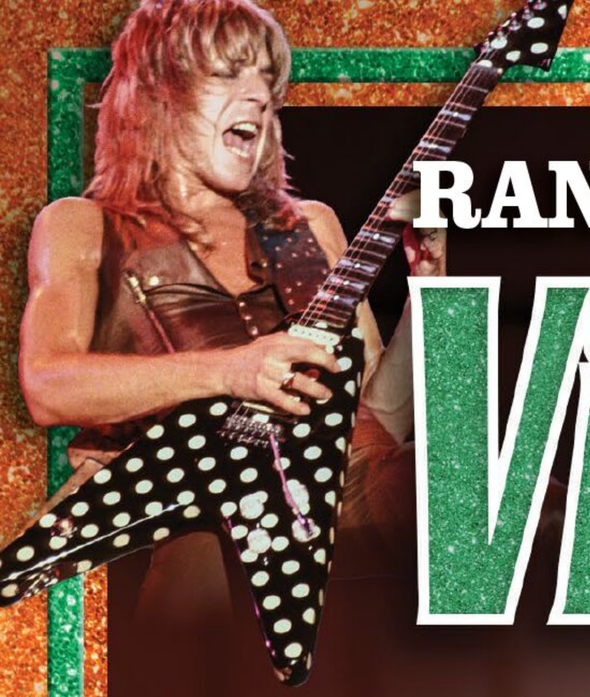

RANDY RHOADS

HOLIDAY BUYER'S GUIDE!

Vintage Guitar® magazine

Brian Setzer

WHAT A DUDE DOES

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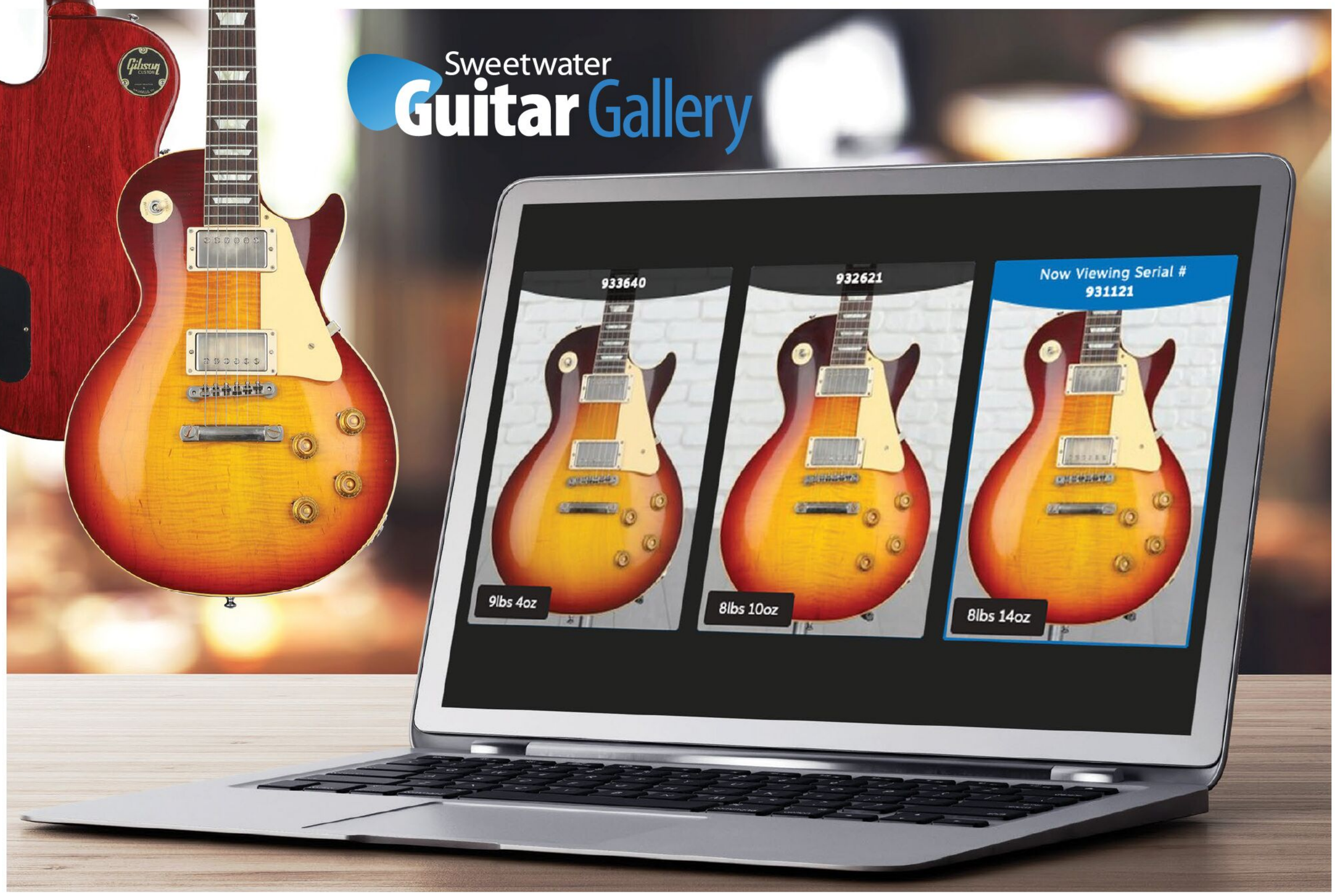

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CONTENTS

DECEMBER 2023 VOL. 38 NO. 03

FIRST FRET

14 **Reader Mail**

16 **News and Notes**
MIM Hosts "Acoustic America" Exhibit; Elderly Recognized by U.S. Chamber

16 **Carl Verheyen**
Riverboat Music

18 **Sheryl Bailey**
New Ground in The SBQ

20 **Roman Bulakhov**
Ukrainian Trailblazer

22 **Dom Martin**
More Than a Feeling

24 **Scott Holt**
Mojo Risin' in Foghat

26 **Lance Lopez**
Hard-Time Music

28 **Trevor Rabin**
Return with *Rio*

29 **Steve Carr**
Twenty-Five Years of Tonemaking

DEPARTMENTS

38 ***Vintage Guitar* Price Guide**

52 **The *VG* Holiday Buyer's Guide**

75 **Upcoming Events**

84 **Classifieds**

91 **Showcase**

96 **Readers Gallery**

COLUMNS

42 **Pop 'N Hiss**
The Black Crowes' *Shake Your Money Maker* | By Pete Prown

44 **Fretprints**
Randy Rhoads | By Wolf Marshall

REVIEWS

78 **The *VG* Hit List**
Kenny Wayne Shepherd, Brian Setzer, John Scofield, Coco Montoya, Little Feat, Geezer Butler, Fleetwood Mac, more!

79 **Check This Action**
Blurring the Boundaries of Jazz | By Dan Forte

86 ***VG* Approved Gear**
Drybell Module 4, Keeley Electronics Noble Screamer OD/Boost, Xotic Bass BB, Empress ParaEq MKII Deluxe/Heavy Menace, Guild D-50, Paul Hartmann Stormy Monday, Fender Mike McCready Strat, Tone King Royalist MKIII

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

Carl Verheyen

30 **HALF-STACK HEAVEN**
The Park Model 1229
Late-run Park amps were often testing grounds for mods and variations on Marshall circuits – hotter preamp stages, different output-stage configurations, or, as with this 100-watt, a tone stage unlike anything in Marshalls of the day. | *By Dave Hunter*

34 **CLASSICS**
Austin nightclub impresario Clifford Antone was also a musician and collector who gathered early Teles and Strats, custom-color Fenders, Gibsons from the '50s, and his favorite – a '52 Precision he used to jam with an array of blues legends. | *By Ward Meeker*

60 **BRIAN SETZER**
What a Dude Does
The iconic rocker's new album highlights his rockabilly fire with a smokin' set of tunes containing a few surprises. Considerate and contemplative, he spoke with *VG* about the set, occasionally launching into riffs and crooning lines. | *By Bret Adams*

66 **JERRY KENNEDY**
A-Team Guitarist, A-List Producer
At just 13, he was playing sessions at RCA Victor before becoming part of Nashville's A-Team of elite first-call musicians. Later, as a lead producer, he guided some of the most-enduring recordings by everyone from Roger Miller to Charlie Rich, Jerry Lee Lewis to Reba McEntire. | *By Rich Kienzle*

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READER MAIL

Elliot Easton's Fender Custom shop 0007 today (left), and on the bench with John Page and Michael Stevens in 1987.

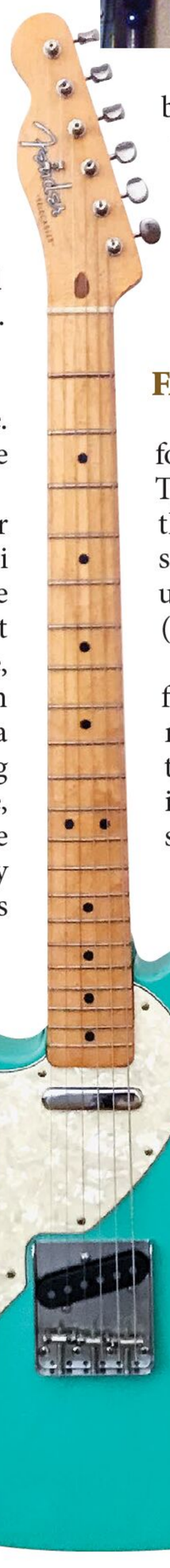
BEAUTIFUL BERNIE AND HIS 'BURST

Thank you for the memorial to Bernie Marsden (November '23). I first met Bernie in 1972 and we often picked up the phone and had very long chats about bands and guitars.

One day, he mentioned being offered a 1959 Les Paul and said he'd give me a ring when he'd bought it. True to his word, some time later he phoned and asked if I would like to visit his London flat to see it. About an hour later, it was in my hands. It was *beautiful,* still with a lot of red in the sunburst. It was just a great guitar, and I hope it gets into the hands of the right person.

Bernie was one of those special musicians, a great guitarist and a super songwriter. I will always thank God I met him.

Art Attwood
Farnham, Surrey, U.K.



FREDDIE FLASHBACK

The October issue was the best in a while. Among the many interesting things was the piece on Freddie King's ES-355.

I'm pretty sure I played that guitar when I was in a band from Mississippi that moved to Austin in January, 1976. We became fans of and friends with a great band called Tommy Hill and Texas Crude, whose guitarist, Al Bettis, invited us to jam one afternoon at the Rome Inn. Al had a Walnut-finish 355 and said Freddie King had traded it for a new Les Paul Deluxe, and the wear down the treble side of the neck was from Freddie's rings. I vividly remember playing it and thinking it was *so* cool. Rock on.

Webb Wilder
Nashville, Tennessee

THANK YOU, ROBIN!

It was great to see the October "Pop 'N Hiss" feature on Robin Trower's *Twice Removed From Yesterday.* As a teenager, I remember hearing "Bridge of Sighs" through the ceiling speakers as I was riding the escalator in a shopping mall; I bought the record immediately.

Other Trower-album purchases followed. His genius is underappreciated, but certainly worth the effort for those unfamiliar. Listen especially to the first four albums and enjoy one of the finest players to ever strap on a Strat. Thank you, Mr. Trower.

Stu Stull
Columbus, Ohio

FAVOR TABOR

I have been an avid reader and subscriber for years and the October "Fretprints" on Ty Tabor was the best thing I've seen since the Robin Trower "Fretprints." Tabor seems to fly under the radar while the usual suspects are covered every month (by lesser publications).

I have played bass for 50 years and guitar for 20, and as a lifelong rhythm-section man, I appreciate his feel, grounded in timing and the pocket like true greats including EVH and SRV. His solo efforts shine, as well.

I spent most of my musical career as a lead-singing bassist in a trio, and am blown away when I watch live videos of songs like "Dogman" and "It's Love," with crushing grooves, monster tone, and perfect three-part harmonies. Thanks again for the tip of the hat to a mostly overlooked player.

Larry Hayes
McMinnville, Oregon

A big thank you for including Ty Tabor in the October issue. The first time I heard "Over My Head," I was hooked on his tone, phrasing, and overall ability, which led to my buying the *Gretchen* album, which in turn opened my mind to his incredible talent.

My first experience seeing King's X live was in the mid '90s, when they opened for AC/DC. It confirmed that KX was the same band I'd seen in the early '80s, when it was known as The Edge and played at Harry's Rock 'n Roll Club, across the Arkansas River from my hometown of Ft. Smith.

Earlier this year, KX came to Dallas and crushed it. Ty's tone and phrasing put the crowd in a trance. He's one of the most-underrated guitarists today

John McSwain
McKinney, Texas

CRENSHAW CLASSIC

Marshall Crenshaw's "Someday, Someway" was our late-boomer coming-of-age song, and his *Field Day* album ("Pop 'N Hiss," September '23) remains a classic. Thank you for an in-depth download of his career and the magic that made the music, including the amazing instruments.

A.D. Collins
Saratoga Springs, New York

OG CS

In your feature on the original Fender Custom Shop ("Good Times In Bad: The Origin of Fender's Original Vintage Series," March '23), the photo of John Page and Mike Stevens shows my lefty Seafoam Green Tele Thinline on the bench! I was the first artist to order from them and have serial number 0007 and 0008 – the first six were ordered by a store in Texas, I believe. Here's 0007.

Elliot Easton

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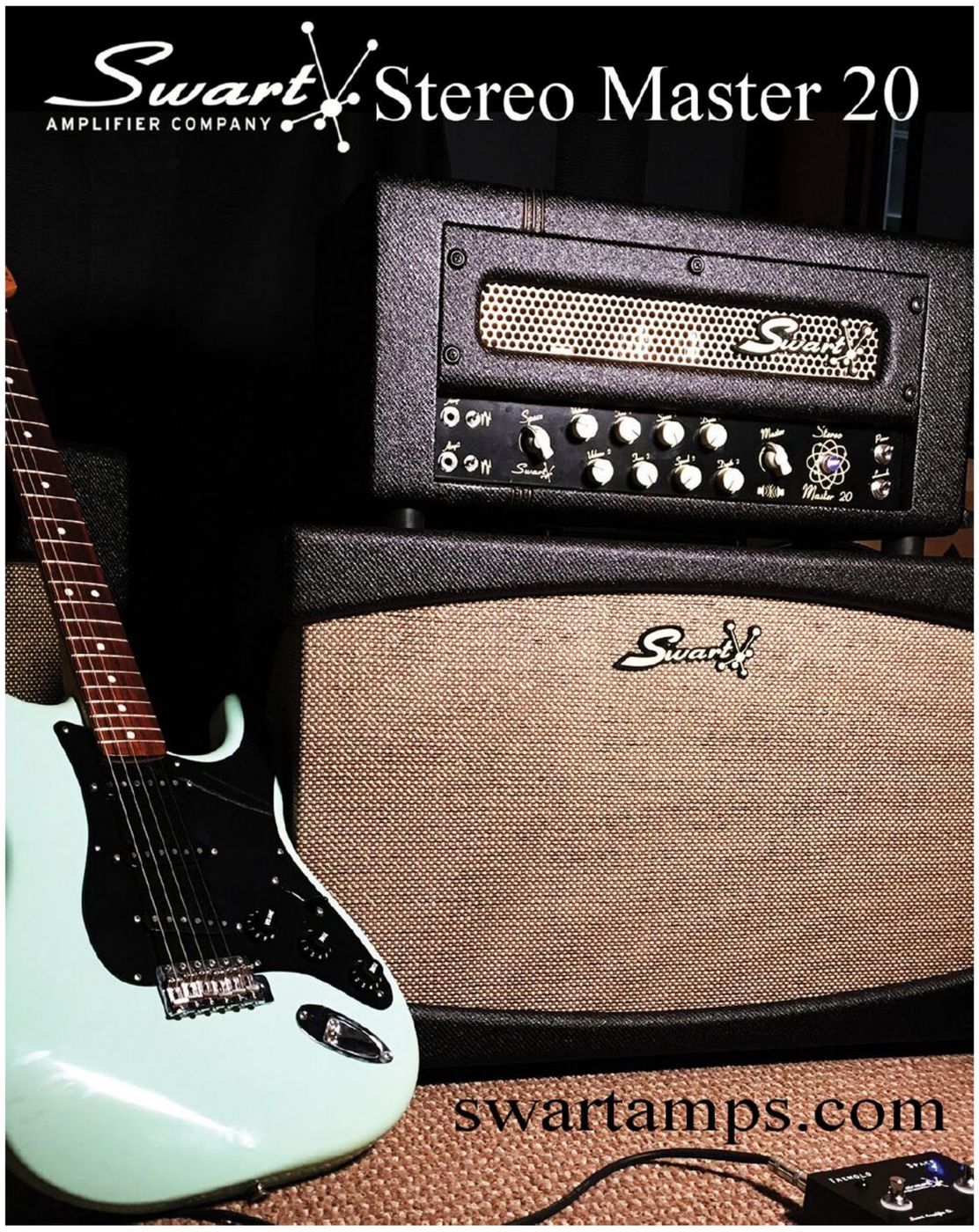

FIRST FRET

A setlist and notes on Pete Yarrow's '73 Gallagher dreadnought.

MIM HOSTS "ACOUSTIC AMERICA" EXHIBIT

The Musical Instrument Museum, Phoenix, recently opened the special exhibit "Acoustic America: Iconic Guitars, Mandolins, and Banjos," which includes 90 acoustic stringed instruments that have been played by heroes of folk, blues, and bluegrass. Instruments include Earl Scruggs' 1928 Gibson RB-Granada, a 1935 Martin D-28 played by Elizabeth Cotten, Lloyd Loar's personal 1924 F-5, Mississippi John Hurt's '64 Guild F-30, four Loar-signed instruments from David Grisman's collection, including a '25 F-5 "Fern," and a 12-fret Gallagher dreadnought played by Pete Yarrow when Peter, Paul and Mary joined Bob Dylan and Stevie Wonder to sing "Blowin' in the Wind" at the inaugural celebration of Martin Luther King, Jr. Day as a national holiday in 1986. The exhibit runs through September 15, 2024.

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Stan Werbin and his shop, Elderly Instruments, Lansing, Michigan, have been recognized as America's Top Small Business for 2023 by the U.S. Chamber of Commerce.

Each year, the USCC recognizes seven finalists from more than 15,000 applicants. The group cited Elderly's, "...ability to embrace change, adapt to new challenges, and constantly innovate while remaining true to the company's 50-year legacy and heritage." The award included a $25,000 prize and recognition at an October 19 gala in Washington, D.C.

CEO Lillian Werbin accepted on behalf of the store, which was established in 1972, employs more than 40 people, and has been cited for its role in the revitalization of Old Town Lansing.

CARL VERHEYEN

Riverboat Music

On his new album, *Riverboat Sky*, Carl Verheyen combines passionate musicality, spellbinding virtuosity, and ebullient rock and roll. It's also a tone fest, as Verheyen morphs chicken-fried banjo rolls with the blues.

For Verheyen, though, it's always about the song – songs with the coolest gear performed in high-end studios, that is.

Your guitar playing is stellar, but your vocals are perfect on *Riverboat Sky*.

I've been taking voice lessons, which has been a funny thing to finally do at my age. I produced a record by a singer/songwriter who was writing a play. He could be Prince, Stevie Wonder, or a gospel singer. I said, "Do you teach?" He said, "That's what I do for a living." So, I've been studying with him, and he has opened some doors for me, especially when it comes to warm-ups, because I never used to warm up. I hated doing it.

You took your album on the road before you recorded it.

I have the kind of fans that don't mind if you spring stuff on them they've never heard. I did a tour in 2021 with Chad Wackerman on drums and Alphonso Johnson on bass, and we tried new stuff. Then I took my regular touring band on the road, and I knew who I wanted to play on it, which arrangement worked best, and it was a great way to do it. We were tight on everything by the time we got in the studio. There were only a few new tunes to spring on them.

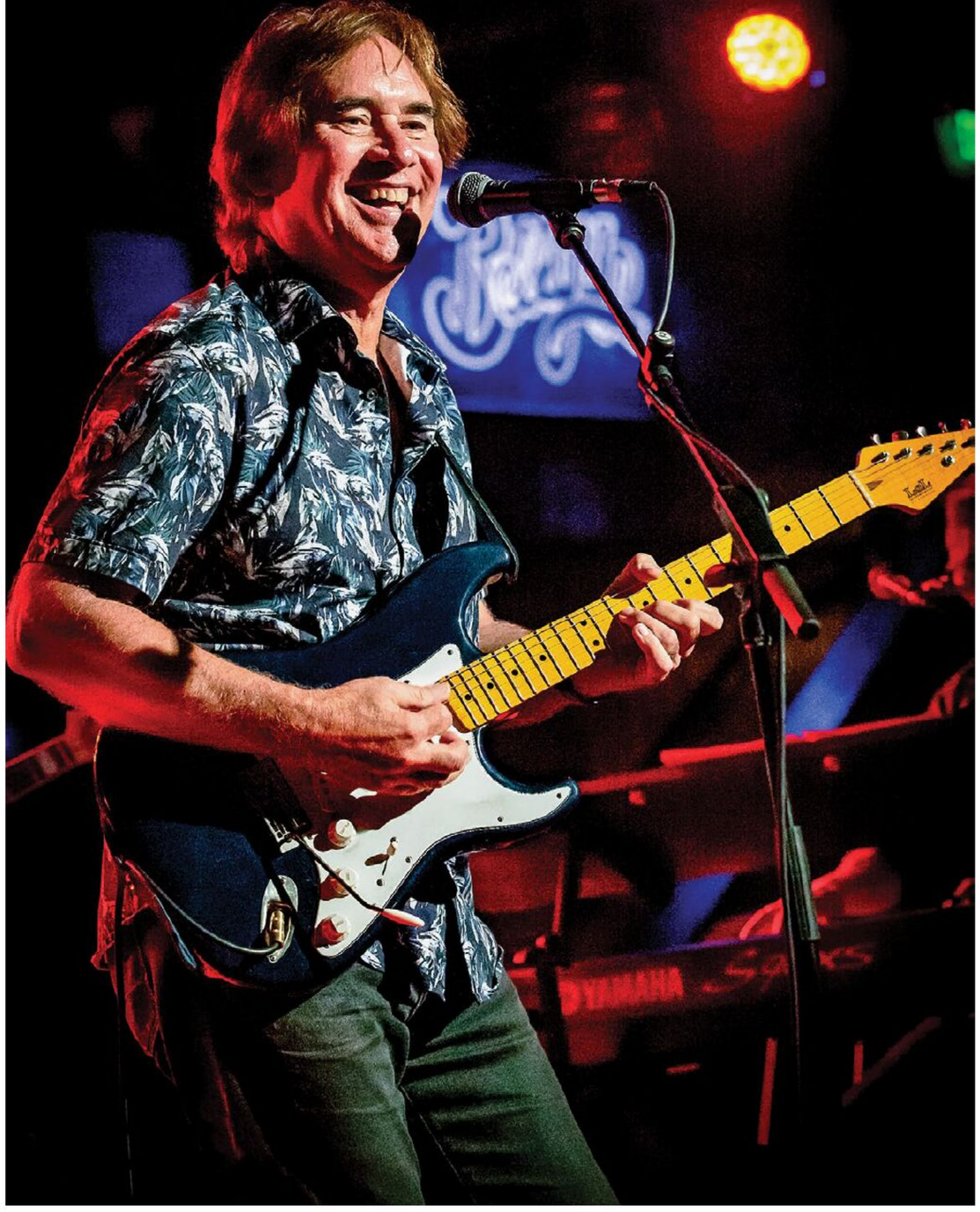
So, you tried different arrangements on tour.

Yeah. I cut parts out and added a bridge to the song "Dragonfly." I wrote a halftime section and a bridge after we were halfway through the tour.

You're a big fan of old-school recording studios like Sunset Sound Recorders.

Everybody has a home studio. So many of my friends do overdubs at home. But there's nothing like going into a big studio

Carl Verheyen: Erick Anderson.



and being able to distance-mic your amp as well as close-mic it. I like to put 10 heads in the control room, choose a cabinet, and have an engineer who walks around and listens to where the sound is blooming. Some engineers will get up on a stool or a ladder and say, "Hey, it sounds amazing up here!" Then mic up there. That's the kind of engineer I like to work with – the creative type. We spend all our time getting the tone and very little time figuring out how to get it recorded. That's their job.

Which amps did you use on the album?

I'm a big Marshall fan, so I used three of those. I have a 1966 JTM45, and I used a '68 JMP50, both plexis. I also have a '69 100-watt, which is what Van Halen used. I'm also a big Fender fan, especially for the cleans. My current live rig is a Showman head and a 100-watt Hiwatt head running clean, in stereo.

Every year, I play an event called The Guitar Masters Series, in Bakersfield. The promoter one day told me that a fan wanted to give me a Dumble. I said, "What?" John Mayer just paid 150 grand for one of those. I think it's a little out of my wheelhouse." But the guy wanted me to have it; he was about 80 years old and had been friends with Alexander Dumble. It was a later-era model, and he said, "I don't need the money, but you need the amp." He was adamant.

I used that Dumble on a lot of the record, but it took me a while to figure out how to use it. I've always found sound by dialing my amp into semi-crunch mode then using a pedal to saturate and and allow it to soar. With the Dumble, you don't use a pedal. I used a humbucker and it took a while to learn all that because I was using it live as a part of my rig. Once I figured it out, I began to dig it.

Other than your '66 SG, what did you play?

I used my LSL signature models. I have one maple-neck and two rosewood-neck models. I used the SG for solos. On "Queen Bee," I used a '66 ES-335. I recorded a rhythm track with the SG and it sounded too aggressive. So, I went back in with a Framus Mayfield, which is like an Epiphone Casino or a ES-330 with P-90s. It was the perfect sound for that song. ***– Oscar Jordan***

Carl Verheyen: Jon Naugle.

SHERYL BAILEY

New Ground in The SBQ

Sheryl Bailey has enjoyed a steady upward trajectory since her career launched 20 years ago. One of the leading proponents of modern jazz guitar, she was dubbed "one of the new greats" by *Downbeat*, boasting a string of albums, recording sessions with Alan Broadbent, Art Farmer, Urbie Green, Eric Kloss, Steve Kuhn, Roseanna Vitro, and others, numerous appearances worldwide, and a recent professorship/assistant chair position at Berklee. With *Homage*, she's breaking new ground with her quartet, The SBQ, and moving jazz guitar into the world of multimedia.

You're documenting, with specificity, every track on *Homage*. That's unprecedented.

That's part of the Youtube release. In my performances and teaching, I talk about my tunes; it's part of building a career with original compositions and instrumental music. For my audience, as well as the casual listener, it puts the stories into their imagination, provides behind-the-scenes glimpses, and personal and technical insight. My intent was to create something like an event beyond recording music for an album, like combining digital downloads, vinyl records, and video clips for each piece.

What's the basic premise?

Honoring influences. Every song is a dedication to someone important. "Open Sesame" is for Joe Henderson; I never met him, but his music gave me inspiration and direction. Though it has modern harmony and rhythmic complexity, it's accessible. For me, it's about the melody – that's at the center. That's also evident on "The Search for New Light," dedicated to Chick Corea. "Velvet Hammer," inspired by Pat Martino, was on *Reunion of Souls* (2001), and it conveys his powerful life force, eighth-note drive, and identity. That's hard to get on the guitar. But beyond his playing, people need to check Pat out as composer. *Starbright* and *Joyous Lake* are desert-island records for me.

What about "144"?

"144" honors the band – Miki Hayama (keyboards), Harvie S (bass/assistant producer) and Neal Smith (drums). I'd played with them on other projects, but it's exciting to see players with whom you've had relationships connect with each other; it's another layer of satisfaction. Harvie S and I had been partners on two Plucky Strum albums.

"A Fine Vine" honors Mike Stern and a different side of modern harmony.

One of Harvie S's records, *In a Different Light*, had Mike on it. That was before I met Harvie. I listened to that one repeatedly; it was very influential when I was studying at Berklee. Every guitar player should have it! FYI, Gene Bertoncini was on fire on "Embraceable You" – it's the best rendition ever. When I was at Berklee, I had cassette bootlegs of Mike playing standards at The Willow jazz club, and that's what I transcribed to learn to play the music. I never studied with Mike directly, but via Bruce Arnold, I got into all the Charlie Banacos stuff, all the chromatic-approach material. That was a big part of his style.

How did the album originate? Was it organic or a set of pre-existing pieces?

I'd gotten a grant from Berklee, had a career change, moved to a new city (Boston) and was coming out of the pandemic. It was a reflective time, I asked myself: How did I get here? I wanted to give thanks to those that enriched my life from afar so I cultivated material that had those connections. Other than "Velvet Hammer" all the pieces hadn't been recorded previously. The only brand-new post-pandemic composition was "Exit," for George Garzone; the others were sitting in my book waiting for a recording opportunity.

Your video rundowns have something for guitar players as well as fans. You get into the how and the what.

There are many things magical about music, but understanding harmony, melody, and the instrument is not magical in itself, it's very pragmatic and scientific. The magic is in getting people to play together and develop something. I talk a lot about how the songs came alive in the process of Homage as well as the technicalities. I hope it comes off like, "These are people playing together – they're not trying to prove anything, they're just doing it."

Which instruments and what gear did you use on *Homage*?

I played my second McCurdy Mercury guitar, the newer one that Jimmy Wyble gifted me. It's built by Ric McCurdy in New York City. He's such a talented luthier and it's an amazing guitar. It's based on the McCurdy Messenger of the Gods model introduced in 2004 – a scaled-down ES-335 with two pickups, ebony bridge and tailpiece. I also have a couple of McCurdy solidbody models in Tele and Strat configurations, and my original Mercury.

I plugged into a Deluxe Reverb, which is a favorite studio amp, and used Valeton Coral pedals for some effects – a chorus on "A Fine Vine" and T-wah on "Exit." ***– Wolf Marshall***

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ROMAN BULAKHOV

Ukrainian Trailblazer

If there's a 21st-century guitar style, Roman Bulakhov is a prime example, particularly how he fuses rock, funk, jazz, hip-hop – and everything else – into a radical stew. The music tumbles like an acrobat, with fast rhythmic and chordal changes, yet simmers with soulful grooves. With the Ukrainian war raging, Bulakhov is living in Tbilisi, Georgia, but he's still determined to express his music on the trailblazing release, *Surfing*.

In "Lonely Sad Tbilisi Dog," we can hear how your jazz-soul guitar melds with hip-hop.

I now live in Tbilisi, where there are a lot of street dogs. Looking at them, this melody came to my mind; then I made a beat and recorded a guitar melody over it. I sent a demo to my friends for their parts – fantastic musicians Elijah Fox and Silvan Strauss – and there's no editing. It's just a pure, raw art of playing.

Do you have a jazz background?

I took three classes of piano in music school when I was 10, but then guitar swallowed me. I started to study at a music college in my hometown of Severodonetsk, Ukraine. My first year was as a choir conductor, then second on acoustic guitar, and finally graduated from the Kharkiv Music College as a jazz guitarist. My parents are musicians as well, and inspired me at first; back then, they played in a cover band with a very talented guitarist, Roman Ptushka, who inspired me to become a musician.

Your guitar style is so unusual. How did you develop that complex way of chopping up rhythms and layering licks, like "Kyiv Time"?

I've always loved drummers and their rhythmic shifts have always piqued my interest. I tried to repeat some of these elements on guitar and make them into riffs or licks. This allows me to amplify the melodies with an interesting rhythm, as if adding a new angle to the sound.

Who were your guitar influences?

I love listening to the master, Pat Metheny; my favorite recordings of his are *Bright Size Life* from 1976 and *Unity Band* from 2012. Greg Howe was a big influence on me in the beginning; thanks to him, I got acquainted with the style of jazz-rock and fusion. And of course, Guthrie Govan, the guitarist who changed the game. Absolutely fantastic musician.

"Big Cool and Angry" blends heavy rock and soul attitudes. Who plays that thick fuzz-bass riff?

Yeah, that track is an absolute mess of mood changes. When I wrote it, I wanted to show all my extreme states, to make it like a tsunami of emotions. I recorded bass by myself and put a huge, fuzz, pulsing synth note to make a powerful low-end, which creates a sound explosion I love so much.

Which D'Angelico guitars do you use?

I have a lot of them, but my favorite is an Excel DC, which was the first D'Angelico I got and has the best semi-hollow tone I've ever heard. I did more than 200 gigs with that guitar, and will play 200 more with pleasure!

What about amps – or is everything inside your computer?

I mainly recorded the sound of Neural DSP Quad Cortex. Sometimes I used a Supro Delta King, set clean with two mics – a Shure SM57 and AKG C414. For guitar fuzz, I used a Pigtronix Star Eater.

Tell us about "Ukrainian Song." That has expert acoustic work.

"Ukrainian Song" was a working title; the real name is "Your Day," which in Ukrainian is "Твій день." I decided to arrange it for acoustic guitar and string quartet, which gives the track even more sensuality and thoughtfulness, immersing the listener in the mood. It features my brother, Zhenya Milkovskyi, from our rock band, Nervy, who sings in Ukrainian, while Gigi Dedalamazishvili, from the band Mgzavrebi, sings in Georgian. It's a two-language song and there are many meanings in the lyrics, but the main motif is "Everything I've lost – let someone else find it." I'm very proud of it.

How is the war impacting your music?

The war radically changed my life, and now, life and emotions directly affect the music I'm creating. On this album, I tried to concentrate on what's happening in my country and, even in this instrumental music, aim to touch on important topics.

Tell us about the Ukrainian players on *Surfing*?

I invited many Ukrainian musicians to take part; even if there are no national motives in the tracks, the progressive sound we made together is the Ukrainian sound today. For example, the band Hyphen Dash recorded their parts in Kyiv during an air raid, sometimes hiding in a bomb shelter. Ukraine is full of brave people and talents – I am sure that everyone who listens to *Surfing* will be convinced of it. ***– Pete Prown***

Roman Bulakhov: Kostya Borovski.

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DOM MARTIN

More Than a Feeling

From the first fingerpicked notes of "Hello in There," a gentle, inviting 98-second acoustic instrumental that opens Dom Martin's *Buried in The Hail*, it's clear the Belfast bluesman's musical vision is sprawling – and won't be confined to 12 bars.

That isn't to say Martin has anything against tradition. Heavily influenced by the blues-rock of fellow Irishman Rory Gallagher as well as Roy Buchanan, Martin is more than adept with an electric guitar in hand. But on his latest studio effort, it's his dexterous acoustic playing – on a custom-built Lowden (made with Tasmanian blackwood and sinker redwood) – that gives the album a clear sonic identity, with Martin frequently melding Celtic and other folk traditions with a solid foundation of American roots music.

"The first two albums really weren't produced by me," Martin explained during a rehearsal break in August, just before departing for a Joe Bonamassa blues cruise. "I recorded them and gave free reign to whoever was behind the desk. This one is more hands-on by me. I stuck to my guns from start to finish and wouldn't let anybody change anything. I wouldn't compromise. It's the first album I can really get behind, 100 percent."

Other tracks that further the acoustic theme include "Daylight I Will Find," anchored by a driving Delta-blues riff; the gentle "Government," a slow and meditative number with hints of mysticism that casts a wide-open groove; and "The Fall," a clear album highlight that's part darkness, part light, with cascading fingerstyle lines helping tell the story.

The sonic template is powerfully underscored by Martin's deep, gravel-road vocals and personal, original songwriting, with lyrical content that speaks to Martin's upbringing on the tough streets of Belfast – a historically troubled city with its own rich blues culture – as well as a past marked by addiction (and subsequent recovery) and the loss 11 years ago of his father – his musical mentor, playing partner, and best friend.

"That's where traditional Irish music came into it, as like a form of therapy, as an outlet, because a lot of their songs are terribly sad," Martin says. "And that's blues in a different format. It's borne out of trauma, out of terrible times. Like Peter Green said, 'It's more than a 12-bar progression.' It really is. Blues is a feeling. It's a color, first and foremost, but it's a feeling after. Some of the songs I play aren't classified as blues. I would call them blues. But a lot of people wouldn't. They're not traditional blues, but they come from a place borne of trauma."

Martin is keen on writing his own songs. The lone exception on ***Buried In the Hail*** is an evocative reading of Willie Nelson's "Crazy," which starts with spare, haunting electric lines in the spirit of Jeff Buckley before breaking into a wide-open, slow-blues outing. Other electric-oriented tracks include the riff-heavy "Belfast Blues" and "Unhinged," a six-minute slab of blues-rock bombast.

Martin previously was frequently seen sporting a "partscaster" SX body with Tonerider pickups and a Stratocaster neck. But he has since moved on to another Tele copy assembled by Izzy Buholzer of Gulfcaster Custom Guitars. Martin acquired the axe while touring last year with Eric Gales.

"Picture Rory Gallagher's Strat – that battered old '61. Now imagine if that had been a Telecaster from the very start. That's what I told Izzy; if Rory's Strat had been a Tele, that's what I want. So he built the whole thing and it looks amazing, and it's such a good player. He did such a good job. It took over all the other guitars I own."

Speaking of Gallagher, he stands atop the list of Martin's six-string influences, a player who made a profound impact on the young man's musical future. Martin never plays a gig without working in at least one (sometimes several) Gallagher tunes. In Martin's mind, it's not just about paying tribute. It's about repaying a musical debt.

"Rory has been with me since day one," he says. "My earliest memory of anything was Rory and that sound. My dad gave me a tape – *Live In Europe* on one side and *Blueprint* on the other – and I listened to it every day for years and years until it broke and I taped it, it broke and I taped it, until it didn't play anymore. But I love everything it represented to me as a kid. It was just such an escape, such an outlet. It made me feel better. It gave a sanctuary and a lot of inner peace." ***– Sean McDevitt***

Dom Martin: Jim Heal.

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SCOTT HOLT

Mojo Risin' in Foghat

It's been more than 50 years since Foghat unleashed its freewheeling rock and roll, steeped in its blues beginnings. *Sonic Mojo* is its first studio album in seven years, and the first with lead vocalist/guitarist Scott Holt joining founding drummer/bandleader Roger Earl, longtime lead guitarist Bryan Bassett, and bassist Rodney O'Quinn.

Holt, who played with Buddy Guy for years and has enjoyed a solo career, has been part of the Foghat family for years, co-writing songs and playing in the side project Earl and the Agitators. He replaced Charlie Huhn.

How did you officially join the band?

I was at the band's studio in Florida, where we were writing and getting ready to put together the new record with Charlie singing. But, one day, Charlie sent an e-mail saying that he was retiring, so we immediately pivoted from writing to learning the Foghat catalog, because they had gigs coming up.

I've been in their camp since about 2016, when they were working on *Under the Influence*. The way we hit it off, it was a really creative environment, and it inspires me to write. Bryan and I fire each other up. It's a really fun situation.

How did you work out the guitar parts with Bryan? He plays killer lead and slide.

With the catalog stuff, we try to re-create the guitar parts faithful to the way Dave [Peverett] and Rod [Price] did them. I think Bryan would agree that we feel it's a responsibility to the music and the fans; when you come to the show, you want to hear "Slow Ride," and you want it to sound like it did on the radio. You don't want to hear our jazz interpretation (laughs.) Bryan plays the things that Rod played and I play the things Dave played, with a certain degree of poetic license. I've always approached those from an improvisational standpoint. With my past work with Buddy Guy and my solo stuff, there was never any kind of worked-out solos. You just responded to the music. I've been doing it for 30 years, so I don't know how to do it any other way at this point (laughs).

Foghat sprang from Savoy Brown, led by guitarist Kim Simmonds, who co-wrote three of the songs on *Sonic Mojo* shortly before he passed.

We listened to those tracks, and "Time Slips Away" was hard to listen to the first time. It's a direct song about mortality written by a guy staring it square in the face. It was such a beautiful lyric. He sent us demos – vocals, maybe a rhythm guitar, and a drum machine or click track. They were real stripped-down, but they gave us a lot of room on how to treat the song.

Which guitars did you play?

On the record, I played a G&L ASAT I've been using forever and just love. When I got the gig with Foghat, I celebrated by getting a guitar from LsL Instruments. They built me a monster. It's shaped like a Telecaster but has two humbuckers with split coils, to get a single-coil sound if I need to. Those are the two electrics I played. On "I Wish I'd a Been There," I used Bryan's acoustic; I can't remember what it is, but it's an amazing guitar.

There are some musical surprises on *Sonic Mojo*.

A band is a unique mechanism. You can't unplug one component then plug something else in and expect to get the same result. Certainly, when I stepped into this band, my background is the blues, and that's my wheelhouse. My references are blues guys. We sat down to work the arrangement for "Drivin' On," and Roger and I were talking. I said, "I think we ought to go like Slim Harpo, and maybe a little bit John Lee Hooker." That's my language. Bryan and Rodney [also] know the blues.

To me, Foghat is a celebration of American music. I've gone back and listened to everything in their catalog. They didn't just do blues – they did R&B and rockabilly things. There's a strong Chuck Berry thread through the whole history of Foghat. They don't just celebrate one lane of American music; they grab from everything, which appeals to me. I've always found that more interesting than being a one-trick pony. ***– Bret Adams***

Scott Holt: Buffy Holt.