everything. We were going on sheer adrenaline, and it sounds like a whole lot of determination! I remember at that time, at the Roxy – which is a pretty small place – I had my two 100-watt Marshalls and two cabs. We were loud, and shooting from the hip. It sounds like a young band out to prove something, so I'm amazed it sounds as cohesive as it does. – **Bret Adams**

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IN MEMORIAM

SAMMY ASH

Sammy Ash, COO of the family-run Sam Ash Music chain, died September 16 after a year-long battle with stage four melanoma. He was 65.

Named after the grandfather who founded the company in 1924, Ash spent his working life with the stores beginning in 1973. Among the notable turns in his career was helping designer Susumu Tamura name the Ibanez Tube Screamer TS-808 pedal, and guiding the company to become the first retailer to carry guitars made by Paul Reed Smith. In a January '22 *Vintage Guitar* feature on Ash's collection of PRS instruments, Smith recalled how Sam Ash Music's first order – for more than \$250,000 and placed by Sammy's brother, Richard, pinch-hitting because Sammy was bedridden with a cold that day – played a key role in PRS Guitars becoming a reality.

A devoted guitarist and collector with a deep knowledge of vintage instruments, he established the used/vintage division of Sam Ash Music, which he considered his crowning achievement.

"I was lucky to have known Sammy," said Mike Rock, who was hired as the chain's Senior Buyer in 2008. "He took his work seriously, but never took *himself* too seriously. Sam loved showing up to work every day, and his cheerfulness was contagious. He and I would go over reports with his door closed so we could crack jokes and laugh without disturbing the whole office. When Sam *really* got to laughing, he'd light up the room, and his self-disparaging humor made him easy to admire.

"I felt very fortunate to work so closely with him for nearly 10 years. We had fun hunting for guitar collections and had an absolute riot shooting ads for VG; we dressed up as Vince and Jules from *Pulp Fiction*, a



Sammy Ash

pair of zombies, surfers, action figures, and whatever kooky ideas Sam cooked up each month. He was a mentor and friend more than a boss, and a man I loved like a brother."

"He was a lovely human being and mensch," Smith said. "I don't ever remember him complaining or saying a bad word about anybody, and while ours was a business relationship, we were good friends, as well. He was always very loving to his family and friends."

Smith fondly recalls how Ash became "gleeful" every time he told him about finding another early PRS for his collection.

Guitarist Elliot Easton first met the Ash brothers in the late '60s at their outlet in Huntington Station, on Long Island, and reconnected a decade later when Easton bought a new D-18.

"Of course, the first time I was in their store, the only thing I could afford were the Martin brochures," he chuckled. "But when I bought the D-18 in '79, Sammy and I hit it off because we remembered each other as kids. We became – and remained – good friends, and always got a laugh talking about that guitar.

"His passing is a huge loss for not only his family and friends, but the entire music community."

Ash is survived by his wife, Rachel, four sons, and his brother. – **Ward Meeker**



Len Chandler

LEN CHANDLER

Len Chandler, a Greenwich Village "folky" in the mid '60s with Bob Dylan, Dave Van Ronk, Pete Seeger, The New Lost City Ramblers, and others, died at his home in Los Angeles on August 28. He was 88.

Known primarily as a songwriter and performer, Chandler was also a proficient fingerpicking guitarist who, he told friends at the time, showed Dylan the pattern for "Girl from the North Country." A tireless writer of topical and protest songs, when the Beatles shifted the focus of popular music, he continued to write and play, but moved to California, where he performed with Jane Fonda, Donald Sutherland, and Howard Hesseman in a series of protests over the Vietnam War.

In a feature for *Sing Out* magazine, Chandler wrote about his participation in one of the 1965 civil-rights demonstration marches from Selma to Montgomery, Alabama, and was seen in the documentary section of the 2014 film, *Selma*, which was directed by Ava DuVernay and nominated for the Academy Award for Best Picture. – **John Peden**

JACK SONNI

Jack Sonni, best known as "the other guitarist" in Dire Straits, died August 30. He



Jack Sonni

was 68 and suffered a stroke at his home in Mississippi.

A Pennsylvania native, Sonni moved to New York City in the mid '70s, becoming well-known by playing weekly jams at Kenny's Castaways, in Greenwich Village. He also started working at music stores on 48th Street, including Rudy's, where he met Mark Knopfler.

After Straits' second guitarist Hal Lindes left the band in 1984, Knopfler asked the affable and talented Sonni to join; the timely connection saw Sonni, discouraged and set to leave New York after struggling for a decade, suddenly bound for George Martin's AIR Studios in Montserrat, where the band was nearly finished with *Brothers in Arms*. Sonni recorded guitar synth for "The Man's Too Strong," then played some of the biggest venues in the world with Straits, including Live Aid Wembley on July 13, 1985.

Following the band's breakup, Sonni went to work for Seymour Duncan pickups and, later, Rivera Amplification, Line 6, and Guitar Center. After leaving the corporate world in 2006, he split time between writing literature and hosting the music podcast "Jack Sonni's Leisure Class." He also returned to gigging and performing with other former members in The Dire Straits Legacy project. – **Tom Guerra**

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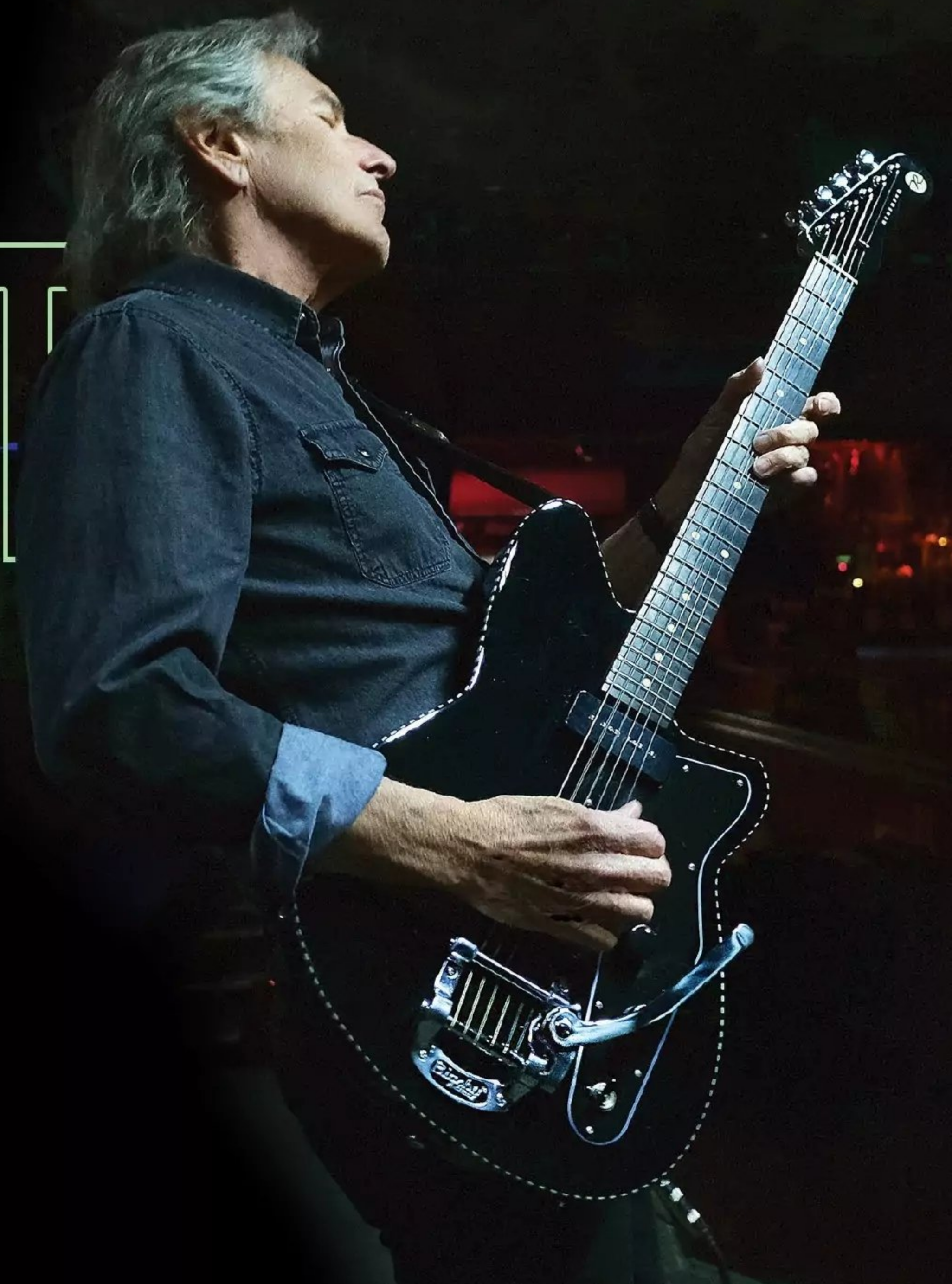


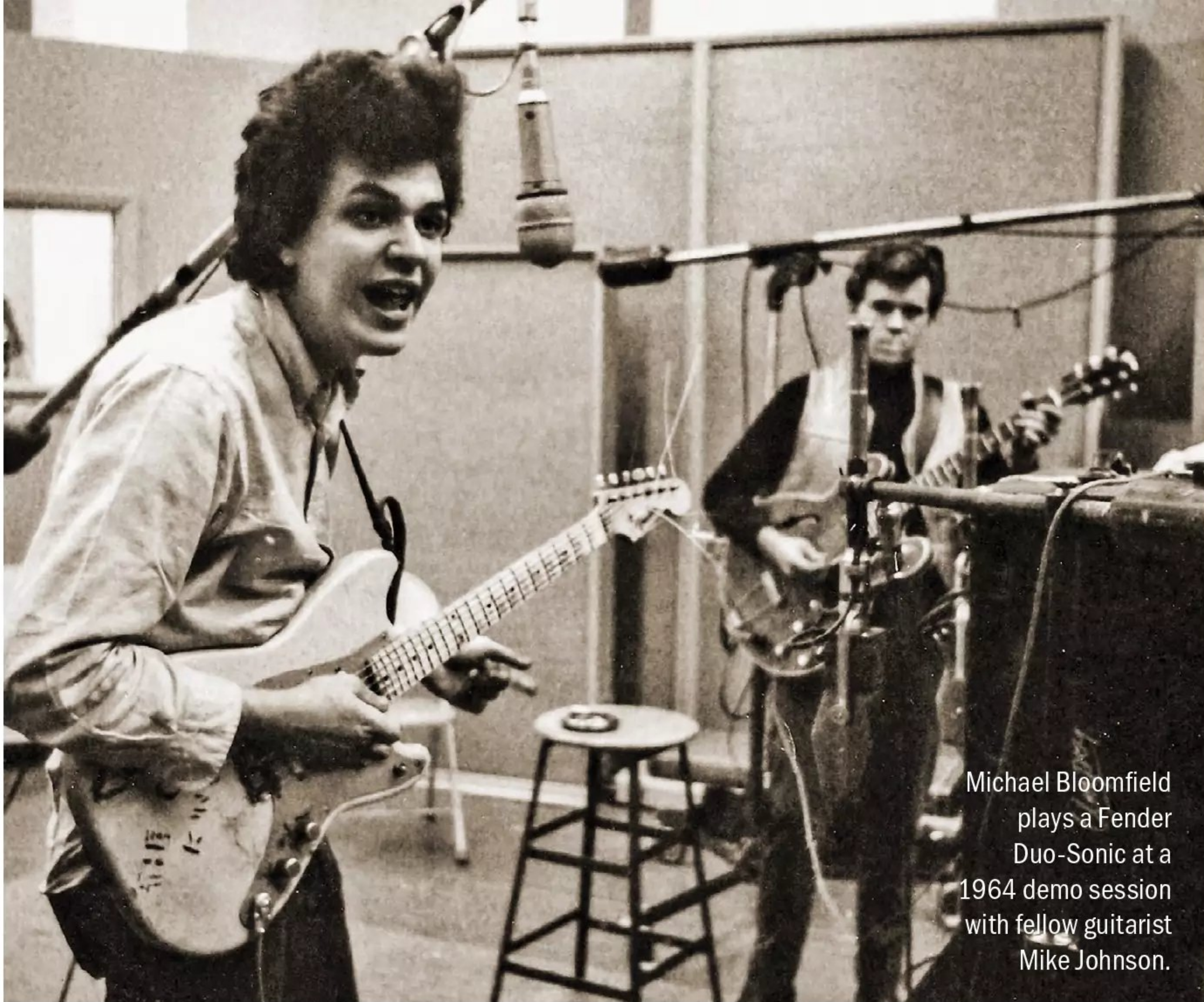
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Michael Bloomfield plays a Fender Duo-Sonic at a 1964 demo session with fellow guitarist Mike Johnson.

DISCIPLES OF THE BLUES

Born In Chicago Documents '60s Revival

A new documentary on the blues revival of the late '60s opens with the Paul Butterfield Blues Band performing live – not in a smoky nightclub, but at a fraternity dance. With Butterfield's wailing harmonica and Mike Bloomfield contorting himself around his goldtop Les Paul, it's hardly lacking intensity.

"It hits you right in the gut," says the doc's script writer, Joel Selvin of the rare footage from a 1967 ABC special on American music. "It drops everybody right into the middle of the movie."

Being the opening track of the band's debut album, the propulsive "Born In Chicago" was many listeners' introduction to Butterfield – and blues music as a whole. Selvin speaks for many when he says, "It changed my life right then and there. Urban blues became incorporated into everybody's vocabulary after that."

Named for the song, director Bob Sarles' film does a splendid job of encapsulating enough blues history in 18 minutes to give the viewer a decent grounding in the Chicago club scene; rare footage of guitarist Robert Nighthawk singing "I'm Gonna Murder My Baby" at the Maxwell Street Market, along with stirring performances by Muddy Waters, Buddy Guy, and Howlin' Wolf. Archival or more-recent interviews of them, B.B. King, and drummer Sam Lay are

brief, but demonstrate Sarles' editing skill, honed making short bio pieces for the Rock & Roll Hall of Fame induction ceremonies.

As younger blacks were turning their backs on the blues, a coterie of whites in their 20s ventured into the all-black clubs – the focus of the film's remaining hour. Guitarists Elvin Bishop, Steve Miller, and Harvey Mandel, harpists Charlie Musselwhite and Corky Siegel, keyboardists Barry Goldberg and Mark Naftalin, and Nick Gravenites, who wrote the song that gives the film its title, all went on to successful careers and are still active, with the exception of Bloomfield and Butterfield, both deceased.

If you're thinking you've already seen *Born In Chicago*, you're partly right. There's some overlap with a concert film of the Chicago Blues Reunion band, directed by John Anderson, and Sarles' previous documentary, *Sweet Blues: A Film About Mike Bloomfield*. But the new assignment was to make a proper historical documentary.

"It didn't quite work as a concert film, and it didn't really work as a documentary," Sarles feels. "None of the stories connected; it was very modular. With the producers' approval and Joel's influence, we jettisoned the concert other than a little coda at the end."

The author of several music books and former

music critic of *The San Francisco Chronicle*, Selvin put together an exhaustive narrative, which was the blueprint for Sarles, who allows, "When possible, it's always better if you have musicians who've been interviewed that can tell the story firsthand."

To that end, Carlos Santana, Bob Weir, Jorma Kaukonen, and promoter Bill Graham sing the praises of the disciples-turned-stars. Of Bloomfield, Bob Dylan declared, "He was just the best guitar player I ever heard" – and tapped the guitarist to play on "Like A Rolling Stone."

There are colorful anecdotes of the new generation playing and hanging with their elders, like Little Smoky Smothers bribing Bishop with some ham hocks and greens to get his guitar part right. Mandel recounts seeing Buddy Guy stop traffic in the middle of the street, thanks to a 100-foot guitar cord.

"He had this energy for life," Musselwhite says about Bloomfield. "He wanted just to consume it all." And in the words of blues guitar genius Hubert Sumlin, "Wolf loved these guys, man."

Of his editing philosophy, Sarles says, "Cut the fat and get as close to the bone as you can, keeping the story intact. Something that flows and doesn't bump. Too much information takes you into tangents that take away from the story. You can't be comprehensive; you can only be representative."

"A lot of directors don't trust the music to engage the audience adequately," Selvin points out.

Sarles isn't one of them.

"I like to allow the music to play as long as I can, make the performances feel satisfying," he stresses.

Guitar highlights include Bishop playing a lively shuffle on his red ES-345, Bloomfield debuting the Electric Flag at the Monterey Pop Festival, and Mandel weaving snaky lines on his Parker Fly Mojo.

As with blues-based Brits like the Stones and Animals, the enormous effect the players had was as much cultural as musical; B.B. King relates the story of his first concert at San Francisco's hippie mecca, Fillmore Auditorium, tearing up after receiving a standing ovation the moment he walked on.

Today, Bloomfield, Butterfield, and Bishop are enshrined in the Blues Music Hall of Fame, where fellow inductee Musselwhite is a 33-time award winner.

In his acceptance speech when the Butterfield band was inducted to the Rock & Roll Hall of Fame in 2015, Bishop said, "We set an example that was badly needed in those days, that people of different races can work together and do good." – **Dan Forte**



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Nick Moss and Dennis Gruenling

NICK MOSS

Backbone Shiver

On *Get Your Back Into It!*, guitarist Nick Moss and harmonica savant Dennis Gruenling combine blues, swing, and rock and roll into an infectious blend of foot-stomping groove, sweat, and passion. It's pop music from Chicago's 1950s, and Moss plays it clean, tasty, and with a bit of help from Freddie King.

What is your stylistic origin story?

I'm an extreme student and fan of old-school blues – the Chicago stuff because that's what I heard growing up in and around Chicago and my mom's record collection. The Chicago stuff is where I lean the heaviest. Years ago, when I was just a 20-year-old kid playing in Jimmy Rogers' band, I was so eager to learn and please him, and I'd ask, "Do you want me to play it like this? Do you want me to play this lick or that lick? You played it like this with Chess Records, should I play it like this?" He just looked at me and said, "That was one moment in time. We never played it the same way after we recorded it. That's the way Leonard Chess wanted it. As long as you got the time right, the exact notes don't mean s**t."

I've always felt that as long as I could get as close to the feel of that genre, style, or artist without playing note-for-note, that's going to bring out my style. Anyone in the know is going to go, "Oh man, that sounds like B.B. King or Freddie King." But then they're going to say, "But that's not a Freddie King lick. It sounds like a Freddie King lick." I would rather have someone say, "Hey, that sounds like a Freddie King lick," than say, "Hey, That's a Freddie King lick you just ripped off (laughs)! I've been known to play note-for-note stuff because that's how we all learn, but I don't intentionally learn someone else's stuff and replicate it like a museum piece. I'm trying to stay in the flavor, tone, feel, and time, like Jimmy Rogers told me.

Which guitars are you playing now?

Most of the time, playing live I've got some ES model, a Strat or a Tele, and something with P-90s. On the recording, I used multiple guitars and amps. I have two '53 Les Pauls, a '69 ES-355 that I play a lot, and I just started bringing out my '66 ES-345 again. The '53 Les Paul comes out a lot. My Strat is a parts guitar based on

a '58, and I have a Fender Custom Shop '53-reissue Tele. The last one is a '60s Epiphone Riviera. All of them were on the recording.

The guitar that doesn't come out that often but *was* on the recording is my sunburst '55 ES-350. Grez Guitars built me a gorgeous replica of it in blond.

How about amps?

I play a '58 Fender Pro in a newer tweed cabinet with a reproduction JBL speaker. I also have a '62 Pro with a JBL. I like 15" speakers. Those are the main amps, along with some custom-built tweed Bassman copies.

Are you a pedal guy?

I used to be the guy who said, "Oh, I'll never use pedals," because it always felt like I was cheating if I was using them.

The guys who use pedals well are those who don't lean on them – they just add a little extra sauce. It's like eating a steak and saying, "A little salt and pepper won't hurt," but pouring a bunch of ketchup over it is another thing (laughs).

All of a sudden, though, they started making pedals that sounded good and weren't intrusive. I try not to go crazy with them, but I like the Catalinbread Topanga Reverb because I got sick of my reverb tank crashing every time my drummer would hit the kick drum. I also use an old delay for a short slapback on certain tunes. I recently got a Nocturne Brain Jr Barnyard that I like for small rooms because it makes my amps sound smaller. I needed something to dial it down, and that makes it sound like a '40s Epiphone.

Who is your #1?

Freddie King is the guy I feel closest to. He played with intensity all through his life. He was so powerful, and his style was so muscular and in your face. I tend to play a little bit more like that. I'm not a very subdued player... I can play subdued and finesse stuff, but I like muscular, brawny licks. It's probably why I have a goldtop Les Paul with P-90s. – **Oscar Jordan**

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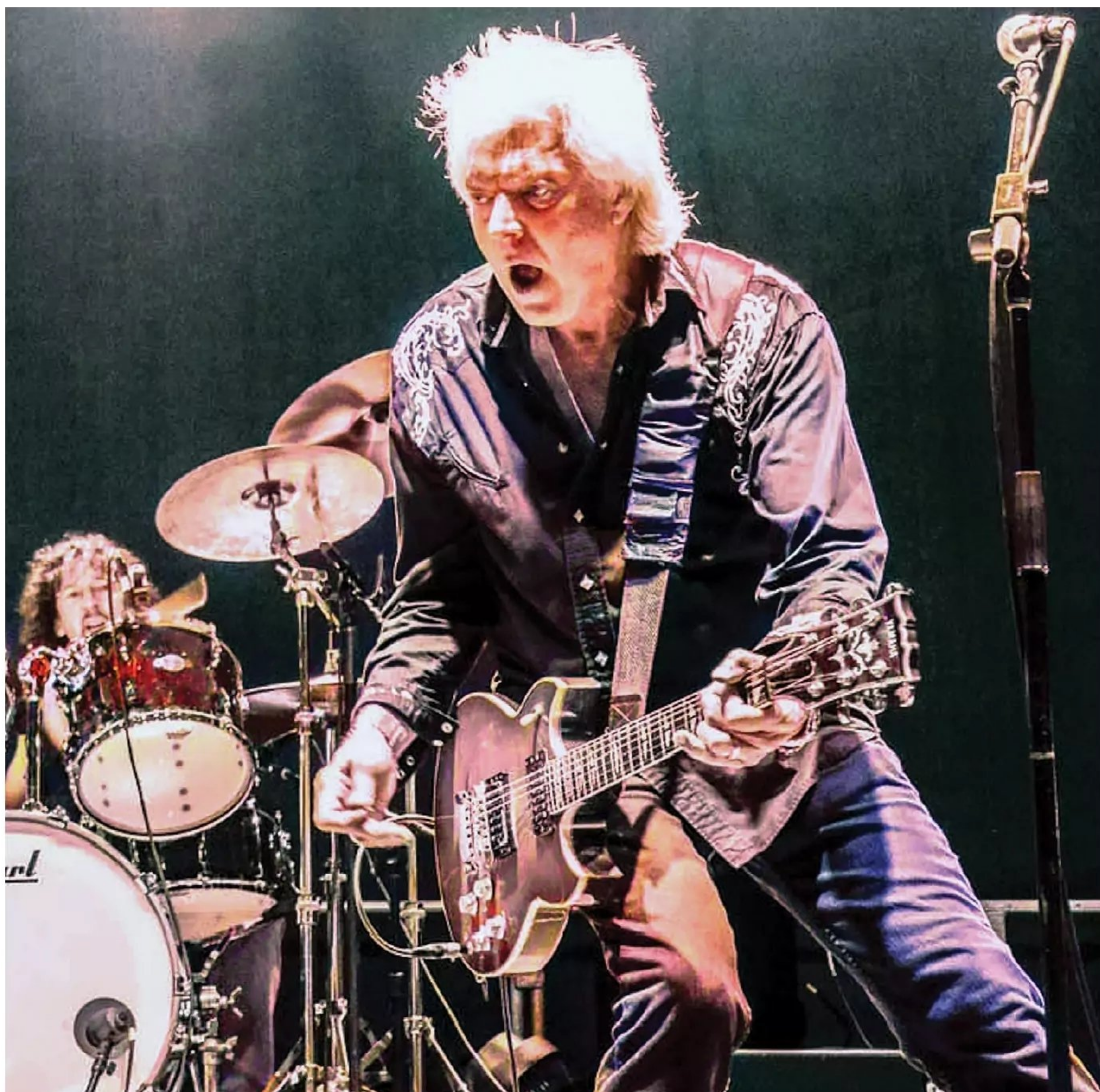
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CLIFF GOODWIN

Double Trouble

Veteran rocker Cliff Goodwin has worked with everyone from Joe Cocker to Robert Palmer in a long, $\frac{4}{4}$ -heavy career. Now a solo artist, his latest platter, *Double It Up*, stays true to form with flat-out rock and roll laced with blasts of blues, soul, and funk.

VG caught up with him Goodwin to talk about his guitar heroes, philosophy, and recording the new album at London's iconic Abbey Road Studios.

Stylistically, *Double It Up* has a bit of everything.

Yes, it goes back to my earliest inspirational roots, mostly post-British Invasion. It even touches a bit on blue-eyed soul, such as on "Too Much Ain't Enough Love." I think one might say it contains all the ingredients of the larger U.K. invasion, keeping in mind most of those musicians back then would have called themselves

R&B groups – just think of the Who's brand of "maximum R&B." You'll also hear bits of my early guitar heroes – Jeff Beck, Jimmy Page, and Eric Clapton, with a smattering of Paul Kossoff and Peter Green.

You cut the album at Abbey Road. Were you in Studio 2, where the Beatles recorded?

Yes, Studio 2 – the room with the famous staircase. Of the experience, all I can say is Wow! Aside from being a Beatles shrine, it's also the best-sounding room I have ever recorded in, and I've been in some amazing studios. Back in the Joe Cocker days, we cut tracks at George Martin's Air Studios, in London, Criteria in Miami, Sunset Sound in L.A., Compass Point on Nassau, Power Station in New York City, and Ardent in Memphis.

Since it's so world-class, was there more pressure? Did you play more spontaneously?

We pretty much recorded live. As far as pressure, our band has been playing for decades and that came in handy. To have the best "musical" conversation, one needs someone to converse within the moment, and the other musicians in turn can speak back. So, in terms of spontaneity, the value of a little pressure is immeasurable. I was also lucky in terms of the recording budget. My executive producer, Rich "Peach" Kneeland, worked it out so we could afford to work there.

Any special memories of Studio 2?

Our keyboardist, Mitch Chakour, used the Mrs. Mills piano on a few tracks; it's famous with Beatles fans because it was used on "Lady Madonna" and other hits. It *never* leaves Studio 2.

Is that a Strat on "What You Did To Me Last Night"?

Nope – a Tele! I feel sometimes Strats can box you in, while Teles are more of a multifaceted weapon.

Which guitar did you use on "I Play the Blues for You," and how did you conjure that fat overdrive?

That's the Tele again, using a Boss Blues Driver into a Lazy J amp I found in London.

There's cool feedback in "Double It Up," before the slide solo. Was your amp cranked?

That's my trusty Yamaha SG2000 going into a Blues Driver plus a Boss Super Overdrive, and yes, it was loud. My signal was going through an amp that's saying, "Oh no, not him again!" (laughs)

What other gear can we hear on the album?

For acoustics, a Washburn with Nashville high-strung tuning, a Yamaha AES620 in open A that's great for slide, and a Breedlove. The amps were the Lazy J combo, which is kinda like an old Bassman, a Mike Matthews Dirt Road Special with a 12" Celestion, and a 2x10 Fender Vibrolux with Celestion. The pedals are mostly Boss – the BD-2 Blues Driver, a Super Overdrive, TR-2 Tremolo, and an RV-2 Reverb that I cut with that tight slap sound – a sound I love. The DD-2 Digital Delay was cut in conjunction with a CE-3 Chorus, which is the main guitar sound in "Too Much Ain't Enough Love." Last but not least is my Heil talk box. I've had to replace the driver many times, as I have a habit of cooking them.

You've spent much of your career as a sideman, and now you're a frontman. What did Joe Cocker teach you about running a band?

Simple. If you have guys you like to play with and respect, let 'em play! Also, the most treasured thing Joe imparted to me and the rest of the players in his band was the undeniable duty to interpret and *serve* the song! If I can feel I have done that, then I've done my job. –

Pete Prown

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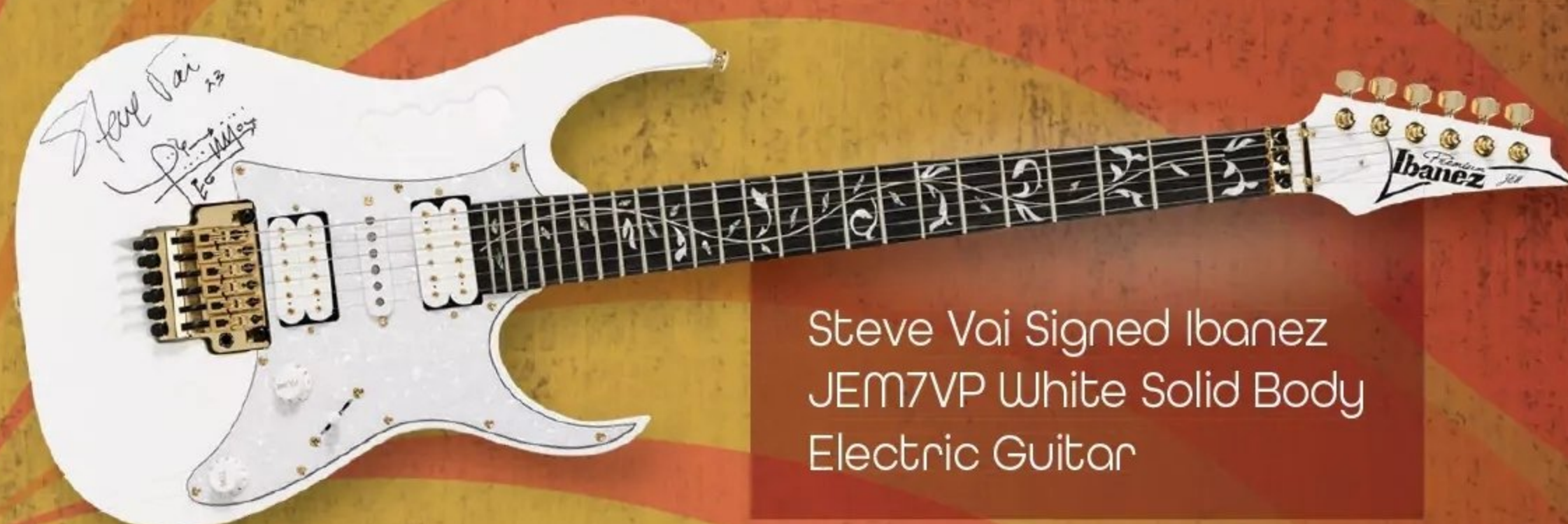
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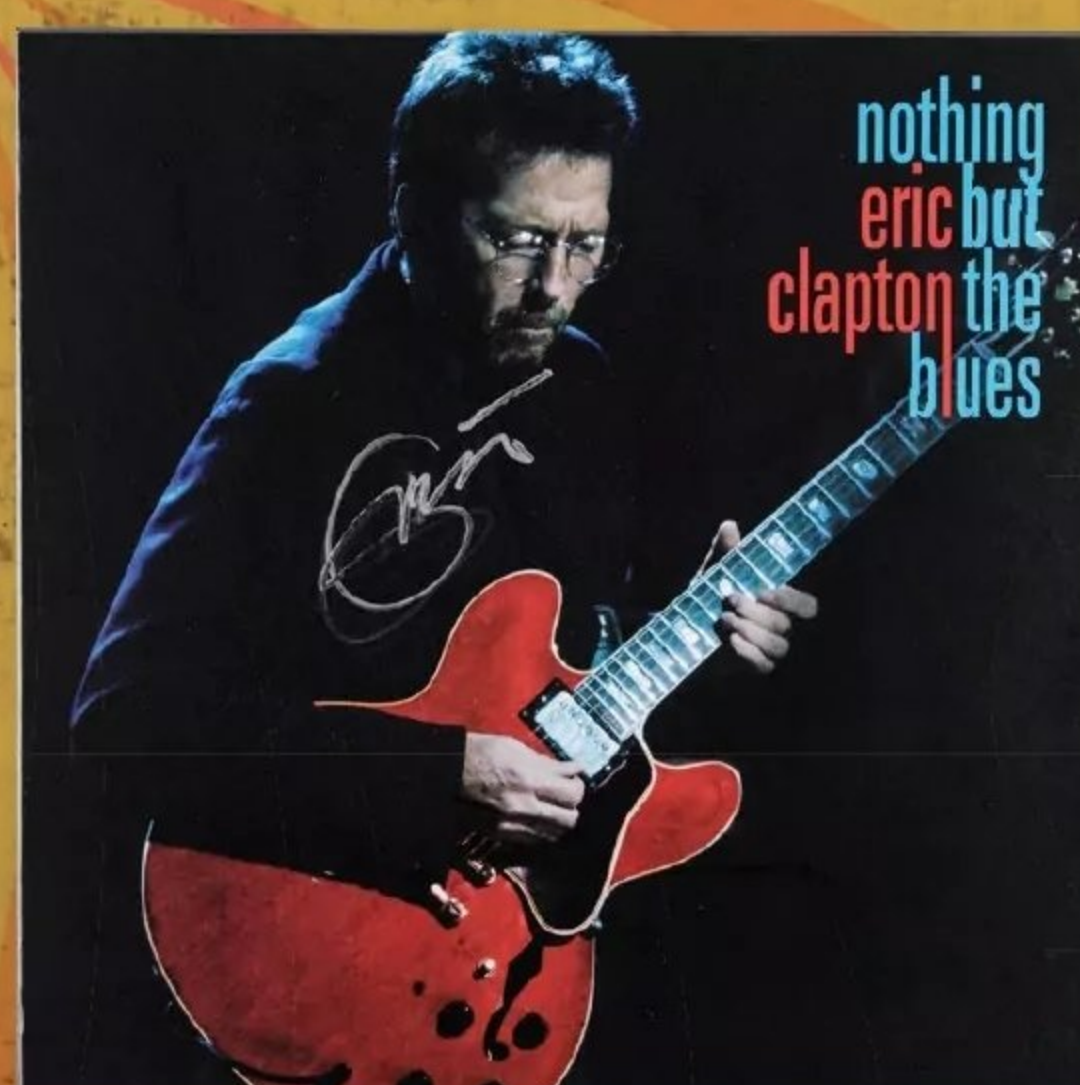
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BERNIE MARSDEN

1951-2023

Bernie Marsden, one of the founding guitarists of Whitesnake, co-writer of the band's massive hit "Here I Go Again," and noted guitar collector, died August 24. He was 72, and while no cause of death was given in the weeks after, a statement from the family said he died peacefully with his wife and daughters at his side.

Many musicians who worked with or knew Marsden released statements after his passing, praising him and his talent.

Born in Buckingham, England, Marsden (featured with his guitar collection in the December '16 issue of *VG*) played in several bands as a teenager before joining UFO in 1972. He served only briefly before being replaced by Michael Schenker, then joined former Jethro Tull bassist Glenn Cornick's group Wild Turkey. Drummer Cozy Powell recruited him for his new band, Cozy Powell's Hammer, which proved to be a short-lived project.

Marsden then joined British prog rockers Babe Ruth for two albums in 1975 and '76. The following year, he joined Paice Ashton Lord, which featured Deep Purple drummer Ian Paice and keyboardist Jon Lord. After just one album, *Malice in Wonderland*, it disbanded.

Fortunately, Marsden was on the verge of his

big break, when he and fellow guitarist Micky Moody met former Deep Purple vocalist David Coverdale as he was forming the blues-based rock band Whitesnake in '78.

"Bernie was in his prime as a fiery blues rocker with an ear for melodic rock solos," Moody said. "He loved Cream, Mountain, and Johnny Winter amongst many others. My own style initiated from the blues rock of the '60s – Beck, Clapton and Page – but by the time I worked alongside Bernie, artists like Ry Cooder, Little Feat, and the Allman Brothers had changed my vision forever. So, we were quite different players when we merged as a twin-guitar feature – and merge we did, developing our own thing with a natural, symbiotic ease and great respect for each other. His style definitely influenced my playing, and I like to think mine touched him, too."

Marsden played on the 1978 debut EP *Snakebite*, followed over the next four years by *Trouble*, *Lovehunter*, *Ready an' Willing*, *Live... In the Heart of the City*, *Come an' Get It*, and *Saints & Sinners*.

Marsden and Coverdale wrote "Here I Go Again," an earthy, soulful song that first appeared on 1982's *Saints & Sinners* before a slicker version was recorded for 1987's *Whitesnake*

featuring guitarists John Sykes and Adrian Vandenberg (who played the solo). Thanks to radio and MTV, it became a hit, and the even-sleeker Top 40 remix reached #1 in the U.S. Repeating the pattern, a glossier take on "Fool for Your Loving," co-written by Coverdale, Marsden, and Moody for 1980's *Ready an' Willing*, was re-recorded for '89's *Slip of the Tongue*, with Steve Vai on guitar. The original reached #53 on *Billboard* while the updated version cracked the Top 40.

Coinciding with his Whitesnake tenure, Marsden issued two solo albums, *And About Time Too!* ('79) and *Look at Me Now* ('81). After leaving the band, he was involved in countless musical projects, including writing music for film and television. He produced a blues documentary called "A Day in the Delta," filmed in Mississippi. Periodically, he released solo albums until 2022, most notably, his "Inspirations" series; 2021's *Kings* featured songs by Albert King, B.B. King, and Freddie King, while *Chess* was songs by Chess Records artists including Howlin' Wolf and Chuck Berry. 2022's *Trios* covered songs by three-piece bands like the Jimi Hendrix Experience and James Gang.

His autobiography, *Where's My Guitar?* was self-published in 2017, and his guitar collection was photographed for his 2018 book *Tales of Tone and Volume*, which discussed how he acquired each guitar and where/when it was played.

In 2012, PRS released a Marsden signature version of its 245, and in '13, Gibson did a signature reissue of his '59 Les Paul Standard known as "The Beast," which he got in 1974, while a member of Wild Turkey, and used on sessions with Ringo Starr, PAL, Cozy Powell, Whitesnake, and at Abbey Road with Jack Bruce. Martin Henderson, a musician friend of Marsden's, told him that he had once bought the guitar from Free bassist Andy Fraser, who bought it from Paul Kossoff, who had bought or traded with Eric Clapton for it.

"Bernie was incredibly kind-hearted," said Joe Bonamassa, who enjoyed a close relationship with Marsden after the former played Royal Albert Hall in May of 2009. "Afterward, he was the first to come up and say, 'Great gig.' It was a significant occasion for me, and over the past 14 years, as our friendship deepened, I discovered Bernie to be an incredible supporter, a trusted advisor, an exceptional writer, and above all, a dear friend. He was truly the best of the best – modest, generous, and larger than life. I will forever value the moments spent with him. His passing is not only a profound personal loss, but a significant loss to the music community. He was a superstar in every conceivable way."

– **Bret Adams**



POPA CHUBBY

Live and Dangerous

Like all great rock and roll, Popa Chubby's new double album, *Live at G. Bluey's Juke Joint NYC*, invokes a sense of danger and attitude, powered by the exceptional playing of the man born Theodore Horowitz. Also known as "The Beast from the East," Popa is a hard-working musician who performs hundreds of shows each year worldwide.

VG recently spoke with him as he prepped to tour of the South.

What were your thoughts behind putting out a live record, and how did it come about?

It's great to be working with Gulf Coast Re-

on bass, Mike DiMeo on keys, and my longtime bandmate Stefano Giudici on drums. Because we'd done a lot of shows together, this band was road-ready, and we couldn't wait to record!

It's a no-nonsense recording that carries a sense of danger...

Well, good (laughs)! I always think of Keith Richards, when that guy came onstage and Keith cracked him with his Telecaster, puts the guitar back on and keeps playing. You look at the original blues guys, and that danger was a real part of the blues. I try to keep that alive in my music.

Though you're a vintage-guitar collector,

cords as they really get it. The record was tracked live by Glenn Forrest, who I trained 30 years ago to be a recording engineer. Since that time, Glenn has built one of the most amazing facilities I've ever seen, in Long

Island City. He's recently started to do records for bigger labels by The Roots, Meshell Ndegeocello, and a bunch more.

For this record, we went in there for two days with an invitation-only studio audience and had a five-camera shoot, so there's video accompanying every song. In the end, we came up with more than two hours of music recorded live with my dream band.

Who makes up that dream band?

Mike Merritt

you tend to play just one guitar live – your '66 Strat, "The Beast." What draws you to the Stratocaster, and especially that one?

The Strat, to me, is the most-expressive instrument; it gives the greatest opportunities for tonal fun and just feels *good* in my hand.

About 25 years ago, a friend called saying he needed to get rid of some guitars, and among those I bought from him was the '66 – pristine at the time. I picked it up and fell in love, and it's been my main guitar ever since. It has done thousands of shows, and the wear is all mine! Several years back, it fell off the

stage and broke into three pieces.

I brought the pieces back to New York and Rick Kelly, of Carmine Street Guitars, glued it back together. It actually plays better now, and it's the only guitar on the new live record.

Which amps and effects do we hear on the record?

I used my '66 Vibrolux Reverb with Eminence Little Buddy speakers, which I really like, as they give a lot of articulation but still stay Fender-ish.

As for effects, I used an Analogman Tube-screamer 808, a Wampler Tape Delay, a Dunlop Mini Jimi Hendrix wah, and a prototype Deja Vibe – the first ever made, and the best one I've ever heard.

For this latest tour, I'm now down to one pedal – the 808 – because the road sometimes dictates your rig and the less I carry, the happier I am.

There are some choice covers on the album. How'd you select them?

It's a fan-driven "best of" record, and the tunes are all songs the fans requested. I'm a big fan of giving the people what they want... plus I love playing that sh*t (laughs). I'll never tire of it!

You spend half the year playing to European audiences. How do they compare with those stateside?

They're bigger (laughs)! But basically, it's a universal experience man...you go out, you setup, you play and hopefully people dig it and come away with a little happiness and enlightenment. And that's really what the game is at the end of the day, and I try to keep it at that. This is my job, this is my passion, and this is what I love to do and I gotta go through a lot of things I don't wanna do to do it, like traveling 36 hours straight for a 90-minute show. After the show, you sell a little merch and talk to people, and hopefully see that spark in their faces, how they're lit up, and how some feel their lives are changed. That's a big gift, and a big responsibility – and I'm still doin' it! – **Tom Guerra**



JARED JAMES NICHOLS

P-90 Proponent

Ladies and gentlemen, Jared James Nichols is bringing savagery back to rock and roll. His weapon of choice – vintage Les Pauls. His latest self-titled album bristles with ferocity where bluesy grunge meets trippy psychedelia. His playing is intense, yet virtuosic, and Nichols has a secret weapon that manifests his pentatonic fury. Here, he tells all.

You manhandle the bejesus out of your guitars.

That's my mission: How do I get that live sound and energy? Half of that is the battle within myself. I said, "You know what? I'm going to play the guitar like I mean it! I'm just going to f***ing lay into it!" I co-produced this record with a friend, Eddie Spear. He's a young guy from England. He said, "I don't want to make a safe record. I want to make a record

where, when you turn it on, it feels like the speakers are ready to explode." I would push it, then he would push it, and then I would try and push it further. We were trying to one-up each other the whole time. I think it made a more-energetic record.

It's raw-sounding, as well.

When I play shows, people come up to me and say, "Jared, you sound awesome on your records, but your live shows are where it's at!" We didn't use a computer. We went straight to tape. The whole record was tracked live in the same room, minus the vocal, straight-to-tape. My vocals and four shimmering guitar overdubs are the only ones on the record. We didn't double-track anything; we had one microphone on the guitar, four mics on the drums, and one on the bass – and we were tracking *loud*. My ears

were ringing for a week from standing in front of a 1968 100-watt Marshall Super Lead for two days (laughs).

When I think of guitar-focused records, I think of a lot of production – very slick playing, where everything is perfect. I'm not a perfect person in that regard. I make mistakes, I play hard, and I mess s**t up. At the end of the day, it's more about the humanity behind it. We went for that with this record, and I think we got it.

How did you track "Down The Drain?"

We finished the record, and I had that song sitting on the back burner. I played the demo for a few people, and they were like, "Yeah, that needs to go on the f***ing record!" I ended up tracking that through a Leslie speaker – not only for my guitar, but I plugged the bass into it. All of that weirdo Soundgarden-esque vibe stuff is going through that Leslie.

One cool part that we ended up doing was after the solo section, where we added this cool drum fill. That was the only editing. We thought of it like a Beatles-meets-Sabbath drum fill.

What other effects did you use?

I ran through three effects pedals – an old Tube Screamer, I borrowed a Klon from Joe Bonamassa, and I had a wah. Eddie was running an Echoplex. As we were tracking my solos, I'd hear the Echoplex going crazy. He was playing off of me. There's a solo on "Easy Come, Easy Go" where you can hear him revving it up. It's super-psychedelic. When you're playing at a certain volume in that style, my mind wants to go heavy and then psychedelic. I feel like the two mesh well. Eddie kept saying, "Let's bring evil back to rock and roll (laughs)!"

How are you managing your severe addiction to Les Pauls?

Well, I was born in the same town as Les – Waukesha, Wisconsin – and I tried everything and kept coming back. I *love* P-90 Les Pauls; one of my biggest heroes is Leslie West, from Mountain, and there are *only* P-90s on this record. I have a '53 wrap-tail called Old Red that I used for 90 percent of the record, and that thing *smokes*.

I love the early Les Pauls – I call them "the underdog '50s" – '52, '53. Those were some cool-ass guitars. One of my others is a '52 goldtop named Dorothy, with the old-school Super 400 tailpiece. That guitar was in a tornado and I had it restored. It's one of my favorite guitars in the world. It *kills*. I've played a lot of guitars, but that one has the sauce.

What is it about P-90s that keeps you there?

P-90s get all the in-between sounds. They get the syrupy humbucker sparkle, and you can also roll it back. I play with my fingers, and they help get that percussive attack when I'm trying to get more dynamics. – **Oscar Jordan**

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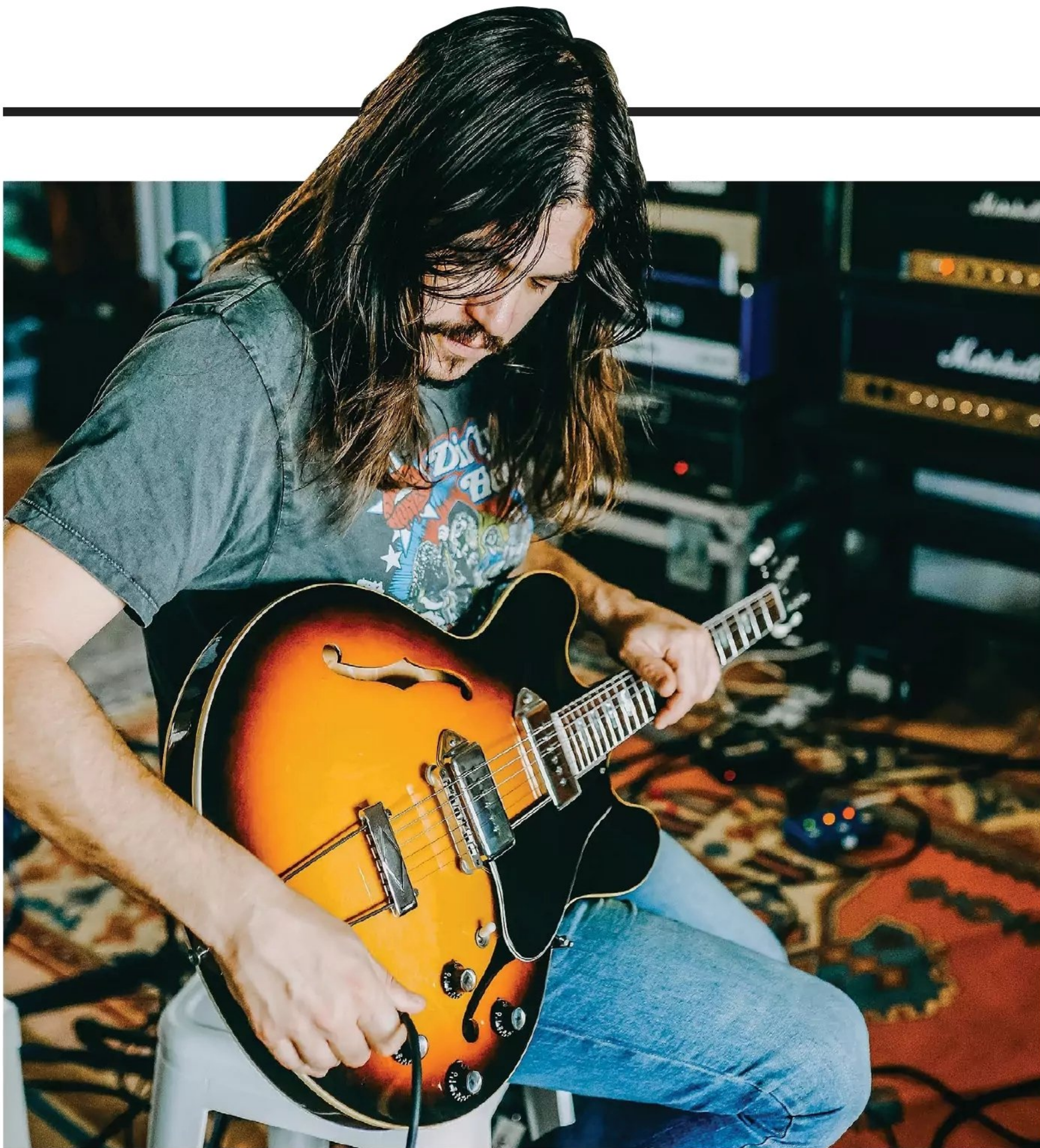


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JOHN NOTTO

L.A. Burner

Dirty Honey is one of the most-exciting bands to emerge in the past few years. The Los Angeles quartet stands out by playing straight-up guitar-based rock and roll with a distinct '70s hard-rock vibe and a fresh attitude.

Touring heavily on their own and opening for Kiss, Guns 'N Roses, and the Black Crowes rapidly built a sizeable fan base. Guitarist John Notto, vocalist Marc LaBelle, bassist Justin Smolian, and new drummer Jaydon Bean have just released *Can't Find the Brakes*, the band's second full-length album, once again produced by Nick DiDia, who helmed their 2019 EP and full-length debut.

Given your heavy touring schedule, were the new songs written on the road?

It was a piecemeal process that *started* on the road. When we got Jaydon out for the winter tour in Europe, we started working on songs

during soundcheck. Then, we did three days a week for three weeks straight at my home studio. That's a lot of where the magic of the record started to take shape, where we really started to put effort into tunes that stretch our repertoire. There was one song where I demoed 90 percent myself, and that was (the first single) "Won't Take Me Alive."

When you're recording, do you consider guitar tracks as you think ahead to live performance?

There *is* guitar multi-tracking. We've been very slick all along about it, and the thing we mostly stay away from is very obvious guitar overdubs that become so essential you'll miss them live. We *do* want to avoid that. On this record, there are more keyboards and background vocals, and some of those are going to be essential, but we decided, "Let's let our imaginations take more of a driver's seat this time. Let's make a great record and figure it out later."

Your first release was an EP and your first album had eight songs. *Can't Find the Brakes* has 11. Did you consciously want to release more material this time?

I think so. We all felt it was time to put forth that effort. Also, the addition of Jaydon unlocked something in terms of freedom in the writing room. We've known Jaydon for many, many years, so we knew his talent. What we *didn't* see coming was how talented he is as a background vocal arranger. He also sings live. And he jumped right in at the chance to write.

Do you have a couple of personal highlights among the new songs?

"Don't Put Out the Fire" started in the rehearsal studio with me playing drums and Justin playing bass; he did a bendy lick that I copied and made into a guitar thing.

The night I made the demo for "Won't Take Me Alive," I knew I had something. I played it for some people and said, "I don't know what the hell happened, but you've got to hear what I just made!"

"Coming Home (Ballad of the Shire)" is fingerpicked, and that's Justin playing guitar. He was a classical-guitar major in college and wrote that song. I'm playing slide on a dobro, 12-string, and a steady rhythm part underneath – all the adornments.

On "You Make it All Right," Marc was sitting at the Rhodes, tinkering around. He was singing some soulful stuff in rehearsal, but saying, "I can't come up with any chords. What would you guys use with this?" We start following each other, and the tune wrote itself. For the solo, I said, "What if Slash and David Lindley had a baby?"

The ending on "Rebel Son" was a re-record. We had piano player Ian Peres come in. We said, "Why don't we just get creative and slice the second half of this tune." The song is basically two recordings. I pulled out this old riff for the groove and the piano parts.

Which guitars did you use on the album?

The two that saw the most action were the Custom Shop '59 Les Paul Lemon Drop that I play live and a Custom Shop heavy-aged Les Paul Junior I used a lot to pair with it. We also used a '66 ES-335 and a '64 330.

On the first half of "Rebel Son," I used a '90s Strat that Nick had, and I used a Greco Les Paul copy on the solo for "Can't Find the Brakes."

I approached the solos asking myself, "What would separate the sound from whatever I used on the rhythm?" Because the album is varied, it didn't feel right to do the whole thing with one guitar. – **Bret Adams VG**

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BROWN SOUND

The Fender 6G6-C Bassman

BY DAVE HUNTER

There are several revered classics amid the ever-evolving circuits in the amplifier known as the Bassman, but one of the best-sounding might be a brief iteration that few have realized they were playing through. Make it one of the last of Fender's brown-Tolex amps, and it's all the more interesting.

Several times in these pages, we have discussed the way Fender plowed through circuit changes in most of its amps, introducing modifications at breakneck speed in the name of "perfecting" tone and performance. The practice led to some fun for the true train spotters, namely in the discovery of transitional circuits barely acknowledged in the wild.

One such rarity was presented recently by musician and Fender amp collector Tommie James, who had an inkling that his brown 1964 Bassman head was not only different, but special.

"The 6G6-C Fender Bassman is one of the best 50-watt guitar amps ever made by *anyone*!" James says. The amp featured here is the sixth 6G6-C he has

With an "NH" date stamp (March '64), the tube chart misrepresents it as the 6G6-B circuit.

Though the 6G6-C wears the black-painted control panel, its layout – complete with Presence knob – retains that of previous brown-panels.

1964 FENDER 6G6-C BASSMAN

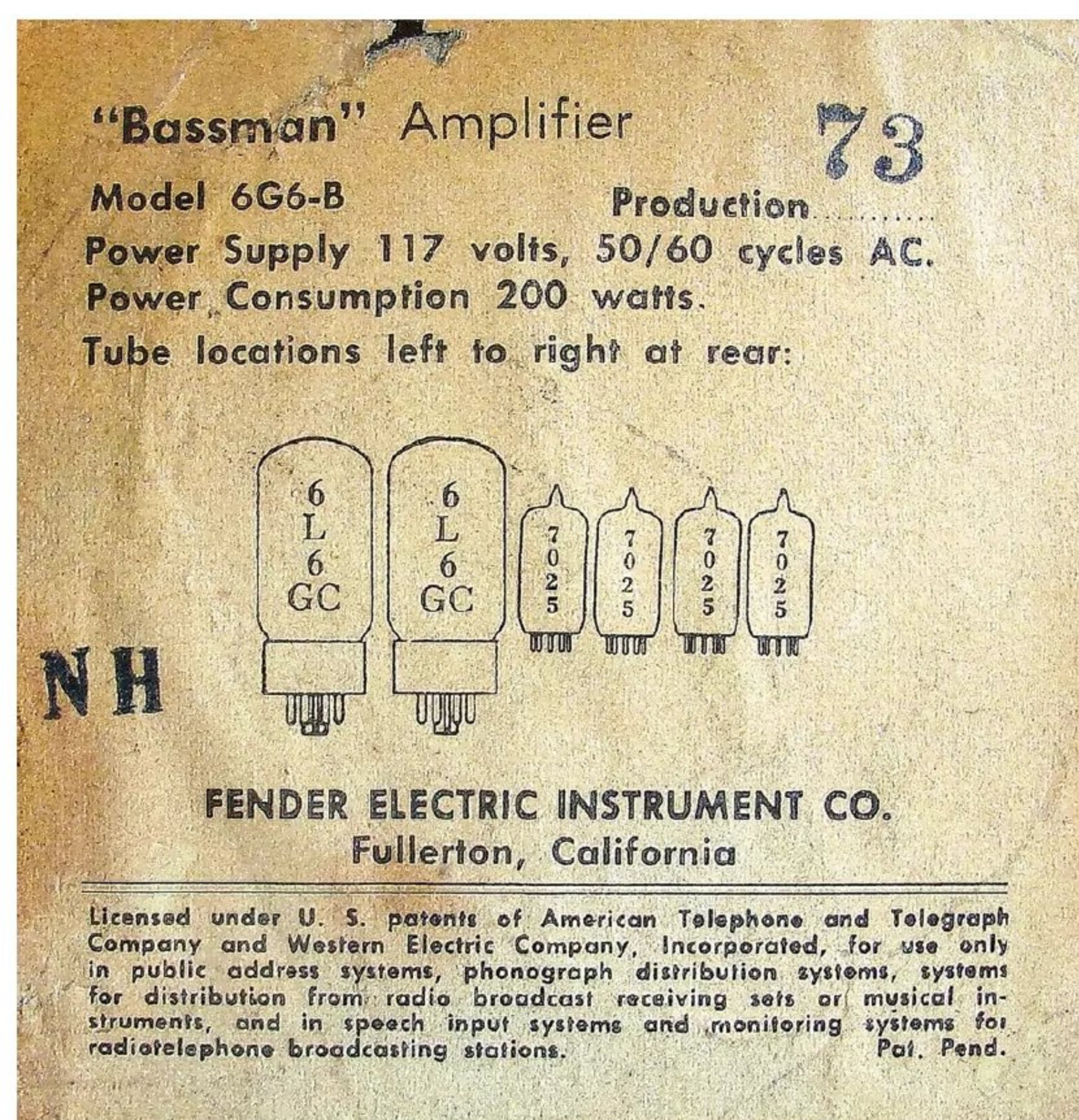
- Preamp tubes: four 7025 (aka 12AX7)
- Output tubes: two 6L6GC
- Rectifier: solid-state
- Controls: Bass channel: Volume, Treble, Bass; Normal channel: Volume, Treble, Bass; shared: Presence
- Output: approximately 50 watts RMS

owned and restored, though he only became aware of its true status through a fortuitous bit of happenstance, which led to the further realization that many players who rave about their 6G6-B Bassman (VG, March '12) might actually be playing a 6G6-C.

"In 2010, I purchased a different '64 Bassman and took it to Michael Clark for servicing," James tells us. "He found differences in the circuit versus his 6G6-B schematic. I sent him a copy of the original that accompanied the amp, and it was for a 6G6-C, but the tube chart had '6G6-B' printed on it. Michael and his apprentice at the time, Steve Hunter, said the changes in the Bass Instrument channel (Channel 1) on the 6G6-C sounded especially good."

Like that earlier 6G6-C, this one also carries a "B" tube chart.

As with other transitional models of the late '50s and early '60s, it might be that Fender never printed any 6G6-C tube charts and merely used existing 6G6-B charts (if you've got one with a B chart, please drop us a line!), though a correct schematic was essential to proper main-



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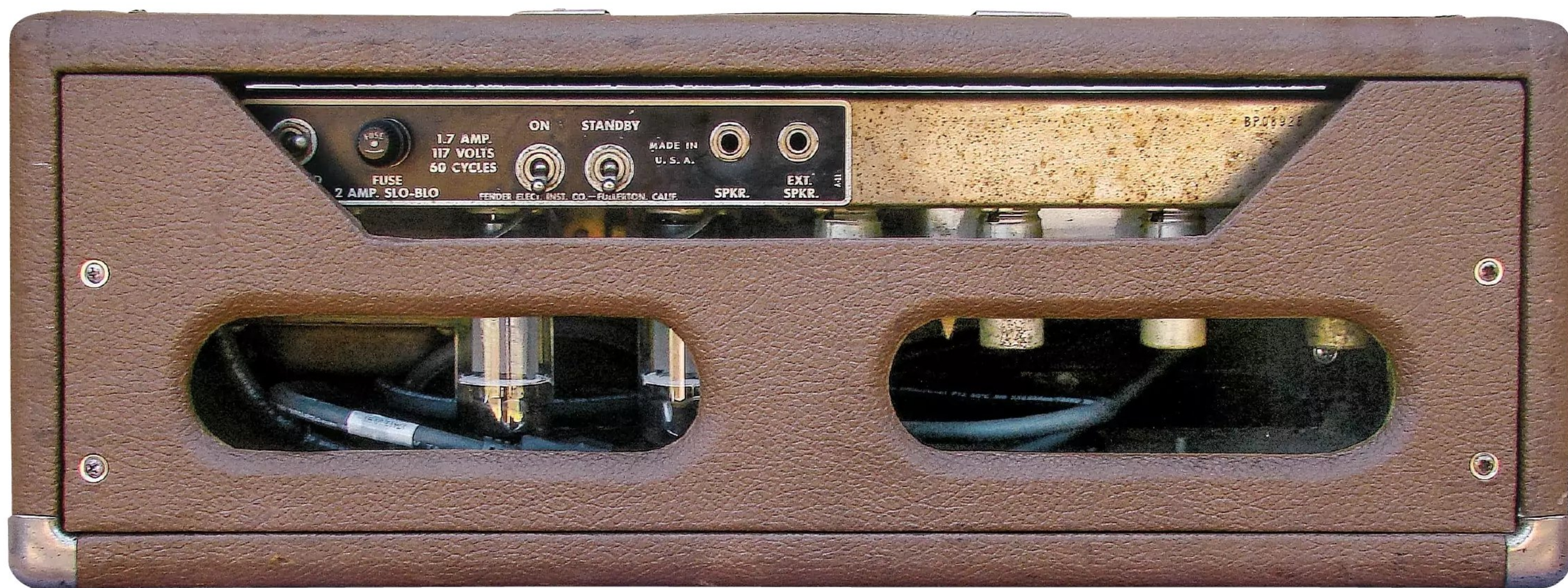
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tenance and repair of the amp (and would have been drawn up at the factory for use in manufacturing). The more-obvious changes from B to C as found in any comparison of the two include interesting tweaks to the Bass channel's tone stage, which is already an unusual and surprisingly complex circuit. Less obvious, though, is another fundamental change that Hunter, now working out of his own shop in Athens, Georgia, feels is responsible for a big part of the 6G6-C's sonic veracity... with guitar, at least.

"The biggest difference between the two is the power transformer," says Hunter. "I have a '62 6G6-B that gives a B+ of slightly over 500 volts DC. That's why I have to use it with a Variac set for 114 volts. TJ's was putting out about 430 volts DC plugged straight in [to the wall outlet]."

"The other difference is only in the Bass channel, which nobody uses. I personally prefer the Bass channel because of how the

Treble control works as a gain boost, radically! The tone stack, on paper, is ridiculous, but it sounds so good. On the C, the mid cap is .25 microfarads and grounded, rendering the midrange on 0, the slope resistor has been lowered to 220k, and the treble is fixed with a voltage-divider circuit. To compensate for the 780,000 fewer ohms in the slope resistor, Fender reduced the Bass pot from 25k to 5k and increased the mixing resistor into the phase inverter by a factor of two. The differences are so subtle that I think it's due to the different power transformer."

Often overlooked in players' investigations of what makes any great guitar amp sound as it does, the voltage supplied by the power transformer and the entire power stage play an enormous role in setting gain levels, compression, and overall playing feel. Relatively speaking, and all else being equal, higher voltages applied to the output tubes will yield greater headroom and a stiffer,

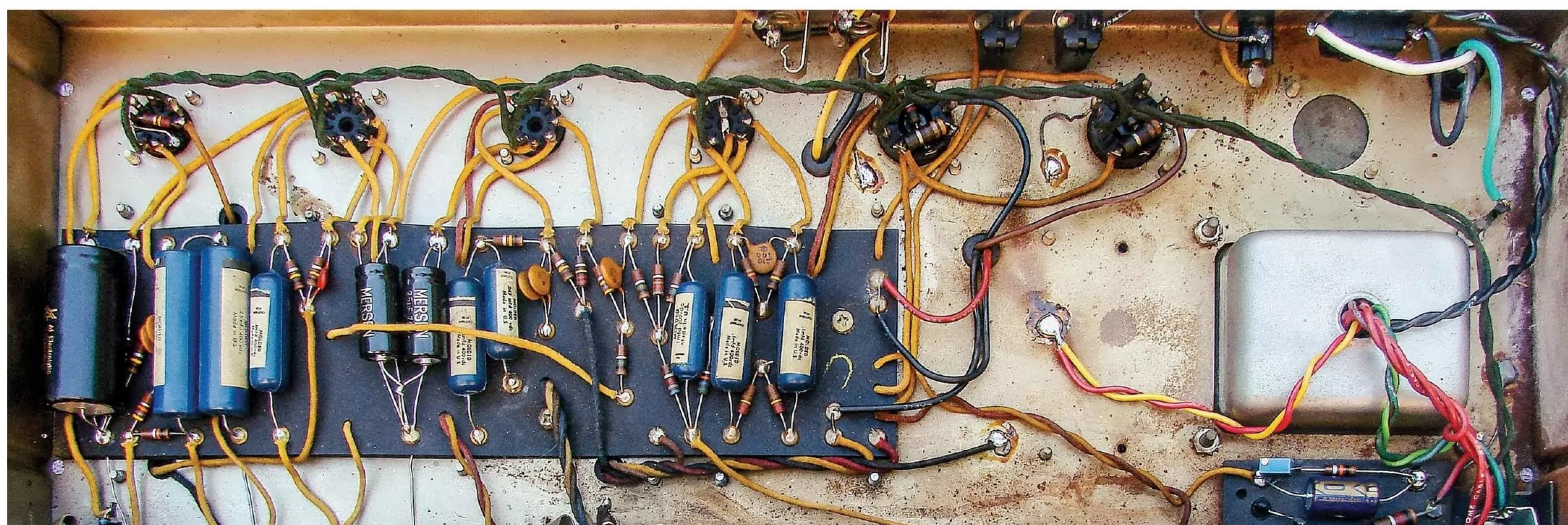
A Bassman in brown Tolex presents an interesting anomaly among the Fender lineup.

punchier sound and feel. It's an ideal state for bass amplification, but many guitarists prefer a little give and a slightly earlier onset of distortion, both of which are aided by the lower plate voltages of the 6G6-C.

While most guitarists running through '60s Bassman heads do use the Normal channel, James agrees with Hunter that there's some magic in the odd Bass channel on the 6G6-C.

"To my ears, the Bass Instrument channel of the 6G6-C is louder, cleaner, and has

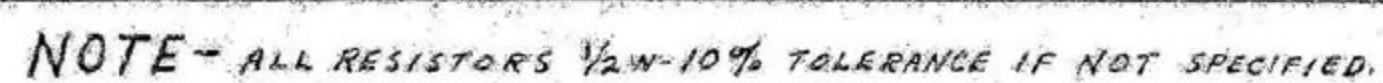
The circuit is remarkably clean and original, a handful of filter capacitors being among the repairs made to keep it functional. The area around the large blue coupling caps (left, between the first two preamp-tube sockets) is part of the unusual Bass-channel tone stage.



Beyond that, this amp's cosmetic presentation is something of an anomaly.

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We'll never know whether this was all the result of Fender's effort to use remaining Tolex and grillecloth supplies, or if it was a custom order. But it might be the last Fender thus appointed, barring the rare reverb tank from late '64. **VG**



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Classics

Robby Zolezzi has been a touring pro guitarist since he was 18 years old, having taken up the instrument at 11, spurred by TV and movie themes played by Al Caiola emanating from the family turntable.

"I remember my older brother playing his records – songs like 'Magnificent Seven,' 'Spanish Harlem,' 'Taste of Honey,' 'Bonanza,' 'Gunsmoke,' and so many others that Al recorded," he said.

By 14, Zolezzi was playing in a band with older (high school) guys, making money at school dances and other gigs. The experience left no doubt in his young mind that guitar would be his life path, and he became attuned to the music scene near his home in the San Francisco Bay Area.

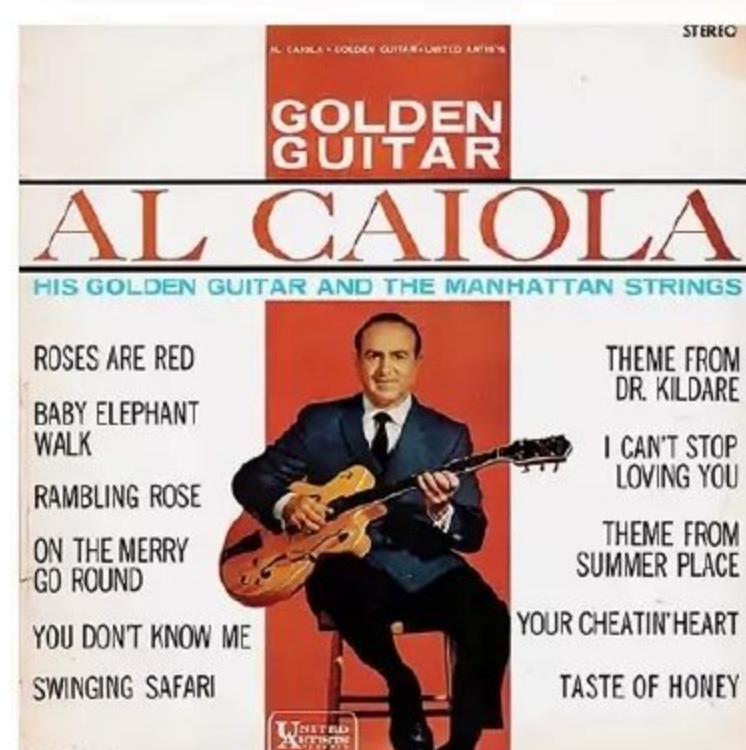
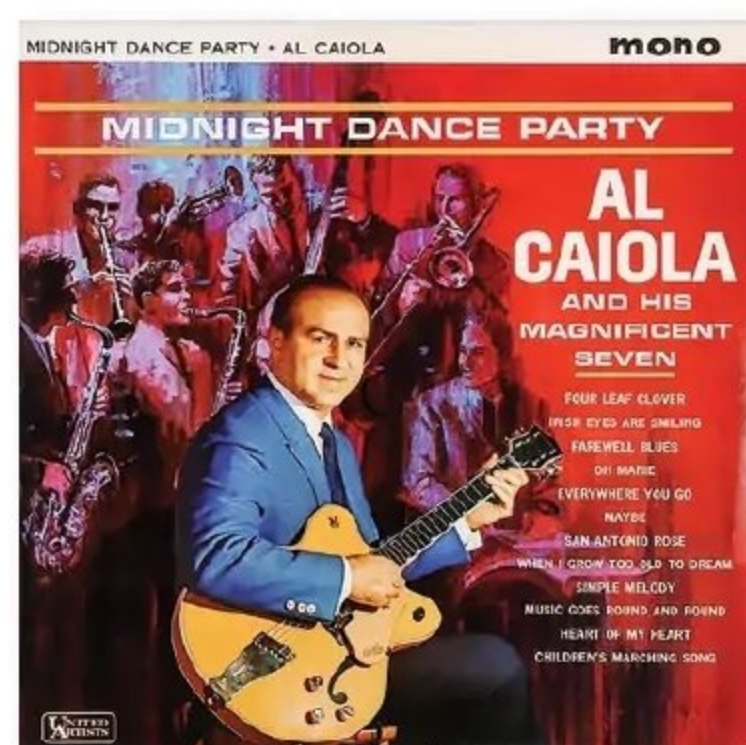
"I saw Janis Joplin, The Doors, Jefferson Airplane, Grateful Dead, Santana, The Byrds, Buffalo Springfield, Steve Miller, Traffic and Moby Grape all before I was 17 years old," he said

After high school, he earned a degree in Music from San Jose State University, graduating in 1976. But well before graduating, "Robby Z" had become a touring guitarist who ultimately enjoyed a long career with a variety of acts including Tommy Castro, Coco Montoya, Brad Gillis, Marshall Tucker Band, Susan Tedeschi, and others. He retired in 2012, after 12 years with Shane Dwight, playing 150 to 200 shows worldwide each year.

Along the way, Zolezzi became an ardent guitar collector with a nice selection of vintage Gretsch instru-

ments, and a reputation that one day in 2010 led to taking a call from a man brokering a very special example – a prototype made for Al Caiola. "I remember thinking,

The prototype for a guitar that never was – the Gretsch Al Caiola model.



Caiola with the Gretsch on the cover of his *Midnight Dance Party* and *Golden Guitar* albums, and the back cover of *Bonanza! 1960-1969*.





'Wow, this guitar is truly one of a kind, made for Al when they were trying to keep him with Gretsch.' Obviously, I was excited at the chance to get it."

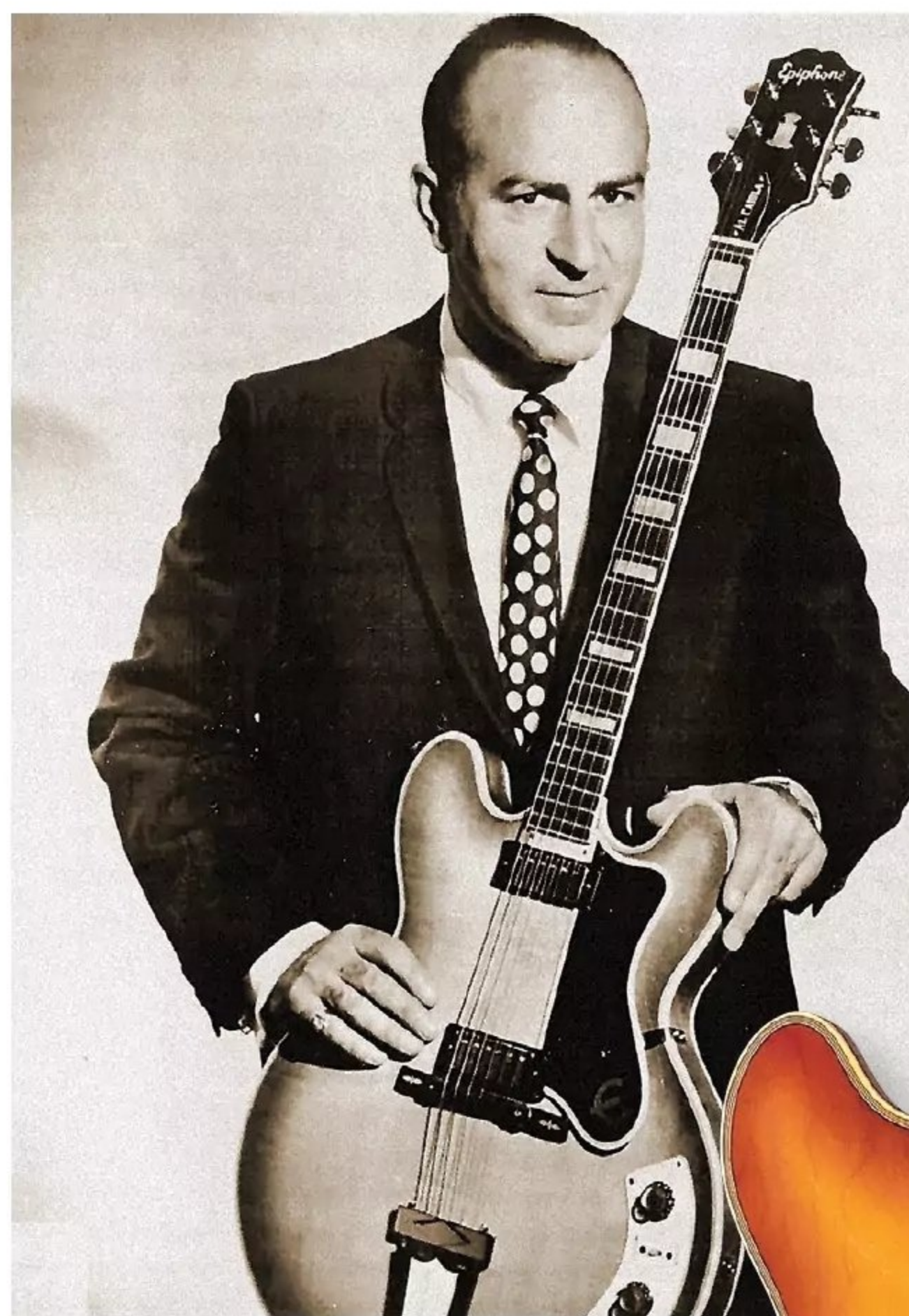
And get it he did, along with signed copies of Caiola's *Midnight Dance Party* and *Golden Guitar* albums, and a note saying, "To Robby: Take care of my baby."

Caiola (1920-2016) started playing at age 16, and the following year got an Epiphone Broadway archtop on which he installed an Amperite pickup under the tailpiece, then later added a DeArmond with Volume and Tone controls. His primary influences were Django Reinhardt, Charlie Christian, George Van Eps, Artie Ryerson, Billy Bauer, and Les Paul.

As Dan Forte said in the intro to his July '04 VG interview with Caiola, the guitarist was beyond prolific to the point of being ubiquitous during a six-decade career as guitarist and arranger.

Caiola kept the Broadway when he enlisted in the U.S. Marine Corps in 1941; at the time, the military did not recognize guitar as a band instrument, so he played trumpet until the band at Quantico needed a leader; Caiola got the gig, which let him put aside the trumpet and grab his Broadway. Later, he played it with Bob Crosby's band, which performed for troops in the Pacific; as that band was preparing to head home in 1943, it was diverted to be part of the invasion of Iwo Jima, where Caiola worked heavy-equipment logistics for the landing party.

Returning stateside in '46, he spent \$400 on a new Epiphone Emperor and enrolled at New Jersey Musical College. With help from New



Caiola in the '60s with his Epiphone Custom Signature model. Produced from 1963 until '70 (right), it was based on the Gibson 335, but significantly fancier and tonally-complex.

York studio ace Tony Mottola, he scored gigs as a substitute before being hired for the CBS orchestra (and simultaneously becoming an Epiphone endorser). There,

Caiola in 2010 with the Gretsch prototype, and Robby Zolezzi today.

he played on countless commercial jingles and hundreds of radio and TV shows including live broadcasts with Ed Sullivan, Jackie Gleason, Arthur Godfrey, and Steve Allen.

An increasing studio workload forced him to leave CBS in '56, and in the following years, sessions in jazz, country, rock, and pop included work for Elvis Presley, Frank Sinatra, Buddy Holly, and Tony Bennett. That's his guitar on Bobby Darin's "Splish-Splash" and "Mack the Knife,"

Paul Anka's "Put Your Head on My Shoulder," Neil Sedaka's "Calendar Girl," Johnny Mathis' "Chances Are," and Del Shannon's "Runaway." He also recorded other movie and TV themes including "Gunslinger," "The Rebel," and "Wagon Train (Wagons Ho)."

Caiola also formed his own band and began to release albums. Though its music was marketed as easy-listening, most of it was high-energy jazz



in disguise, often with multi-guitar sections that included New York's top-tier session cats – Mottola, Bucky Pizzarelli, Art Ryerson, Don Arnone, Al Casamente, Billy Bauer, and George Barnes – playing Caiola's arrangements. In '59, that approach carried over to albums by an RCA Records ensemble called Living Guitars, which Caiola did without using his real name because he was under contract with United Artists.

His career continued to gain momentum, and in 1961 he scored hits with title themes for *The Magnificent Seven* (which reached #35) and his own version of the theme from TV's "Bonanza" (#19); Tommy Tedesco played on the original. In '64, Caiola charted with the James Bond theme "From Russia with Love," and another sessions from that period was for Ben E. King's "Stand by Me."

Eventually, he recorded more than 50 albums as band leader and became an influential ambassador for the guitar as an instrument, playing several guitars including the Broadway and followed by a string of Gretsches – a Synchromatic 400, a Duo Jet, and a Country Club (the latter heard on "The Magnificent Seven")

and "Bonanza"). Lesser-known was a prototype Gretsch that can be heard on 1962's *Midnight Dance Party* and *Golden Guitar*, as well as tracks from the compilation *Bonanza!* 1960-1969.

"That was my mock-up with the double cutaway and master Volume on the [treble bout]," Caiola told Forte. "It was the beginning of my breakup with [Gretsch because] they gave that design to Chet Atkins and made it part of his line. Chet had the bigger name, but I felt it was a slap in the face. So, I contacted

Epiphone, and they came up with the Al Caiola model."

A dressy version of Gibson's ES-335, Epiphone's Al Caiola Custom Signature model was produced from 1963 to '70 with no soundholes, seven-ply binding, multi-bound tortoiseshell pickguard, block fretboard markers, mini-humbuckers, and an array of slider switches to alter tone. A Standard version carried P-90s, basic binding, and dot inlays.

Zolezzi says the Gretsch, also based on the 335, plays "like butter" and sounds the way you'd expect – "Great! Just like it did on those records." He used it many times while recording, "When I wanted that smooth jazz sound," and still picks it every so often, thinking about Caiola every time. His praise for the late legend flows easily.

"There was such variety to Al's work," he said. "He could do soft pop, Italian, Hawaiian, country, jazz, the Western-TV themes, and later, he did ethnic-themed instrumental albums such as *In a Spanish Mood*. He had an astounding career."

Caiola was 96 when he died at a nursing home in Allendale, New Jersey. – **Ward Meeker**

Jim Carlton's memorial to Caiola appeared in the February '17 issue of *VG* and can be read at www.vintageguitar.com/26173/guitarist-al-caiola-passes/.



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Price Guide

By Alan Greenwood & Ram W. Tuli



Early 1960s
Epiphone
Triumph

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1985	Alembic Distillate 5		\$3,500	\$4,500
1957	Ampeg M-12 Mercury	15 watts, 1x12	\$550	\$850
1984	Aria Digital			
	Delay ADD-100		\$125	\$175
1987	B.C. Rich ST-III (U.S.A.)	Neck-thru	\$875	\$1,250
1978	BC Rico Eagle		\$3,250	\$4,250
1995	Boss Phaser PH-2		\$75	\$125
1964	Burns Nu-Sonic		\$1,200	\$1,575
1990	Charvel ST Deluxe		\$400	\$550
1970s	Colorsound Supaphase		\$500	\$800
1970	Dallas/Dallas			
	Arbiter Fuzz Face	Blue	\$3,000	\$4,500
1958	Danelectro			
	Standard Triple Pickup		\$1,500	\$2,000
1980s	Dean Markley K-75		\$70	\$90
1934	Dobro Leader 14M	Round neck	\$2,125	\$2,750
1962	EKO Model 300/375		\$875	\$1,250
2004	Electro-Harmonix			
	Pulsar/Stereo Pulsar		\$45	\$55
1965	Epiphone Casino (2 Pickups)	Various colors	\$7,000	\$9,000
1950	Epiphone Emperor			
	(Acoustic Archtop)	Sunburst	\$7,500	\$9,750
1962	Epiphone Newport EB-6	6-string bass	\$6,650	\$8,750
1963	Epiphone Triumph		\$3,500	\$4,500
1984	Epiphone Wilshire II		\$550	\$725
2009	Fender '64 Jazz			
	(Custom Shop)	NOS option	\$3,000	\$4,000
1982	Fender '62 Stratocaster (USA)	SN: V series	\$3,750	\$4,500
2006	Fender 60th Anniversary			
	American Stratocaster	American flag logo	\$1,500	\$2,000
2021	Fender American			
	Ultra Luxe Telecaster		\$1,500	\$2,000
2010	Fender Blacktop Jaguar HH		\$625	\$850
1966	Fender Coronado II	Various colors	\$2,150	\$2,800
2016	Fender Eric Clapton			
	Stratocaster (Custom Shop)		\$3,000	\$4,000
1988	Fender Gemini I		\$90	\$125
1994	Fender Jazz Plus			
	IV/Jazz Plus V	Various colors	\$925	\$1,200
2021	Fender Vintera '60s Mustang		\$650	\$850
1959	Fender Precision	Blond	\$25,000	\$35,000
1970	Fender Stratocaster	Sunburst, 4-bolt	\$12,000	\$16,000
2019	Fender Road Worn '50s			
	Stratocaster	Mexico	\$600	\$800
2021	Fender Michael Landau			
	Signature Relic Stratocaster 1963		\$3,000	\$4,000
2021	Fender Squire Bronco		\$140	\$185
1959	Fender Telecaster	Sunburst, slab	\$30,000	\$40,000
1969	Fender Telecaster Thinline	Sunburst	\$11,500	\$15,000
2020	G&L ASAT		\$1,200	\$1,600
2003	G&L Tribute Series	Various models	\$250	\$750
1999	Gibson Byrdland			
	Historic Collection	Sunburst and Natural	\$5,500	\$7,250
1960	Gibson EB-2	Sunburst	\$4,850	\$6,300



Featured Survey Participant
We will miss Sammy Ash and his contributions to the VG Price Guide.

YEAR	INSTRUMENT	FEATURES	EXC. LOW	COND. HIGH
1967	Gibson ES-175 D or ES-175N D	Various colors	\$4,875	\$6,375
1963	Gibson ES-335 TD	Sunburst, factory		
	or ES-335N TD	stop tail	\$22,000	\$30,000
1963	Gibson Explorer		\$450,000	\$750,000
2011	Gibson Firebird X Limited Edition Robot		\$3,000	\$4,000
2004	Gibson GA-5 Les Paul Junior (reissue)	5 watts, 1x8	\$375	\$575
1965	Gibson J-160E		\$5,000	\$6,500
1994	Gibson Jumbo Centennial Special		\$3,250	\$4,000
1999	Gibson L-5 Wes Montgomery		\$6,500	\$10,000
2012	Gibson Les Paul Custom Ace Frehley Budokan	All options	\$4,250	\$5,500
1979	Gibson Les Paul KM (Kalamazoo Model)	Exposed pickups	\$3,750	\$4,750
2016	Gibson Les Paul Standard HP		\$2,250	\$3,000
1961	Gibson Melody Maker D	Sunburst, cherry, double-cut	\$2,500	\$3,250
2007	Gibson SG Goddess		\$975	\$1,250
1998	Gibson SG-Z	Z-tailpiece	\$1,625	\$2,125
1966	Gibson Super 400 CESN		\$9,500	\$12,000
2005	Godin Freeway A-5		\$500	\$650
1970	Gretsch Chet Atkins Nashville (6120)		\$2,500	\$3,250
1961	Gretsch Jet Firebird (6131)	Double cut	\$5,000	\$6,500
1948	Gretsch Synchromatic 400F		\$5,750	\$7,500
1969	Guild Custom F-512 12-String	Indian rosewood	\$3,000	\$4,000
1970s	Guild Fuzz Wah FW-3		\$100	\$200
1985	Guild S-261		\$600	\$800
1987	Guild TV Model D-55/D-65/D-55		\$2,500	\$3,250
1998	Hamer Mirage		\$1,500	\$2,000
1960s	Harmony H78 Double Cutaway Hollowbody	3 pickups, Bigsby	\$1,500	\$2,000
1967	Hofner Beatle Electric Model 459VTZ	Blond option	\$1,750	\$2,500
1969	Hondo Electric Hollowbody		\$200	\$600
1976	Ibanez Flanger FL305		\$300	\$400
1974	Ibanez Model 2401 Signature	LP Signature copy	\$1,250	\$1,625
1997	Ibanez UV7/UV7P/UV77			
	Steve Vai Universe	Various models	\$2,000	\$10,000
2007	JHS Pedals Feedback Looper		\$100	\$130
1961	Kay K775 Jazz II	Shaded	\$1,500	\$2,000

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Drew Berlin's Vintage Guitars
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1970	Kustom K100C-6 Combo	Color option, 50 watts, 1x15	\$425	\$650
2021	Larrivee OM-05/05E		\$1,500	\$2,000
1954	Magnatone			
	Model 195 Melodier	vertical 1x10	\$750	\$1,100
1986	Marshall JCM 800			
	Model 5215 Combo	1x15, mos-fet	\$325	\$475
1966	Marshall Model 1968			
	100-Watt Super PA Head	Matching cab	\$1,700	\$2,600
1900s	Martin 1-21		\$5,500	\$7,250
2006	Martin 000-18GE Golden			
	Era 1937 Special Edition	Natural or sunburst	\$3,125	\$4,000
1999	Martin 000C-1E Auditorium		\$900	\$1,125
1949	Martin 00-28G		\$5,000	\$6,500
1924	Martin 0-28	Gut	\$8,000	\$11,000
2020	Martin D-12E Koa		\$1,125	\$1,500
1993	Martin D-28 1935 Special	238 sold	\$3,000	\$4,000
2004	Martin D-45			
	Mike Longworth			
	Commemorative Edition	Adirondack, East Indian	\$8,500	\$11,000
2011	Martin GPCPA3		\$1,375	\$1,750
2017	Martin LX Black		\$225	\$300
2010	Martin OMC-18LJ			
	Laurence Juber	Adirondack	\$3,125	\$4,000
1997	Matchless JJ-30 112			
	John Jorgensen		\$4,000	\$5,200
1992	Mesa-Boogie Quad Preamp	With footswitch	\$750	\$1,000
1988	Morley Volume XVO		\$40	\$80
2009	Music Man Silhouette			
	6/12 Double Neck		\$2,000	\$2,500
1949	National Model 1100	Electric arch,		
	California	1 pickup, natural	\$1,000	\$1,500
1930s	Oahu Graphic Body	Floral, etc.	\$400	\$550
1973	Ovation Deacon 1252		\$1,250	\$1,625
1990s	Peavey Audition 110		\$55	\$85
1980s	Peavey Studio Pro 112		\$125	\$200
1980s	Pro-Sound Octaver OT-1		\$35	\$50
2001	PRS Santana III		\$2,000	\$2,500
1980	Rickenbacker Model 4002		\$12,000	\$14,000
1969	Rickenbacker Model 345	Thinner body	\$4,500	\$6,000
2003	Rickenbacker Model 650E			
	Excalibur/F Frisco		\$1,500	\$2,000
1978	Roland Cube 60	1x12	\$190	\$275
1960s	Sekova Fuzz		\$100	\$200
1968	Silvertone			
	Model 1431 Bass amp	Solidstate, 6x12	\$950	\$1,300
1979	Steinberger L1	Red or white	\$4,000	\$5,500
1962	Supro Bermuda		\$1,500	\$2,000
2006	Tacoma JM Series	Various models	\$925	\$1,250
2011	Taylor 655ce		\$2,000	\$2,500
2019	Taylor GS Mini-e Mahogany		\$475	\$650
1980s	Tokai CE-180W Cat's Eyes	Flat-Top	\$350	\$450
1971	Univox Precisely		\$600	\$800
1966	Vox 7120 Guitar		\$475	\$650
1966	Vox Phantom XII Stereo	Made in Italy	\$2,750	\$3,500
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	Delay AD-800	300 ms.	\$75	\$125

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JACK WILKINS

Farewell to a Modern Jazz Master

By Wolf Marshall

Jazz guitar recently lost one of the great ones. Jack Wilkins, champion of modern traditionalism (or is it traditional modernism?) passed on May 5, leaving an unsurpassable legacy. An exponent of the post-Wes Montgomery school, he emerged just after George Benson and Pat Martino, and took guitar-driven hard bop to another level.

Born in Brooklyn to a nominally musical family (his father played sax and trombone, his mother was a self-taught singer/pianist) on June 4, 1944, Wilkins was bred on big-band music but listened to Chuck Berry, rock and roll, doo-wop, folk, and country, decoding chord patterns and licks by ear. He studied fundamentals with Joe Monti

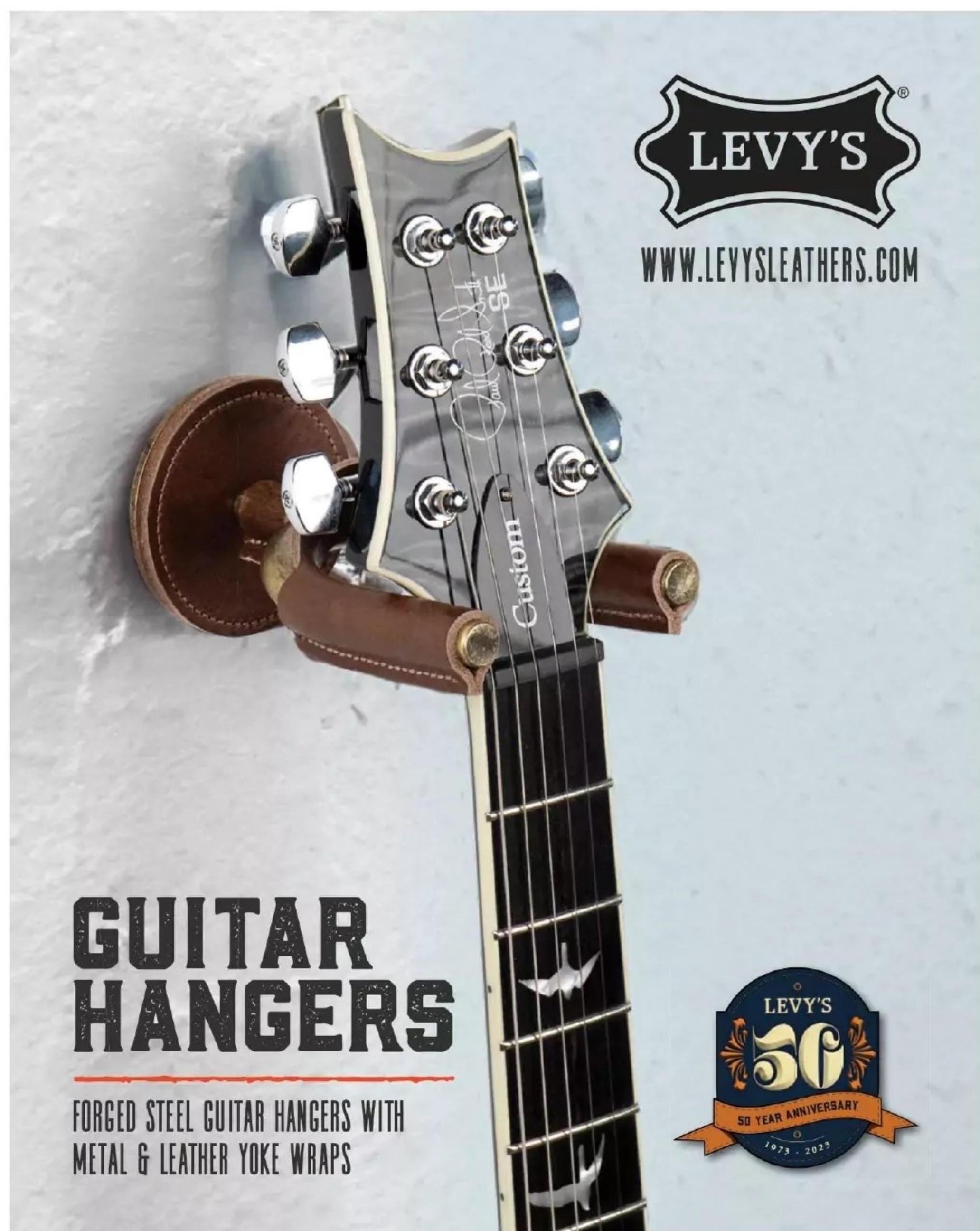
(including Mel Bay/Nick Manoloff methods), and learned to read music, which qualified him for lucrative gigs in local pop, dance, and Latin groups, and began performing professionally in his early teens to “get out of my parents’ house and experience life.”

Inspired by Johnny Smith’s *Designed for You* album, he became obsessed with jazz, absorbed Christian, Pass, Kessel, Farlow, and Raney sounds, and developed his technique on a budget Gibson electric, the ES-125T. He studied more-advanced music with Sid Margolis, progressed rapidly, and in his teens worked under seasoned bandleaders Les Elgart, Warren Covington, and Sammy Kaye. He supplemented his jazz studies with pianist John Mehegan and took classical-

guitar lessons from Rodrigo Riera. He also briefly worked with singer/composer/pianist Barry Manilow as an arranger and vibraphonist. As he grew more prominent in NYC, he caught the ear of Bob Shad (Mainstream Records), who recruited him for *Watershed*, an experimental session conceived as a modernization of Sonny Rollins’ *The Bridge* and led by Monk sideman Paul Jeffrey; it featured Wilkins’ guitar throughout, with blazing single-note improvisations on “Minor Scene” and characteristic chordal sophistication on “Brand New Day” and “Serenity.”

Windows ’73 was an auspicious debut as leader. A trio date with bassist Mike Moore and drummer Bill Goodwin, it paid homage to the genre established by Burrell, Kessel, and Smith, but occupied middle ground during the rise of fusion via Wilkins’ emphasis on post-bop standards (Corea, Trane, Shorter, Hubbard) and Moore’s modern originals. The six-hour session yielded only first takes, presenting an empathetic group, comfortable and fluent with atypical tunes, yet remained obscure until attaining cult status in hip-hop circles when “Red Clay” was sampled by A Tribe Called Quest, Chance The Rapper, and Angie Stone. As a member of Buddy Rich’s septet in ’74 and ’75, he met and impressed many of the world’s foremost jazz legends. *Very Live at Buddy’s Place* and *Transitions* (featuring Jack’s original “Fum”) remain telling documents of the period. He followed with two albums on Chiaroscuro – *Merge* and *You Can’t Live Without It* – the former an all-star group with Randy and Michael Brecker, Eddie Gómez, and Jack DeJohnette, then worked as Morgana King’s accompanist in ’79-80 and became a popular studio player in NYC, appearing on sessions with Chet Baker, Astrud Gilberto, Lionel Hampton, Charles Mingus, Earl Hines, Sonny Fortune, and others. He joined Manhattan Transfer for a year in ’82 while recording *Captain Blued and Opal* (’83) for CTI. Through the next two decades, he followed with *Call Him Reckless*, *Alien Army*, *Mexico*, *Keep in Touch*, *Trioart*, and *Blues in* on various labels. If jazz is “the music of surprise,” then listeners were more than surprised by the fusion-oriented *Alien Army*. Many jazz fans couldn’t follow him down that rabbit hole, which at times sounded like George Benson playing through Jeff Beck’s rig.

In the new millennium, Wilkins maintained forward trajectory through relentless performing, high-profile sessions, teaching (Manhattan School of Music and innumerable clinics) and released several albums



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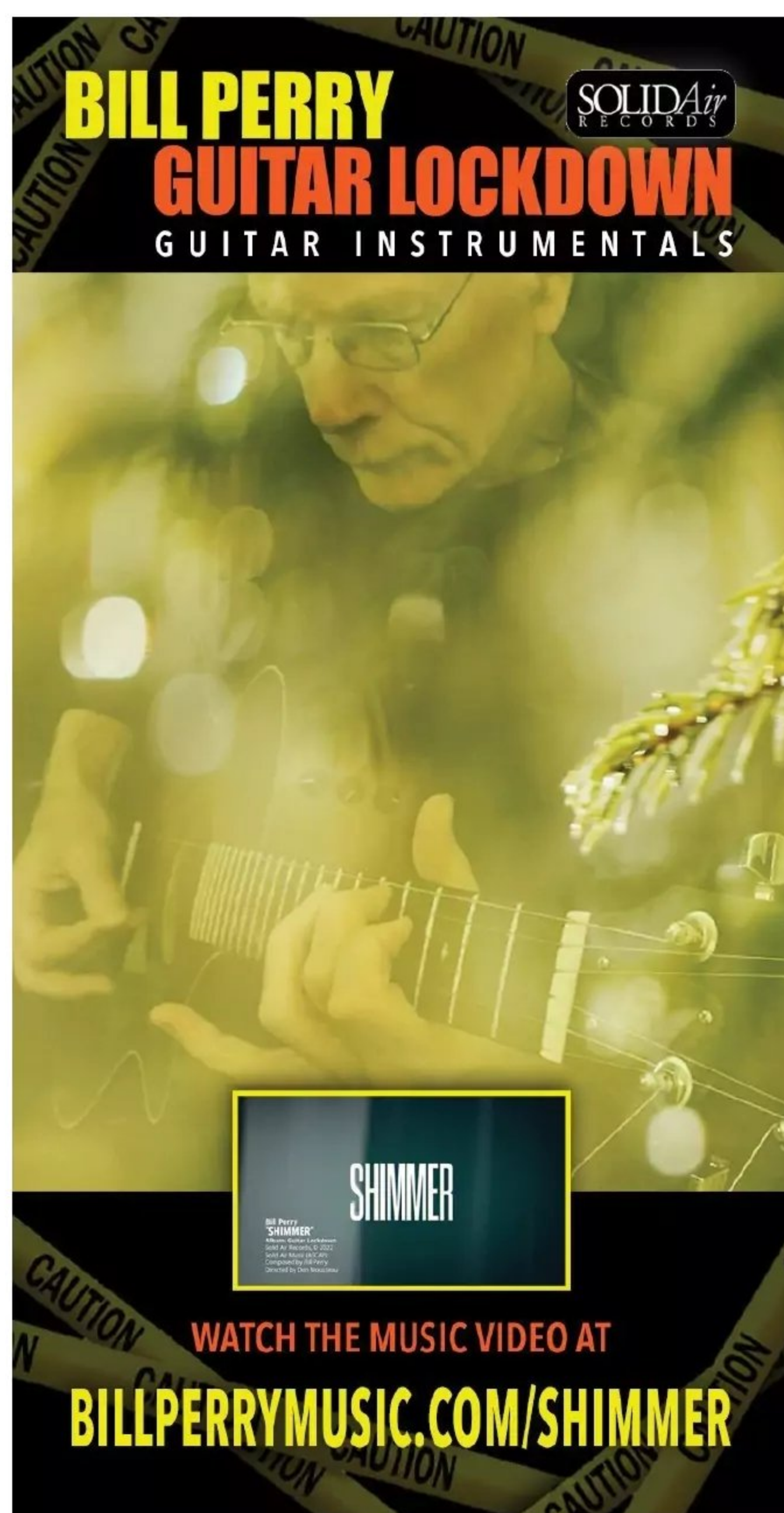


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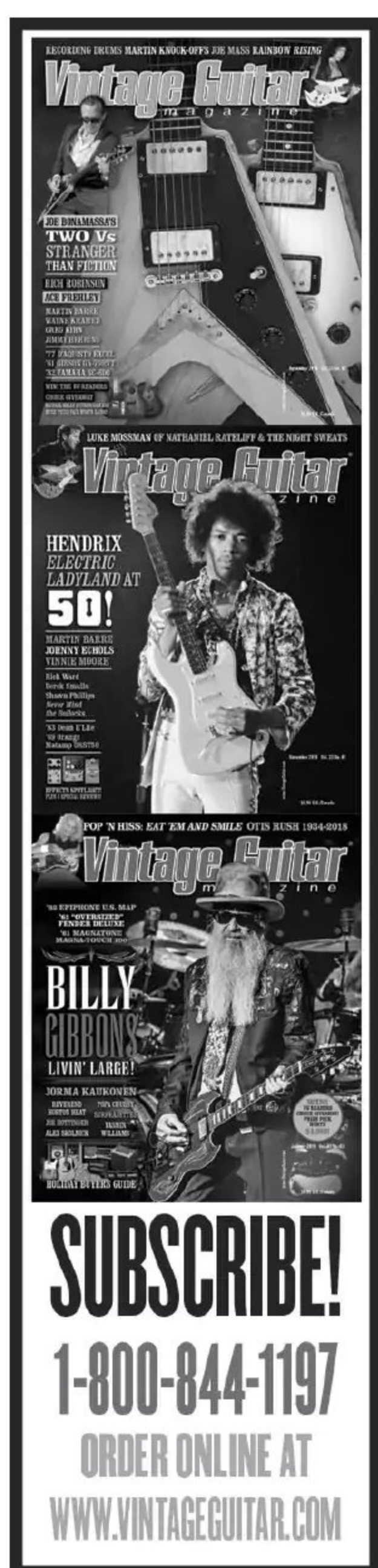


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in varied tangents. *Just the Two of Us* (2000) was a duet session with Gene Bertoncini, *Heading North* found him in a two-guitar quartet with Jimmy Bruno, *Reunion* resurrected the stellar lineup of Merge, and *Christmas Jazz Guitar* presented thoughtful arrangements, exploiting multiple overdubbed guitars, of holiday favorites. His final opus *Until It's Time* ('09) was an eclectic quartet session that mixed familiar and uncommon standards ("These Foolish Things," "Show Me," "Two for the Road") with bebop ("Airegin"), pop ("Arthur's Theme," James Taylor's "Blossom," Buffy Sainte-Marie's "Until It's Time for You to Go"), Venezuelan world music ("Lauro's Waltz"), Latin ("Tico Tico"), and classical ("Fur Elise"). The ambitious program opened with a fitting nod to his original inspiration, Johnny Smith, in "Walk Don't Run."

STYLE

Wilkins' blend of modernism and tradition distinguished him from his contemporaries, and blazed a trail for adventurous next-generation players like Kurt Rosenwinkel, Jonathan Kreisberg, and Gilad Hekselman. As early as *Watershed*, he trod a different path than most in the Montgomery/Benson continuum. His straight-ahead traditions were subjected to modernity through the prism of tunes most guitarists didn't play at the time, exemplified on *Windows*. As guitarist, he was influenced by a variety of musicians, from the usual jazz suspects (Smith, Kessel, Pass, Hall, Farlow) to the less-obvious Hendrix, Bream, and Kottke, and post-bop jazz horn and keyboard players.

Renowned for taking chances, he cultivated an adventurous approach that added danger and excitement to his style. His most-evident link with the past is the clean, electrified archtop timbre he favored, though all bets are off when it comes to *Alien Army*, with its processed sounds and the distorted tone and jazz-rock inclinations of "Chess," "No Time But Now," "Clean Dreamer," and

Moderato

The musical notation is for the piece "Walk Don't Run" by Wilkins, marked "Moderato". It is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The notation includes a treble clef and a guitar staff. Above the staff, the chords C#m7, Bm7, Amaj7, G#7, and C#m7 are indicated. The guitar staff shows a series of notes with various fingerings and techniques indicated by numbers (9, 10, 11, 12) and symbols (1/2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Below the staff, there are fretboard diagrams for the guitar, showing the positions of the fingers on the strings and frets. The diagrams are labeled with the letters T, A, and B, corresponding to the strings.

Wilkins' playing on "Red Clay" presents a wealth of ideas. The vamping minor-mode progression (similar to "Sunny" in C# minor) provides an ideal environment for unlimited variations. His opening phrases in the solo (1:18) contain a sultry entrance with half-step string bends, rhythmic

motif of 4th intervals (measures 3-5), pentatonic/hexatonic licks (5-6), and a stepwise ascent decorated with chromatic passing tones (7-8). He introduces a key intervallic theme in 8, and ends with a pentatonic melody incorporating the A# instead of the predictable B tone.

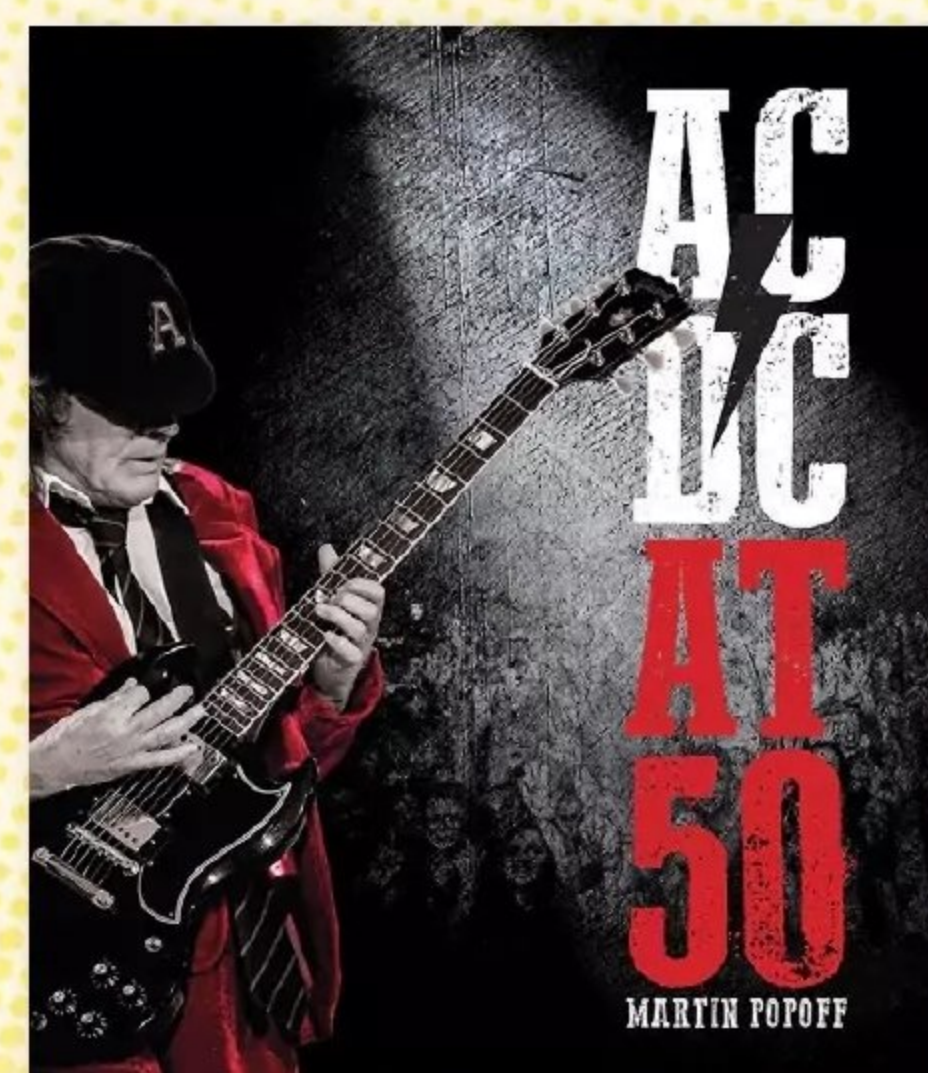
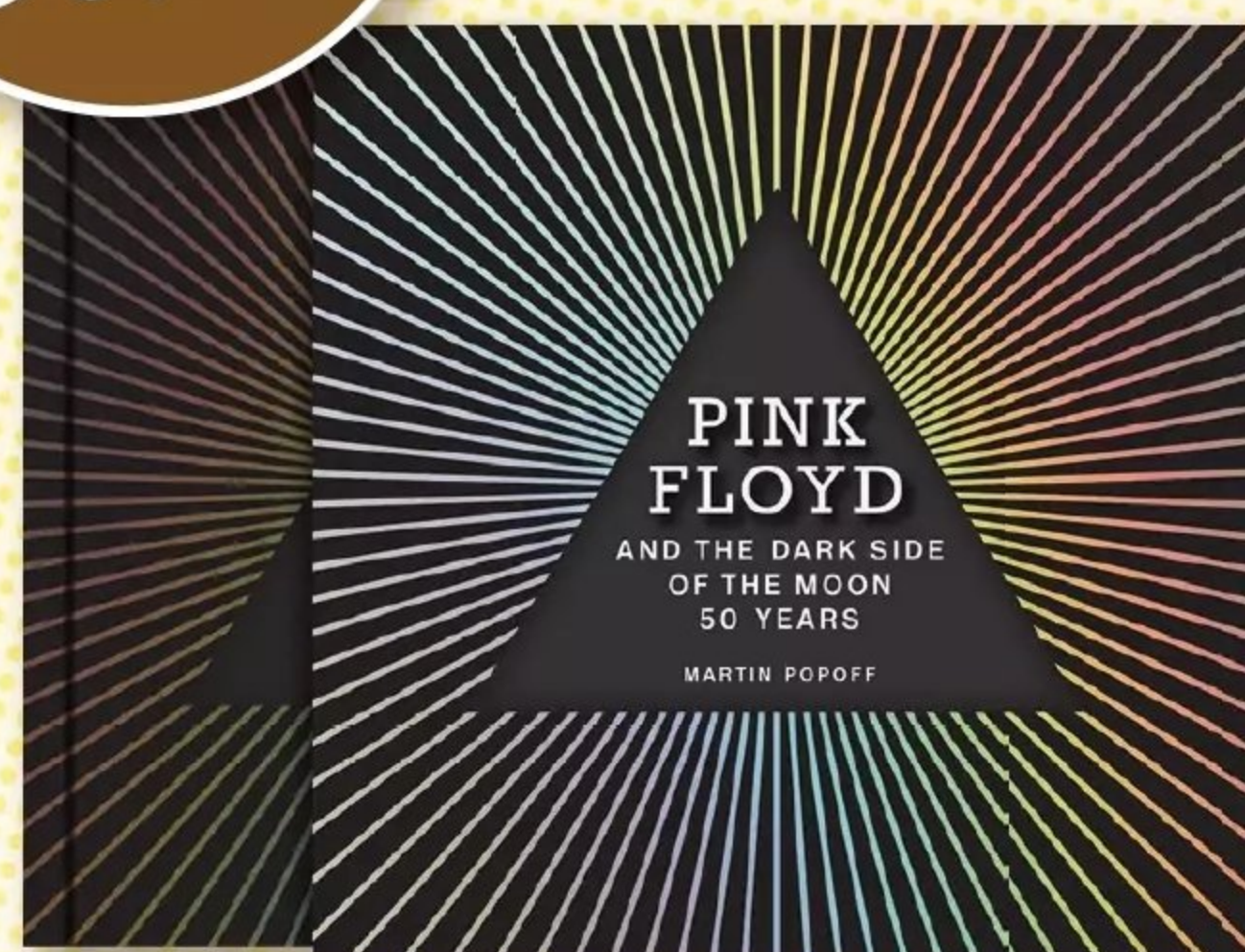
"Pod Dance." He varied his amplified clean tone from dark and warm to bright and lively, striking a balance between thicker sounds and stringy acoustic timbres. His advanced sense of harmony, dissonance, and unusual chord colors found a natural home in guitar-trio settings à la Burrell, Kessel, Hall, where melodic freedom and innovation are prized, but he also applied these tactics to larger groups such as the quartet ensemble in *Keep in Touch*.

Wilkins' flamboyant single-note technique was a sonic identifier; prominent in rapid, slurred flurries (often tremolo picked), long, linear double-timed runs, and quick arpeggio figures (sweep-picked) injected to jazz lines. However, he was equally fluent with mainstream swing/bebop phraseology and frequently chose economy or consecutive picking over alternate strokes when changing strings in a melody, reminiscent of Pass

and Kessel. He generally articulated with plectrum, but applied fingerstyle, hybrid picking, and combinations depending on the music. His single-note passages contained coherent harmonically-grounded bop melodies, connective chromaticism, atonal and side-slipping lines, frequently exploiting pentatonic patterns and 4th intervals. His blues ethic was epitomized in the mix of funky blues licks contrasted by bebop and futuristic post-bop melodies in tunes like "Freight Trane" and "Isotope," and the occasional idiomatic string bend, especially prevalent on *Alien Army*. Pursuing modern jazz conception, he reduced complex chords like B9#11 to a simpler F# minor equivalent, using a system of minor conversion associated with John Coltrane and Pat Martino. His quest for alternative sounds led to exploring synthetic pitch collections, like the Double Augmented scale (Bb-C#-D-



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Author: Martin Popoff. 10" x 10". 176 pages. Slip Cased. Weight: 2.75 lb. **Publisher:** Motorbooks. ISBN: 978-0-760-37929-5. Price: \$50.00

AC/DC at 50

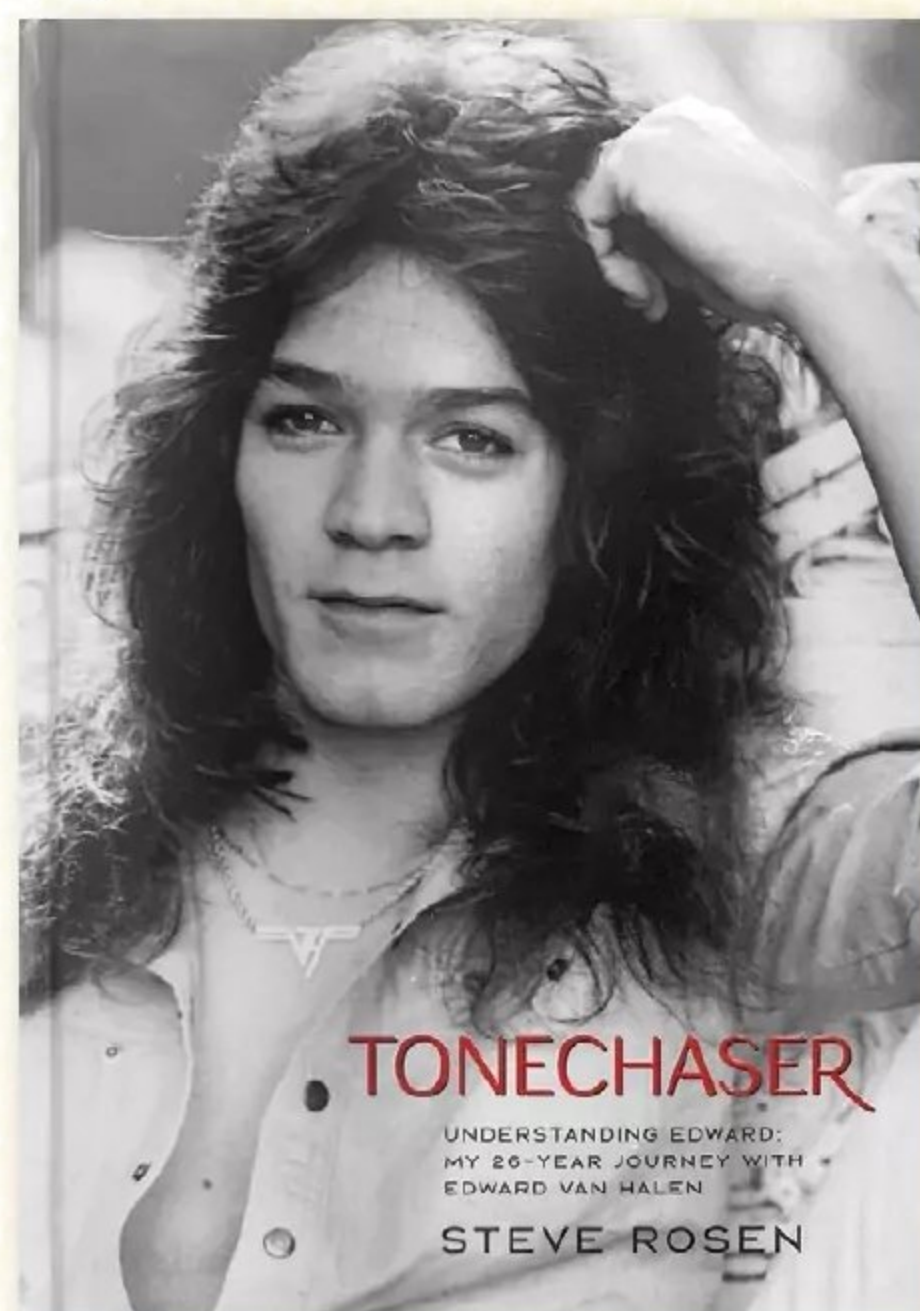
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Author: Martin Popoff. 9.25" x 10.63". 192 pages. Hard Cover. Weight: 3.09 lb. **Publisher:** Motorbooks. ISBN: 978-0-760-37741-3. Price: \$50.00

Tonechaser - Understanding Edward My 26-Year Journey with Edward Van Halen (Second Edition)



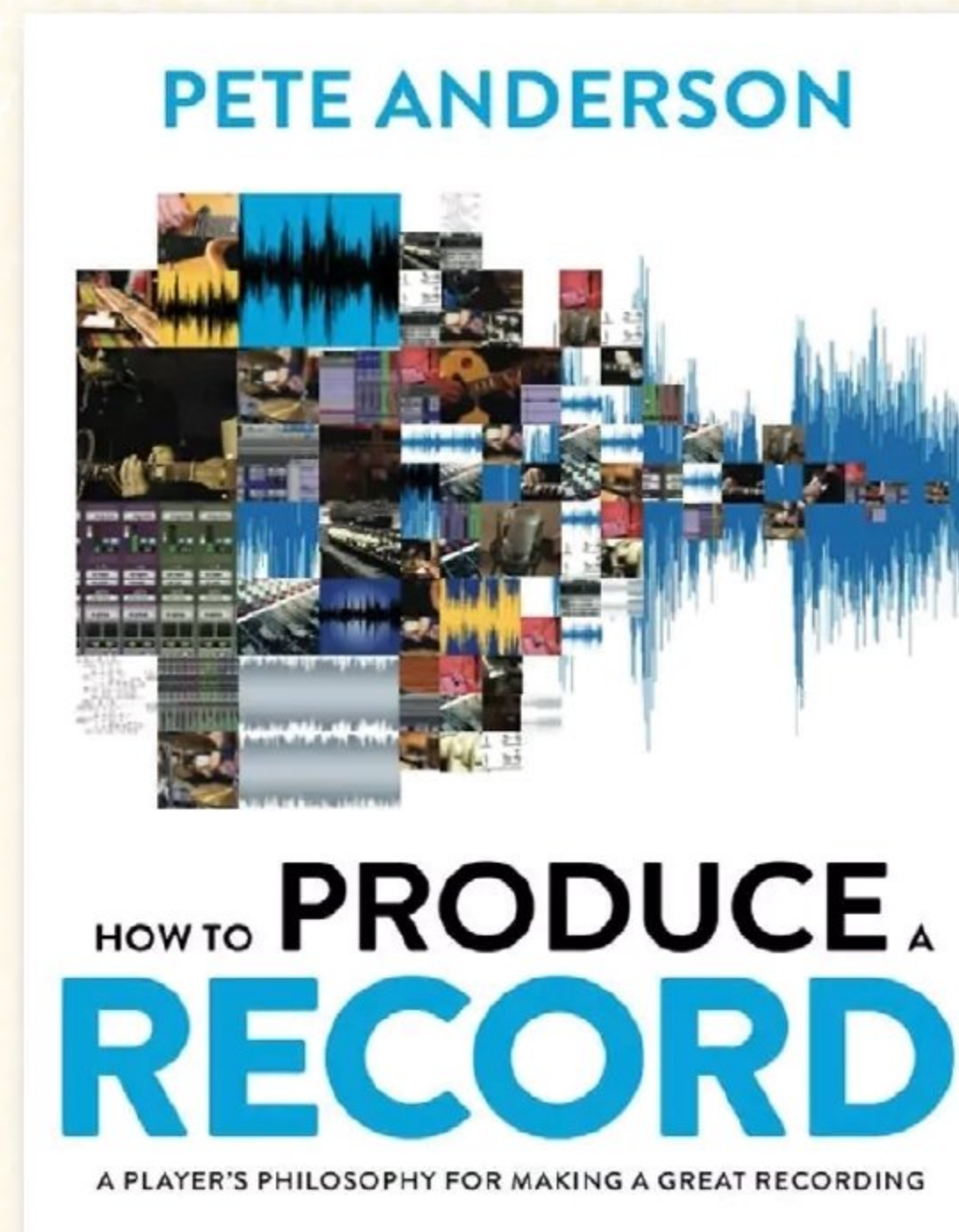
Imagine having Edward Van Halen at your house, playing new Van Halen songs or listening to no-vocals cassettes of in-progress albums in EVH's cigarette-smoke-filled car. How about jamming with the guitar icon? It all happened to veteran music journalist Steve Rosen.

This intensely personal book isn't an EVH biography, though it started that way. Rosen met the legend-in-waiting at a 1977 gig at L.A.'s Whisky a Go Go and they developed a personal friendship coinciding with a professional relationship. Loaded with guitar stories, EVH brought newly purchased '58 and '59 sunburst Les Pauls to Rosen's house in '79. Other interviews get into the weeds of Van Halen's guitars, including his original "Frankenstein" Charvel.

Author: Steve Rosen. 7.125" x 10.25", 580 B/W pages with 8 pages color. Hard Cover. Weight: 3.64 lb. **Publisher:** Independently published. ISBN: 979-8-218-00023-3. Price: \$47.00

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band members, how to arrange a song before you even start recording, how to set up in the studio, and so on.

Author: Pete Anderson. 8.5" x 11", 80 pages. Soft Cover. Weight: .6 lb. **Publisher:** Independently published. ISBN: 979-8373212380. Price: \$24.99

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F-G^b-A-B^b) in “Song for the Last Act” and “Canzona,” and yielded substitute hexatonic patterns and triad sequences built on major thirds as well as major-7[#]5 sonorities. All are characteristic melodic devices of post-bop jazz. He often added Wes-inspired octave passages to solos like “Freight Train” (5:15-5:26) but generally strummed these with a pick.

Jack’s approach to harmony was diverse. It ranged from the familiar jazz-guitar shapes, standard progressions, bebop extensions, and traditional chord-melody approaches of Pass, Hall, Kessel, and Smith to modal, polytonal, quartal and atonal structures reflecting the tensions of post-bop music. The latter is exemplified in the block-chord passages of “Red Clay” (2:45-2:57). He applied Smith’s close voicings, from which he developed unusual sonorities, pianistic clusters, and bittersweet dissonances often played as partial-chord fragments. He exploited parallelism with stacked fourth chords and successive triads (sometimes on a pedal point) to create drama and modal ambiguity. To impart greater color, he decorated solo arrangements with harmonics – using natural harmonics, artificial harmonics (plucked ala Farlow with pick/fingertip in “If I Were a Bell” and swept in “Moonlight in Vermont” live), and harp harmonics reminiscent of Lenny Breau and Ted Greene (“Two for the Road,” intro of “Angel Eyes” live). As rhythm guitarist, he exhibited a range of comping, from sparse rhythmic punctuation and steady time-defining chord strums to active walking-bass stride passages (check out “Gone With the Wind” with Bertonecini), and regularly used thumb fretting on the sixth string for larger voicings.

The classical influence was another factor in Wilkins’ style, evident in “Carnival” (*Call*

Medium ballad (Free Time)

N.C. (C) G13 G7[#]5 C Am7

let ring-----|

D7 G7 C Fmaj7 E7 A7[#]11 Dm G7 E7[#]9

let ring--| let ring--| let ring--| let ring--|

Am(add2) Ab7 Dm7 G7b9

Em7 Ebmaj7 Abmaj7 Dbmaj7 Cmaj7

“My One and Only Love” captures Jack’s multifaceted chord-melody style. Played in free time, it opens with a cascading melody blending major-pentatonic and bop sounds, and arpeggiated G13 and G7[#]5 chords. Note his alternation of single-note and chordal

textures throughout and an artificial harmonic in measure 6. His modernism is epitomized by the A^b7 arpeggio line (8) while parallel thirds (9) harken back to Kessel and Smith. The phrase ending (10) outlines the turnaround changes in broken shell chords.

Him Reckless), where he relied on fingerpicking while openly quoting “Leyenda.” The semi-classical “Moon Rain” (*Alien Army*), with its string orchestration and acoustic-guitar colors, and the baroque opening of “You’d Be So Nice to Come Home To”

(*Heading North*) reveal other facets of his jazz/classical fusion.

ESSENTIAL LISTENING

Windows, *Merge*, and *Call Him Reckless* are essential. Also recommended are *Alien*

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Army, Trioart, Reunion, and Until It's Time, as well as *Live at Buddy's Place, Watershed*, and duets with Bertoncini and Bruno.

ESSENTIAL VIEWING

Online highlights include performances with Eddie Gomez and Andy Luescher: "Angel Eyes," "Fum," and "Cheeks" ('94), solo renditions of "Spain," "Nardis" and "No More Blues" (American Institute of Guitar, '83), trio takes on "Red Clay" ('19 Northampton Jazz Fest), "All Blues" ('12, Mexico), "Moonlight in Vermont" ('15, North Wales) and "It Could Happen to You" ('16, How Art Thou Cafe), and "Meteor" with Howard Alden and Jon Burr. Also noteworthy are clinic and instructional clips.

SOUND

After Wilkins' Gibson L-5 was stolen, he acquired an early-'50s L-7C (17" archtop fitted with neck humbucker) that became his main instrument from '73 into the mid '80s, seen on *Windows* and *Merge*. He strung it with Darco 6200 medium-gauge strings. In *Manhattan Transfer*, he played an ES-340TD with DiMarzio DiMeola pickups for a more-contemporary sound, and sometimes recorded with a '50s Telecaster. His acoustics were a Guild F-48 and Ovation Country Artist nylon-string.

The image displays three musical staves, each representing a different chord and its corresponding fretboard positions. The first staff is for C#m7, showing a sequence of notes and fret numbers (11, 9, 9, 11, 11, 12, 9, 11, 9, 11, 8, 10, 8, 9) across the fretboard. The second staff is for Amaj7, showing a sequence of notes and fret numbers (7, 9, 7, 6, 8, 5, 7, 5, 7, 6, 7, 6, 5, 4, 5, 6, 7, 6, 5, 4, 3, 4, 3, 4). The third staff is for Bm7, showing a sequence of notes and fret numbers (3, 4, 5, 7, 5, 4, 7, 6, 5, 4, 6, 4, 3). The staves are labeled with the chord names C#m7, Bm7, Amaj7, and G#7.

This excerpt from "Red Clay" (2:01) demonstrates Jack's command of the guitar during fast, complex improvisation. Note octaves (measure 1), bends and pentatonic fragments moved to different scale degrees, post-bop

side slipping and development of the aforementioned intervallic theme (2-3). The intricate passage work in 3-5 features his patented high-velocity triplet runs. He closes decisively by tonicizing Bm briefly with an A# ending note.

In the '90s, he also played a blond Gibson L-5CES, sunburst ES-175 (*Alien Army*), and later used a Gibson Tal Farlow, Bill Comins GCS-1ES, and several Benedetto arch-

tops; Wilkins' association with the brand began in '88, when Bob Benedetto built a Fratello to replace Jack's stolen L-7. In '98, he acquired a second Fratello with two Kent Armstrong PAFs. The Fratello served as the basis for a Wilkins signature model designed in '03 by Bob in the Fender/Guild custom shop and played at his 70th birthday party. Jack used Ampeg amps with his first L-5, but after '73 routinely plugged into Fender Twin-Reverbs – a '72, and later, blackface reissues. When playing fusion, he favored a Roland JC-120 and Alesis Microverb, and sometimes added an Ibanez Tube Screamer, Ibanez Stereo Chorus, Boss Delay, and Morley volume pedals.

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 new book, *Jazz Guitar Course: Mastering the Jazz Language*, will be released this winter. Others include *101 Must-Know Rock Licks*, *B.B. King: the Definitive Collection*, and *Best of Jazz Guitar*, and a list credits can be found at wolfmarshall.com.

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WHAT GOES AROUND...

Finding An Old Friend, Part 2

By Dan Erlewine

In the September, issue I told the story of the '58 ES-335 I sold to my friend, Al, for \$225 in 1966. Al passed away earlier this year and left the guitar to me. He'd modified its electronics, so I'm restoring them, and

'70s, supposedly to get a brighter sound. Gene carefully peeled the protective tape from each pickup's coils and was surprised to find a layer of non-original copper shielding under it; after some research, he figured

I'll complete the job with my repair buddy, Gene Imbody. A master of guitar electronics, Gene did amazing work including re-winding a dead PAF, restoring the other (which was half-dead), made a vintage-style wiring harness, and aged the hardware and pickup covers. While he was busy, I took care of a variety of small issues.

1) There was a cigarette burn on the peghead, under the low E-string. I scraped the burned lacquer down to clean wood, then...

2) ... touched it up with black lacquer, then aged it some to blend with the surrounding finish.

3) Al had removed the pickup covers, as did many players in the early

out that Al had installed the Alembic Hot Rod Kit designed by Rick Turner in the '70s, which boosted output by swapping the original sand-cast Alnico magnets for larger, more-powerful ceramic. Then, the coils were re-wrapped. I don't know, but it's possible the covers couldn't be reinstalled because of the thickness of the ceramic magnets.

At this point, we also decided the extra switch Al installed was for an in-/out-of-phase switch, *not* a coil-tap, as we'd thought.

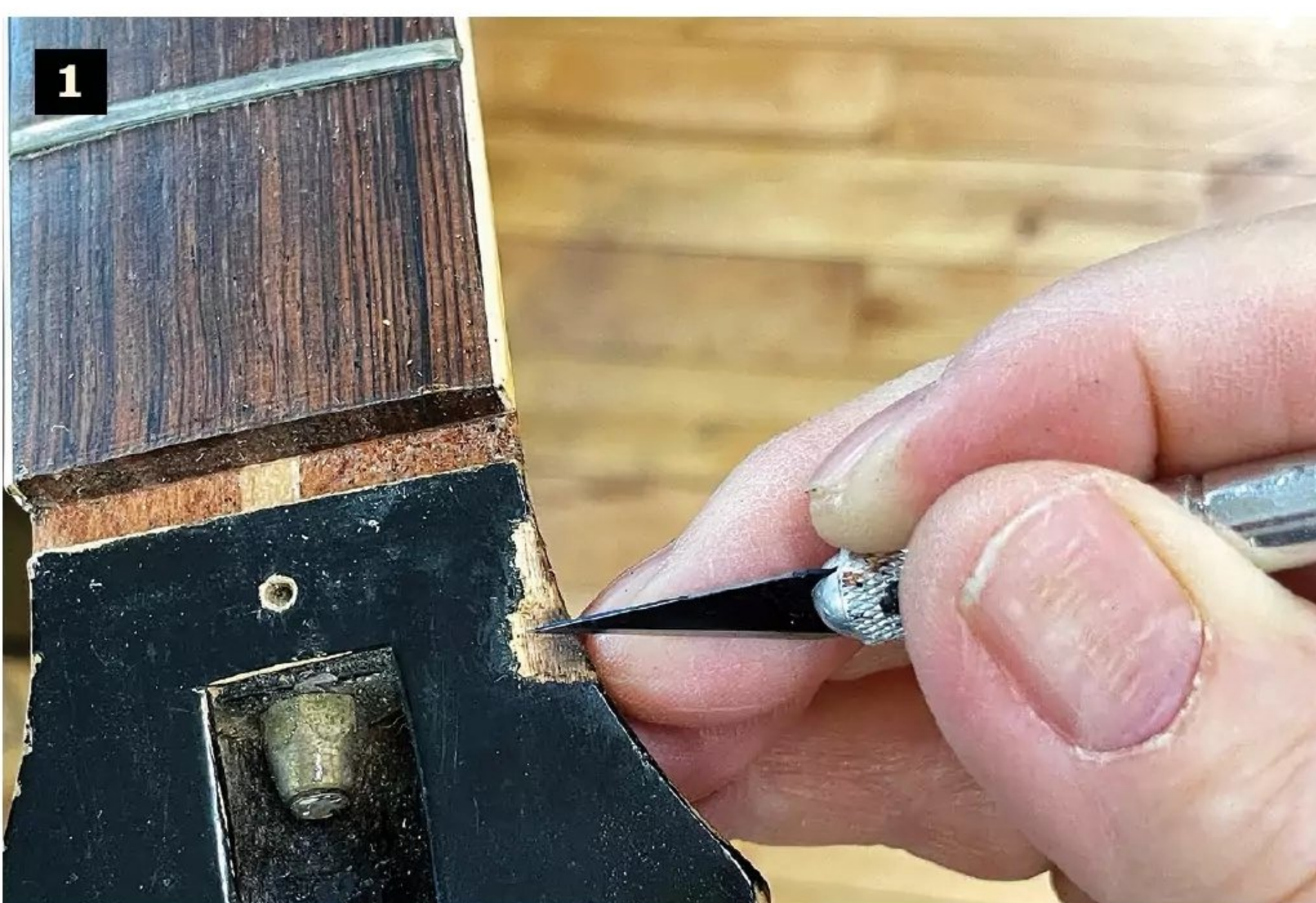
4) A dismantled pickup shows the thicker ceramic magnets and corresponding wood spacers. Over the years, Gene has repaired many pickups and collected parts along the way; he happened to have two '50 Gibson magnets he donated to the cause, and we got rid of the ceramic.

5) The bridge PAF had one good coil and one dead coil; Gene carefully unwound the wire from the dead coil onto an empty spool, which took many hours – he carried the two spools around as he worked, including on the elevator to his job in the workshop at StewMac.

6) Once the original wire was wound onto the spool – 4,700 winds – Gene had to wind it back on the original coil. To do so, he brazed a handle onto the outer end of the shaft of an electric winder, so he could control the winds by hand – another tedious job. Once the coils were re-joined, the pickup had an output of 3.6k-ohms, which is on the low side of a vintage PAF, but not unheard of. He rewound the second pickup using 42-gauge enamel-coated copper wire, the same as originally used by Gibson. So, we had one rewind original PAF, and one almost entirely original PAF.

With both pickups repaired, Gene moved on to aging the covers and bridge hardware.

7) He starts the aging process by placing

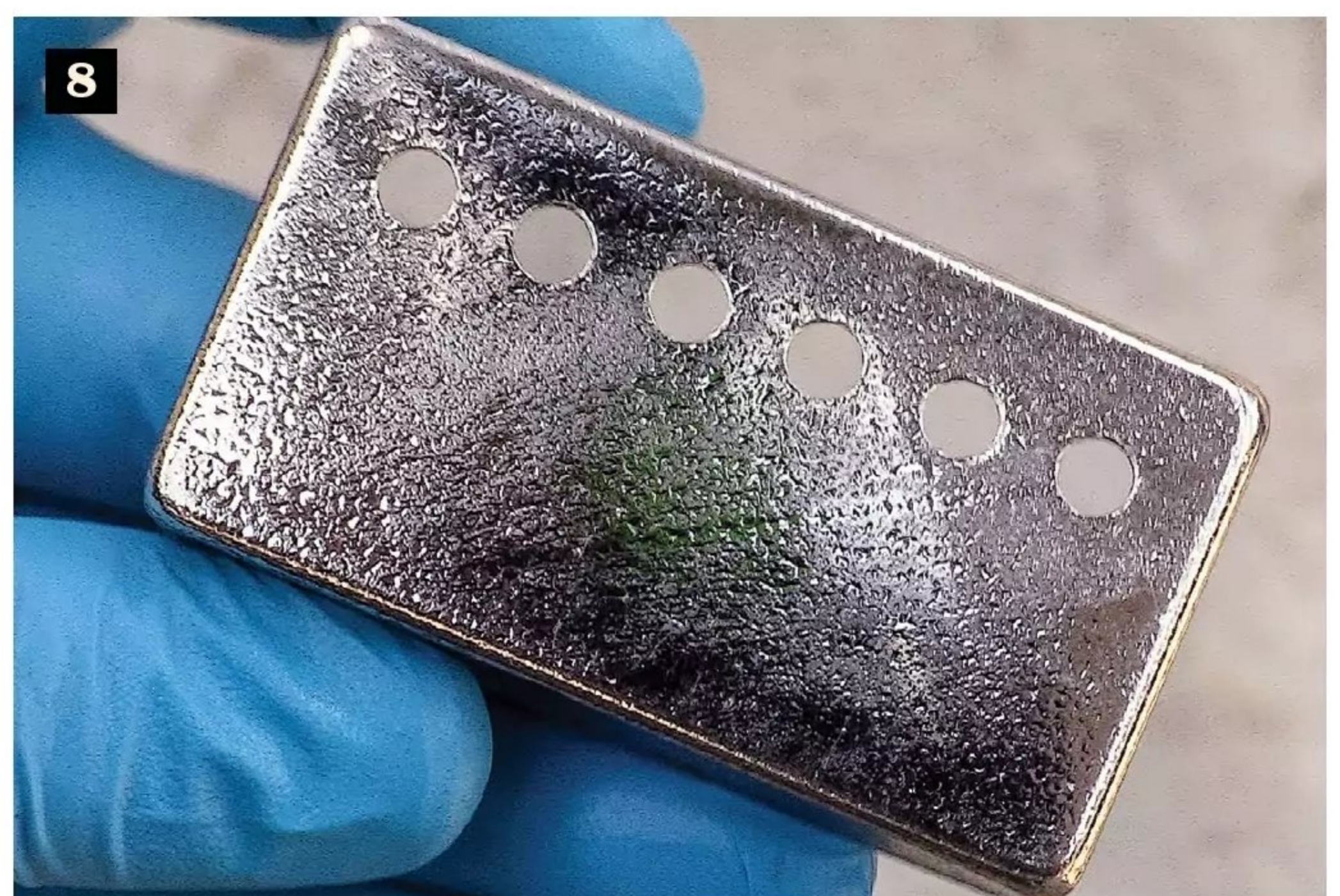
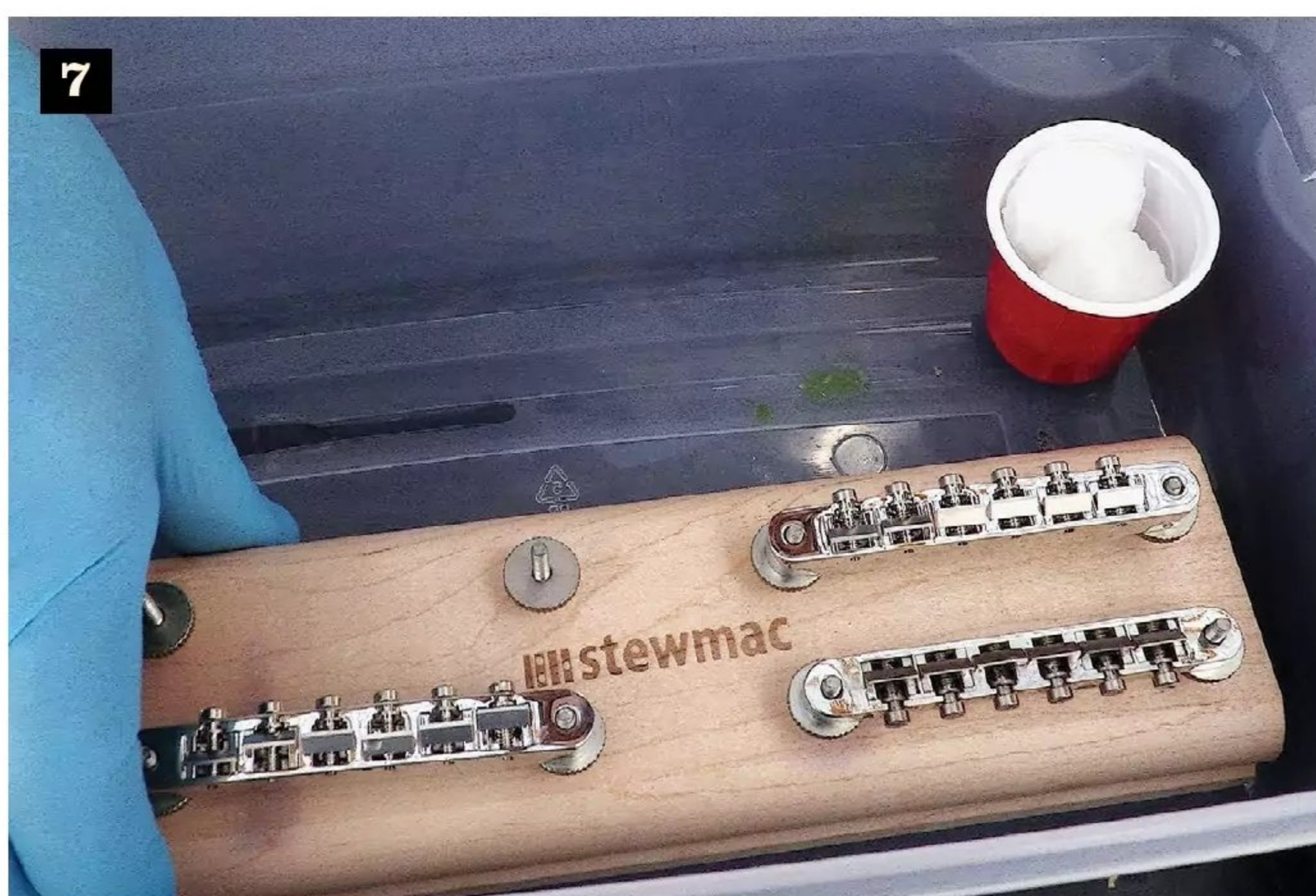
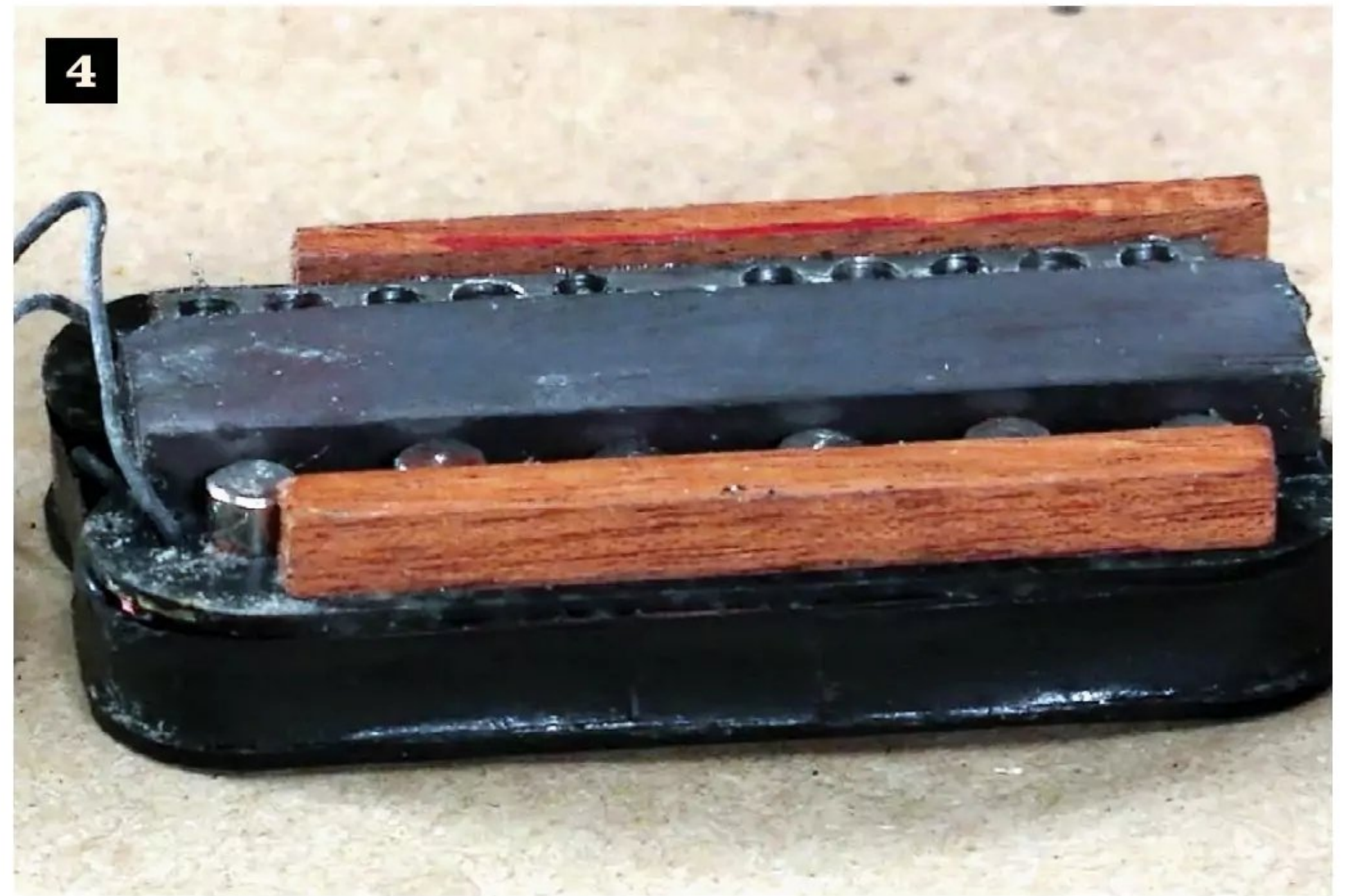


a cup with cotton balls soaked in muriatic acid in a plastic container, which traps the fumes. Then, he sets a small board with the parts mounted to it in the container, puts the lid on, and leaves it in the sun for several hours. Gene calls this “fuming.”

8) Before placing the humbucker covers in the container, he spritzed them with soapy water, which randomly tarnishes the metal and creates a vintage look. After fuming, the covers get more treatment.

9) Using a fixture with six strings con-

nected to a tailpiece and six posts, he slides a cover under the strings; with a gloved hand, he holds the board out at arm’s length and spritzes it with a mixture of four parts water and one part ferric chloride, which etches the metal. Then, he quickly washes



COLUMN Dan's Guitar RX

it in clean water and puts it in the container to get fumed a bit more. He developed this process after much experimentation. The result is great.

10) He aged the pots by taking them apart and etching their outsides with ferric chloride and coloring the PC boards dark brown, like the old ones' red mahogany Colortone stain. He lubed the pots far more than the factory did, giving them a much smoother travel.

11) Next, he wired a new harness using shielded co-ax from a large spool I got from Gibson in the late '60s, when my shop was a warranty center. Using an old AC power cord, he made very Gibson-looking black tubing to cover the grounds, he stripped the cover from the wire, hollowed it, and softened it with a heat gun. As if that wasn't enough for originality, a generous friend sent me a set of original Bumblebee caps! After this, Gene returned the guitar to me.

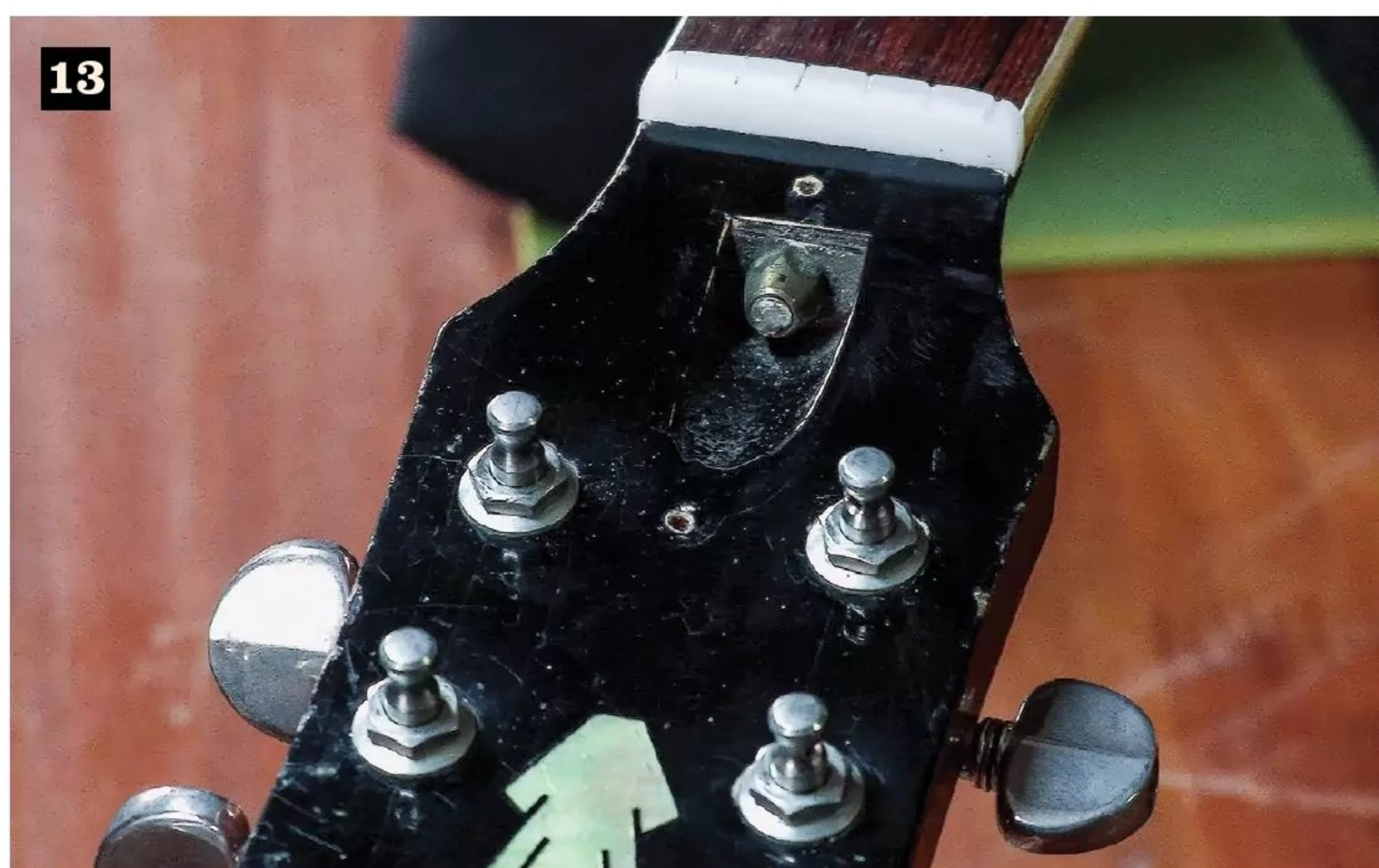
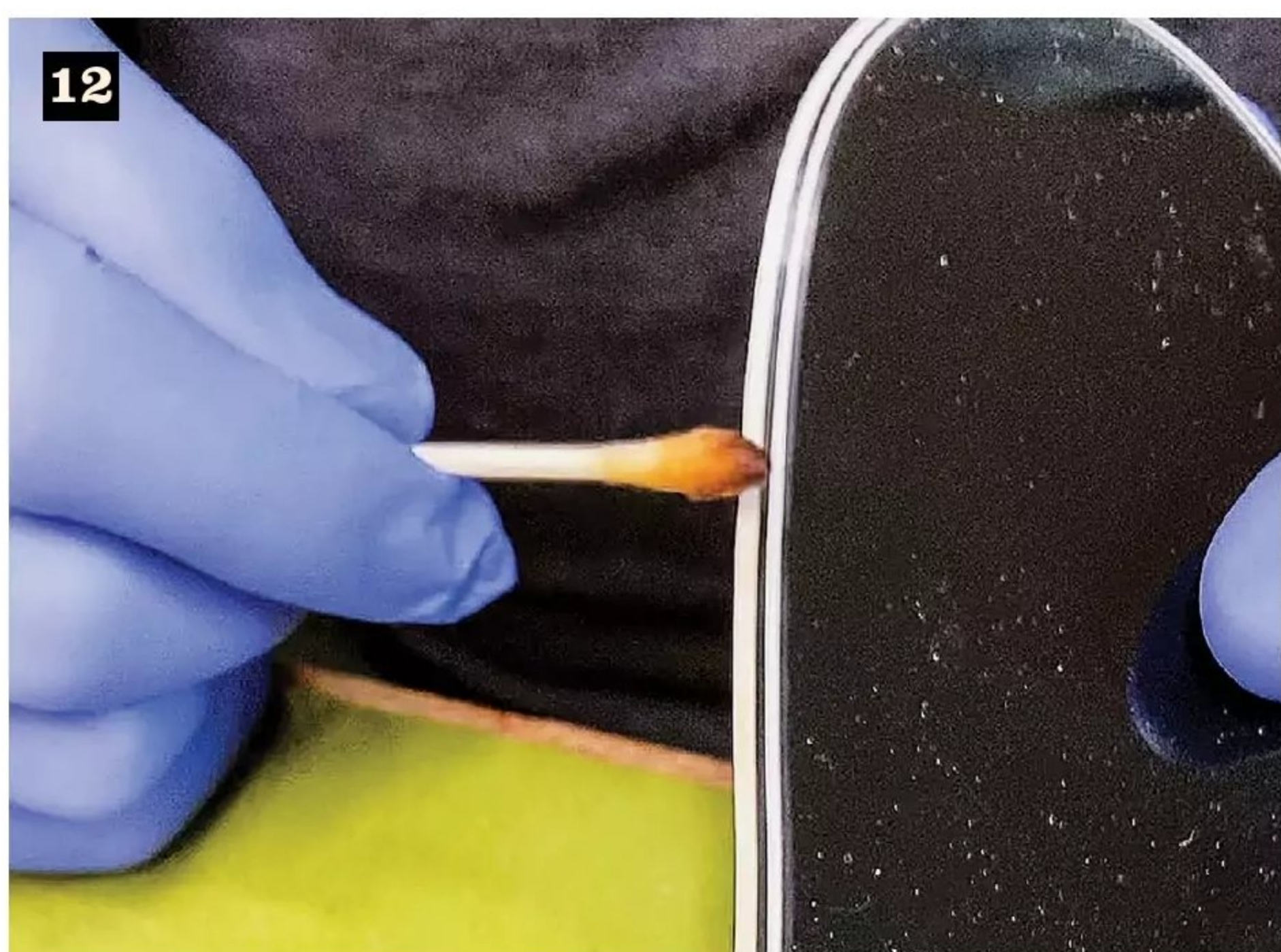
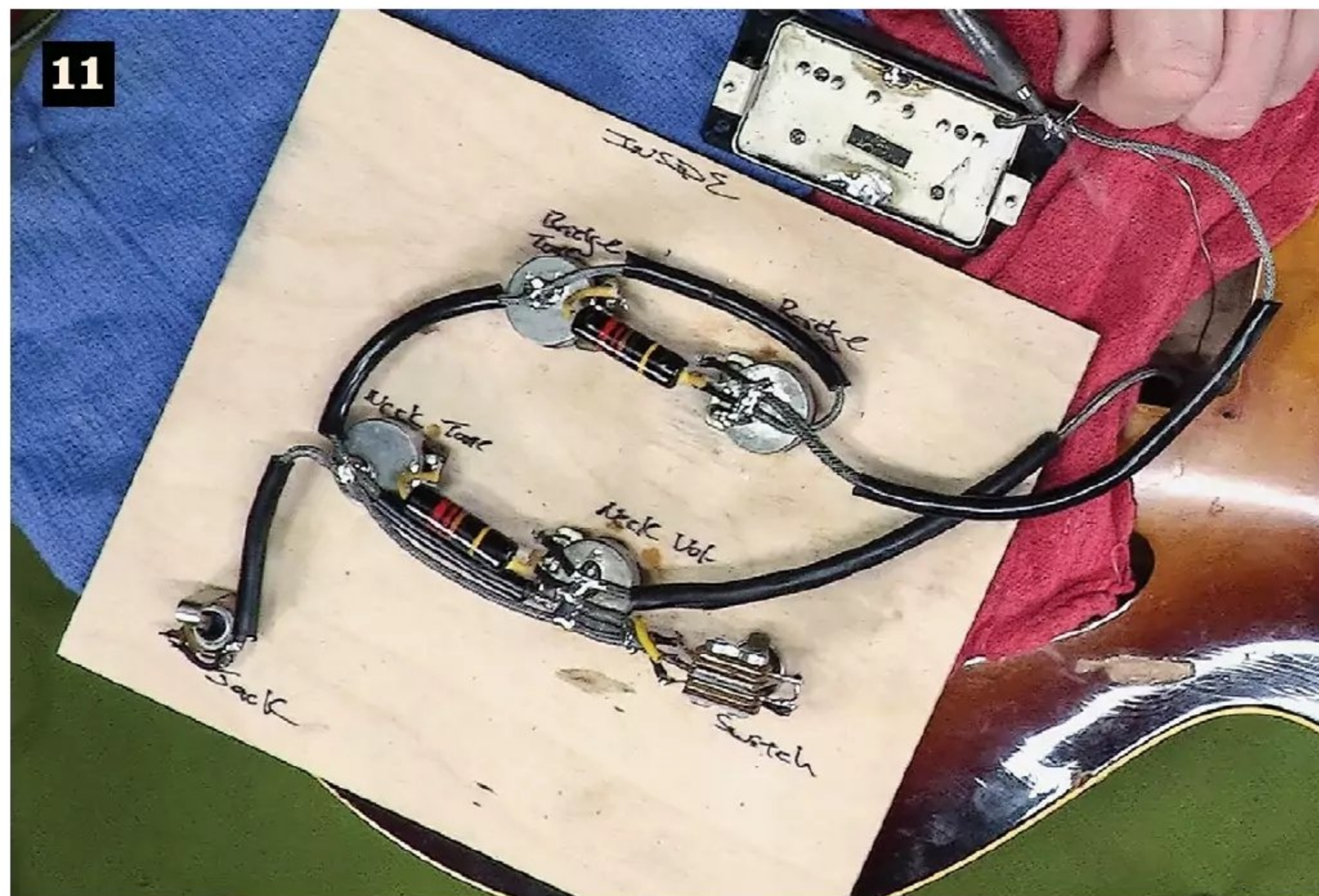
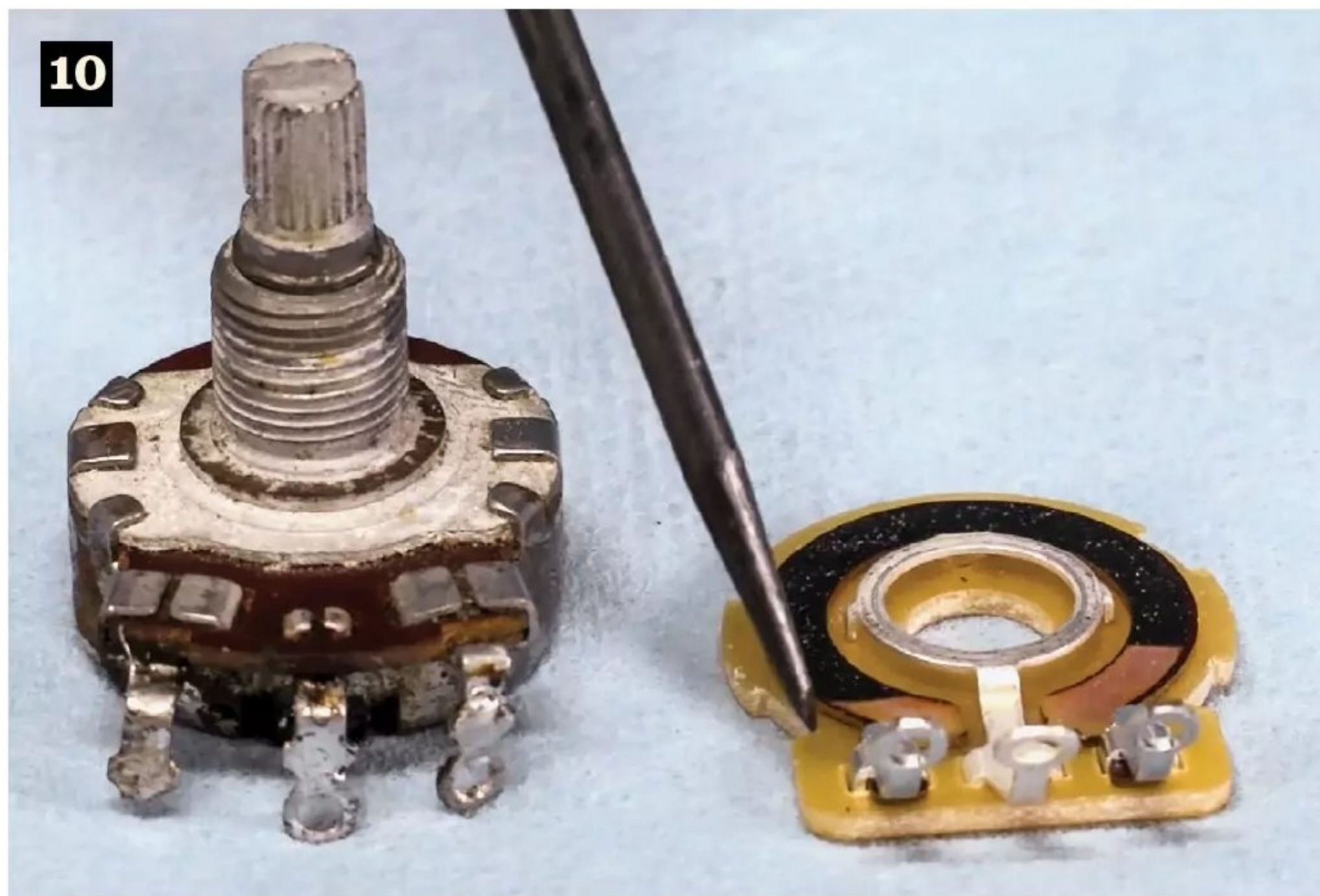
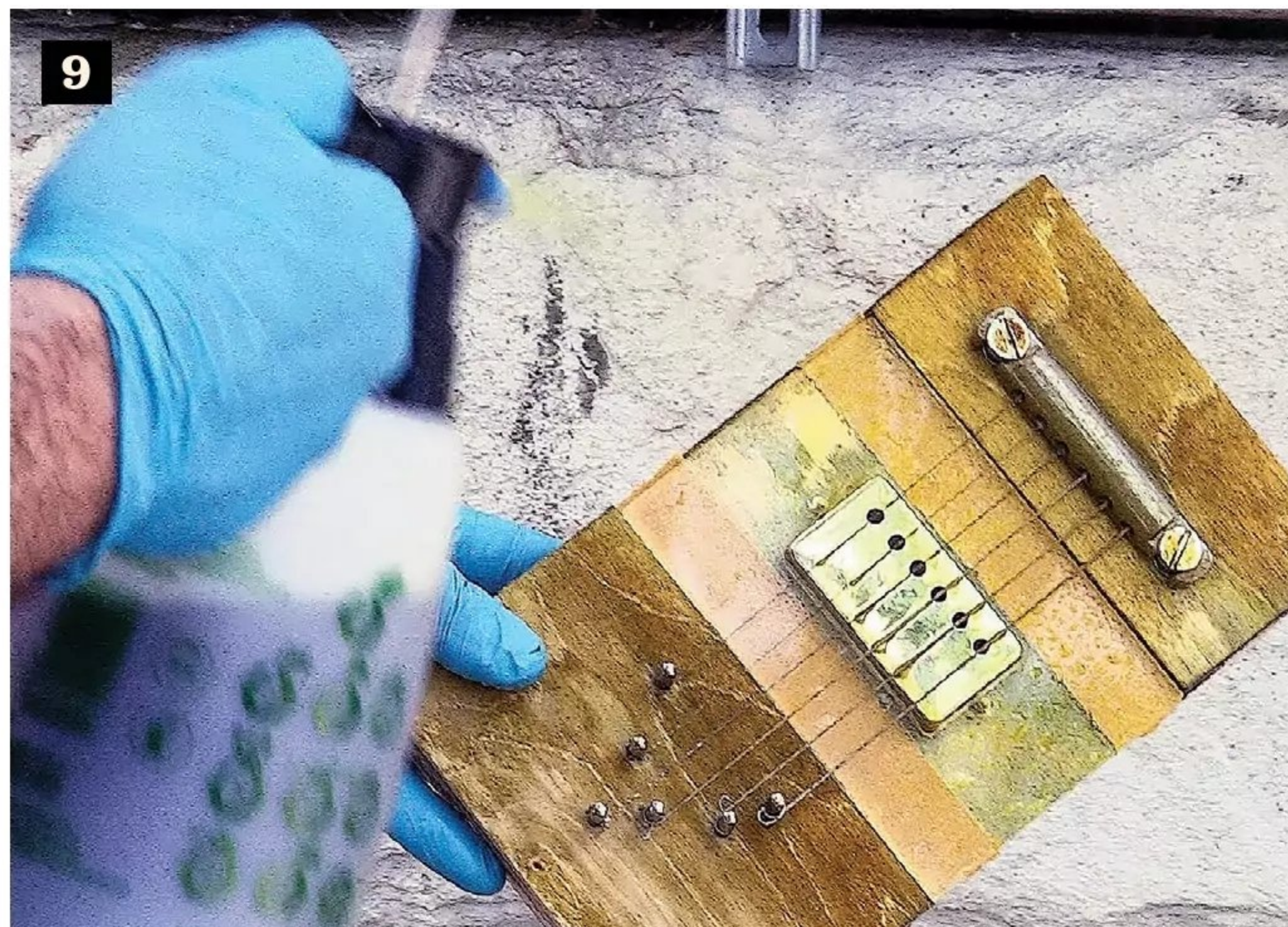
12) I installed a proper long pickguard, made by C-Rocker Guitars, that I like a lot.

The white layers were too bright for such an old guitar, so I aged the plastic with ColorTone Straw stain mixed in acetone and applied with a swab.

13) The job was finished after I made a nut from 6/6 Nylon, the same material Gibson used in the day.

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

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



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00014 Custom Shop '15, figured Mahog, exc, \$3950

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Guild CE-100B DP '58, Blonde, exc, \$1950
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Ken Smith BSR-5 string '97, exc, \$3150
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Gibson AJ Luthiers Choice '01, Brazilian, \$8750
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Bourgeois O Custom Koa '10 NAMM #8, \$4000
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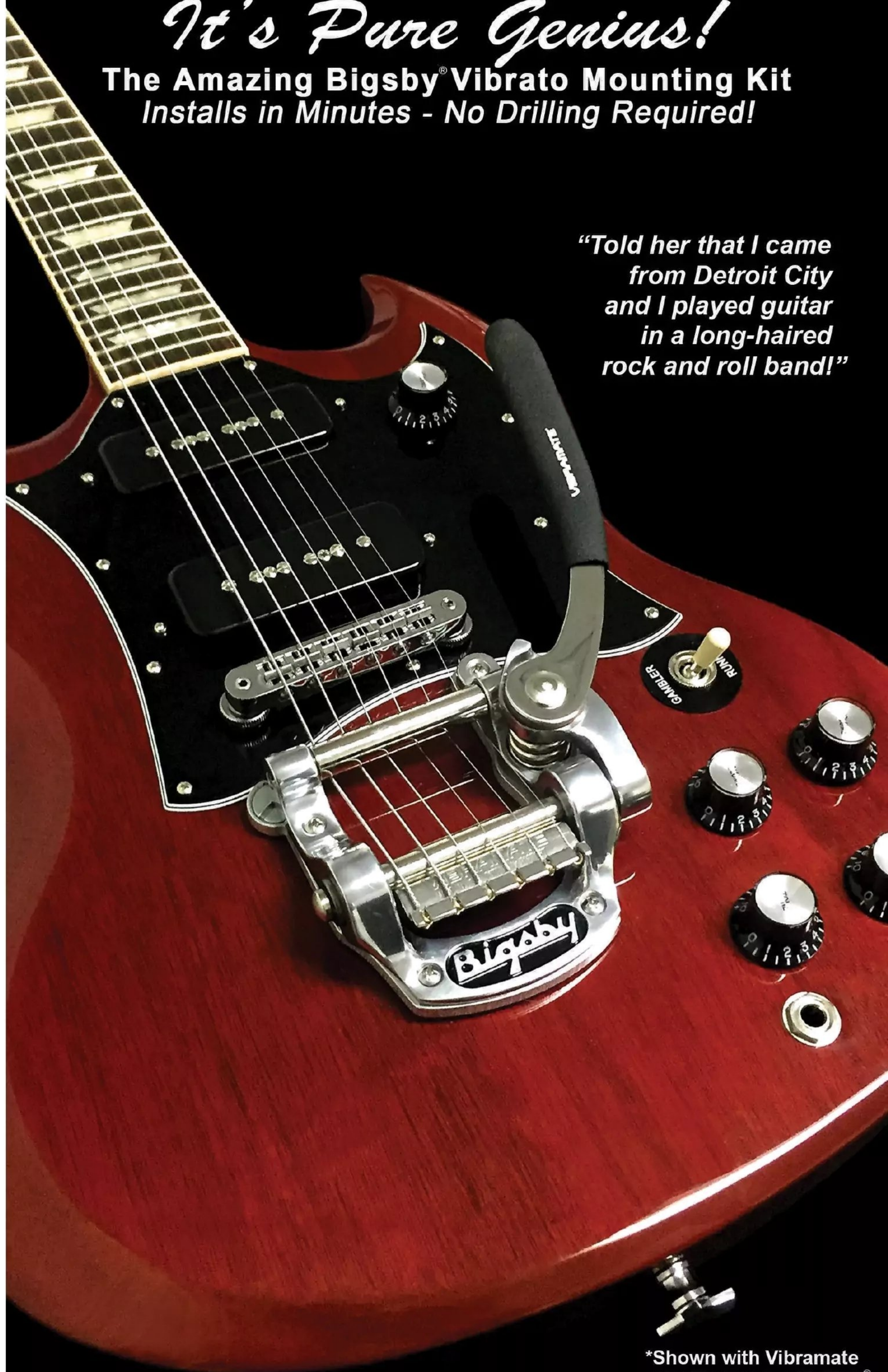
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FIRST TO SUNBURST

The Origin of a Famous Finish

— BY CLIFF HALL —

Faced with anemic sales of its Les Paul Model in 1958, Gibson spiffed-up its goldtop with a sunburst finish in an attempt to outdo Fender's two-toned Strat, rechristened it the "Les Paul Standard," and hoped for the best.

The old trick didn't work, but the Kalamazoo company had been there before.

Four decades prior, Gibson's executive suite played a slightly different version of the sunburst card to deal with a similar sales crisis—the fading popularity of its best-selling instruments after a shift in American musical tastes at the beginning of the Jazz Age.



Though its builder left the spruce top natural, this 1890s Bohmann Tone Tines is a very early example of a guitar with a sunburst finish. It has darkened with age and use. Its back and sides shows the builder's early "violin shaded" finish. While crude by today's standards, it displays the origins of sunburst.

The company's effort to sustain its mandolin family is shown in general manager L.A. Williams' 1914 advertising copy for the K-4 mandocello, touting its "violin shading from red to brown," enhanced in 1918 by newly hired sales and advertising manager C.V. Buttelman to read, "...finished in an exquisite blend from dark mahogany to

sunburst," his more-florid style further exhibited in copy with luminous imagery like "The Old Canoe – Moonlight – and us too," and "When the Lights are Low."

But it had little effect as the tsunami that was jazz eventually brought the tenor banjo to the fore, leaving the mandolin in its slow (but gargantuan) wake. As told by Walter Carter in his 2016 book, *Mandolin in America*, by the end of the '30s, the mando wasn't important enough to be included in Glen Miller's hit song "The Man With the Mandolin."

Nonetheless, that change in marketing copy reveals a centuries-old connection shared by *all* shaded instruments – the history of the sunburst, hiding in plain sight.

Antonio Stradivari (1644-1737) toiled in his workshop in Cremona until the age of 93, and along the way created a revolu-

Bohmann's Style 1 guitars in his 1899 catalog (top); "maple is shaded in yellow, red and brown, and has inlaid stripe on the back." Bohmann described his Style 0 guitars – endorsed here by Roy B. Tabor (above) – as "shaded with violin varnish, white, yellow, red and brownish colors."

tion of his own. Innovating the design of the violin, his changes transformed a slight, sweet-sounding instrument into an acoustic powerhouse so resounding that great violins came to be broadly referenced as "Strads." Initially renowned for their amazing sound, the instruments acquired a secondary reputation for their worn look as time took its toll.

"The classic 'christmas tree' wear pattern on the back of a 17th- or 18th-century violin has an interesting and, in the long run, troublesome origin," said British violinist Peter Sheppard Skærved when asked about

The Famous Joseph Bohmann Guitars. Style 1.



Maple is shaded in yellow, red and brown, and has inlaid stripe on back.

No. 1. Is made in rosewood and finest birdseye and curly maple, mahogany neck, dark rosewood oval fingerboard, plain finished edges, inlaid sound hole, pearl position dots and are of highest finish, with Bohmann patent machine head. Fitted with aluminum eyelets around pins to save wear and tear on wood.

	Maple	Rosewood
Standard size.....	\$20.00	\$24.00
Concert size.....	26.00	30.00
Grand Concert size....	32.00	36.00

No Discount from above prices.

Some manufacturers are only able to warrant their guitars one year; perhaps they won't last longer. The Bohmann guitar is guaranteed for a life time. And the Bohmann patent guitar bridge with which all Bohmann guitars are fitted cannot break or become loose.



St. Paul, Minn., May 2, 1898.

Joseph Bohmann.

Dear Sir: -- I have played the "Bohmann Guitar" for the last five years and find them superior to all others, both in tone and workmanship. I think that the "Bohmann Instruments" are the greatest in the world.

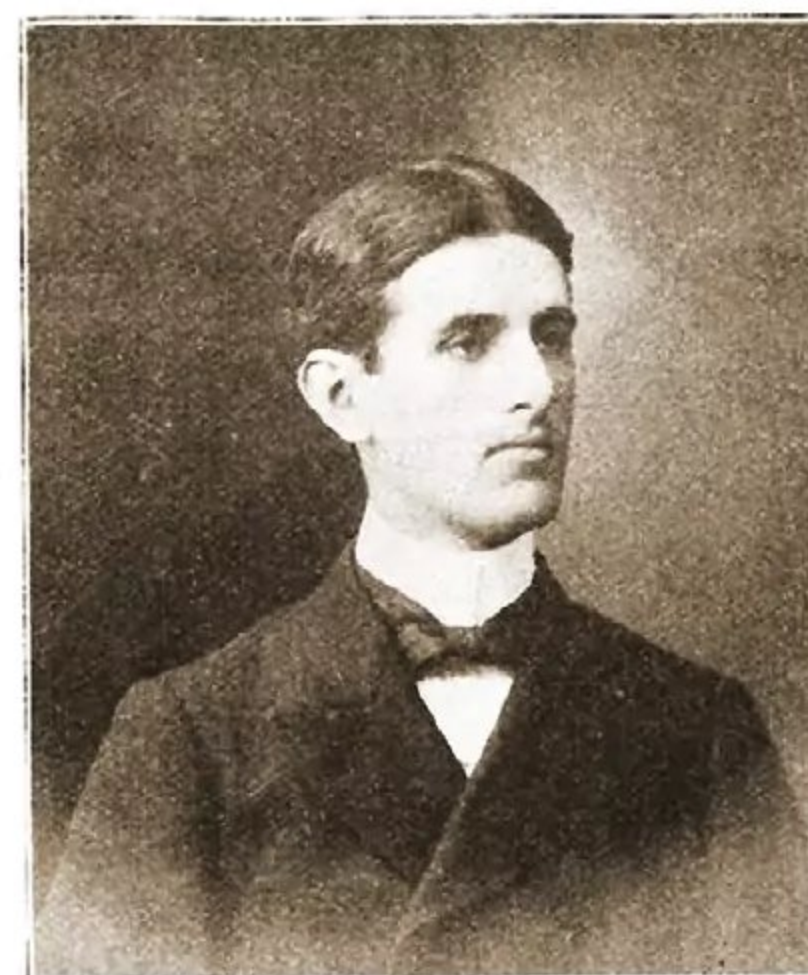
Yours truly,

CHAS. C. HATRY,
Twin City Mandolin Club,
Grand Opera House.

The Famous Joseph Bohmann Guitars. STYLE 0.



Is made of finely selected mountain maple, shaded with violin varnish, white, yellow, red and brownish colors. Mahogany neck. Black oval fingerboard; three position dots and fitted with Bohmann's exchangeable machine head (with aluminum eyelets) and patent bridge. Double purfling around sound-hole.



No. 0.

Standard size.....	\$12.00
Concert size.....	18.00
Grand Concert size.....	24.00



After several years experience with guitars of all makes I can say that, on account of the purity of tone, excellence of finish and perfection of its fingerboard, the Bohmann is the only satisfactory one.

ROY B. TABOR,
906 Steinway Hall.

Chicago, Ill.

The Gibson Mandolin Is King of Them All

Built like a violin.
Hand graduated.
Non-warpable neck.
Graduated bridge.
Perfect fingerboard.
Perfectly balanced, sweet, powerful singing tone.

So perfect is this instrument that it is permanently warranted against faulty workmanship or material used, and will be repaired at the factory free of charge, at any time, or replaced with another instrument of like style.

Easy Payments

Pianos Tuned and Repaired by an Expert
Everything in Music and Musical Instruments

LEVIS MUSIC STORE
39 SOUTH AVENUE



A 1914 ad by Levis, a music store in Rochester, New York, boasted of Gibson's status in the mandolin market.

Joseph Bohmann
The World's Greatest Musical Instrument Manufacturer,
400 W. MADISON ST., CHICAGO.
His \$125,000 Challenge has been before the World for over 11 years and has not yet been attacked. All instruments repaired.
SEND FOR CATALOGUE.

Beginning in 1888, Bohmann offered \$80,000 to any manufacturers who could make an instrument better than his. By 1896, he raised the prize to \$125,000.

WONDERFUL MANDOLIN

The new "Gibson Mandolin" has the shape and tone of a violin and is considered a wonderful invention. Call and see it at

Hawaiian News Company.
Bishop Street. Merchant St.

Just reaching the shores of Hawaii in the fall of 1904, Gibson's inventive mandolin design still retained an air of novelty.

the transformation of Stradivari's violins from shiny and new to antiques from another era. "The shape resulted from the back rubbing against the shoulder and arm of the player whilst the instrument was being held relatively low. And then the 19th century comes along and venerates the mark of time passing on both the sight and sound of these instruments as a ne plus ultra, which I am sure would horrify their makers."

What might have been one man's monstrosity became the next generation's masterpiece.

"One of the reasons we love these instruments is because they are unbelievably beautiful," said Skaerved in a 2014 lecture at the Library of Congress. "But don't forget one thing: the beauty of an instrument like this is about 60 percent due to the fact that

it has changed because we have had it in our hands. Oxidation, sweat... and when you dent an instrument, dirt makes its way into the scratch."

In other words, old violins have maximum mojo, and buyers – like guitar and mandolin players want now – craved instruments that had it. As Doc Watson once said, "That old Gibson J-35 I played was as good a guitar as I've ever played. It was a good old well-used guitar with scratches and scuff marks. It had some 'prestige,' in other words."

Watson wasn't wrong, but this mindset led to a conundrum for violin makers of the 19th century.

"Varnish wear implies lots of usage, and lots of usage implies age and quality, and that became the factor behind the antiquing of violins in the mid to late 19th century," said stringed-instrument appraiser Philip Kass, echoing Watson's sentiment. "The growing pressure on players was to have a violin that was clearly old, and thus showing lots of wear and tear. This became the mantra that has poisoned modern violin making since the late 19th century."

The main problem with the "instant aged" technique was that the labor involved pushed prices much higher than most customers were willing to pay. For example, high-end firms like Ernst Heinrich Roth charged up to \$300 for their artfully antiqued violins when most people were buying \$10 fiddles. Market forces then pushed for a more-economical and efficient violin-shading practice that crudely imitated wear, but at a much lower cost, possibly aided by technology.

"If some sort of gentle shading was considered a plus because of the appearance of a multi-dimensional quality to the wood, then the great innovation was the spray gun, which made for

more-efficient mass production at the end of the 19th to beginning of the 20th centuries," said Kass.

It was then that the modern sunburst began to evolve. But it would take the mind of a Czech immigrant with a tendency for serious braggadocio to initiate...

For three days in March of 1901, the *Chicago Tribune* and papers around the country followed the saga of a horse that crashed into the basement of Joseph Bohmann's instrument factory.

"Yes, I feed the horse, because I do not know what else to do," the bewildered Bohmann said. "I'm afraid it might tackle something else, even my machinery, if it doesn't get anything to eat. I'd rather pay for the hay than to have the horse continue its raid."

The paper reported when the animal had been windlassed out of the building, and though it might have been the strangest press Bohmann had gotten, it wasn't the first or the last time his name appeared in print.

Before winning medals for his instruments at World's Fairs in Paris (1889), Chicago ('93), Antwerp ('94) and Atlanta ('95), in 1888

he kicked off an aggressive marketing campaign in a series of advertisements that challenged the world: "\$80,000 to the manufacturer who can prove his ability to make the following instruments: viz, violins, zithers, Guitars and Mandolins to equal my own in tone and workmanship."

There is no record of any luthier picking up the gauntlet.

Born in Austria in 1848, Bohmann apprenticed as a violin maker in Vienna in 1860 and might have immigrated to the United States as early as '64. After bouncing around the country for a decade experiencing





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 '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.

www.hi-guitars.com

'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/4Bolt 1 Piece Maple neck
 '71 Sunburst "Lefty" 4Bolt 1 Piece Maple neck
 '71 Lake Placid Blue/4 Bolt Rose neck 100% original!!
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Top Cash Paid!!

Custom Shop Playboy 40th Anniversary Stratocaster Only 180 pieces made
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 If you seek original vintage strat parts, please let me know, we can help you!!
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New from Rocky Mountain Slides Co.

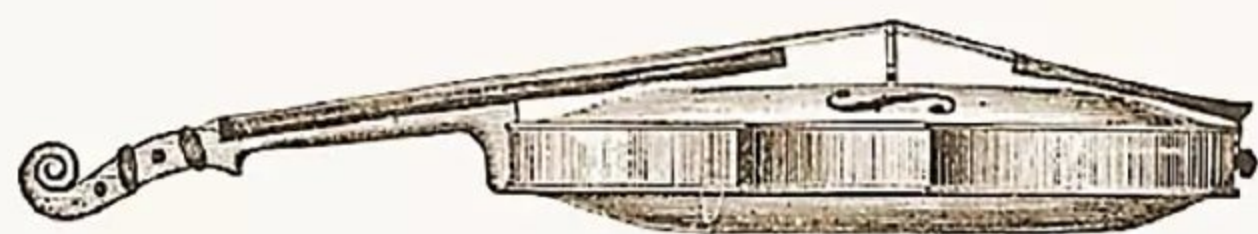


Bear Claw Mega Picks

For those who need a pick that grabs them back
 Reduces fatigue
 Available in 3 colors!



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Cut giving idea of Stainer Model.



Cut giving idea of Stradivarius Model.

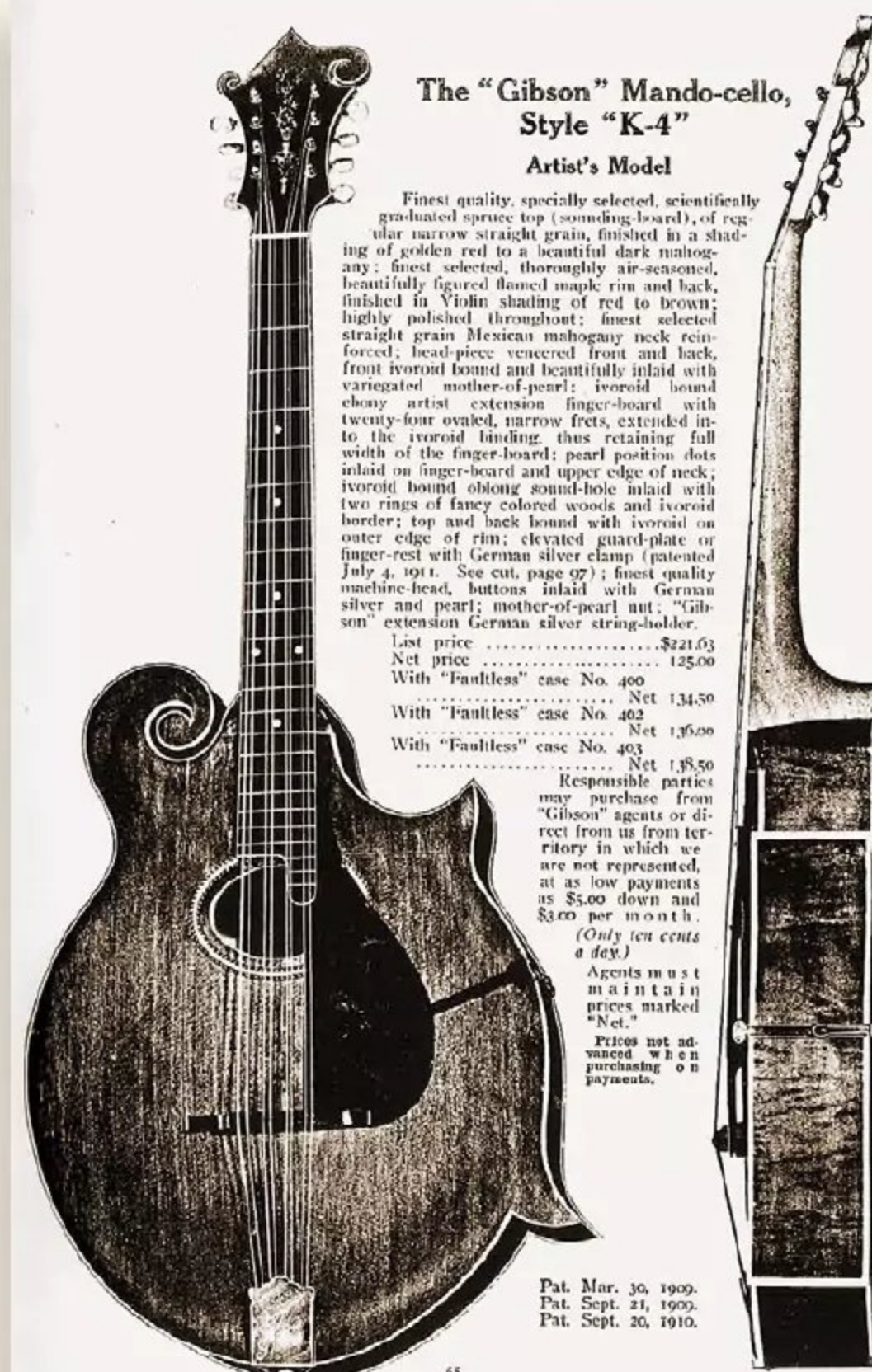
Nos. 3 to 80 were made without ebony fingerboard, etc. & some have been changed since to make them bring more money. Some have marked purfling & painted on wood grain.

VIOLINS.

(WITHOUT BOWS.)

VALUES GIVEN ARE FOR MINT VIOLINS IN ORIGINAL CONDITION.

No. 3	Red, Shaded, good shape, Hardwood Back.....	Each	\$ 2 10	\$25.00
" 6	" " better, etc.....	"	2 80	\$25.00
" 8	Imitation Flamed Wood Back, Lion Head.....	"	3 10	\$75.00
" 9	" " neatly made, good.....	"	4 00	\$25.00
" 12	Light Brown, Shaded, Plain, Inlaid Edges, lined and blocked.....	"	3 50	\$30.00
" 15	Dark Red, highly polished, well finished.....	"	4 25	\$35.00
" 17	" Shaded, well formed, neatly made, highly polished, fancy Tailpiece.....	"	4 75	\$40.00
" 80	Brown, STAINER, Swell Top and Back.....	"	5 50	\$50.00



The "Gibson" Mando-cello,
Style "K-4"
Artist's Model

Finest quality, specially selected, scientifically graduated spruce top (soundboard), of regular narrow straight grain, finished in a shading of golden red to a beautiful dark mahogany; finest selected, thoroughly air-seasoned, beautifully figured flamed maple rim and back, finished in Violin shading of red to brown; highly polished throughout; finest selected straight grain Mexican mahogany neck reinforced; head-piece, veneered front and back, front ivory bound and beautifully inlaid with variegated mother-of-pearl; ivory bound ebony artist extension finger-board with twenty-four oval, narrow frets, extended up to the ivory binding thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and upper edge of neck, two rings of fancy colored woods and ivory border; top and back bound with ivory on outer edge of rim; elevated guard-plate on finger-rest with German silver clamp (patented July 4, 1911. See cut, page 97); finest quality machine head, buttons inlaid with German silver and pearl; mother-of-pearl art. "Gibson" extension German silver string-holder.

Last price \$22.00
Net price \$22.00
With "Fashless" case No. 400 \$25.00
With "Fashless" case No. 402 \$27.00
With "Fashless" case No. 404 \$29.00

Responsible parties may purchase from "Gibson" agents or direct from us from territory in which we are not represented, at as low payments as \$5.00 down and \$2.00 per month. (Only ten cents a day.) Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments.

Pat. Mar. 30, 1909.
Pat. Sept. 21, 1910.
Pat. Sept. 20, 1910.

a mix of hard-labor jobs and bad luck, Bohmann opened a business in '75 with considerable flair.

"The World's Greatest Musical Instrument Manufacturer!" This is how Joseph H. Bohmann described himself, and repeatedly. How much of it was hype, ego, or truth is difficult to say. Most of his biographical and promotional materials seem to have been authored by himself," wrote Gregg Miner on his website about Bohmann's harp guitars. "To me, his work is neither German nor American (more American), but wholly his own, with styles and techniques all over the place."

It was with this startling mix of bravado and ingenuity that Bohmann started applying violin shading to his guitars. His 1899 catalog noted that on Styles 0 through 3 guitars (higher numbers had unshaded rosewood back and sides), the "maple is shaded in yellow, red and brown and has inlaid stripe on the back," and is "...shaded with violin varnish, white, yellow, red and brownish colors." In concert with the violin-antiquing practice of the time, Bohmann shaded the sides of his harp guitars to demonstrate the technique and use in advertisements.

Stringed-instrument authority, pioneering vintage-guitar dealer, and VG contributing editor George Gruhn said that while violin makers were producing relic finish instruments with wear patterns that resembled sunburst in the early 1800s, "I don't know of any sunburst-finish guitars prior to Bohmann."

In 1903, managers at the newly formed Gibson Mandolin-Guitar Mfg. Co., Ltd. must have been paying attention. Considering Bohmann's guitars were very well-advertised and his factory was only 125 miles

The C. Bruno and Sons catalog from 1907 listed details like "shading," "imitation flamed," and "highly polished." For the 1917 catalog, copy by Gibson general manager L.A. Williams said the K-4 Mando-cello was "finished in violin shading."

from Kalamazoo, it's no wonder that in late 1905, one of its early changes to Orville's original design included violin-shading the backs of F-4 mandolins. Like Stradivari two centuries before, the idea of antiquing new instruments probably would have been anathema to Orville. Curiously, Bohmann, who is credited as the first manufacturer of mandolins in America (having started in 1884), didn't make the leap to sunbursting his bowlback mandos from this era.

Given that Gibson was charging at least \$10 more than Washburn in 1911 as they were advertising their mandolins as "the best made – constructed and graduated like a violin," it seems like violin shading, as Orville had transplanted the violin's headstock scroll to the upper treble bout of the mandolin, was another way to justify the high prices of their mandolins. With no less than 34 references to the violin, a 1914 Gibson catalog noted, "Gibson instruments are finished by experienced workmen under the supervision of one who had made a life study of varnish as used on the violin."

"I agree that Gibson borrowed the sunburst concept from violins, though not necessarily from Strads," said Walter Carter. "Was sunburst a common violin finish of the day? Gibson's attempt to link the mandocello finish with violin finishes would indicate yes. It's a bit ironic that the sunburst finish was common on cheaper violins, but the average musician probably saw more cheap violins than Strads, so it

was probably an effective marketing ploy."

Gibson initially violin-shaded only the backs of F-4 mandolins, which makes sense as the pattern is only common on violin backs, and kept the front all one color – Black, Pumpkin, or Ivory. Sunbursting/violin-shading the front didn't start until 1912, as F-4s from that year show.

What's odd about the antiquing of the F-4 and (in 1912) L-4 guitars was it didn't match normal wear patterns.

"I like the suggestion by Peter that the sunburst developed from use, with the light areas having been worn and the dark areas having collected dirt and grease," said Folkway Music owner and Gibson repair specialist Mark Stutman. "It seems logical. Plus, on flat guitars, a natural finish wouldn't take on a sunburst look over time, because of the very different way the instrument is held and used, its size, and its flatness. Flat-top patina develops in different ways than the violin and carved-instrument patina."

In 1922, Gibson kicked its violin-masterpiece comparisons into high gear when it advertised Lloyd Loar's innovative F-5 mandolin as, "The 'Strad' of Mandolins." Replacing the Sheraton Brown finish, Fred Miller, foreman of Gibson's finishing department, went so far as to name the sunburst finish "Cremona Brown" as a further nod to the Italian city where Stradivari worked.

Though its attempt six years earlier to prop up the mandolin market had met with limited success, Gibson hoped to buck the tenor-banjo trend with the far superior design of Loar's F-5. With a stratospherically high price tag of \$250, however, the company quickly rediscovered that the potential audience had disappeared to the point of obsolescence. The world may have never heard of Loar's masterpiece if not for a chance encounter in a Florida barber-shop 15 years later, when a cult following emerged thanks to the legendary hands of Bill Monroe.

Concurrently, the sunburst finish would become so popular that bluegrass, rock, and jazz would all eventually lay claim to it as part of their iconography – without ever acknowledging its classical roots. **VG**

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1956 Guyatone LG-50



1955 Gretsch 6134



1963 Gretsch 6128



2015 Gretsch 6120



2010 Gretsch 6136



1917 Gibson Style O



1932 Gibson L-50



1933 Gibson L-C



1946 Gibson J-45



1951 Martin 00-17



1954 Guild F-50



1955 Martin D-18



1957 Martin 0-18



1967 Gibson Flying V



1972 Gibson Firebird V



1981 Gibson Explorer



1982 Gibson Les Paul 30th



1998 Gibson LP Joe Perry



2004 Gibson LP 60 Std.



2008 Gibson LP GOTM



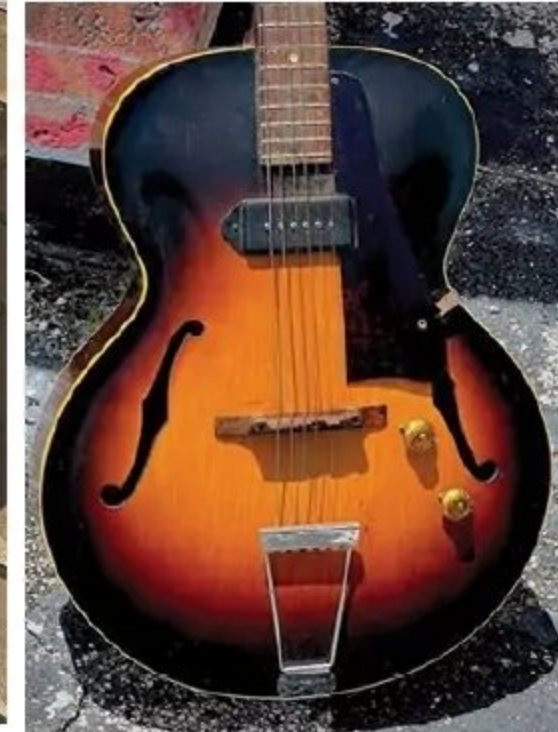
2012 Gibson LP '57 Custom



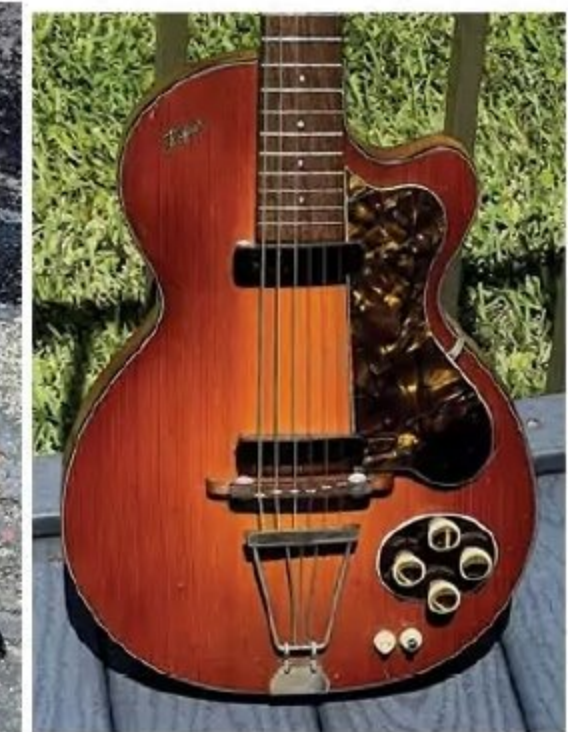
1940 Gibson Super 400N 1-off



1951 Stromberg G-3 Cutaway



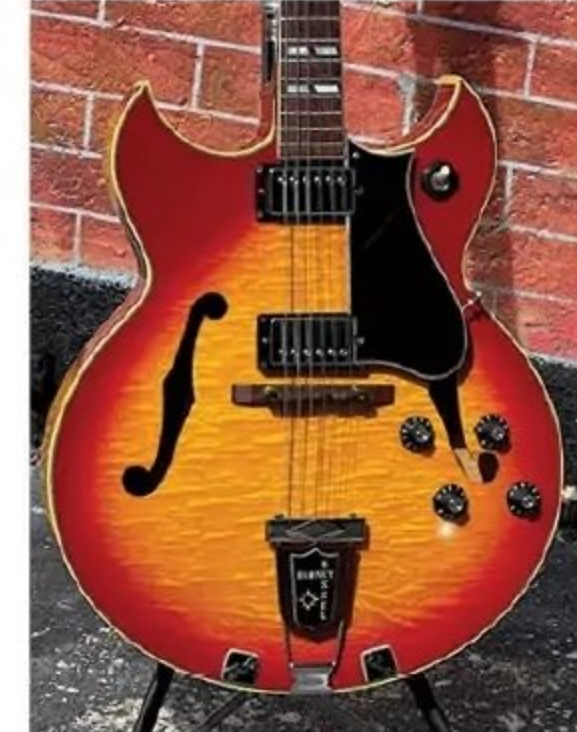
1956 Gibson ES-125



1956 Hofner Club 50



1959 Premier Arch Top



1966 Gibson B.Kessel



1968 Gibson B.Kessel



1968 Gibson L-7CES



1959 Gibson ES-125 TDC



1960 Gibson ES-335TD "Dot"



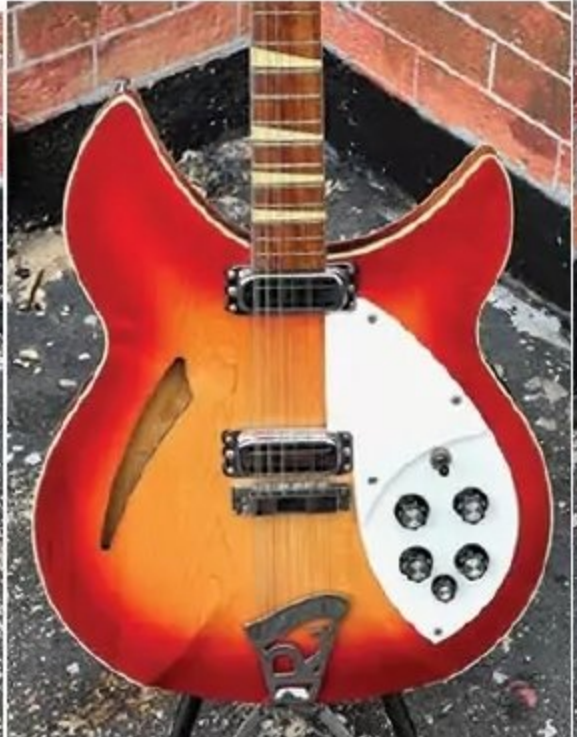
1963 Gibson ES-345TDSV



2007 Gibson DG-335



1965 Gibson EB-2D 1-off



1967 Rickenbacker 360/12 OS



1968 Rickenbacker 366/12



2015 Duesenberg Starplayer



1959 Rickenbacker 4000 Bass



1964 Fender Jazz Bass Fiesta



1966 Fender P Bass Ice Blue



1966 Ampeg AUB-1 Black



1970 Fender Jazz Bass Maple Cap



1976 Rick 4001 Fretless Bass



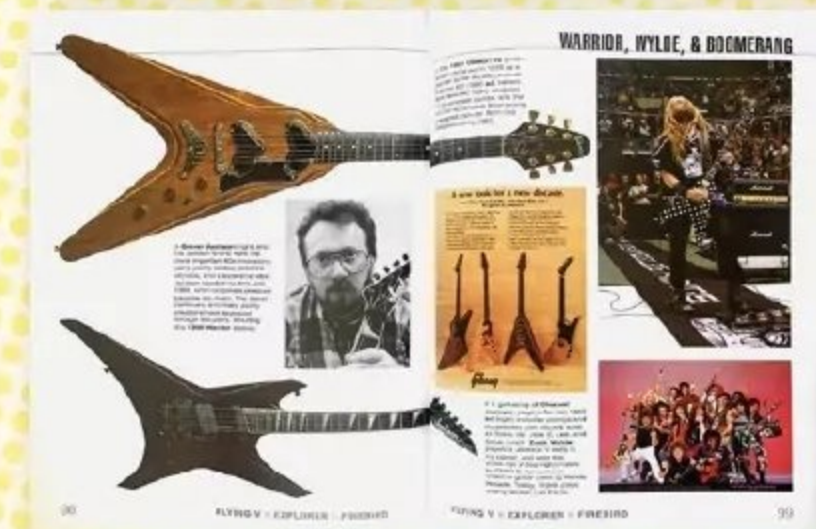
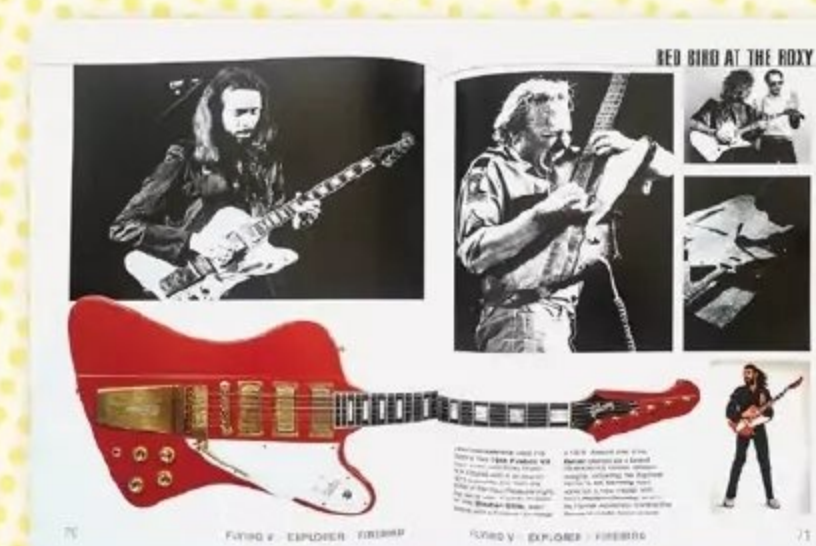
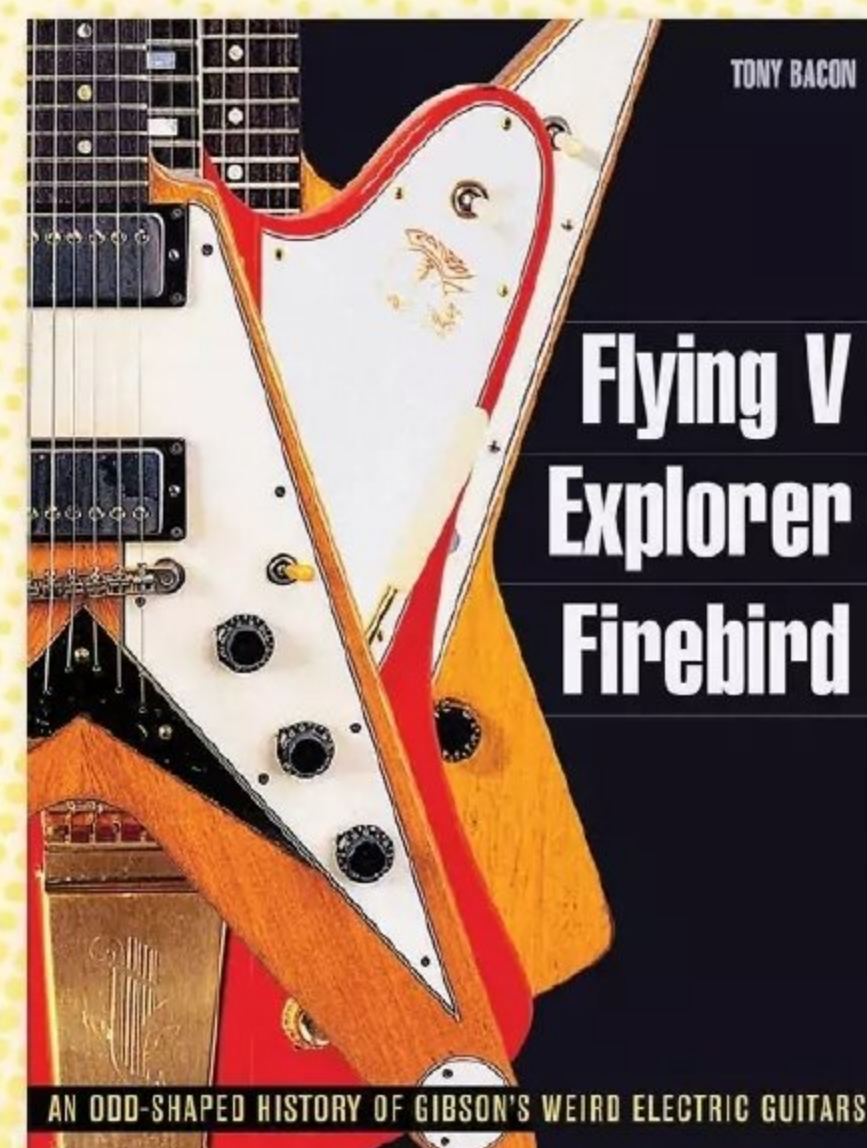
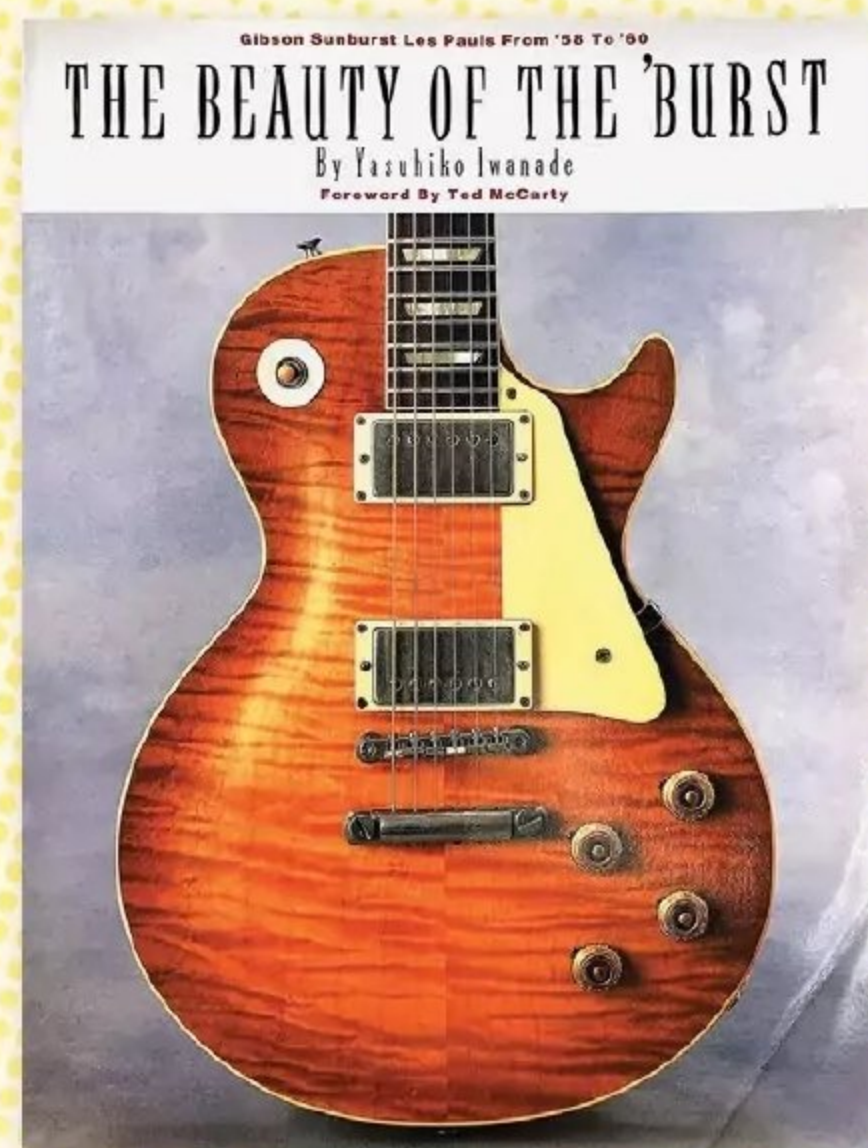
1971 Fender Jazz Bass 4-bolt



1951 Harmony M-1 Upright



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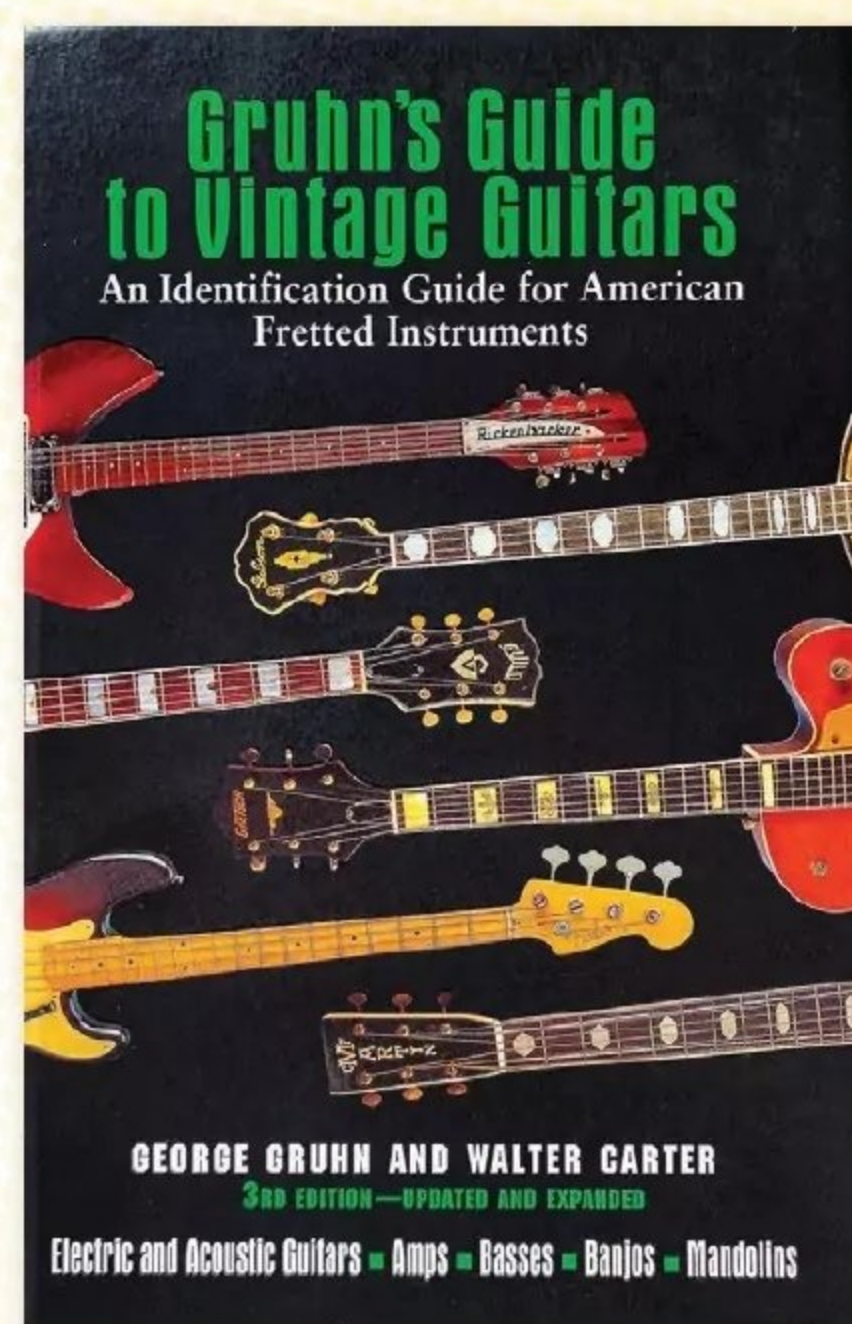
The Beauty of the 'Burst Gibson Sunburst Les Pauls from '58 to '60

Author: Yasuhiko Iwanade, 8.5" x 11", 216 pages. Soft Cover. Weight: 2.4 lb.
Publisher: Rowman & Littlefield. ISBN: 978-0-793573-74-5. Price: \$39.00

Flying V, Explorer, Firebird An Odd-Shaped History of Gibson's Weird Electric Guitars

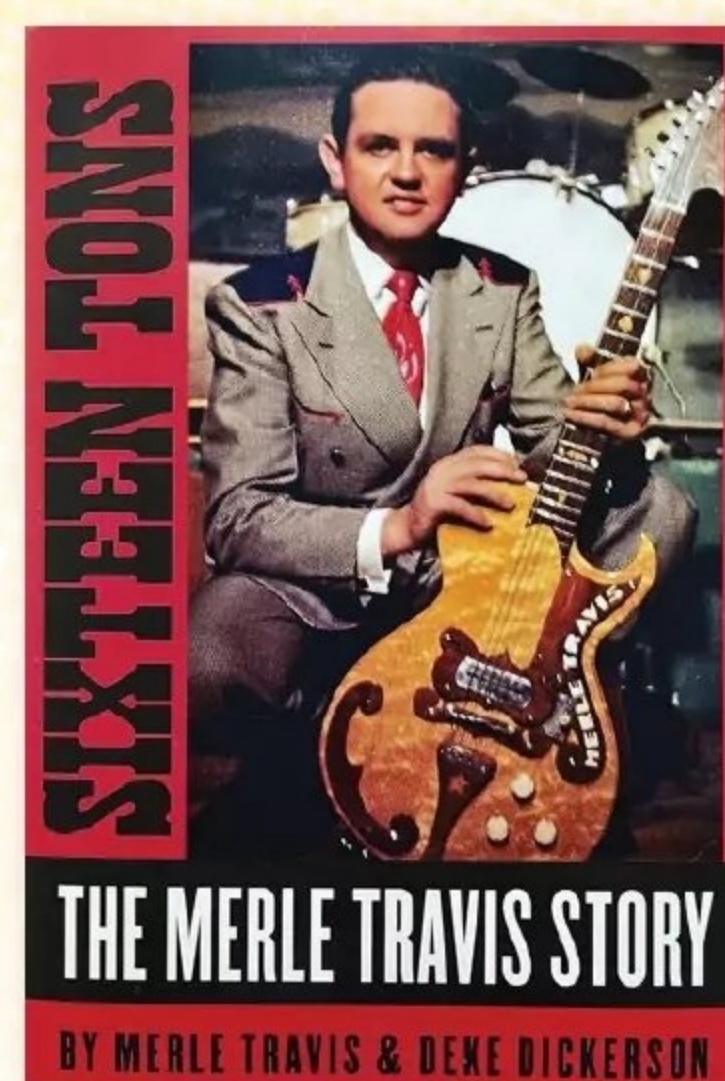
Author: Tony Bacon, 8.5" x 11", 144 pages. Soft Cover. Weight: 1.6 lb. Publisher: Backbeat. ISBN: 978-1-61713-008-3. Price: \$24.99

Gruhn's Guide to Vintage Guitars An Identification Guide for American Fretted Instruments



We wrote that back when this great book came out and it is still true today. Gruhn's Guide is by far the most used reference book in VG's office. Exacting details on acoustics, electrics, basses, mandolins, banjos, and amps for most every Dobro, Epiphone, Fender, Gibson, Gretsch, Guild, Martin and National model up to 2010, plus info on several other American brands. A must-have for any collector of American guitars.

Authors: George Gruhn/Walter Carter, 6.5" X 9.5" 508 pages. Hard Cover. Weight: 2.5 lb. Publisher: Backbeat. ISBN: 978-0-879309-44-2. Price: \$34.97



The Merle Travis Story Sixteen Tons

This definitive portrait of Travis's life and career is the result of a recently discovered treasure trove of Merle's unpublished autobiographical writings, which have been fleshed out with an immersive deep-dive biography by researcher and musical historian Deke Dickerson. It details the highs of a career that began with a string of nine straight Top 5 singles in the 1940s, and the lows of a lifelong struggle with alcoholism that developed into an addiction to pills that nearly killed Merle when he was running with Johnny Cash in the late 1950s. Travis ultimately reemerged to become a Grammy-winning artist who inspired millions and became a music legend.

Authors: Merle Travis/Deke Dickerson. 6.5" X 9.5" 508 pages. Hard Cover. 468 pages text and 40 pages full color. Weight: 2.125 lb. ISBN: 978-1-947026-58-2. Price: \$35.00

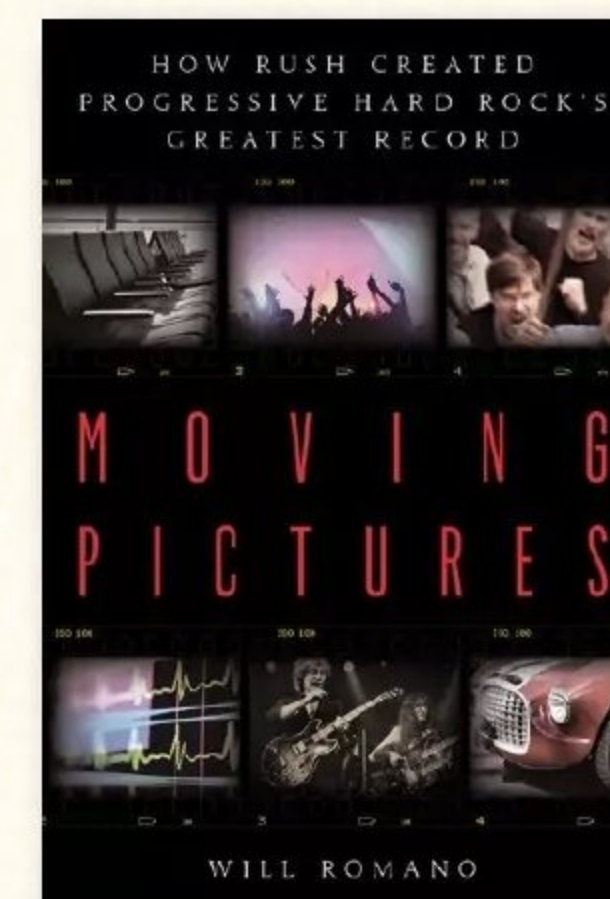
Moving Pictures How Rush Created Progressive Hard Rock's Greatest Record

There's nothing like it in the Rush catalog, or, indeed, in the entire prog-rock canon. Stylistically expansive and intellectually ambitious, 1981's Moving Pictures was a landmark release, one that helped define the progressive genre and that ensured Rush's place in the rock pantheon. In this definitive account of the album's creation and legacy, author Will Romano explores the rare alchemy behind a record that continues to inspire musicians and listeners even today.

The key to its lasting significance is the distinctive overarching vision that Geddy Lee, Alex Lifeson, and Neil Peart brought to the album. As Romano shows, Moving Pictures reconciled opposing creative sensibilities to a remarkable degree, giving the record real thematic depth while at the same time rendering it the very antithesis of a "concept album."

Filled with behind-the-scenes details based on new research and interviews, newbies and fervent fans alike will find this an illuminating exploration of one of the band's most enduring achievements.

Authors: Will Romano, 6.04" x 8.83" inches 298 pages. Soft Cover. 290 pages text and 8 pages full color. Weight: 1.1 lb. Publisher: Backbeat. ISBN: 978-1-4930-6235-5. Price: \$24.97

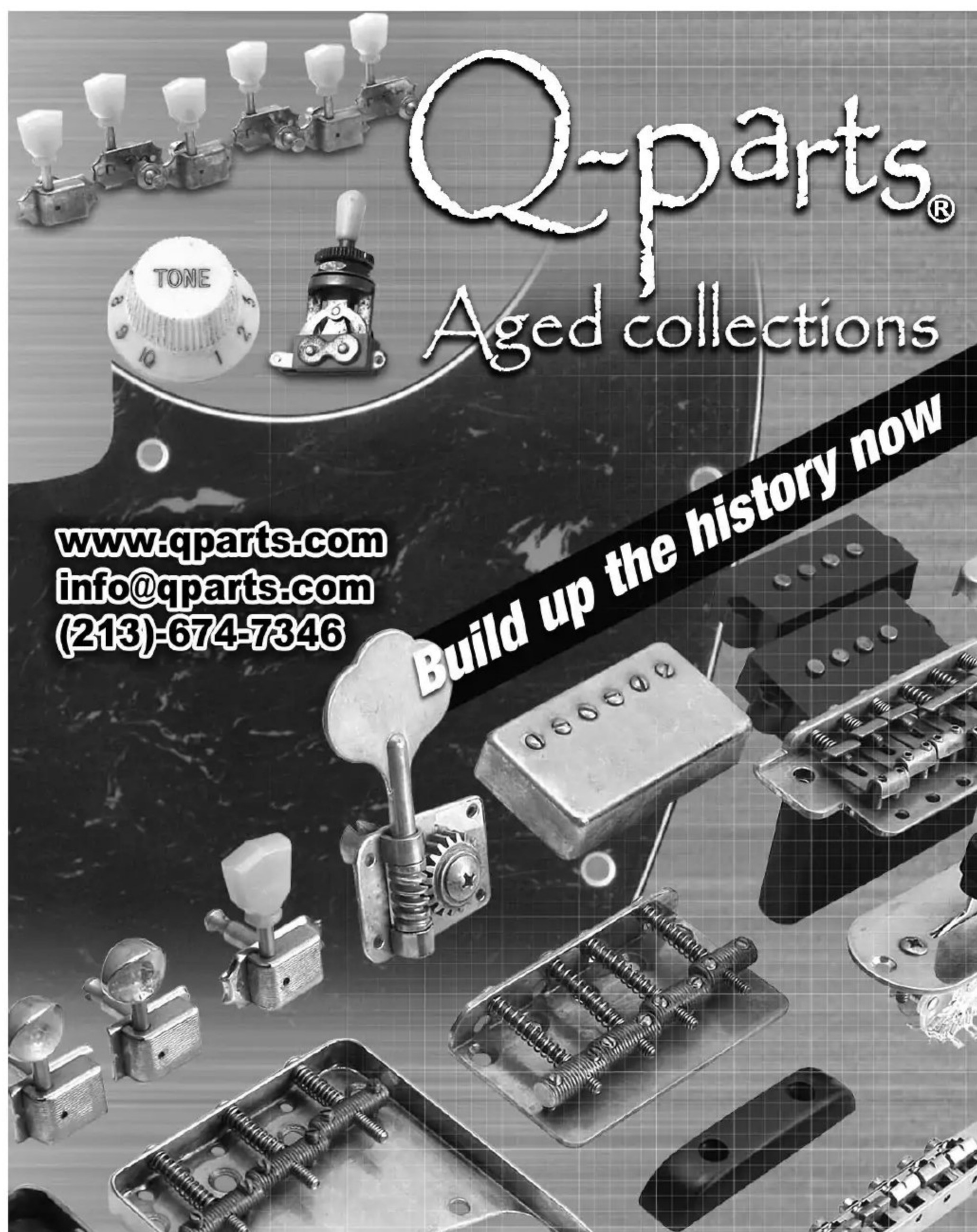


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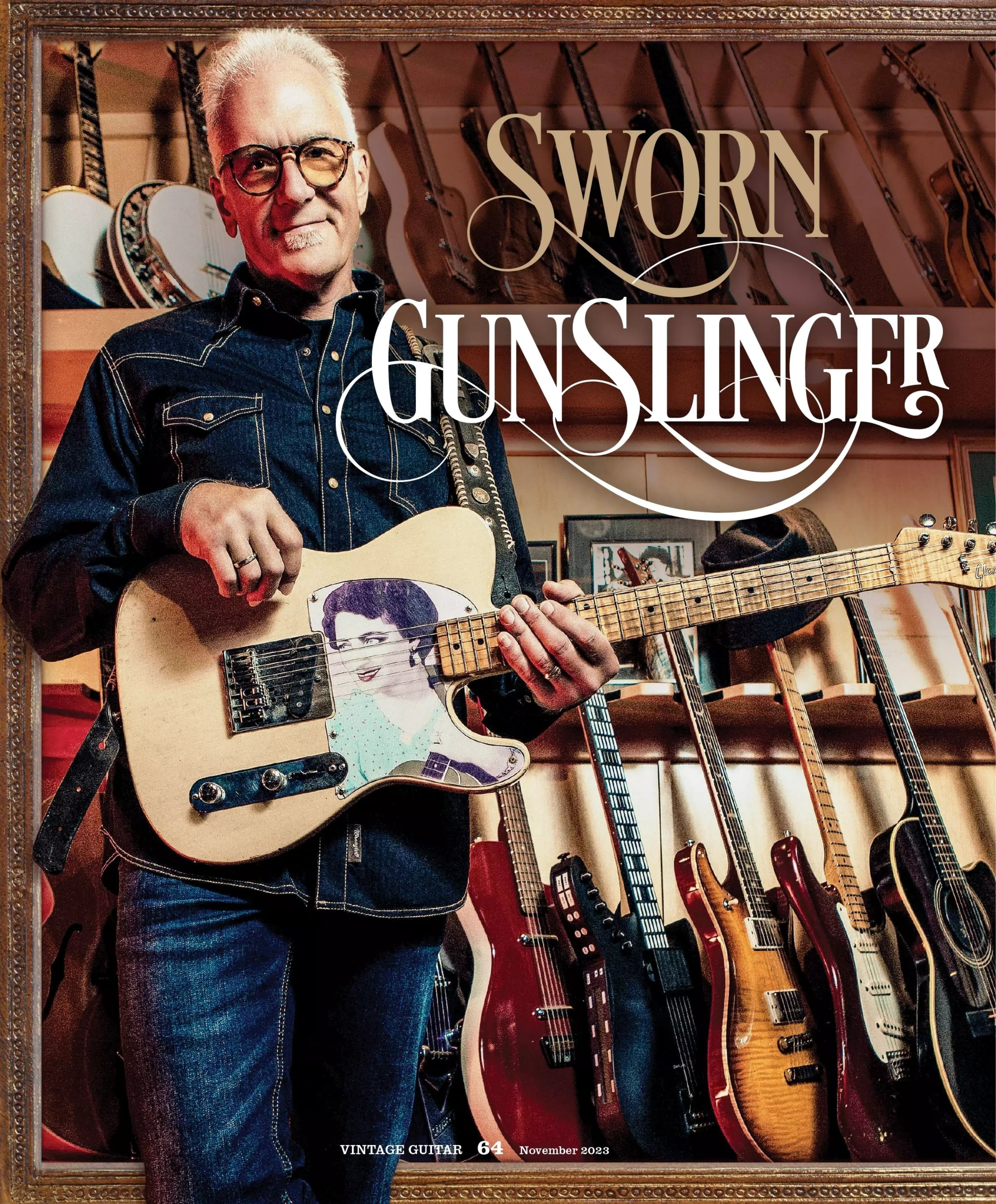
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DIAMOND RIO'S JIMMY OLANDER

Grand Ole Opry member, CMA, ACM, and Grammy winner Jimmy Olander is one of the most-admired players in country music. As co-founder of Diamond Rio, his dedication has always been to the band rather than making a name for himself in Nashville studios, though he is also in-demand as a producer and collaborator who penned hit songs for Carrie Underwood, Kenny Chesney, and a long list of others.

BY WARD MEEKER PHOTOGRAPHY BY MICAH SCHWEINSBERG

"It's nice to be recognized for what you do," he says. "My name pales in comparison to our brand, Diamond Rio, but I'm not caught up in who knows me. I like doing the work and I *really* like playing, writing, and recording. As long as I'm in a position to do that, I'm happy. I'd be doing this as a hobby if I wasn't getting paid (laughs)."

Born in Minneapolis, young Jimmy's life in music began on his father's tenor banjo, which his dad used to study under Bill Pier, who played banjo in a studio orchestra. The Olander family briefly moved to Palos Verde, California, then suburban Detroit just before Jimmy started sixth grade. There, his father, a materials scientist, was part of a team that invented the catalytic converter for General Motors. Later, he worked on the Strategic Defense Initiative (a.k.a. "Star Wars") anti-missile system during the Reagan administration.

"Dad was a very interesting guy," Olander said. "One day he came out of his lab with a piezo pickup that he'd made and attached inside my banjo. At the time, nobody had used a piezo on instruments. And one day years later, he told me, 'Yeah, this guy, Linn, called me with questions...' I was like, 'Roger Linn? The LinnDrum guy?' and he said, 'Yeah, I think that's it.'"

Olander recently sat with VG to discuss his road to stardom, which began in earnest when Diamond Rio's first-ever single, 1991's "Meet in The Middle," made them the first country music group to reach #1 with its debut. They've since charted a total of 20 Top 10 singles including 15 that reached the Top 5 and six more that hit #1 on the way to selling more than 6.8 million albums and accumulating more than a billion streams.

Known for playing (and singing) every note on every album, Diamond Rio has won six Vocal Group of the Year Awards (four Country Music Association and two Academy of Country Music), received 14

Grammy nominations, and in 2011 won Best Southern, Country or Bluegrass Gospel Album, for *The Reason*.

The group's instrumental tracks, "Big," "Appalachian Dream," and "Poultry Promenade," were written by Olander, and all received Grammy nominations for Best Country Instrumental Performance. In 2001, he received the ACM's award for Guitar Player of the Year.

Earlier this year, Diamond Rio returned to the studio with two new members and his latest instrumental, "The Kick."

Your first instrument was your dad's banjo. Did you pick it up out of inherent curiosity, or because you wanted to please him?

Well, I *did* want to please my dad (chuckles). He was a loud, gregarious guy, and my brother was a star athlete and a star student, but I was an artist; I did a bunch of cartooning and illustrating, so "my stuff" was introspective and individual. Learning to play an instrument means sitting by yourself. But, while trying to please Dad, I legitimately fell in love with playing banjo and was playing eight to 10 hours a day; I remember dropping a needle on vinyl to learn Jack Hicks' crazy melodic lick from Bill Monroe's live recording of "Roll On, Buddy, Roll On." I *couldn't* get it, so I dropped the needle, dropped the needle, dropped the needle...

Was learning bluegrass tunes your primary motivation?

Yeah, I was *heavy* into bluegrass. I'd started playing when I was 11, then studied formally before I started giving lessons at a music store just before I turned 13, teaching intermediate and advanced students because I'd surpassed my teacher. She was a decent player, but I was working really hard, and when you're a kid, you pick up stuff so *fast*. When I talk to other players, they have the same sort of background.

Anybody who plays at a really high level usually started very young and their life had very little balance. I found balance later, so I'm not playing eight hours every day anymore. I play guitar *every* day, but for how long depends on what's in front of me.

Is it always for work, or are there times you just want to feel it in your hands?

It's usually for work. I'm a writer, so making things up is what I do. If I'm producing, writing, and being chief bottle washer, it's a lot of work; coordinating schedules and the widget stuff is *not* my favorite, but it enables me to create and play. I still get excited.

How does the creative part work? Do you need an instrument in hand, or can a melody pop into your head while you walk through the grocery store?

I don't usually find a melody popping into my head. I'm a bit more methodical, a bit more intellectual when I'm creating. If I'm just having fun, I may throw an amp up and play along with recordings. I was playing along with a Darin and Brooke Aldridge bluegrass record the other day because bluegrassers play fast, which helps me stay in shape.

After high school, you moved to Nashville to enroll at Belmont University and were still playing banjo until your steel-player friend Terry Wendt said, "You could get gigs if you played guitar?"

I was just turning 18 that first year at Belmont, after six years of teaching a full load of students and gigging on weekends. At college, I was no longer really playing music, and I didn't learn much after two and a half years. I'd sit in with other players, and Terry and I would get together to pick – he was a real hotshot, and yeah, he talked me into grabbing the guitar. I owned a Telecaster, but had a hard time with it because the stuff I'd been playing banjo along to had Leon Rhodes on guitar with Ernest Tubb, or Eldon Shamblin – Western swing with a jazz component.

Your first touring gig was with Mel McDaniels. How did it happen?

My friend, Andy Reiss, was leaving Mel's road band and got me in line to audition. I took an amp to Mel's house and played a few of his record parts verbatim; because I was a banjo player, my transcription chops were really good and I could quickly learn anything a guitar player was doing on country radio, so I had no trouble regurgitating what was on Mel's record. Of course, he thought I was the greatest player ever because I was doing it just like the record, but that's *all* I could do (laughs). You couldn't stick me in a blues jam! But, I also practiced



and learned how to actually *play* the guitar.

After the Mel gig, you jumped aboard the Tennessee River Boys – a “show band” at the Opryland theme park. How did that go down?

I went to the Musicians Union and they were having a cattle-call audition. I’d already played in a band at Opryland with steel player Mel Deal, and then with Mel, so Tennessee River Boys felt beneath me. I auditioned and got the gig, but I remember thinking, “This is going in the wrong direction...” But what I didn’t realize was they were incredible musicians, writing original material, and had aspirations of getting a record deal. It wasn’t *just* a show band. So I committed, and right away they were encouraging me to do motifs for stuff we were working up, and also to write stuff. That was when I fell in love with writing and composing, and it eventually morphed into a record deal as Diamond Rio – all from a cattle call at the Union.

It took a few years for that deal to materialize. Did it seem like a long time?

Well, I was doing what I wanted to do – playing guitar with a band, creating. It was very idealistic, but we were progressing and I liked the guys. Now... before we signed, I *did* have to take my first day job, cutting grass in a two-man crew with our lead singer. The boss used to laugh, “I’ve got you down on Music Row, and you got to cut the Welk Building today, and then Lee and Melanie Greenwood’s

place,” which was funny because Lee had called me when he needed a new guitar player. He offered a weekly salary that sounded like a million dollars because I was making almost nothing. But we had just cut some songs with [producer] Keith Stegall, and I told him, “Lee, it would be wrong of me to take the gig with you because if something happens for *my* band, I’d quit yours to go do that.” Two weeks later, there I was, cutting his grass (laughs). It was humbling, but we eventually lucked out on a deal with Arista’s label that was being opened in Nashville.

At the time – the late ’80s – there was a neo-traditional country scene happening with Dwight Yoakam, Steve Earle, and a few others. Was that a good thing as you helped shape Diamond Rio’s sound?

I was eating up all that stuff – Pete Anderson with Dwight and Richard Bennett with Steve, the stuff that sounded like Telecasters. I came from listening to the Buckaroos, learning Leon Rhodes riffs, and Bob Wills’ stuff.

My identity at that point was still as

The Taxicaster, built by Joe Glaser in 1986, was Olander’s “...first really good-sounding guitar.” It has an alder body, figured-maple neck, and pickups by Bill Lawrence and Seymour Duncan.

a hotshot banjo player trying to learn guitar and come up with something unique. I was listening to Steve Gibson, Fred Newell, Reggie Young, Brent Rowan, and going down to the Stagecoach to watch Brent Mason. I didn’t really know Brent, but there

I was, with a Walkman tape recorder. He saw me and said, “Hey, are you a guitar player? Would you like me to put that in front of my amplifier?” He made it so easy for this nervous young player to get access to what he was doing. What a prince!

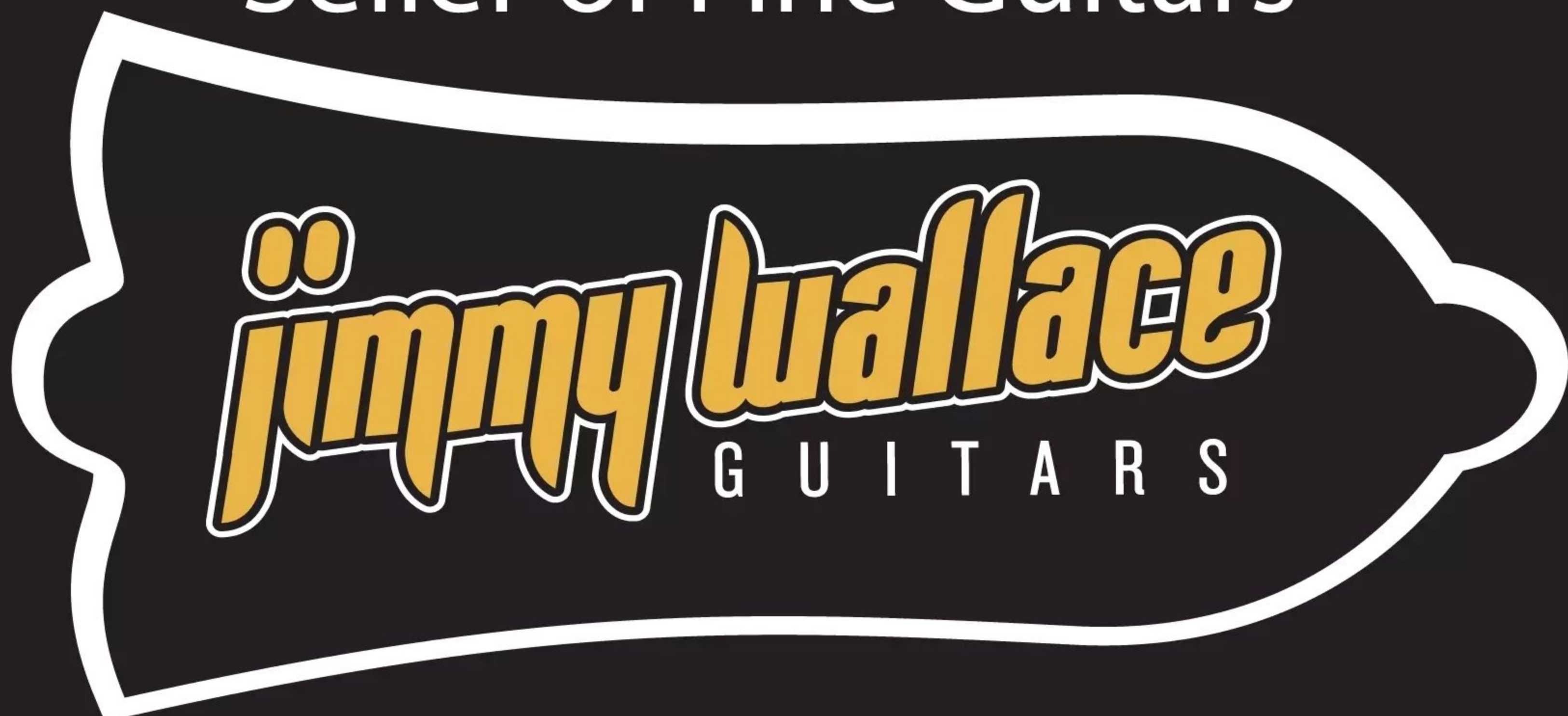
Mainstream country in the late ’80s and ’90s was overusing certain guitar tones that weren’t “traditional.” Did you ever drift that way?

When Diamond Rio was trying to get a record deal, we auditioned *live* for Tim Debois, the head of Arista Nashville, while doing an opening set for George Jones. At the time, I was using a ProCo Rat distortion for the solo in our cover of England Dan and John Ford Coley’s “Nights Are Forever Without You,” and after the show, our producer, Monty Powell, told me, “Yeah, *never do that again.*” (laughs) I took that to heart, so except for maybe two cuts I didn’t use high gain on recordings, even though high-gain solos were becoming prominent on country radio at the time.

So yeah, I’ve played a Telecaster with a single pickup and no distortion – just clean sounds – for 30-plus years, mostly with a pickup designed for me by Joe Glaser and Seymour Duncan that split the magnets so the bass strings got Alnico V, which sound spanky with less bass, and the treble strings are over Alnico II,



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which give a much smoother, compressed high-end. I did that to give myself a voice that could be differentiated from other players. Fast-forward 30-some years and my latest guitar has two amazing pickups made by Ron Ellis. Maybe it's time to add a neck pickup (laughs).

Are there advantages to your having played banjo so well before grabbing a Tele?

In a way, it was a *disadvantage*; playing bluegrass banjo meant I came to electric with a heavy fret hand, which made the transition rough because I would always play sharp. String benders helped my left-hand technique develop to a level that most electric players take for granted, and make my bends more-precise.

How did you end up playing a guitar with two string benders?

Well, my buddy, Danny Schafer, was a Clarence White freak who played all the stuff Clarence did with Freddie Weller. He blew my mind with that bender stuff and showed me the first Parsons/White I'd ever seen. Then in the early '80s, my friend, Mel Deal, who played steel in the original Tennessee River Boys, told me, "I've got a buddy who just moved to Nashville, Joe Glaser, and he's making guitars with string benders." He brought Joe to my house, and Joe told me about his idea for the double bender. My guitar and two others were the first he made in Nashville. He wasn't looking to build a guitar for *me*, and I wasn't looking for a double bender, but it presented itself,

and I thought it would be the coolest thing ever (laughs).

Beyond building your main guitars, Joe helped resolve an inherent intonation problem on others.

Aside from filing and re-cutting fretboards, Joe's guys help me with the transition from the wound fourth to the unwound third string on the electrics, which has always required me to tune the third a little flat so it wouldn't be sharp at the second fret. I sat in the shop with Nick Drushel while, little by little, he applied the slightest compensation to the third string. In a sense, you're moving the intonation of the third string's frets flat, which can really mess up the overall tuning if it's overdone.

I've done the same compensation to nuts on acoustic guitars because I play a lot in Drop D, where I often noticed the G note at the fifth fret was sharp. The tricky part is to make sure the fifth-fret G is in tune while not screwing up the F – D# when you're drop-tuned – at the first fret. It gets a little dicey, but it's well worth the effort because then you

can concentrate on playing your instrument while not fighting its flaws at the same time.

When other players tell you about how you influenced them, is there a common element?

Not really. What pushes my buttons is, "I can always tell it's you." I've gone to great effort to create something unique, which comes from not only that I approach the guitar as a banjo player, but as a *progressive* banjo player following Bobby Thompson in Area Code 615 and the "Hee-Haw" staff band. My technique uses a lot of open strings, which makes it easier to play and creates a more-lagato sound, like a piano sustain pedal. You can hear that in the intro to "Meet In the Middle," which is a fairly naked guitar with open strings and the double bender.

You still play quite a bit of banjo in Diamond Rio live shows...

I do, and as a matter of fact, a great banjo challenge for me is about to arrive again – the band's Christmas show! I told my partners several years ago, while writing one of our Christmas shows, that I was going to work up *The Nutcracker* on the five-string as a feature. That soon morphed into a series of duets with Rio bandmates performing "Dance of the Sugar Plum Fairies," "Dance of the Reed Pipes," "Overture," "The March," and "The Russian Dance." Needless to say, Tchaikovsky was not written for the five-string banjo (laughs).

How did your amp tone evolve?

My tone was pretty rough early on. Banjo players love their maple instruments, so of course I had Joe make me a Tele copy with a four-piece maple body, maple neck, and ebony

Named after Mother Maybelle Carter, the fourth of Olander's guitars with benders on two strings (B and G) was built by Joe Glaser in 1991. It has a light ash body, solid-maple neck, and prototype pickup made by Glaser and Seymour Duncan.



Olander calls his newest guitar The Biggs, after builder Matt Bigler. It has a pine body, maple neck, a Ron Ellis 52T bridge pickup, and an Ellis JL neck pickup, but its most important feature is the redesigned string benders. "The saddles on the E, B, G, and D strings are joined in pairs, so that in a few minutes I can go from bending the B and G strings to bending the E and D," Olander said.

Olander's '64 Gibson L-4 can be heard on several Diamond Rio tracks and is used whenever Olander needs it classic, jazzy sound.

Custom-built for Olander in 1977, this Greven is heard on virtually every Diamond Rio song with an acoustic-guitar part. "Its shape and dimensions

are from an old Martin f-hole archtop, but it's a flat-top," Olander says. "From the start, it was amazing, but did not play in tune and I fought it through several recording projects before I took it to Joe Glaser's shop. Electronics whiz Mo West, who is the son of country star Dottie West and in the '80s made custom DI preamps for Reggie Young and other A-list players, was there that day, and heard Joe and I discussing it. He eyeballed the guitar and said, 'It has the old Randy Wood scale,' and pointed at the difference in spacing between the even and odd frets. I'm not sure whether Randy did that to temper the tuning, but Joe suggested pulling the frets, filing the fretboard, and cutting a properly intonated scale. The result was amazing."

fretboard. At the time, I was hanging around a bunch of steel players, so I was using a Peavey Session 400 with a 15" speaker. It was *sizzlingly* bright and harsh – *not* a cocktail for great sound (laughs).

But I was always shopping for tone, and as soon as I got a blackface Pro, I was like, "Oh, that's what a Tele

is supposed to sound like."

Then, Joe built my first really good-sounding guitar – the Taxicaster, which has an alder body and a maple neck with rosewood. It was around the time the "Nashville system" was coming together, so it's got a Bill Lawrence Hotrail humbucker in the middle, a Seymour Duncan Alnico II in the bridge, and I can't remember what the neck pickup was, but with the Pro it sounded really cool. By that time, I was also more aware of how my *hands* could affect my tone.

How did you end up with the Matchless combo early on?

We'd signed with Arista and I was writing for Warner/Chappell Music, who paid me a stipend of about 300 bucks a week, but I told them I wanted it in a single check at the end of the year, and that was "mad money" to do my tax-deduction buying.

In 1989 or '90, I was going to visit my folks in Michigan, and I stopped at a music shop right off the interstate – one of these old-school piano stores with a small collection of guitar stuff in the back. And there was a Matchless amp. I'd never heard of it; no reverb, nothing, but I plugged in

my Taxicaster and it sounded *great*. It felt forgiving, and I could immediately get the sound I want – loud, soft, whatever. It pushed all my buttons. I was like, "I've got to have it." It was 1,800 bucks or something, and I thought, "How can this amp nobody's

mental music that was often featured on the artist's recordings as well as their own TV shows – the Texas Troubadours, the Strangers, the Buckaroos, etc. I wanted to carry on that tradition, and found myself in a position to do it. At the time, it *did* seem like we were slipping one past the goalie.

Why isn't there more session work on your resume'?

When I did sessions, I'd hear stuff like, "Can you do a Brent Mason thing on here? Can you be Brent Rowan? We need you to sound a little like Reggie." I'd tell them, "You know who does Brent way better than me? A guy named Brent, and he lives right here. I just gave you my best."

So it turned out I didn't actually want to do sessions. I wanted to create stuff for myself with control over how it would sound. That was tough to swallow, because I thought I wanted to be a session player,

and had great opportunities with amazing players, but it just was not my calling.

Was there specific inspiration or motivation behind the first new Diamond Rio song in 13 years being a hot-picking instrumental?

It didn't make sense at this stage in our career to focus on the traditional release strategy – singles to country radio, hoping we'd still get attention. You get to a point where the new kids take over... which is not to say that we wouldn't love to have another hit, but our strategy was focused on touring our 25-plus years of hits and releasing new music for fans on our label, Rio Hot Records, like *I Made It*.



The Matchless DC30 that Olander discovered in a piano store in 1991.

ever heard of cost so much?" But it left with me, and eventually, I ended up with four of them from that era because I play in stereo, and they're really great.

Given that Diamond Rio formed with a focus on songwriting, lyrics, and harmonies, how did it end up recording a handful of instrumentals through the years?

Growing up, I listened to *some* vocal stuff, but all my passion was in instrumental music. In the golden era of country, artists would have their bands record instru-

"The Kick" was about accomplishing goals and introducing new members. I asked our new drummer, Micah Schweinsberg, "What would you like to do?" and he told me, "I want to be a part of creating something that Mike Clute records." And I talked to our other new member, Carson McKee, and she said, "I want to always be growing. I want to write." I told them, "Okay, let's write an instrumental to introduce you guys." For a long time, I was thinking, "Carson is a kickass fiddle player, so this has got to be a fiddle thing." We also needed to do something fresh. During the Covid lockdown, I learned some new harmonic concepts by studying film scoring; I've always liked to mash-up genres, and I wanted to combine the fiddle-tune structure with scoring harmonization. The trick with having a high-concept musical plan is to avoid anything formulaic or that sounds like math. I was super-pleased with how it turned out, and we snuck a few cool things in there.

Is there a full album in the works, or are you sticking with singles, maybe an EP?

I'm not crazy about the singles thing; I like to listen to the artistry of a whole project. I don't get that with a single, and

a lot of times they're over-mastered, sonically, to *sound like radio*. But I'll contradict myself when I say we *are* releasing only singles at the moment.

In your first VG interview in 2001, you mentioned having a few songs done for a solo instrumental album. So far, it hasn't been a thing.

It's interesting you bring that up, because I resurrected that to be the next thing for Diamond Rio – a spoken word/instrumental project called *Mabel and the Preacher*.

That instrumental project started to sound like so many guitar albums I didn't care for, where there's a cool riff and it's doubled before the band comes in and plays a riff four times, then everybody solos before they spin around and quote the riff at the end. Then they'll do another tune in half-time and a change of key. We've all heard those records. So, I took a cue from *Peter and the Wolf*, which I first heard as a kid in elementary school, with characters played by a French horn and other instruments.

I'd written a short story about a fictional town in North Carolina that had trouble holding onto preachers, and I thought, "What if I write a song for a set of charac-

ters?" I figured it could be interesting, and sure enough, what I came up with were actual songs, not extended riffs.

Anyway, as we were finishing "The Kick," I found those old sound files, and told the band, "I think it's going to be better if we do all this together." And everybody's into it. But, before another instrumental, we'll do a vocal piece – a duet with Carson and our longtime lead singer Marty Roe.

Working long hours and touring are physically demanding tasks, but a big part of your life involves physical conditioning.

Yeah. I do a full gym workout every day. During Covid, I worked up a routine where I can knock out 500 pushups in 48 minutes and it doesn't feel Herculean. And I'm running ultra marathons now; the 50K is my current distance and I'm ramping up for another.

When he's not creating music, Jimmy Olander combines philanthropy with his love of fitness. Co-founder of Team Rio, for 10 years he ran the St. Jude Country Music Marathon, raising more than \$500,000 for Big Brothers Big Sisters of Middle Tennessee and other charities. The Minnie Pearl Humanitarian Award honored him for his work individually and as part of Diamond Rio. **VG**

Vintage Guitar magazine

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Fender

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Stratocaster, 1979, Anniversary, Silver, exc, ohsc.....\$2900
SRV Strat, 2000, SB, Gold hdwr, lefty bridge, exc, ohsc.....\$1750
Strat, 2013, Vintage Pure **Prototype**, White, '65 RI, Cert \$2500
Strat, '57 Custom Shop, Black, curly neck, exc, ohsc. \$2750
Esquire, 1958, refin blonde, vgc, tweed case\$13,900
Telecaster Custom, 1978, Antigua, Rwood board, vgc+.....\$5000
Buck Owens Tele 1998, Ltd /Ed Red/Wht/Blue Spkl.....\$3900
Telecaster, 2018, '67 Smuggler's, Black, Maple nck, exc. \$2750
Tele, 50's American Orig 2020, **Lefty**, BlkGrd, nm.....\$1495
Thinline Nocaster, CS 2018, Dirty Blonde Relic, exc....\$3250
Mustang, 1966, Daphne Blue, vgc+, ohsc\$3250
Coronado XII, 1967, Cherry Red, 12 String, vgc+.....\$2900

Gibson Solid Body

LP Deluxe Goldtop, c1971, 2 Mini-hb, vgc, ohsc.\$6500
Les Paul Duane Allman '59 VOS, 2013, faded burst,
8.42 lbs, tags, cert, and cloth, ohsc.....\$9500
LP R8 '58 RI, ca 2014, 9.07 lbs, lemon burst, exc\$4500
Les Paul Junior, 1956, TV refin, vgc, gb.....\$4950
Les Paul Jr 1962, Cherry, SG bod, 5.8 lbs, exc, ohsc. \$6500
LP Custom, '79, Alpine White, T-Tops, 10.3 lbs, vgc,hc.....\$5500
LP Custom '57 Custom Historic, 2004, Faded Cherry,
Mahog bod, exc+.\$4250
Lonnie Mack Flying V, cherry, with crotch mounted Bigsby,
all original, exc+, ohsc.....\$7900
Melody Maker, 1964, SB, Double cut, 2 pu, exc\$2450
Melody Maker, 1964, SB, Double cut, 2 pu, orig Trem exc \$2750
Firebird V, 1963, sb, maybe factory refin, exc, ohsc.....\$9500
Flying V, 1997, Black, 1 hb, vgc+, ohsc.....\$1650

Gibson, Epiphone & Other Electric Archtops

ES-5N Switchmaster 1998, Blonde, 3 P-90s, vgc, ohsc \$4500
BB King Lucille, 1997, Black, Varitone, esc, ohsc\$3500
Duane Eddy Signature 2003, "Rockabilly Brown", "Pilot 5",
Filtertrons, Bigsby, signed by Duane Eddy, flamed top. \$5500
ES-335 100th Ann, 1994, Cherry, real Diamonds, vgc...\$3750
ES-335 Dot, 1991, sb, curly Maple, small repair at pghd
vgc+, brown case... ..\$2150
ES-335, 2012 Custom Shop, highly figured blonde.....\$3200
ES-330TD, 1967, sunburst 2 P-90, vgc+, hsc\$5900
ES-225, 1959, sunburst, cutaway, 1 P-90, exc.....\$2900
ES-125 D, 1967, SB, thick body, cutaway with 2 P-90sv\$3950
ES-125 T, 1964, sunburst, non-cut, 1 P-90, exc.....\$2100
Epiphone Howard Roberts, 1967, SB, Oval hole, mini-hb
floats at neck, 1 5/8" at the nut, Grovers, exc, ohsc.\$4500
Buscarino Virtuoso, c 2000 18" cut- away, 1 hb, exc-, ohsc \$10,500

Gretsch & Rickenbacker

Rick 360, 1968, Fireglo, exc, ohsc\$5900
Rlick 660, 2010, MapleGlo, 2 Toaster tops, exc+, ohsc \$2250
Rick Bantar 6000, '64, fireglo, 5-str elect Banjo, ohsc.....\$13,500
Gretsch Roundup 6130 Custom Shop, 2017, perfect '50s
repro by Steve Stern at the Custom Shop, exquisite.....\$6500
WhitePenguin, 2002, Japan, 2 DeArm, Caddy tp, nm, ohsc \$2900

Acoustic Archtops

Colletti 17" Tribute Custom 2003, Blonde, exc\$2950
D'Angelico New Yorker, 1962, sb, cutaway, nm, ohsc\$65,000
Gibson Style U Harp Gtr, 1907, Black, 21", exc-, ohsc.....\$6900
Super 400CESN, c 1980, Blonde 18" cutaway, vgc+\$7900
Gibson L-7C, 1964, sb, Johnny Smith pu, vgc, ohsc\$5900
Heritage Sweet 16, 2003, Almond burst, 1 pu, exc-.....\$3750
Maccaferri Plastic guitar, G-40 Archtop, '50s, exc+, ssc\$795

Stromberg Master 400, Blonde, 1946, loudest!, ohsc ...\$35,000

Other Electrics

B&G Little Sister, Cedar of Lebanon, used, exc.....\$1900
Carvin Double neck Model 11, c 1968, sb, Mandolin (1 pu)
and Guitar (2 pu) necks, exc, ohsc.....\$3500
ESP M-1, 1984 blonde, Strat bod, Maple nck, hb, trem \$1250
G&L ASAT Classic, 1992, Natural Ash body, Leo Fender
signature body, Maple neck, exc, ohsc\$1295
Giffin, Style T, 2009, TV Yellow, Gibson P-90\$1750
Harmony H72, ca 1970, double cut slim hollowbody,
2 pickups with gold grille, changed tuners, vgc+.....\$850
Ibanez Custom Agent, model 2405, 1976, sunburst.....\$1750
Jerry Jones Master Sitar, USA, c2010, w/ symp strings, exc \$2200
Kelly Custom, NYC, ca 08, Peach, 3 hb, trem, vgc+, hsc \$2650
National Glenwood 95, '63, White, Map guitar, exc, hsc\$4750
Nash T-59/Flametop, 2019, sb, T-style bod, 2 hb, exc\$2450
PRS Silver Sky, 2020, Gold, Maple neck, exc-, ossc.....\$1750
PRS McCarty, 2007, Korina Blackburst, exc\$2450
Silvertone 1445, Teisco, c'68, Jap, sb, 3 pu, Sculpted.....\$795
Spalt Player's Choice Tool #2, NEW, 2 pu, natural.....\$3250
Travis Bean Standard, 1976, Koa body, natural, refin..\$7900
Teuffel Bird Fish, recent, 3 pu, leather case, exc\$8900
TRUSSART Steelcaster Deluxe, Tele thinline style with
B-16 Bigsby, exc, ohsc.....\$3750
UNIVOX Les Paul, '70s, Japan, black, vgc, ohsc\$750
VOX Phantom XII, '60s, Kandy Tangerine Flake refin....\$2000
WANDRE Spazial, c 1963, reddish/grey, beautiful\$6950
Watkins Rapier 44, UK, Fiesta red, 4 pu, Trem, exc.....\$1250
Woody Phifer, Signature, ca 2005, exquisite, near mint \$6500

Basses

Alembic Scorpion 1984, blistered Maple 32" scale 24 frets \$9500
Fender Musicmaster Bass, 1981, Black, 1 pu, vgc+\$1295
Fender AVRI '59 P-Bass, 2021, SB, gold Anod pg, nm \$1850
Fender Jazz Pro II, 2021, Miami Bue, Rwd brd, exc,\$1450
Gibson Melody Maker ca 1967, Pelham blue, vgc.....\$1650
Hofner Club Bass, 1965, sb, 2 staple pu, exc\$3900
Modulus Graphite M-92 5 String '90s, CAR, exc.....\$2250

Martins

F-9, 1936, flat top "42" converted by Monteleone, exc\$37,500
D-45, 1941, Adir Spruce top, Brazil b&s Hexagon inlays,
restored by John Arnold, the real deal, vgc+, hsc\$275K
D-45L, 1940, the only pre-war Lefty D-45 made, exc. inquire
D-12-35, 1966, Engleman top, Braz b&s, vgc+, ohsc...\$6500
D-28 Aged Authentic, 2020, Ad top, Mad b&s, mint\$6900
D-28, 1974, all original, exc, blue case.....\$3500
000-28, 1966, Brazilian b&s, '80s Martin neck.....\$6900
D-18 Authentic 1939, 2023, New 1 11/16" nut, ohsc.\$5699
D-18 Retro, 2014, pickup, exc, ohsc.....\$2250
D-12-20, 1964, 12-String, Tortoise binding, exc, hsc.....\$2650
D-18E Retro, 2014, all original, w/ pu, exc, ohsc.....\$2250
0-18K, 1928, all Koa wood body, 12 fret, vgc, hsc.\$4500
2-17, 1927, all mahogany, vgc, hsc\$2950
0-16NY, 1963, 12 fret, slot head, vgc+, hsc.....\$2750
C-1 Concert Uke, '50s, 3 tight back cracks rep, vgc+.....\$1150

Gibson & Epiphone Flat Tops

Nick Lucas Special, 1929, Spruce top, Mahogany back
& sides, old refinish on top, vgc, ohsc\$7500
J-45, 1963, Cherry sb wide neck, vgc+, hsc\$4900
B-25 Natural, 1964, exc+, hsc.....\$1950
J-200, 1966, SB, 2 rep top cracks, moustache bridge con-
verted to bone saddle, bridge helper inside\$4950

Epi Eldorado, 1965, Spruce top, Mahogany b&s, exc.\$4900

Other Flat Tops & Classics

Bourgeois Custom Slope D, sb Adirondack Spruce top,
Mad R'wood b&s, Ebony brd, fancy inlays, nm.....\$5900
BOZO, Jumbo, ca 1969, Spruce top, Brazilian b&s, exc\$4900
Guild D-40, 1968, Cedar top, Mahogany b&s, theBest.....\$3750
Guild F-30NT, 1971, 000-size, exc, hsc\$1750
Lowden L32-12, 1988 Ireland, cutaway 12 String, exc. \$3900
Lyon & Healey Deluxe, X.Style A, ca 1928, exc.....\$4950
McAlister OM-28 Vintage 2007, exc, ohsc.....\$5900
SCGC Model H, Cutaway, 2001, Spruce top, Rosewood b&s,
2 repaired top cracks, vgc+, hsc\$3350
Contreras Classical, 1972, Cedar top, R wood b&s, exc.....\$5500

Resonator, Steel & Slide Guitars

National Style 4 Tricone, 1929, Square neck, exc\$7500
National Tricone Style 1, 2000, nickel/silver, nm ohsc.....\$3500
National Style 0, 1933, straight neck, vgc, ohsc.....\$4500
National Delphi Deluxe, & NRP Rust, New In Stock
Rick Lap Steel, B6, 1948, Bakelite, ohsc\$1650
Rick Deluxe Lap Steel, silver w/gold, exc, ohsc\$1400

Mandolins & Banjos

Gibson F-5, 1957, new top by Paul Newson, Fern, exc\$5900
F-4, 1913, Black finish, exc, ohsc\$6500
F-4, 1928, sb, adj rod, a beauty, great tone, exc, ohsc.....\$6000
Gibson A-2-Z, 1924, Snakehead, blonde, exc, ohsc.....\$4000
Gibson H-1 Mandola, 1928, BVlack top, exc+, ohsc.....\$3500
Kentucky KM-1500, New, top of the line, ohsc\$2875
Martin 20-S, 1950, 2 point body, curly Maple b&s\$2500
Roberts Tiny Moore 5-string electric solid body, orangburst,
ca 1979, Bigsby-like, exc, ohsc.....\$3500
Bacon Chubby Dragon, ca 1910, neck by Ray Alden\$4500
Bacon Professional 3, 5-string c. 1925, exc\$2500
Vega White Laydie #2, 1921, vgc+, ohsc\$2250

Amps

DUMBLE Overdrive Special Combo, 1982, Red suede, 60
or 100 watts, Electro-Voice 12" speaker, exc\$185K
Ampeg B-12XT, 1966, 2-12 Jensens, 100%, exc\$1250
Analog Outfitters Stack, c 2017, Road Model, exc.....\$1795
Bogner Goldfinger 45 Watt head & 2-12 Bottom, exc.....\$2100
Colby Lil Darlin combo, 2021, red & white, mint\$895
Dr Z Maz 38 Senior Head & 2x10 cab, Red, exc+.....\$1850
Fender Champ, 1959, Tweed, 8" speaker, all original.....\$3250
Fender Dual Showman Head, 1968, drip-edge, modded.....\$850
Princeton Reverb, 1966, 69 Shumacher output tranny ..\$3500
Fender Vibrolux 1960, Tweed, Jensen P-10R re-coned...\$6500
Guild Thunder I, 1966, Pink, 10" speaker 100%, exc.....\$850
Magnatone Troubador 213, 1964, 1 Jensen C12R 12"\$1495
Magnatone Custom 460, 1961, 2 12" Oxfords, Trem, exc ...\$2195
Marshall Offset JTM-45 Ltd Ed Head, 2000, exc+, box ..\$2500
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Upcoming Events

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Denotes a new or updated listing.

Big Al's Lake County Musician's Swap Meet, 2024 at Renninger's Florida Twin Markets, 20651 Hwy 441 Mt. Dora FL. Hours 8-3 For more info contact Allen at info@lcmsm.com, (352)735-0025 or visit www.lcmsm.com September 10, November 12, 2023 and January 14, March 10, May 12, 2024.

OCTOBER

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

Southern Ohio Guitar Show, Sunday, October 15 from 11am - 4pm at the Yoctangee Park Armory, Tritscheller Rd. Chillicothe, OH. For more information visit www.sohioguitarshow.com

Woodstock Invitational Luthier's Showcase, October 13-15, 2023, at the Bearsville Center Woodstock NY. For more info go to www.WoodstockInvitational.com

Guitarlinton 2023, October 21-22 at the Arlington Convention Center, 1200 Ballpark Way, Arlington TX. For more info contact Ruth Brinkmann (817) 312-7659 ruthmbrinkmann@gmail.com, Larry Briggs (918) 288-2222 larryb@stringswest.com, Dave Crocker (417) 850-4751 davelcrocker@gmail.com, Fax 817-592-3381 www.amigoguitarshows.com (See Advertisement on page 73.)

NOVEMBER

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

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. (See Advertisement on page 75.)

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

The Chicagoland Guitar Show, Sunday, November 12th 9:00am to 4:00pm. Atlantis banquets in Prospect Crossing Plaza, 1273 n Rand road Arlington Heights, IL 60004. Sponsored by Midwest Buynsell and Rock & Roll Vintage. \$125 vendor booths. Contact Wayne at 773-545-2020

DECEMBER

Rose Quarter Guitar Show, Sunday December 10th, 2023 from 10am-3:30pm at the Veterans Memorial Coliseum 300 N Ramsay Wy, Portland, OR 97227 Contact: bruceadolph@mac.com www.westcoastguitarshows.com

Everything Rock & Roll Guitar Show, Sunday December 10th, 2023 from 11:30am-4pm at the cfsbank Event Center, 111 Gallitin Rd., Belle Vernon PA 15012. For more information contact Scott Talarico at 412-716-8411 or scotpro2@gmail.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 Bay Area World Guitar Show, January 13-14, 2024, Marin Center Exhibit Hall, 10 Avenue of the Flags, San Rafael, CA. For more info call Larry Briggs, 918-288-2222, amigoshow@stringswest.com, www.amigoguitarshows.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 2024

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 2024

Sarasota Guitar and Amp Show, March 8th - 12pm - 5pm (dealer day), March 9th and 10th - 9am - 6pm at the Sarasota Municipal Auditorium, 801 N. Tamiami Trail, Sarasota, FL 34236. Contact: Kevin Wood at 941-993-3098 or visit Sarasotaguitarshow.com

Cincinnati Guitar Show, 10am - 4pm - Our 30th Anniversary Show - Sharonville Conv. Cntr, 11355 Chester Rd, Sharonville Oh 45246. Contact Denny 513-503-1072 - more info at cincyguitarshow.com & FB.

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.illinoisguitarexpo.com/>

Amigo Nashville Guitar Show 2024, March 23, 10-5 and March 24, 10-4. Williamson County Ag EXPO Park, 4215 Long Lane, Franklin, TN. For more info contact Ruth Brinkmann (817) 312-7659 ruthmbrinkmann@gmail.com, Larry Briggs (918) 288-2222, shows@amigoguitarshows.com, Dave Crocker, davelcrocker@gmail.com (417) 850-4751. www.amigoguitarshows.com.

APRIL

The Greater Pittsburgh Guitar Show, Sunday, April 7, 2024. Printscape Arena, 114 Southpointe Blvd., Canonsburg, PA. Show hours 11-4. For more info contact Scott at (412) 716-8411, scotpro@comcast.net or visit www.guitarshowusa.com.

MAY

Dallas International Guitar Festival, May 5-7, 2023 at the Dallas Market Hall, 2200 N Stemmons Fwy, Dallas, TX. For more info visit www.guitarshow.com.

Jake's Guitar Show & Music Swap Meet, May 4-5, 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

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.

SEPTEMBER

Jake's Guitar Show & Music Swap Meet, September 21-22, 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

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

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yet its components are easily identified; heavy shots of Bakersfield and classic country blended with elements of vintage folk-rock, rootsy

bluegrass, jam-band, and Southern rock. His high, delicate tenor vocals contrast with his whip-cracking, muscular picking (amplified or acoustic) solidly backed by keyboardist Nathan Aronowitz, bassist Will McGee, and drummer Noah Miller.

The funk-flavored “Double Exposure” contrasts with “Hi-Country’s” ’70s vibe, marked by a catchy, riff-driven arrangement and remarkable double-tracked electric solo. On “Rose in a Garden,” Donato’s Everly Brothers vocal approach seamlessly melds with his high-velocity acoustic and amplified passages. Donato and Aronowitz’s “Sugar Leg Rag” invokes Hank Garland’s “Sugarfoot Rag” as a launching pad for some fierce guitar/keyboard workouts.



Daniel Donato Reflector

Paul Franklin’s pedal steel enhances the rocking “Hard to Tell” and three other tracks. The hell-for-leather Tele workout “Locomotive No. 9” screams and roars with raw abandon. Occasional glimmers of Burton, Lee, Kirchen, Gatton, Pete Anderson and other twangy icons surface in Donato’s solos. Daniel’s Telecaster approach and austere sound, however, are his alone, something he proves throughout this exhilarating fusion of old and new. – **Rich Kienzie**

OLD AND NEW: A FUSION

On his 2019 debut, Daniel Donato revealed real Tele-twanging potential that is fully realized on this sophomore effort. He calls his sound “cosmic country,”



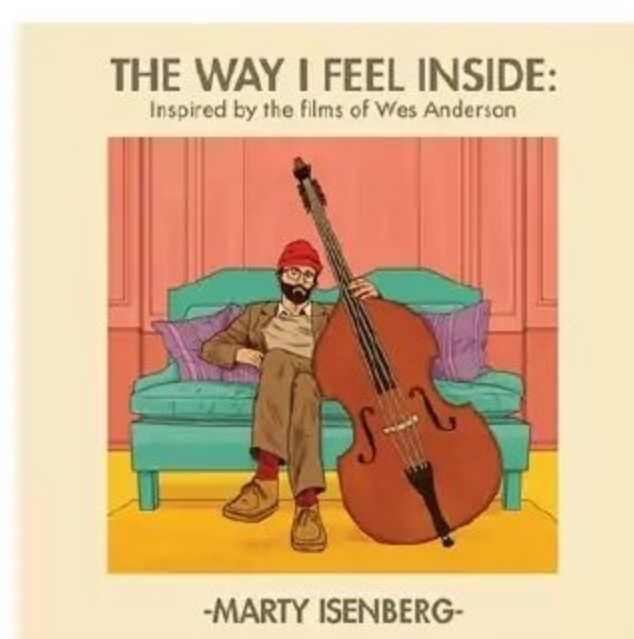
Dirty Honey Can't Find the Brakes

This is the second album from Dirty Honey, purveyors of post-’70s, Sunset Strip blues-rock. Continuing its Les Paul-forward attack and crafty songwriting, the quartet features John Notto (see this month’s “First Fret”) on electric and acoustic guitars, bassist Justin Smolian, drummer Jaydon Bean, and vocalist Marc LaBelle. With Nick DiDia handling production, the band continues to mine the sonic overflow from Led Zeppelin, Aerosmith, and The Black Crowes.

Chunky guitars, big choruses, blues double-stops, and dad-rock grooves set the ball rolling with “Don’t Put Out The Fire,” while “Won’t Take Me Alive” goes full-blown John Bonham in the best way. It’s a rockin’ tune with rifftastic animated

clang and full-bodied slide guitar underpinning. Notto is a champ on the guitar, wielding a buffet of blues-rock appropriations and an ear for tight guitar arranging, like on “Dirty Mind.” He takes an epic solo on the ballad “Roam,” triple tracks serious slide on the arena-rockin’ “Get A Little High,” and displays noteworthy acoustic chops on the serene “Coming Home (Ballad of the Shire).”

Dirty Honey’s second album does everything right, with plenty of individuality – and without reinventing the wheel. – **Oscar Jordan**



Marty Isenberg The Way I Feel Inside

Inspired by the films of Wes Anderson,

electric and upright bassist Isenberg’s eight compositions take the listener on a captivating trip that’s both ambitious and accessible. In keeping with director Anderson’s body of work (*Rushmore*, *The Darjeeling Limited*, *The Grand Budapest Hotel*), the music is eclectic, sometimes quirky, and always intriguing.

Part instrumental, part vocal featuring formidable jazz singer Sami Stevens, Isenberg’s facile ensemble includes horns, strings, keyboards, and percussion. Guitarist Alicyn Yaffee pushes outbursts to the edge of distortion on “Stephanie Says” and digs into a peripatetic workout on the churning, hypnotic “Cello Song.” Six-stringer Nir Felder’s long phrases and warm tone highlight “Life On Mars.” It’s a mini-suite – its movements’ changes in color and tempo offering different moods and surprises.

Isenberg’s upright solo on the title track displays impressive chops and creativity without being gratuitous. Yaffee’s understated guitar lines on “These Days” contrast with Stevens’ lively scatting, while Felder gets

CHECK THIS ACTION



ROAMING WITH TERRY “BUFFALO” WARE

By Dan Forte

When I reached out to Americana artist Ray Wylie Hubbard for insight into an old bandmate, the singer/wordsmith provided this month's intro.

"The very first time I heard Terry 'Buffalo' Ware play, it occurred to me that Prometheus had actually swiped tone from the gods and had given Terry the lowdown, greasy, sacred secret of getting a tone that would make little demons drool and shiver and cause teenage angels to wanna smoke cigarettes and do the hully-gully," Hubbard wrote. "He's also got taste, groove, and grit."

In addition to his early-'70s membership in Ray Wylie Hubbard & the Cowboy Twinkies, Ware, who lives in Oklahoma, has doffed many hats, the two most important being instrumental-rock recording artist and Americana accompanist par excellence. He has served as bandleader for all 26 of Okemah's Woody Guthrie Folk Festivals since its inception, and has toured, gigged, and recorded with John Fullbright, Jimmy LaFave,

Eliza Gilkyson, Bob Childers, T.Z. Wright, Gregg Standridge, and dozens more. Of backing legendary composer and multi-instrumentalist David Amram, Ware says, "Whenever you're around him, the atmosphere is different. It's always an adventure."

The 73-year-old's latest instrumental album, *The Buffarama Chronicles, Vol. 1*, features 10 originals alongside covers of the Bee Gees' "Holiday," Lee Hazlewood's "Your Sweet Love", and Frank Zappa's "Son Of Mr. Green Genes." "Immersed myself in the *Freak Out* album. For a 16-year-old kid in Oklahoma, the inside of that double-album with 'The Freak Out List' of people who inspired

Zappa is where I first saw the names Muddy Waters and Howlin' Wolf, Gatemouth Brown, Don & Dewey, Johnny 'Guitar' Watson, Slim Harpo. That was instrumental in sending me down a path trying to find those things."

Starting piano lessons at nine, he got his first guitar at 14 – a Kay acoustic his parents purchased with S&H Green Stamps. "I loved Duane Eddy, and The Ventures' *Surfing* album really grabbed me. I also was a big fan of Al Caiola. But seeing The Beatles on Ed Sullivan was what really put me over the top. The first song I picked out was 'Pipeline.'"

Later influences included Buck Owens guitarist Don Rich, and Jesse Ed Davis' work with Taj Mahal. These days, he's a fan of Richard Bennett's instrumental work, calling it "...melodic and interesting."

The same could be said of Ware's latest offering. With guitar chops a given, he stands apart from a legion of instro ("surf," for lack of a better term) artists because

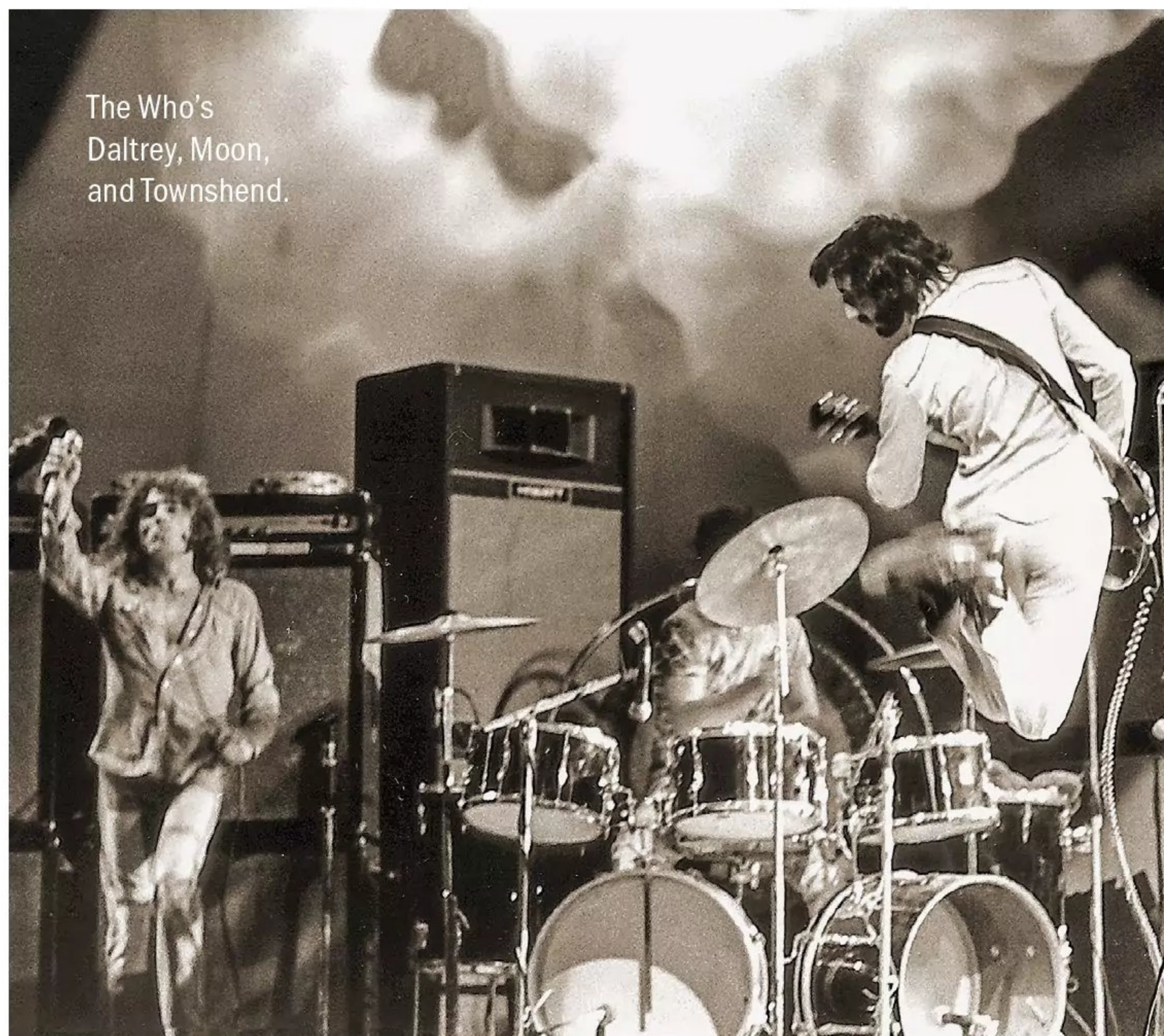
of his songwriting. There's structure and memorable melodies, as well as variations in tone, style, and instruments – often within a tune. "I'm not strictly a surf guy," he points out. "There's that element, but there's so much other stuff that I like. I've always been a real fan of melody, no matter what genre it is. A lot of stuff just falls from the sky, and you're lucky when that happens, but I work at crafting good melodies and chord progressions. Brian Wilson is one of my favorite composers, as is Jimmy Webb, and I love the beautiful melodies Laura Nyro wrote."

Ware's main axe is a '76 Telecaster, its body and hardware the only original parts at this point. In addition, he grabs a '56 Strat, '56 Les Paul goldtop, '63 Jaguar, and a "Partsmaster" – a Jazzmaster body and pickups with a Mustang bridge, assembled by Bruce Harvie. His vintage amps include a '60 Fender Champ, '59 Deluxe, and '52 Gibson GA-20. His most-peculiar is a Bell & Howell from an old movie projector. "Gurf Morlix turned me on to those," Terry details. "I eventually ended up buying five of them. When I play live, I always use the Durham Sex Drive and leave it on all the time as a preamp, but it doesn't alter the tone."

When practicing the fine art of accompaniment, Ware plays off the singer's phrasing, the chord structure, and the melody, stressing, "Even the lyrics have a lot to do with it. Backing Ray on his bluesy songs is a lot different from backing Eliza Gilkyson. When the artist is singing and I'm comping behind them, I'm listening, but that just comes to me. You don't play while they're singing, basically. You serve the song. We've all heard that saying, but it's true." He adds with a laugh, "I've also learned to keep an eye on the capo."

Ware regards Jim Hoke as "the most amazing musician I've ever known." His association with the Nashville session man – who has played sax, pedal steel, harmonica, and keyboards on records by Paul McCartney, Jake Shimabukuro, Buddy Guy, and countless others – goes back 50 years. Of "Buffalo," Hoke says, "Terry is open to all music, and he's good at finding melodic threads to weave together some pretty diverse worlds. His playing has a lot of personality, and he plays like he talks; he won't say with nine words what he can say with three."

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The Who's Daltrey, Moon, and Townshend.

angular and atonal on the somber "Needle In The Hay."

Taken individually, the songs hold their own – from the lighthearted "So Long" to the bossa nova "Rebel Rebel" – but reflect soundtrack qualities when lumped together. It's a fascinating concept, executed splendidly. – **Dan Forte**



The Who Who's Next/ Lifehouse

The FM opus *Who's Next* emerged from the shambles of Pete

Townshend's failed rock-opera, *Lifehouse*. Finally, the entire project is here, with 155 studio, live, and demo tracks, 89 of them unreleased, plus a 100-page booklet. For extra incentive, there's the remastered studio album and live Who material from 1971.

Who fanatics will dive into April and December '71 concert cuts, such as "Behind Blue Eyes," where Townshend's Hiwatts deliver guitar crunch to die for. "Water" sports heavy riffs and solos. Their take on Freddie King's "Goin' Down" brings feedback fury, John Entwistle's frontal-assault bass, and Keith Moon's drum madness. From the San Francisco gig, "Won't Get Fooled Again" is a brutal power-chord fest.

There are also tracks you may not know, such as "Teenage Wasteland," which uses the lyrics of "Baba O'Riley" over a largely different (but very good) tune. "Mary" is an acoustic stomper with Townshend's vocals. Entwistle offers a rocker with the B-side "When I Was a Boy," while A-side "Let's See Action" is rife with buoyant acoustic and electric chords.

Full of strong material, this is one box of Who rarities and remasters worth the price of admission. – **Pete Prown**



Eddie Clendening & The Blue Ribbon Boys Shake, Rattle and Blue Moon!

Frontman Eddie Clendening, guitar wiz Matt Codina, and slap bassist Jonny Bowler have turned back the clock by re-creating 19 songs from Elvis Presley's Sun Records days – tunes that Elvis, Scotty Moore, and bassist Bill Black are known to have experimented recording or played live at shows or on the radio. In most cases, there are snippets of studio outtakes or live recordings they worked from; if not, they created arrangements in the Sun style. The result is an album of rockabilly history – and stellar playing.

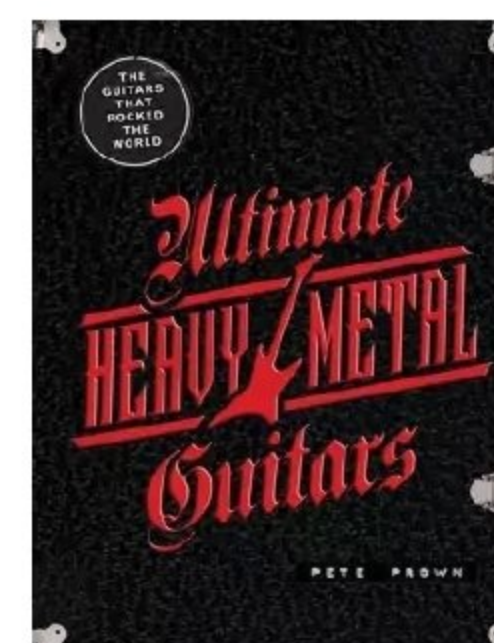
The band used vintage gear (Gibson ES-



Eddie Clendening & The Blue Ribbon Boys

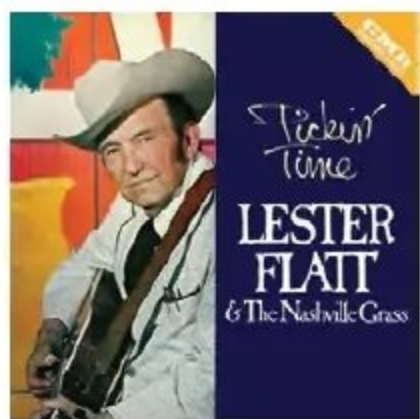
295, classic Martins, Fender tweed amp, string bass) and the recording was done with Sun-era equipment. Production is thanks to Clendening, Aaron DaCorte, and Carl DaCorte at Custom Recording Company, in Crete, Illinois.

Shrug off any fears of Elvis impersonation; this is hard-bopping rockabilly, and Clendening has the voice and looks to lead the venture. Bowler's percussive bass drives the music with Codina's Travis picking and Scotty-style riffs supercharging the tunes. Like Moore, he plays it cool, not getting in the way of "Elvis," but unreeling sizzling licks when it's his turn. This is not only great music, but little-known history brought back to rockin' life. – **Michael Dregni**



Pete Prown Ultimate Heavy Metal Guitars

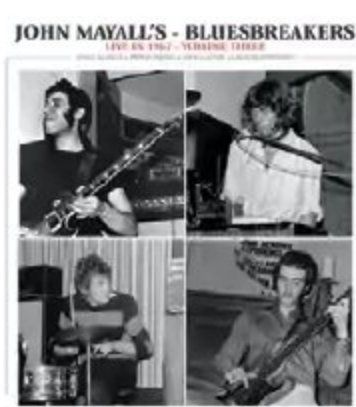
Veteran journalist and VG music editor, Prown has written a veritable encyclopedia on hard rock and metal guitarists. It's a linear saga – illustrated with vivid color photos – told by examining metal's early influences and later genres (Euro-metal, arena rock, thrash), all the way to today's axeslingers. Each guitarist's instruments and rigs are covered, along with illuminating comments from 35 years of interviews



LESTER FLATT & THE NASHVILLE GRASS

Pickin' Time

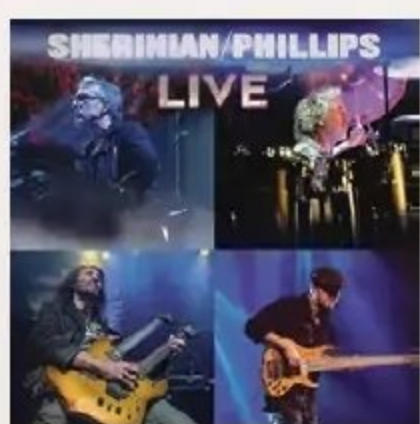
This was bluegrass pioneer Flatt's swan song, recorded a year before his death in 1979. Obviously weak, Flatt sang and strummed guitar while 20-year-old Marty Stuart (who'd been with Flatt since age 14) handled lead guitar and mandolin. His flatpicking is fierce on the instrumentals "Bluegrass Shuffle" and "Goin' Up on Black Mountain." "We Don't Care What Mama Allow" features his work on mando. – **RK**



JOHN MAYALL'S BLUESBREAKERS

Live in 1967: Volume 3

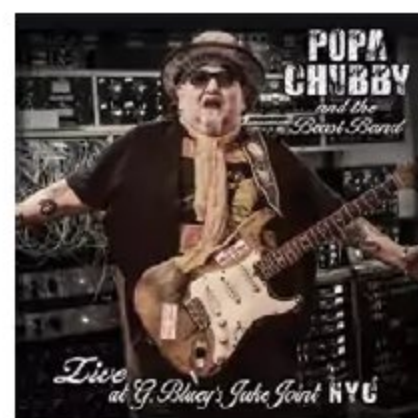
The last in a trilogy of London club performances featuring John Mayall and future members of Fleetwood Mac, these one-channel reel-to-reel recordings sonically reside in bootleg country. What endures, however, is guitar hero Peter Green, not yet 21 years old, but already in his prime. Highlights include "Brand New Start," "Tears in My Eyes," a seven-minute-plus "Greeny," and Freddie King's "The Stumble." – **SM**



DEREK SHERINIAN/SIMON PHILLIPS

Sherinian/Phillips Live

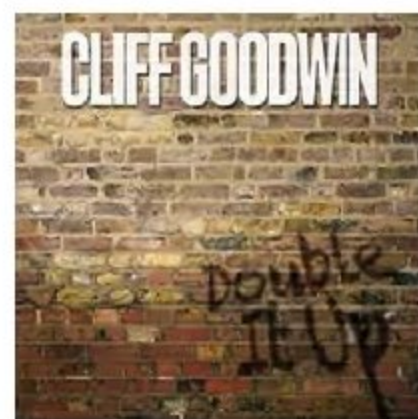
Keyboard wizard Derek Sherinian and legendary rock-fusion drummer Simon Phillips are joined by bassist Ric Fierabracci and guitarist Ron "Bumblefoot" Thal for an evening of virtuosity. This live recording contains 11 tracks of insane prog-rock-fusion performed by seasoned adults. Bumblefoot explodes with double-neck fretless guitar barrages, hellacious legato, and rapid-fire beast mode applications. "The Phoenix" is off the chain. – **OJ**



POPA CHUBBY & THE BEAST BAND

Live at G. Bluey's Juke Joint NYC

Popa Chubby is a New York City fixture who melds blues-rock with punk-style immediacy, rendering exciting results. On this double-disc offering, Chubby re-casts Neil Young's "Motorcycle Mama" as an uptempo rocker, while originals like "Grown Man Crying Blues" – a searing slow jam – get the extended-workout treatment. A generous helping of live music from an enduring bluesman. – **SM**



CLIFF GOODWIN

Double it Up

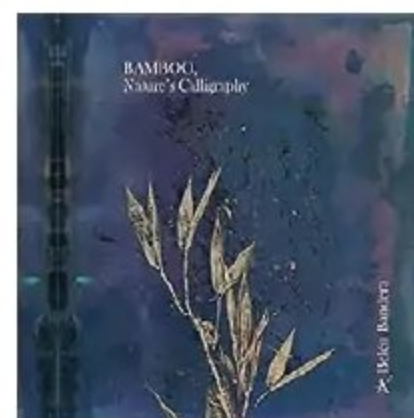
The second solo album by Joe Cocker's longtime guitarist was recorded at Abbey Road. Chock full of covers performed live with a no-nonsense, bluesy rock foundation, Goodwin burns on the upbeat Paul Carrack title track, while his superbly gritty guitar bolsters Bill Withers' "Who is He And What is He to You?" Well worth checking out. – **BA**



VARIOUS ARTISTS

Sonhos Secretos (Secret Dreams)

Producer Tee Cardaci compiled little-known singles from the waning days of Brazil's early-'80s military dictatorship. Eleven lively tracks represent and blend elements of jazz, soul, folk, and prog. Grupo Moxoto, Quintais, and Renato Faver are featured on electric and nylon-string guitars, 12-string craviola, and plenty of percussion, remastered for maximum clarity and intimacy. A wonderful overview – and illuminating discovery. – **DF**



BELÉN BANDERA

Bamboo, Nature's Calligraphy

An extremely capable standards vocalist, Spain's Bandera takes an adventurous path, singing orchestral "jazz soundscapes" she composed, inspired by nature. Ranging from ethereal to bold, with a string quartet and horn/woodwind section. Guitarist-to-watch Carla Motis briefly guests on one cut, but the lion's share features the beautiful jazz guitar of Jaume Llombart. The intriguing proposition succeeds admirably. – **DF**



RICHARD WRIGHT

Wet Dream

For Pink Floyd completists, the late keyboardist's 1978 solo debut reissue compiles remixes by Porcupine Tree's Steven Wilson. Featuring guitarist and Floyd touring musician Snowy White and revered saxophonist Mel Collins, six of the 10 songs are instrumentals. All fitting squarely into the Floyd-like realm, "Drop in from the Top" and "Funky Deux" permit White to deliver sharp, expressive solos. – **BA**



ENVY OF NONE

That Was Then, This Is Now

Alex Lifeson's electronica project yields a five-song EP, building on their moody first album. With Maiah Wynne on vocals, EoN conjures heavy post-rock, heard on "River Lethe" and the dystopian "Dog's Life." Instead of Rush riffs, these '90s-style guitars are murky, industrial, and jabbing, appearing and disappearing at will. Finally,

Lifeson drops an alluring, echo-blues break on "That Was Then." – **PP**



NOSHIR MODY

A Love Song

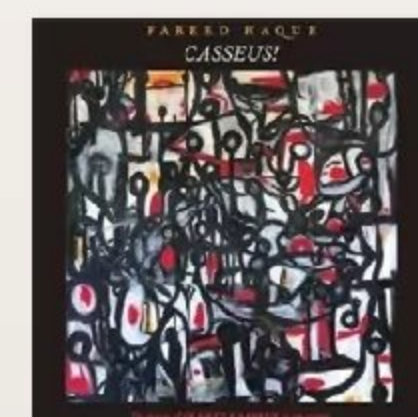
Noshir Mody is a contemporary jazzier with love on his mind. Offset by flugelhorn specialist Benjamin Hankle and a talented rhythm section, Mody creates elegant guitar lines and flowing compositions within the refreshing context of honesty, truth, richness, and beauty. Highlights include the spellbinding "Mystic," "In The Absence Of Answers," and the title track featuring Kate Victor on vocals. – **OJ**



MARTIN SIMPSON & THOMM JUTZ

Nothing But Green Willow: The Songs of Mary Sands and Jane Gentry

A World War I collection of ancient English folk songs found in Appalachia sung long ago by two specific women inspired this collaboration between singer/guitarists Jutz and Simpson, joined by other roots musicians. Amid the sparse sound and haunting lyrics, they create textures sympathetic, well-executed as accompaniment for these unearthly ballads, particularly "Married and Single Life," "Pretty Saro," and "The Wagoner's Lad." – **RK**



FAREED HAQUE

Casseus!

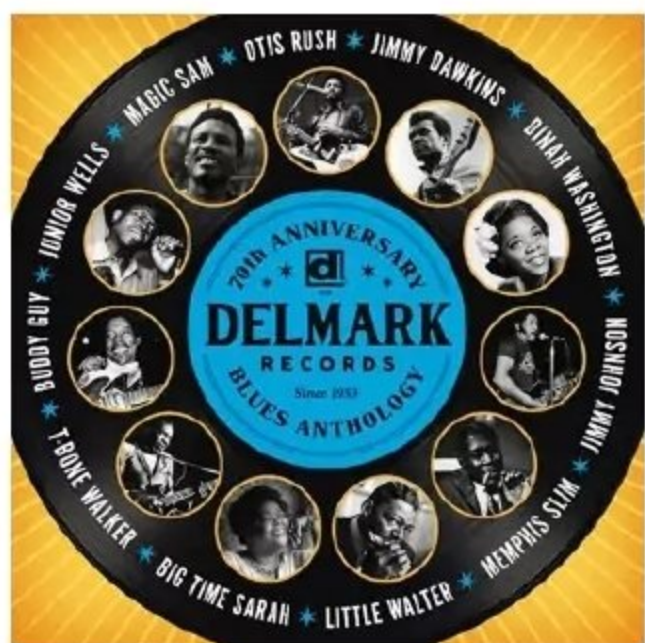
Haque's latest reminds us of his jazz virtuosity, with nods to the late Pat Martino. "Simbi" floats over expert accompaniment, Fareed's improv sounding like a six-string ghost – no one can play more like Martino. "Estamos Aqui" has Latin grooves and a deeply infectious melody. Picking at blinding tempos, or displaying deft fingerstyle, Haque remains one of jazz guitar's greatest secrets. – **PP**

HIT LIST

with Tony Iommi, Ace Frehley, Steve Vai, Michael Schenker, Alex Lifeson, Herman Li, and others.

Proto-metal influencers – like Clapton, Beck, Hendrix, and Page – help frame the story, along with pioneering bands like Deep Purple, Mountain, Judas Priest, and Metallica. What’s satisfying is that the author digs deeper to find heroes who don’t get enough attention. Solid examples include Jethro Tull’s Martin Barre, Uriah Heep’s Mick Box, Canadian flashes Frank Marino and Pat Travers, Thin Lizzy’s Scott Gorham and Brian Robertson, Soundgarden’s Kim Thayil, and Anthrax’s Scott Ian.

In a book like this, any reader could quibble about inclusions (Heart’s Nancy Wilson), but all told, *Ultimate Heavy Metal Guitars* is illuminating for FM rock and metal fans. – **Bret Adams**



Various artists Delmark Records 70th Anniversary Blues Anthology

The storied blues and jazz label founded by Bob

Koester in 1953 boasts one of the most-substantial catalogs in the history of American roots music – more than 12,000 recordings – making the selection process for a retrospective a daunting task.

Guitar enthusiasts should like the label’s final choices for this collection: Buddy Guy (billed as “Friendly Chap” due to contractual obligations) backing Junior Wells on “Snatch It Back and Hold It,” the soulfulness of Magic Sam (“All of Your Love”), and Otis Rush on “All Your Love (I Miss Loving),” an extended 1975 reading of his Cobra Records original.

Other six-stringers of note include Jimmy “Fast Fingers” Dawkins (“All for Business”), a fixture on the Chicago scene that was Delmark’s primary focus, T-Bone Walker’s 1968 live cut “I Want a Little Girl,” and the high, agonizing voice of Jimmy Johnson (“Ashes In My Ashtray”). Muddy Waters (“I Just Keep Loving Her”) and Memphis Slim (“Memphis Slim U.S.A.”) also appear, backing (respectively) Little Walter and Big Time Sarah.

If there’s a criticism, it’s the 41:35 run time; it’s hard to sum up 70 years that quickly. But this 10-track package still punches well above its weight. – **Sean McDevitt**



John and T.J.
Osborne



Brothers Osborne Brothers Osborne

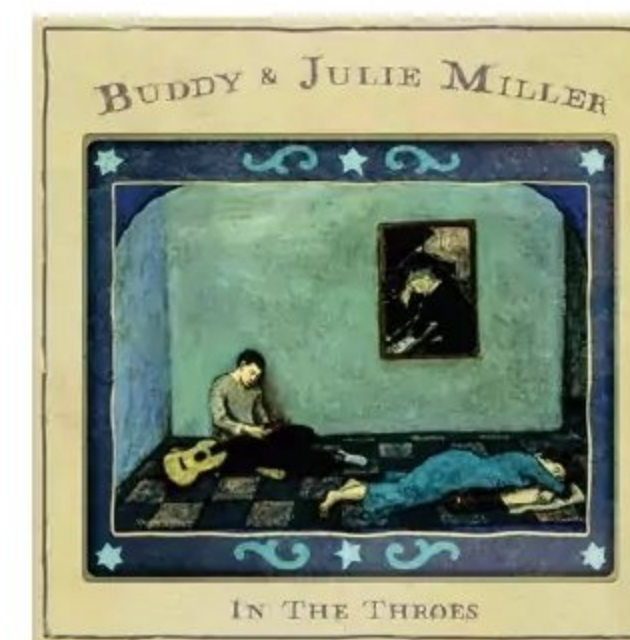
Grammy-winning bros T.J. Osborne and John Osborne’s fourth

album shows the Maryland duo in tip-top form with poignant songs and top-notch production. With Mike Elizondo pushing the faders and Paul McCartney drummer Abe Laboriel, Jr. behind the kit, their self-titled album takes the duo to new heights of personal expression and musical artistry. T.J. sings with a lustrous baritone as John handles the lion’s share of the guitar. Eleven tracks mirror the trials and tribulations of the human experience.

On the guitar front, this is a master class in Nashville economy, accompaniment, arranging, and fretboard mechanics. Mixing blues, rock, and R&B slathered in a twangy countrified sauce, “Goodbye’s Kickin’ In” and “Sun Ain’t Even Down Yet” benefit from non-traditional influences, and some tracks include synthesizer backing. John’s playing is tasty, clean, intelligent, and concise. Dig the solo on the effects-smothered “Ain’t Nobody Got Time For That.”

On “We Ain’t Good at Breaking Up,” the brothers offset the beards and testosterone

with a co-write and vocal support from country superstar Miranda Lambert. For fans of meaningful songs with magnificent guitars, this is the ticket. – **OJ**

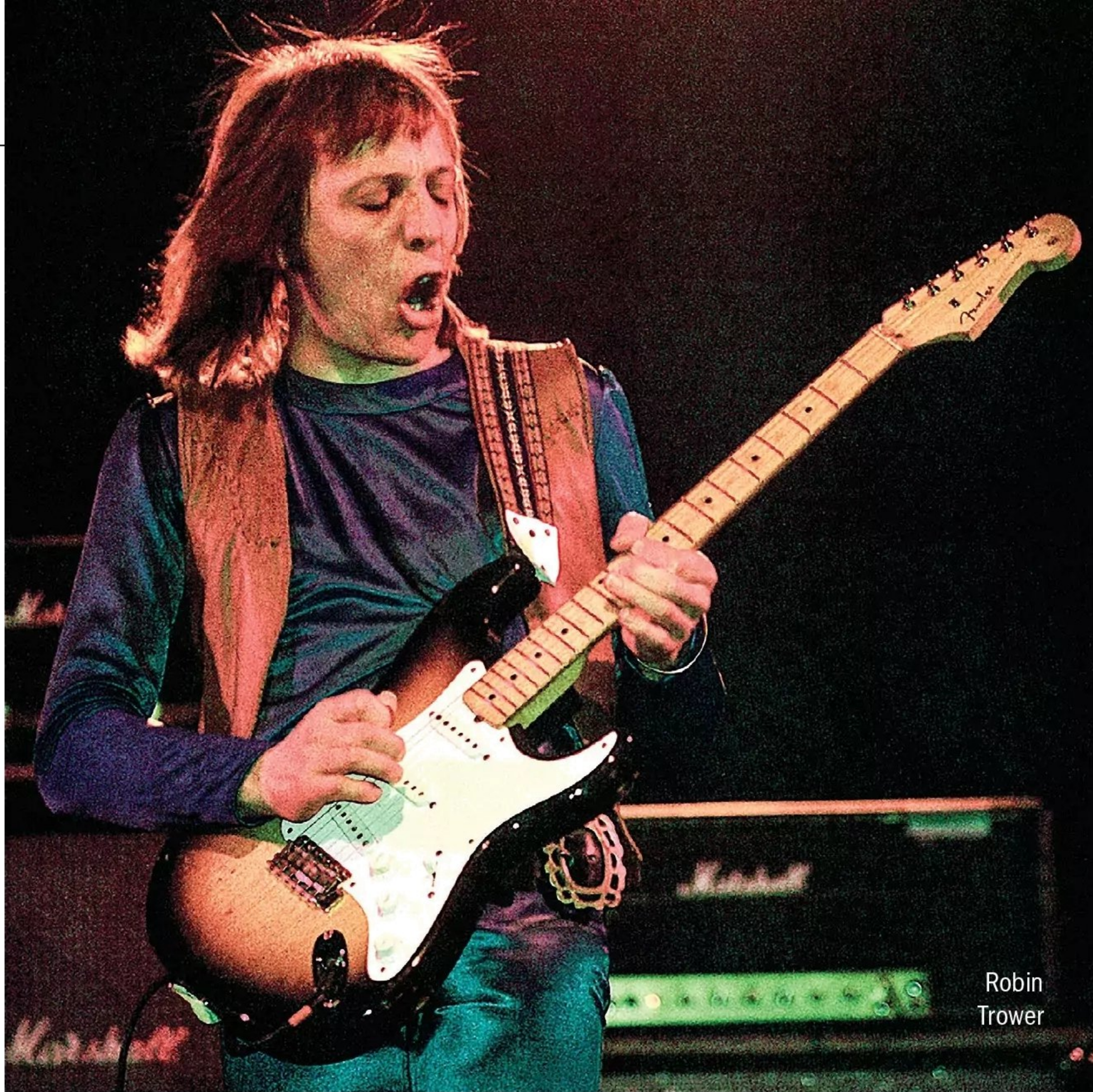


Buddy & Julie Miller In the Throes

A duo since 2001, it’s hard to believe the Millers have recorded only three

albums, 2019’s powerful *Breakdown on 20th Ave. South* being the most recent. On it, they played nearly every instrument, constructing a powerful, earthy sound around their vocals and Julie’s compositions. On album four, she writes the songs, delivering them in a delicate, emotive voice balanced by Buddy’s beefier harmonies and occasional lead vocals.

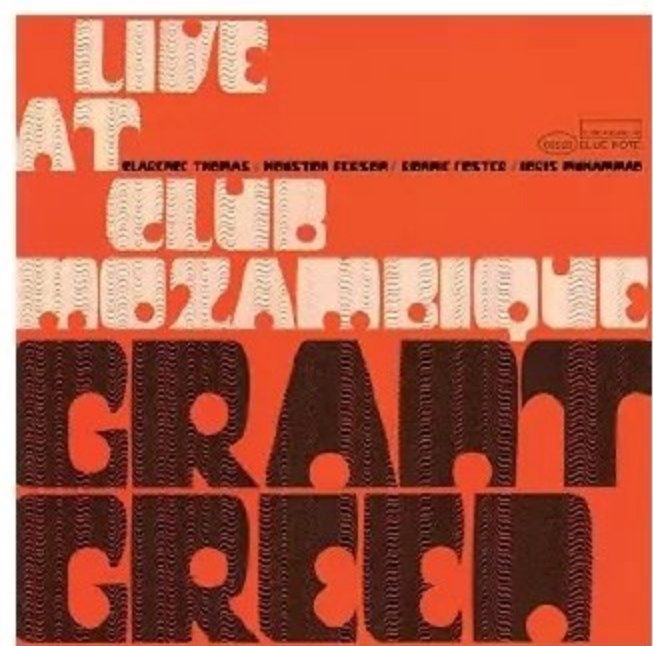
Again, Buddy handles acoustic and amplified guitars, joined by bassists Viktor Krauss and Byron House, drummer Fred Eltringham, and fiddler Stuart Duncan. His ingenious, atmospheric fretwork creates layered textures that enhance every vocal. That’s well-demonstrated on “Niccolo,” which begins acoustically before morphing into a harder-rocking arrangement. He opens the hard-edged duet “The Painkillers Ain’t Workin’” with intense, raga-like



Robin Trower

acoustic figures, working into a harder sound with snarling breaks.

On the gospel-like “Don’t Make Her Cry” (co-written by Julie, Bob Dylan, and Regina McCrary), he sings lead amid simple, eloquent amplified layers. “The Last Bridge You Will Cross,” honoring the late congressman/civil-rights pioneer John Lewis, receives a restrained acoustic arrangement. Their joint releases may be infrequent, but the Millers’ fetching blend of lyrical, vocal, and instrumental excellence is reassuring and consistent. – **RK**



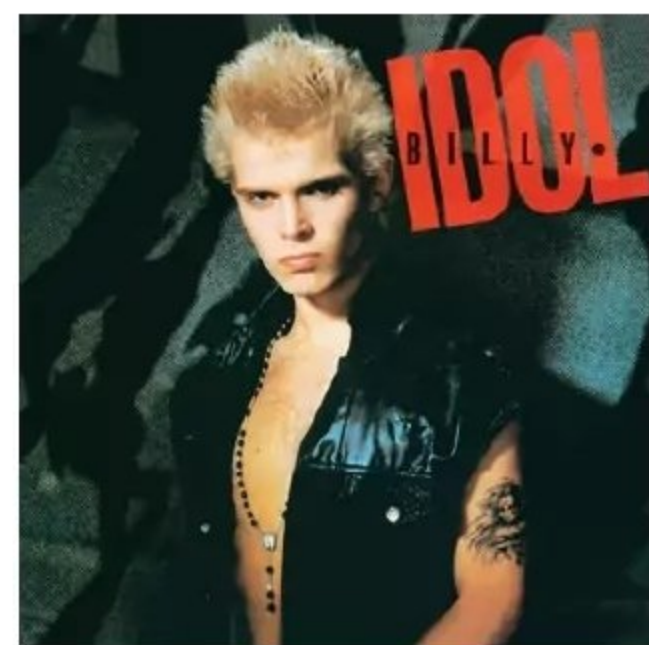
Grant Green Live At Club Mozambique

George Benson cites Grant Green as his favorite guitarist, above even Wes Montgomery, with whom the “Breezin’” guitarist is often compared. A progenitor of soul jazz, the versatile Green has also embraced bebop, Latin, and funk. Though he died at just 43, he played on more albums for the iconic Blue Note jazz label than anyone else – 30 as leader and as sideman to Herbie Hancock, Jimmy Smith, Lou Donaldson, Stanley Turrentine, and many others.

So, it’s ironic that this 1971 live date remained locked away for 35 years before seeing

the light of day on CD in ’06 and is only now making its vinyl debut. It’s certainly not for any lack in quality. Green’s sax-influenced lines, bluesy but kinetic, are well in evidence on this Detroit night.

With regular band members Ronnie Foster (organ) and Clarence Thomas (soprano and tenor sax) bolstered by drummer Idris Muhammad and tenor saxophonist Houston Person, Green digs in on a wild cover of the Fabulous Counts’ “Jan Jan,” alongside early-’70s soul fare via Clarence Carter and the Spiral Staircase. Any and all Green fans need to check this out – it also serves as a great introduction to this soulful jazz giant. – **DF**



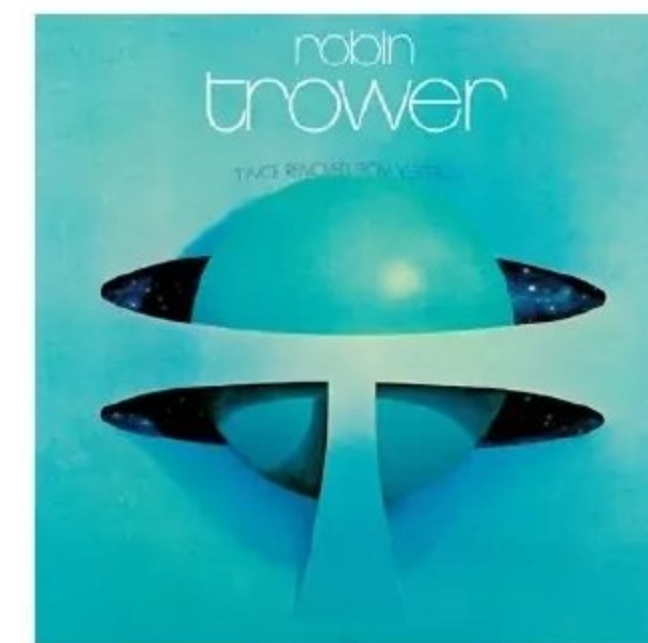
Billy Idol Billy Idol - Expanded Edition

Few artists scream “Big ’80s” as much as Billy Idol, who recorded some of the MTV era’s classics, though he was a legitimate British punk who fronted Generation X (a.k.a. Gen X) before the ironically mainstream success of “Rebel Yell.” With an affinity for pop melodies and hooks, Idol moved to New York and partnered with guitarist Steve Stevens. Their chemistry produced a platinum blend of punk, hard rock/metal, and dance/new wave, a perfect concoction for the era.

This expanded reissue of Idol’s 1982 full-length solo debut – first re-released in ’83 with the hit remix of Gen X’s “Dancing With Myself” that’s not here – features previously unreleased tracks including an ’82 concert at the Roxy in West Hollywood. Idol’s snarling vocals and Stevens’ gritty guitar are sonic dynamite. Knockouts “White Wedding (Part 1)” and “Hot in the City” combine punch and craft – kudos to producer Keith Forsey.

The previously unreleased 13-minute “White Wedding (Clubland Extended Remix)” adds a mid-song jam with snazzy rhythm guitar. The concert strips the veneer from the songs, giving Stevens’ playing more primal vitality. Five hot Gen X songs are performed, notably “Heavens Inside” and “Ready Steady Go.”

This is a vivid reminder of Idol’s ’80s status and Stevens’ undervalued guitar prowess. – **BA**



Robin Trower Twice Removed from Yesterday 50th Anniversary

It takes cojones to open your heavy-rock *debut* with three slow/mid-tempo tracks, but in 1973, Robin Trower did just that. In retrospect, it’s brilliant how quickly the guitarist established his slow-burn trademark on tracks like “Hannah” and “Daydream,” the latter as powerful a Trower ballad as you’ll ever hear.

On this remastered set, Trower’s Strat tones have been polished and pumped up so you can really dig the earthy single-coils and swishy modulation. The Hendrix-styled “I Can’t Stand It” opens with some of the fattest Fender tones imaginable under singer/bassist James Dewar’s slow-burn voice. Trower cops to his blues roots on B.B. King’s “Rock Me Baby,” though again, there are plenty of Jimi-isms here.

Eight bonus tracks round out this anniversary set, including four John Peel BBC sessions from March of ’73. The audio lets the listener enjoy Trower without the usual studio sheen – “Man of the World” jams with smoldering phase-shifter. The Peel version of “Daydream” displays expert double-stops and legendary wrist vibrato.

Twice Removed is an oft-forgotten album. This is a fine opportunity to reacquaint yourself with a Brit-rock gem, freshly reissued on CD and vinyl. – **PP VG**

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2018 G & L Doheny (Jazzmaster) Original owner with certification + case Excellent + condition Burst with block inlays <https://glguitars.com/product/doheny-2/1395>. + shipping & insurance garyphoto@earthlink.net

1957 Fender Stratocaster with case and 1957/1958 Bandmaster recently purchased from the original owner. All original and in very good condition. \$55,000.00. Local pick-up only in Pendleton, South Carolina. Contact Michael at msmithscr@gmail.com or 864-444-8355

1983 Fender Precision Gold Elite II Bass, excellent condition, all original, nicely yellowed white finish w/OHSC. Serial #G021553, \$3250.

Call 505-459-4480 for info or pix. Buyer pays shipping

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

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

1997 California Series Stratocaster, vintage white, maple neck, SSS pickups, gigbag, excellent cond. \$999.00, shipping negotiable Gpgamby@gmail.com

INSTRUMENTS WANTED

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

Hoping to find my 1971 walnut SG Standard. Serial# 962917

Bought in Pittsburgh Pa. 1972 at Lomakin Music. If you have it please contact Tom email tguard12@comcast.net

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

AMPS FOR SALE

Fender Vibrolux 1965, mint, original speakers, updated caps \$4,800 Firm. Fender Princeton Reverb 1966, original speaker, updated caps, \$3,000 firm. Local pickup only within 75 mile radius near Boston, MA. no shipping. info@avpvideo.com

1959 Fender Tweed Super. Tweed is all original, and in great shape, but has been painted black. All transformers are original. Correct period P10R speakers. Will need reconing. Original grill cloth. New handle and power cord. Four new input jacks. All original parts included. Fully serviced. More info at tfoguitars@yahoo.com \$8,700 plus shipping No trades. Paypal accepted

'62 Fender Tweed Champ, Fender Repo Cab, Weber Resistor & Cap Kit, 8" Jensen Mod Speaker, Nos Tubes. Orig. Cab, Alnico Recone included. Sounds like a Baby Bassmann! Pics Avail. \$3,625/Bo Neil Fretague nfretague@gmail.com 862-324-3137

Selling my 1961 Fender Super amp. All original and in Excellent Plus to near-mint condition. Transformers and tone caps are all original. Original P10R speakers. Sounds fantastic. Fully serviced by my amp tech. In the Nashville area. tfoguitars@yahoo.com

1967 Fender Twin Reverb. Very Good condition. Original Altec 417B speakers. Recently serviced. New power tubes. Local pickup is preferred. \$3,600 (864) 494-6761 coppes@bellsouth.net

1964 Princeton Tuxedo amp. All original, good condition. \$2,300 plus shipping. tfoguitars@yahoo.com in the Nashville area.

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1973 Fender Twin Reverb - excellent condition for it's age, second owner owned it from 1976 until now. Dead stock: tubes, caps, speakers, cord, footswitch, cover - all original. Just checked over by a well-respected tech, needs nothing. They're only original once! \$1499, will ship on your dime. plakbill@aol.com for pics or more info.

AMPS WANTED

AMPEG Goldenglo Reverberocket .Mid-60s, 25 watt tube combo amp. Copper control panel top, lucite back panel lights up, that's the one! contact Willis/Delta Prince Music, deltaprince@cox.net [az.]

MISC FOR SALE

Mid 60s vintage Gibson ES-335 guitar case: Black with yellow interior plush lining; brass "Gibson" logo badge. Very rough shape (rips, black tape, etc.) very reasonable. rdart50@gmail.com for photos and details

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-

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Arlen Roth Tele-Masters CD \$10+ shipping email quantity to vincent@digitalmix.com

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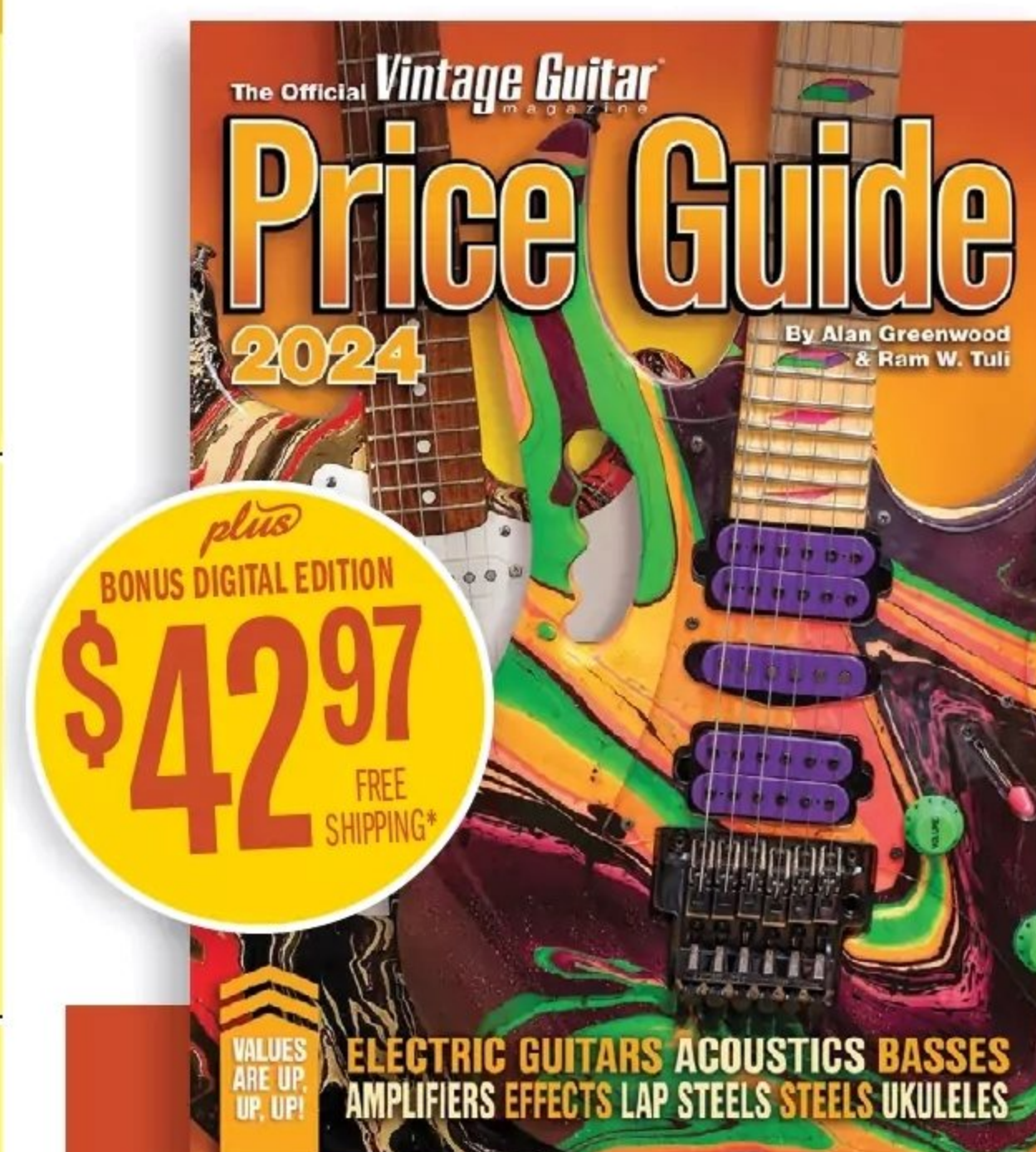
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STOLEN INSTRUMENTS

Still searching for stolen Sunburst '57 Reissue Stratocaster #V010258. Guitar was stolen 6/4/94 in Denver, CO can be positively identified. Kevin 303-946-2458



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HORN SECTION

Eastwood's Sidejack DLX 20th LTD

If you love twangy guitars from the '60s, you know about Mosrites – the immortal slabs of The Ventures and Ramones. Twenty years ago, Eastwood Guitars made its own variation and called it the Sidejack. To mark the model's birthday, the company launched a special edition dubbed the DLX 20th LTD, and VG got its eager mitts on one.

Like those planks of yore, the Sidejack has the bold, oversized horns and notched headstock reminiscent of the original. The body is bound basswood with a set maple neck and a bound rosewood fretboard with dot markers; hardware includes a Mosrite-styled vibrato, and scale is 24.75". Electronics are two Eastwood of Canada M-90 pickups, a three-way selector, and controls for Tone and Volume. Details include Eastwood-branded knobs and the 20th Anniversary Eastwood of Canada logo on the headstock. The whole shebang comes in at a solid but comfortable 7.6 pounds.

Making the ride more enjoyable, the Sidejack DLX has a tapered neck profile and easy-to-grab heel. In hand, the axe plays well, with a quick setup, medium-feel frets, and light strings. Sonically, the M-90 pickups – a P-90 design – deliver a variety of tones, from clean 'n glassy or twang to dirty overdrive with the right pedal or amp settings. There are even jazz-tinged flavors thanks to the combination of that wildly tilted neck pickup and basswood body. The vibrato and roller bridge add to the fun, the bar set close to the strings for more wiggle than whammy.

What's really surprising is the amount of twang the DLX offers for the money. And while there are quite a few Sidejack models to choose from with varying pickup and bridge options, this one brings an array of swank finish options, a classic offset body, and those big, *big* horns! –

Pete Prown

Price: \$799
www.eastwoodguitars.com



Price: \$99 (Kingpin); \$129 (Iris)
www.coppersoundpedals.com

ROYAL RESTRAINT

Coppersound's Kingpin Clipper and Iris Optical Compressor

With the growing popularity of small-footprint effects, Coppersound's Kingpin Germanium Clipper and Iris Optical Compressor nicely fit the bill – and pedalboard.

Though nearly identical (Volume, on/off switch and three-way mini toggle) except for graphics, they are *very* different.

The Kingpin, designed around a Germanium diode and driven by two FET stages, offers three levels of gain, from slight clipping to full-blown saturation. Each brings increased gain, sustain, harmonics, and thickness. With light breakup on the lowest level and screaming leads on the highest, the Kingpin dishes with clarity and authority, and runs on 9- or 18-volt (for more headroom).

Setting up a compressor can be a challenge, but the Iris Optical takes away the guess work. With three levels of studio-grade compression via its mini toggle, it tames dynamics with a super-smooth delivery; light compression with sustain at the lowest setting, smooth and tighter at the midpoint, and tight and snappy at the highest, all without artifacts. Dialed for heavy compression, notes jump off the fretboard.

The Kingpin and the Iris deliver performance you might not expect from pedals that fit in your palm. – **Charlie Wilkins**



FIREBREATHER

Friedman Amplification's JEL-20

For 25 years, Dave Friedman has been creating amplifiers that helped him (*eh-hem*) gain amp-guru status. His limited-run Jake E. Lee signature JEL-100 met with enough demand that he's now offering a 20-watt version.

A two-channel/EL-84 head, the JEL-20 is covered in fire-red tolex with contrasting white piping that immediately catches the eye, especially when paired with the matching 1x12 closed-back cab (housing a Celestion Creamback).

The amp's two channels share front-panel controls for Treble, Mid, and Bass, along with a small slider switch to engage Saturation. Independent for each channel are Master volume/output, Gain controls, and a Bright switch for channel one. Channel switching is achieved via footswitch or a small slider above the Gain 2 knob, which also has a pull function. The rear panel hosts an effects loop, direct out, footswitch jack, and Presence knob.

Channel one offers a cleaner basic tone derived from Lee's affinity for classic plexi amps. With its Master and Gain set at noon, a Les Paul and Telecaster yielded open, percussive tones. Though rated at only 20 watts, the amp is *loud*. Bump the controls past 2 o'clock and it emits

warm, creamy tones; crank the Master for full-on classic-rock sounds that clean up nicely with guitar's Volume rolled off, especially with the Bright switch engaged.

Based on the '80s Master-Volume amps Lee used with Ozzy Osbourne and Badlands (and now with Red Dragon Cartel), channel two (called "JEL" in the manual) picks up where channel one leaves off, livening

the sound with more gain and sustain for a tight, muscular tone that feels *great* under the fingers.

For quick access to Lee's *signature* high-gain tones, move the Saturation switch, engage the pull on Gain 2, and enjoy a liquid sustain where pick harmonics jump off the fretboard, bolstered by saturation and sustain that stays clear and articulate. Bluesy licks sing with a vocal quality you've gotta hear to believe. Presence set at 2 o'clock worked well, giving both channels a just-right edge and brilliance.

The JEL-20 boasts impressive lower-gain and driven plexi tones, but players of a certain ilk will be downright smitten by its Lee-approved high-gain sounds and tone-shaping capability. — **Charlie Wilkins**

Price: \$1,699; \$699 (JEL-112)
www.friedmanamplification.com



FENDER MIKE MCCREADY STRAT

Fender's Mike McCready Stratocaster is an homage to the guitarist's '60s Strat. Built in Mexico, it has a custom-voiced pickup set, alder body with Road Worn sunburst finish, maple neck carved to match McCready's, and a fretboard radius that is slightly flatter than a vintage-style.



EVH FRANKENSTEIN

The EVH Frankenstein Series is based on Eddie Van Halen's Frankenstrat, with an open-cavity appearance, EVH Wolfgang humbucker, five-way selector, and a "dummy" neck pickup with red bobbin (that can be wired into the circuit), EVH Floyd Rose, D-Tuna, relic aesthetic, and heel-mount truss adjuster.



BOSS NS-1X

Boss' NS-1X Noise Suppressor pedal functions in three modes; Reduction is designed to engage gentle suppression while allowing natural note decay, while Gate helps high-gain players remain silent when no signal is present, and MDP brings a fast response that bolsters the player's natural feel. Mute engages the pedal's bypass.

BIG-SKY STEEL

The Kochel Resonator

Self-taught guitar builder Sean Kochel has always been a compulsive tinkerer, even as a child. Years ago, he and his father side-hustled by dismantling homesteader farmhouses, barns, commercial buildings, schools, and ice houses, and Kochel began building cigar-box guitars using their stockpile, nicely coinciding with the increasing popularity of stringed instruments made from reclaimed and natural materials.

The Kochel Resonator exemplifies the weathered, rough-hewn character of its builder's home state, Montana. The body is made from old-growth alder, with the top being pine from a mercantile store built in the 1860s. The chunky neck is maple harvested locally, while the fretboard is from a 125-year-old walnut tree. Kochel carves fret markers from spent shell casings. The biscuit is maple, and the cone is a Replogle made in California of spun-aluminum alloy. The nicely shaped nut is elk bone, and the tuners are Gotoh Vintage.

The Kochel is powered by a Magneto Design Lab P90-Mini in the neck position and a piezo in the bridge. Volume and Tone knobs are shotgun casings, and a three-way toggle is standard. In keeping with the guitar's vibe and appearance, all metal parts are aged. The overall look and feel is irresistibly funky.

When played acoustically, the Kochel's aged timbers render a natural resonance and volume. Plugged in, the P-90 adds smooth texture while the piezo brings a haunting, keening quality that worked well with overdrive running to a '66 Ampeg Reverberocket.

The Kochel has a 24.5" scale and action set high for finger-picking and slide playing (it can be lowered).

If you're a roots blues, Americana, or folk player, the Kochel Resonator can lend your presentation an authentic sound and look. Perhaps more important is its feel – like you're holding something soulfully historic. It's a winner in every respect. – **Bob Cianci**

Price: \$1,525
www.kochelguitars.com



Price: \$349.99
www.walrusaudio.com

REVERB REIMAGINED

The Walrus Slöer Ambient Reverb

Reverb is nearly omnipresent in modern music, and for those looking to add some with a twist, Walrus Audio has introduced its Slöer Stereo Ambient Reverb.

The Slöer brings typical controls for Decay, Depth, and Mix, along with Filter to control high-end response. There's also a three-way switch to select Wide, Medium, and Narrow range, while a dial accesses five reverb modes; Dream allows the pedal's Sustain switch to latch onto the reverb note (until the switch is pressed again), Light sounds like a celestial chorus above the note, Rain introduces echo, Rise brings a swell to the notes, and Dark drops a mellifluous hum an octave below the melody.

The slider switch labeled "X" is a multifunctional control/pre-set; in Dark mode, it pre-sets the level of the lower octave, adds vibrato to Dream, controls delay in Rain, and increases shimmer in Light mode. At lower settings, the Slöer excels at subtle tonal flavors that are beguiling and elusive.

With up to three presets and five wave shapes (Sine, Warp, Sink, Square, and Random) for each algorithm accessed with the bypass switch, the Walrus Audio Slöer goes beyond the boundaries of standard reverb. – **Bob Dragich**

AGELESS ANCHOR

Fender's American Vintage II 1954 Precision Bass

It wasn't literally the first electric bass, but Fender's Precision *was* the genesis of the instrument the world knows today. For more than seven decades, the four-string workhorse has been a favorite in the studio and on stages, and the story of modern music can't be written without it.

Fender's American Vintage II line (VG, March '23) takes a look back at the 1954 release of this fundamental favorite, and goes detail-for-detail with this transitional version of the P-Bass. The '54 model lost the slab body and black pickguard of its predecessor, but kept the Telecaster headstock, two-saddle bridge, and one-piece pickup.

Aesthetically, it's a testament to the artful simplicity and thoughtful engineering of Leo Fender and George Fullerton; the only superfluous feature is the pickguard that covered the upper horn until the late '50s. The simple wiring and bolt-on neck bear further witness, and like the original, the Vintage II wears nitrocellulose gloss on the body and neck.

The one-piece maple neck has 20 Vintage Tall frets, traditional 34" scale, and Fender's "1954 C" shape. A 7.25"-radius fretboard and 1.70"-wide nut continue its blast-from-the-past playing experience, but require acclimation by anyone migrating from a modern bass. Period-correct reverse tuners and skunk stripe down the back of the neck complete the vintage package.

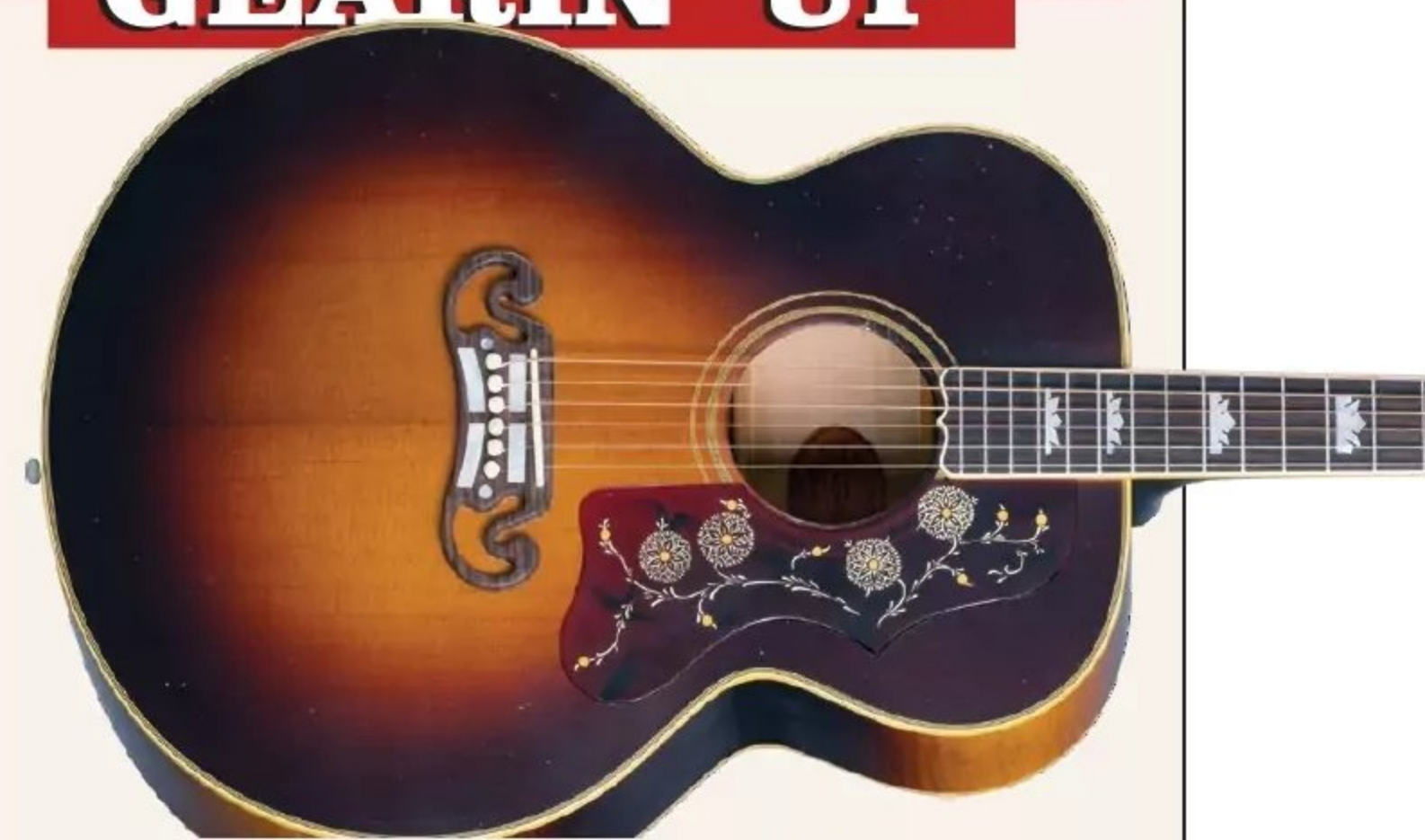
Just like in the 1954 catalog, this bass sports a string-through bridge with two fiber saddles – a fantastic touch, and a new experience for most. The non-split, single-coil pickup was designed specifically for this model and when paired with flatwound strings delivers real time-machine tone – big, fat, and fundamental, it sounds like everything James Jamerson played once he went electric, and feels like every country record after Western swing left the charts. The thump is real, and the dearth of ringing overtones puts a laser focus on the guts of the instrument's output. It's the defining feature of the Precision Bass, and this reissue is faithful to its namesake.

Available in two-tone Sunburst or Vintage Blonde over its ash body, the American Vintage II 1954 Precision Bass may carry a price tag at the higher end for a standard-production Fender, but it's a reasonable ask for a nitro-finished U.S.-made instrument aimed at a discriminating player. – **Michael Shirek**

Price: \$2,349.99
www.fender.com



GEARIN' UP



GIBSON CUSTOM SHOP MURPHY LAB 1957 SJ-200

The Gibson Custom Shop Murphy Lab Acoustic 1957 SJ-200 has maple back and sides, a headstock stinger, and thermally aged top in Vintage Sunburst Light Aging finish using Murphy Lab lacquer, along with lightly aged hardware.



MARTIN SC-10E-02

Martin's SC-10E-02 has a satin-finished sapele top, back, and sides, Richlite fretboard and bridge with mother-of-pearl inlay, rosewood pattern HPL headstock, and enclosed chrome tuners. Its Sure Align neck gives easy access to high notes, and the low-profile/ergonomic neck is designed for playability matching an electric guitar.



TWA KRYTICAL MASS

The TWA Krytical Mass octave fuzz has controls for Sensitivity and Fuzz Level, a Dry knob to adjust output of dry signal, four EQ switches to adjust tone, Edge to adjust brightness, and Bias to tweak voltage. An LED array indicates status and can be set to cycle. Wired with mechanical true-bypass, it runs on 9-volt DC.

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ROLLING RACK

Gator Cases' MiniVault

Every gigging guitarist who lugs their own gear (so, 95 percent of us) knows firsthand how instrument cases take a beating. No matter how carefully they're handled, the reality is that after a couple years of load-in/load-out, things get *whooped*. Gator Cases' MiniVault is designed to ease your role as roadie while also easing your mind – and letting you retire those precious original cases to the safety of a closet.

With a shell made of roto-molded polyethylene and recessed butterfly-style twist latches (one on top, two on each side), the MiniVault immediately looks and feels sturdy. It stands 50.5" tall and measures 12" wide by 16.5" front to back at the base, 18" at its widest, and 12" at the top. Two luggage wheels on its bottom rear edge team with a top handle for tilt-and-roll transport. For lifting, there's a flat/recessed handle on the front/lid. Tabs with holes at the top allow for padlocking, and there's "tag" space to write vital contact info.

Empty, the U.S.-made MiniVault weighs 21 pounds. Housing two electrics with

typical body dimensions (up to 3" thick, 13.5" across the lower bout) and neck lengths, its shell is 1/4" thick, and a layer of 1" foam lines its interior walls. An additional inch of foam protects the bodies at the bottom, and a 1 1/4"-thick piece keeps them separated.

The necks are supported by a chunk that spans the interior with notches cut for snugging – one is 1.5" wide, the other 1". Foam in the lid further secures the necks and bodies, and Gator adds a degree of weather resistance with a molded lip along the perimeter of the opening that fits into a gasket-lined recess on the lid.

Beyond its work as bodyguard, the MiniVault also serves as a rack, its huge opening allowing for quick and easy swaps. And, magnets in the lid cling to pieces of metal on the back to keep the lid from becoming yet another piece of stage clutter. – **Ward Meeker**

Price: \$549
www.gatorco.com



READY, SET... The Positive Grid Spark Go

in the pocket of your gig bag. Its digital five-watt amp runs on a rechargeable battery through a 2" speaker and "matching" passive radiator to bolster low-end. At peak, it produces 82 db at a distance of 1 meter, with a frequency range of 110 to 20,000 hertz. Other features include a tuner, stereo headphone out,

1/4" input, separate output/Volume

controls for your guitar and accompanying music, and a USB C connection that lets you use the Go as a recording interface (with 44.1kHz sample rate).

The Go works well using just its four pre-set (and customizable) sounds, but its heart, soul, and brains reside in the Spark app, which connects to your device via USB or Bluetooth for access to Positive Grid's ToneCloud of amps/effects simulations (including 50,000 preset sounds), and links to Youtube, Spotify, or Apple Music for jam-alongs/learning. If you like, it'll display chord diagrams in real time, add drums, or alter tempos.

Looking handsome in its black rubberized coating and two swappable grillecloths, the Spark Go is great anytime a full-size amp isn't nearby or practical, and won't deprive you of the motivation from hearing cool guitar tones. – **Ward Meeker VG**

Following the success of its highly portable Spark and Spark Mini practice amps, Positive Grid went *really* small with the new Spark Go.

Measuring less than 5" wide by 3 1/4" tall and less than 2" deep, the Go easily fits

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www.positivegrid.com

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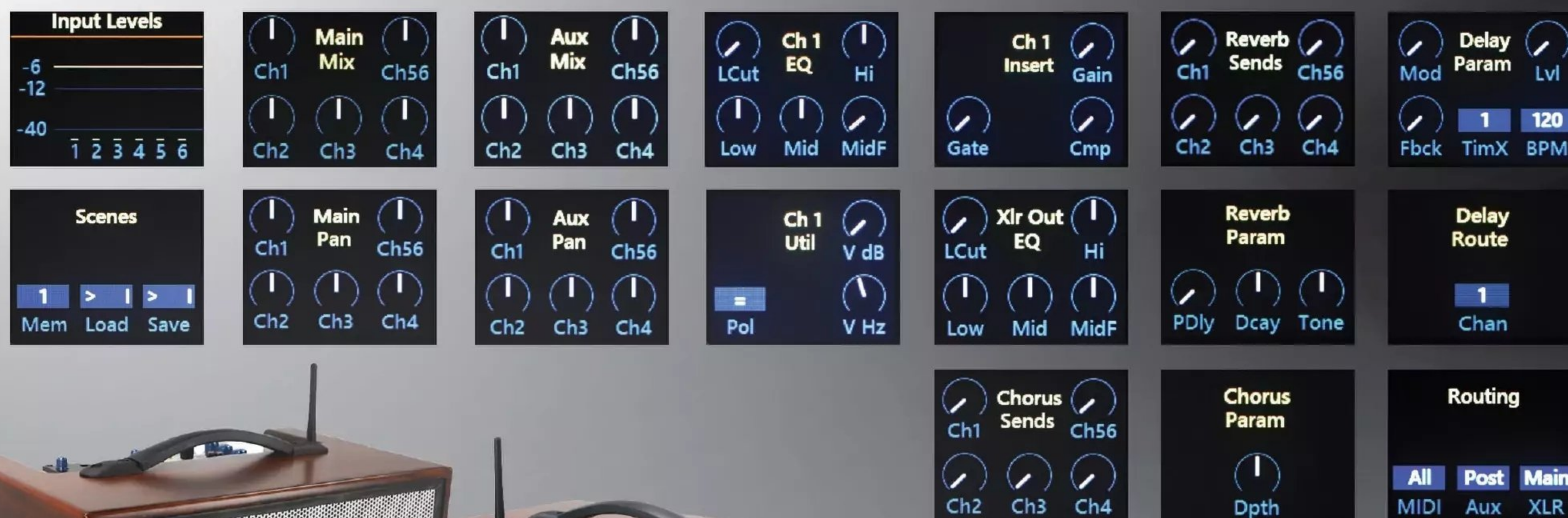
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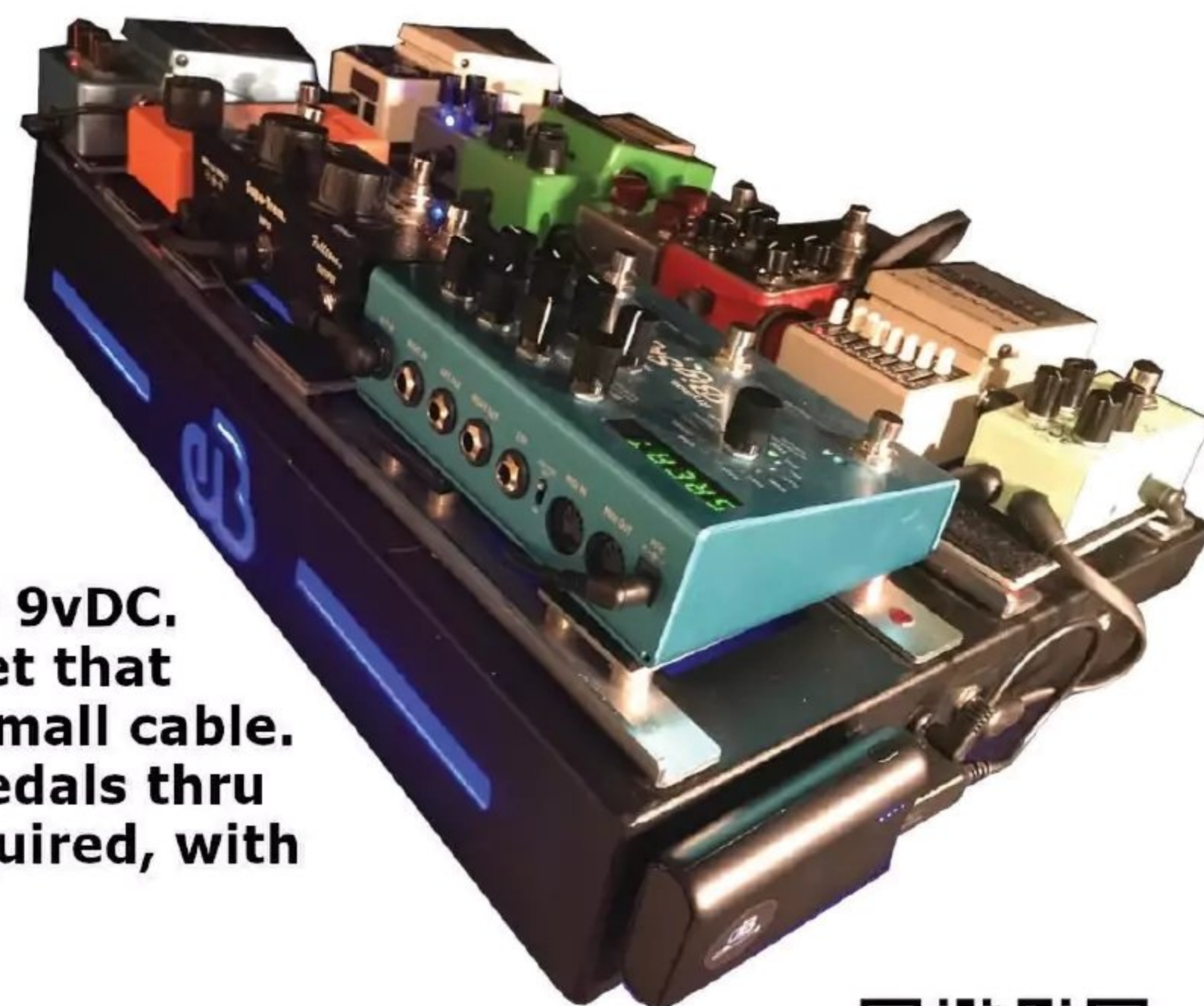
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-Scott Henderson

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Important Announcement for *KENDRICK* Amplifier owners- Your Amp Value Just Went WAY UP!

KENDRICK Amplifiers, after 33 years in business and building over 8,500 custom boutique amps, will only take orders for the last remaining Tres Equis Amps and a few other partially built amps that could be finished. With the supply cut off, everyone's KENDRICK Amp will go up in value. Don't sell! Will it to your grandchildren so they can marvel over how hip grandpa was!



Pictures of each of the 4-6 partially built amps or a picture of the particular model will be put up on a new "Yard Sale" tab on my website. All I need is a deposit to get started. KENDRICK will still offer parts, speakers, transformers, custom capacitors, our Tuesday night Tube Amp Webinar, our Correspondence Course and our service department will still be open. My books and DVDs will be sold on my website until current stock runs out and then all 5 books will only be sold only as ebooks.

If you have an amp that needs servicing and you don't care to ship it to me, drop me an email at gerald20@earthlink.net, and I will reply with a preferred tech in your area. I trained hundreds of techs all over the world and I have a database to help connect the customers with the tech. Need an amp repaired in Moscow? Gotcha covered. Amsterdam? No problem. All over the USA too.

Attention Amp builders! I am selling my sound-proof 10'X10' portable booth. The first day I set this booth up, I generated \$14K and the booth more than paid for itself that day. I will soon be 71 years old and I am streamlining everything so I can spend more time with my kids, grandkids and wife. Nerve damage has cost me feeling in several fingers and my guitar playing is getting pretty sloppy so I will be selling all but a few of my personal amps and guitars. I also have a few Leslie 122s and Hammond B, C and M Organs to sell. I invite you to call me if you are interested in any of my personal guitars and amps or organs/Leslies. I will be building the last few Tres Equis Amps. If you have the money, you should buy two of them because - mark my words - "In a few years, the Tres Equis will probably sell for over \$10 grand." It is the most musical, dynamic, responsive and high performance amp that I have ever heard and I have heard thousands of amps. You could sell one of the two, get all your investment back and still have a "paid for" Tres Equis for yourself! It is a smart investment - much better than stock. And that is a good argument to tell your wife!



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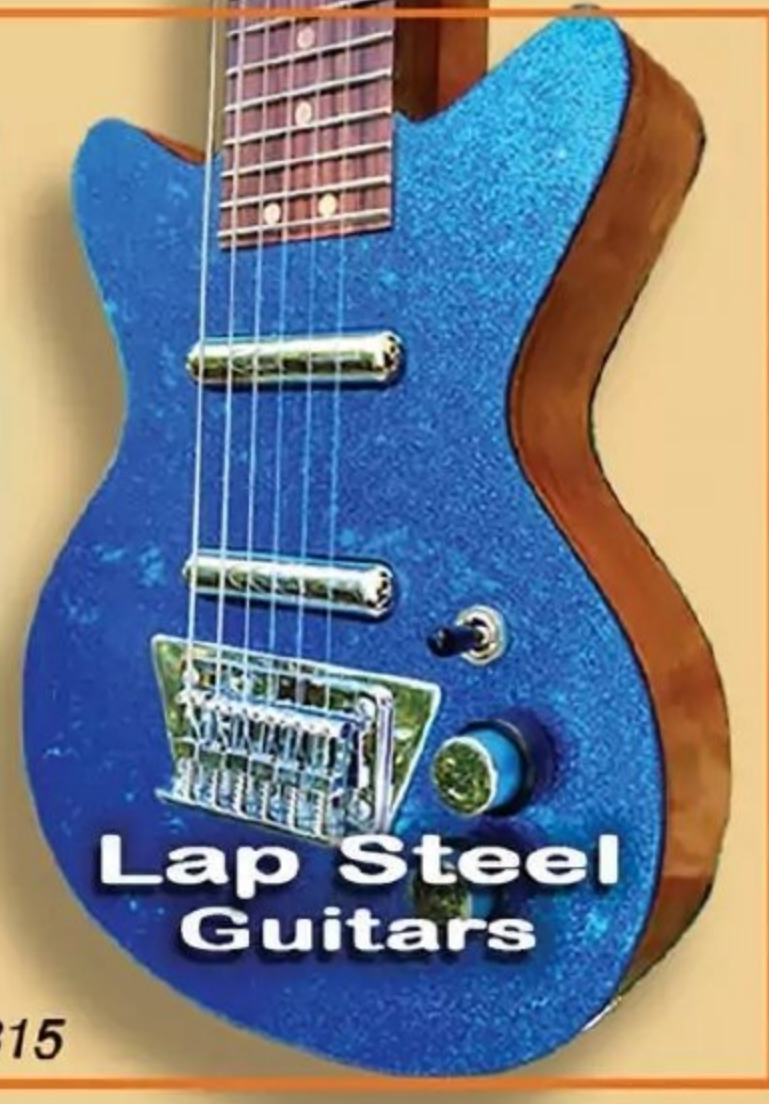


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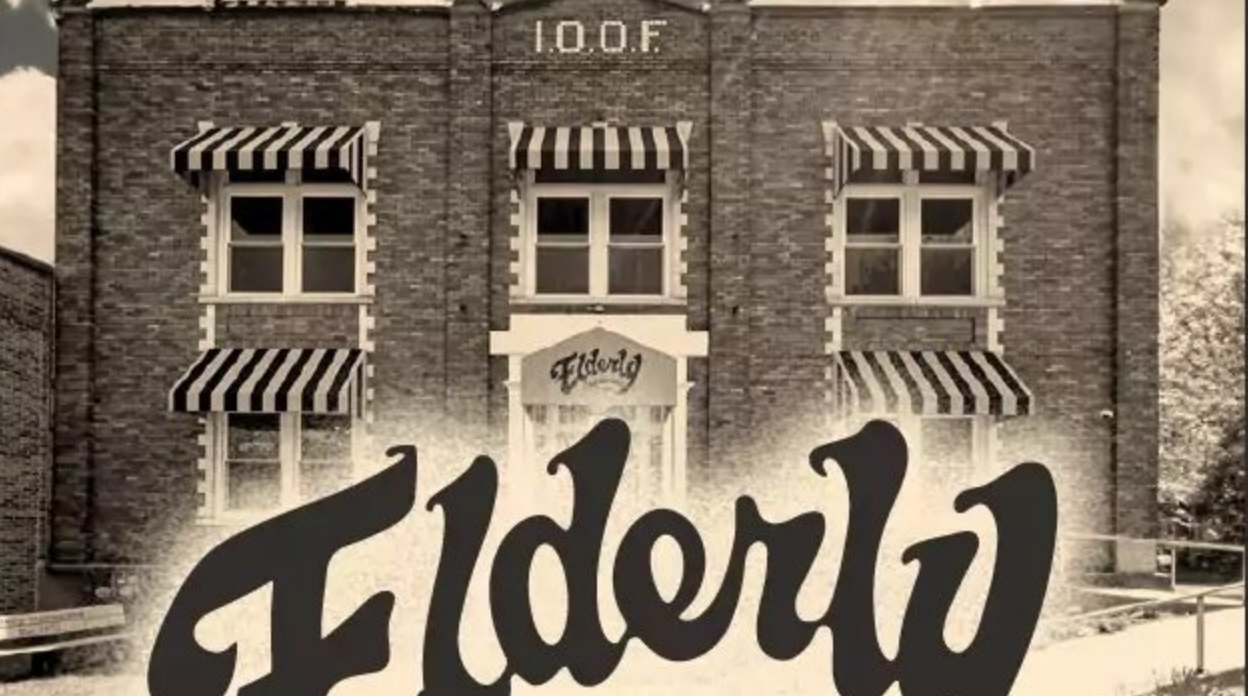
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The collage features several vintage guitars with their prices listed in orange text:

- Top left: A guitar with a cowboy silhouette and the number '7' on the body, priced at \$25,000.
- Top center: A sunburst Les Paul-style guitar, priced at \$6,000.
- Top right: A red Les Paul-style guitar, priced at \$8,000.
- Middle left: A black electric guitar, priced at \$65,000.
- Middle right: A red bass guitar, priced at \$11,500.
- Bottom left: A sunburst Les Paul-style guitar, priced at \$6,000.
- Bottom center: A blue electric guitar, priced at \$5,000.
- Bottom left (below banner): A black electric guitar, priced at \$4,750.
- Bottom center (below banner): A sunburst Les Paul-style guitar, priced at \$13,000.
- Bottom right (below banner): A sunburst hollow-body guitar, priced at \$4,000.

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01 The electric portion of Jeff Jordan's "closet classics" collection includes (from left) a '66 Vox Pacemaker 1x12, '99 Les Paul Studio Doublecut, '95 Limited Edition Strat in Ocean Turquoise, and a '98 Heritage H-585.

02 Cliff Stone ventured to his cellar and dug out this gathering of treasures. From left they are a '60s Silvertone Tuxedo, a Javelin, and a '70s Teisco Del Rey. In front is a '60s Lafayette.

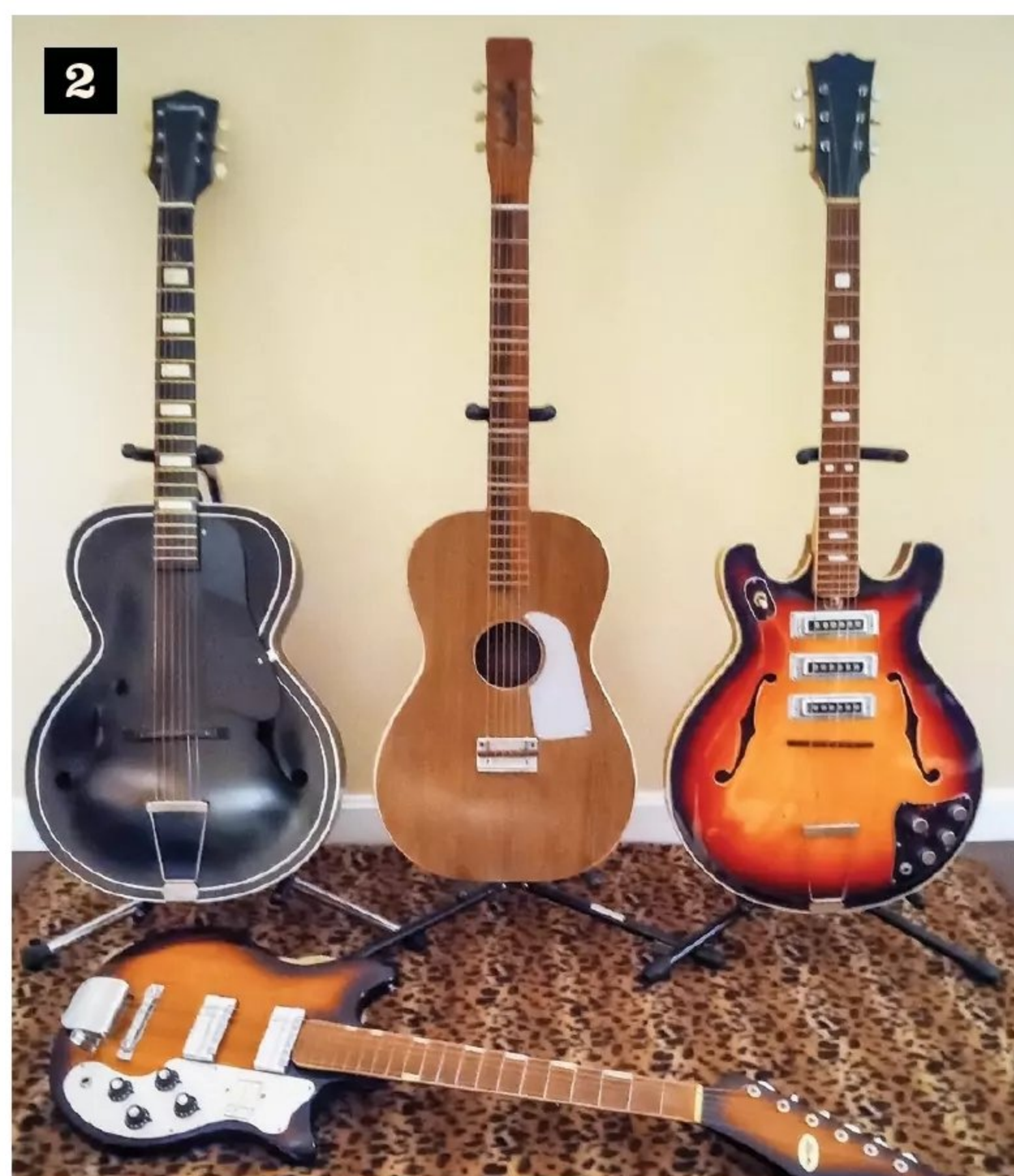


03 Dave Purdy is an avid player and collector who fancies unique superstrats. His Charvel Custom Shop Bullseye is from the first batch made after Fender bought Jackson/Charvel in 2002, while his '06 "To Hell and Back" guitar (made by Chip Ellis, who later went to EVH) was given several coats of pearl white then burned with a propane torch in Chip's back yard!

04 Ever since his father gave him a white six-string as a gift when he was 10, Scott Fritz has had a soft spot for '60s Hagstroms. He gathered it and his three others along with his brother's '67 Volvo 122S for this shot he calls "Sweden's Best."

05 Just in time for Halloween, Rob Mathis sent this look at his Fender acoustics with what he calls "deranged Vince Ray illustrations." "They play pretty sweet, too!" he says.

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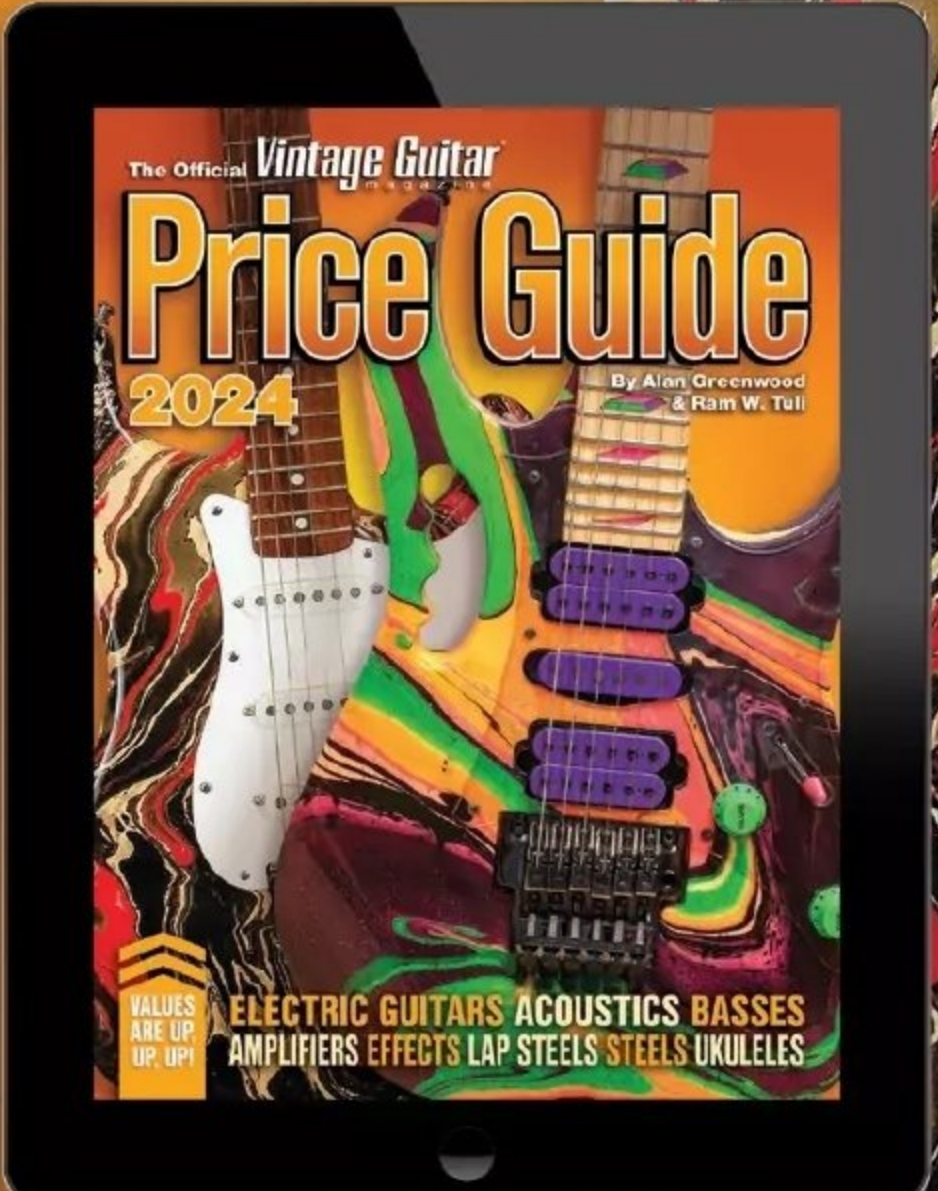
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A close-up photograph of a man with a beard, wearing a plaid shirt, playing an acoustic guitar. The image is framed by a white curved line that separates the header from the main text.

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