TOUCH-UP: '55 LES PAUL SPECIAL/GA-30

E.C. IN BLUES BREAKERS

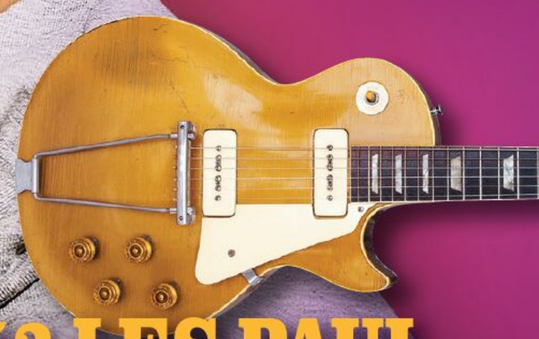
Vintage Guitar® magazine

KENNY WAYNE SHEPHERD

LEO LYONS

TONY GILKYSON

PHIL MANZANERA

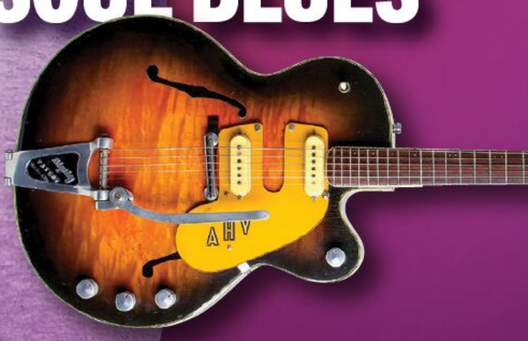


'53 LES PAUL

AMPS: PROTOTYPES AND PATHFINDERS

CHRISTONE "KINGFISH" INGRAM

HEART & SOUL BLUES



'60 CUSTOM GRETSCH/ MOSRITE

APPROVED GEAR!

Boss, Electro-Harmonix, Earthquaker, Friedman, Guild, Meris, Bad Cat, PRS

January 2024 Vol. 38 No. 04

www.VintageGuitar.com

$8.50 U.S./Canada

The Ultimate Experience In Music Education!

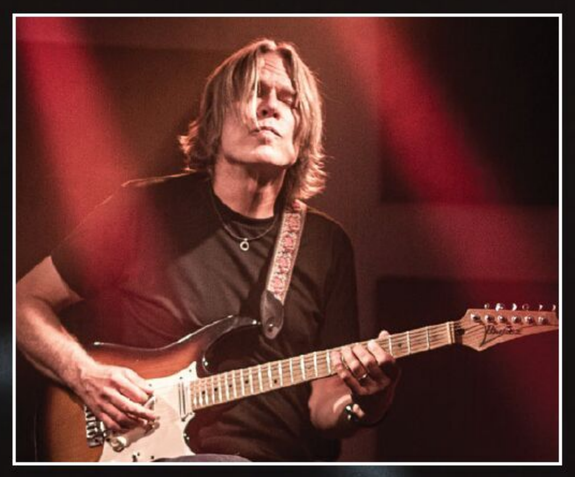
Guitar Workshop Plus

BASS DRUMS KEYBOARDS VOCALS

Winter Session
Fort Lauderdale, Florida
February 22-25, 2024

STUDY & JAM IN FLORIDA WITH:

Matt Schofield



Andy Timmons

Plus GWP faculty and more!

Summer Session Dates

San Diego Session: June 23-28, 2024
Nashville Session: July 7-12, 2024
Toronto Session: July 14-19, 2024

PAST GUEST ARTISTS INCLUDE:

JOE SATRIANI • ALEX LIFESON • STEVE VAI
ROBBEN FORD • RANDY BACHMAN • ALBERT LEE
TOMMY EMMANUEL • BILLY SHEEHAN
JOHN PETRUCCI • VICTOR WOOTEN
ANDY SUMMERS • ERIC GALES • RHONDA SMITH
NITA STRAUSS • JOHN SCOFIELD • MIKE STERN
... AND MANY OTHERS!

CLASSES FOR ALL LEVELS, AGES, AND STYLES!

FOR MORE INFORMATION PLEASE CONTACT US AT:

905.567.8000 OR
www.guitarworkshopplus.com

VINTAGE

SS

EST. 1990

MUSICAL INSTRUMENT COMPANY

Chicago, IL • 773-472-3333

Reverb.com/shop/ssvintage

Buy, Sell, Trade.

Consignments Welcome.

– Entire collections or individual pieces –

At SS Vintage, we are dedicated and devoted
to vintage musical instruments.
Confidential, professional and discreet.
Please allow us the opportunity to work with you!

Top $$ Paid.

No collection too large or too small!
Feel free to email us 24/7
Thank you,

Scott Silver George Coutretsis

George Coutretsis
george@ssvintage.com

www.ssvintage.com

Scott Silver
ss@ssvintage.com

THE RICK VITO

SOUL AGENT

BOLT ON DESIGN
EBONY FINGERBOARD
CHAMBERED KORINA BODY
CUSTOM CHECKERBOARD BINDING
UNIQUE PUSH/PULL TONE OPTIONS

WELL PLAYED

REVEREND

Sweetwater Guitar Gallery

A Sweeter Way to Buy Guitars

Fender Custom Shop
1960 Stratocaster Heavy Relic
Electric Guitar
– Aged Olympic White/3-color Sunburst

NEW!

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

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

Shop now at *Sweetwater.com/guitargallery*
or call your Sweetwater Sales Engineer at (800) 222-4700.

55-POINT INSPECTION

Guitar perfection right out of the box.

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

Sweetwater
Music Instruments & Pro Audio

(800) 222-4700

Shop Guitars

Dave's GUITAR SHOP

Gibson CUSTOM MURPHY LAB

1959 Les Paul Standard Reissue Limited Edition

Murphy Lab Aged with Brazilian Rosewood Fingerboards

Tom's Tri-Burst #94075

Tom's Tri-Burst #94057

Tom's Tea #94103

Tom's Dark Burst #94165

Tom's Dark Burst #94166

Tom's Tea #94092

Tom's Lemon #94011

Tom's Dark Burst #94031

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

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

110 Market Street
Sun Prairie, WI. 53590
1-608-405-8770

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

www.davesguitar.com

Info@davesguitar.com

CUSTOM COLOR SERIES

EXPLORE A NEW SONIC PALETTE.

Gibson's iconic Les Paul Standard and SG Standard are now available in a rainbow of fresh new colorways, offering exceptional quality, playability, and tone, with a style as bold as your own.

Shop the new Custom Color Series at gibson.com.

Gibson

DOWNSIZING YOUR

Collection?

LET US UPSIZE YOUR BANK ACCOUNT

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

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

FOR GUITARS, AMPS & EFFECTS

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

We Come to You!

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

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

12505 W. Bluemound Rd. Brookfield, WI 53005
Open 7 days a week • creamcitymusic.com
*at our discretion, we will offer to arrange and pay for shipping

CREAM CITY MUSIC
GUITARS—BASSES—AMPS—EFFECTS

Lyra

Collaboratively designed by Greg Howe and Jeff Kiesel

www.KieselGuitars.com

KIESEL
CUSTOM GUITARS

CONTENTS

JANUARY 2024 VOL. 38 NO. 04

FIRST FRET

14 **Reader Mail**

16 **News and Notes**
Plues Displays Marsden 'Burst; She Rocks to Honor Lightning

16 **Kenny Wayne Shepherd**
Into The Future

18 **Leo Lyons**
Fifty Years After

20 **Tony Gilkyson**
Inevitable Musician

21 **Steve Boone**
Low-End With Lovin' Spoonful

22 **Andrew Synowiec**
Pyrotechnics and Substance

24 **Muireann Bradley**
Eire Apparent

26 **Phil Manzanera**
Glam Jam

27 **Ivan Pongracic and Jeremy Dehart**
Atlantis Rising

DEPARTMENTS

43 **Pickup Giveaway**

44 ***Vintage Guitar* Price Guide**

58 **Pickup Spotlight**

66 **Upcoming Events**

76 **Classifieds**

83 **Showcase**

88 **Readers Gallery**

COLUMNS

48 **Pop 'N Hiss**
The Rolling Stones' *Beggars Banquet* | By Bret Adams

50 **Fretprints**
Eric Clapton in Mayall's Blues Breakers | By Wolf Marshall

54 **Dan's Guitar Rx**
Team Effort: 1955 Gibson Touch-Up | By Dan Erlewine

REVIEWS

70 **The VG Hit List**
Jimi Hendrix, Tony Gilkyson, Christone "Kingfish" Ingram, Foghat, Chris Stapleton, Neil Young, more!

71 **Check This Action**
Bluegrass, Newgrass, Whograss | By Dan Forte

78 **VG Approved Gear**
Boss AC-22LX, Earthquaker Ledges Reverb, Electro-Harmonix Spruce Goose, Friedman IR-X, Guild F-40 Standard, Meris LVX Delay, Bad Cat Jet Black, PRS SE Swamp Ash Special

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

Christone "Kingish" Ingram

30 **A BAKERSFIELD/ BROOKLYN COWBOY**
Ca. 1960 Custom Mosrite/Gretsch
In the history of vintage guitars, Gretsch and Mosrite are sometimes linked, and often associated with '50s hot-country pickers and '60s rockers. This guitar takes that connection to a new level. | *By Peter Stuart Kohman*

34 **PROTOTYPES AND PATHFINDERS**
Five Amps That Set the Tone – Or Hoped To
They may not steal our breath like a tweed Bassman or plexi Marshall, but certain rare or unusual amps still hold a fascination. We re-examine a handful profiled here in the last 15 years. | *By Dave Hunter*

40 **CLASSICS**
Heavyweights in our culture, beyond baseball, hot dogs, and apple pie, few things say "American" more than music and road trips. This '53 Les Paul is emblematic of both. | *By Ward Meeker*

60 **CHRISTONE "KINGISH" INGRAM**
Heart & Soul Blues
Born and raised in the homeland of the Delta blues, he learned gospel music in church, singing along with the congregation by age three. Musician family members and the Delta Blues Museum tapped into his prodigious talent, and today he stands atop the field of guitarists/front men. | *By Ward Meeker*

SIGN UP TO READ *VG OVERDRIVE*!

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

Enter to win a pair of Empress Effects (ParaEQ MkII and Heavy Menace) valued at $598! Go to www.vintageguitar.com/category/giveaway to see all the *VG* active giveaways.

COVER PHOTOS: Christone "Kingfish" Ingram: Jen Rosenstein. Eric Clapton: Tony Gale/Pictorial Press/Alamy. '53 Les Paul: *VG* Archive. **THIS PAGE:** Christone "Kingfish" Ingram: Dean Yoshihara.

Mercury V

TONE-HENGE

CARRAMPS.COM
919.545.0747

PG PREMIER Guitar PREMIER GEAR

Guitar Player EDITORS' PICK

Vintage Guitar APPROVED GEAR

1998 2023 25 YEARS

100% SOLAR POWERED SINCE 2018

WE'VE GOT YOU COVERED!

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

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

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

Download on the App Store

GET IT ON Google Play

THE Highway SERIES

FEATURING ARTIST ADAM MELCHOR WITH THE HIGHWAY SERIES DREADNOUGHT IN SPRUCE

LIGHTWEIGHT & ERGONOMIC BODY • HYPER PLAYABLE NECK • FISHMAN FLUENCE ACOUSTIC PICKUP

©2023 FENDER MUSICAL INSTRUMENTS CORPORATION. ALL RIGHTS RESERVED.

READER MAIL

The 6G6C Bassman.

TEXAS TWO-FER

Dan Forte's "Check This Action: Roaming with Terry 'Buffalo' Ware" and Dave Hunter's profile of the 6G6C Bassman (November '23) were both great.

I saw Terry about 50 years ago at The Sweetheart of Texas, in Houston. John Stuckey and I had gone in to book our band when Terry was playing there with Ray Wylie Hubbard. He was using a 335 and had really great tone – smooth and creamy – I'm pretty sure through a Super Reverb. At the time, I was playing a Guild Starfire IV through a 6G6C Bassman with a black panel, white radio knobs and I had a combo cab made for the head, with a JBL D130 and an attenuator. I didn't realize how great that amp was until I traded it, and I later went through several blackface Bassmans.

Like Terry, I've been a Tele guy for a long time now, and usually play through a Champion 600 or a Bassbreaker 007.

Kenny Daniels
Grand Junction, Colorado

WILKINS RECOLLECTION

Thank you so much for Wolf Marshall's "Fretprints" on Jack Wilkins in your November issue. It was informative of Jack's career as a musician and educator.

As his brother in law, I can say that his achievements and technical prowess paled in comparison to his person. A memorial celebration was recorded last September and can be viewed on Youtube; fellow musicians, longtime soulmate Heather, family, and past students gathered to remember, play, and honor him.

Speaking to many afterward, the conversations were laced with his generosity of spirit as a friend, encourager as a teacher, and his humor and wit. He also loved the Mets, and golf.

Jack's biological father was also a professional guitarist for whom Paul Bigsby made one of his earliest guitars.

After Jack's memorial, we ran into Mike Clark, a longtime friend and collaborator, on a busy avenue in New York City. We exchanged goodbyes and he chuckled as he said, "Jack was my best friend, but tonight I found out he was best friend to many."

Tom Reyes
Abingdon, Maryland

Amp and photos courtesy of Tommie James.

SEND LETTERS TO

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

BLUES SPECIALS

BY LINDY FRALIN

ENDLESS ROCK-ABILITIES

FRALINPICKUPS.COM

Fralin PICKUPS

804-358-2699

ISSN 10672605 • USPS 009383

Vintage Guitar® magazine

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

Founder/Publisher
Alan Greenwood
Alan@VintageGuitar.com

General Manager
Doug Yellow Bird
Doug@VintageGuitar.com

Advertising
James Jiskra (Director)
James@VintageGuitar.com

Johnny Zapp
Johnny@VintageGuitar.com

Mike Naughton
Mike@VintageGuitar.com

Accounting
Dawn Flanagin
Dawn@VintageGuitar.com

Price Guide Editor
Wanda Huether
Library@VintageGuitar.com

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

Retail Magazine Sales
Alan Greenwood
Alan@VintageGuitar.com

Editorial Assistant
Eden Greenwood

Online Consultant
Joe Greenwood
Joe@VintageGuitar.com

Online Coordinator
Cherry Carpio

Editor In Chief
Ward Meeker
Ward@VintageGuitar.com

Editor At Large
Dan Forte

Music Editor
Pete Prown
peteprown@icloud.net

Gear Editor
Ward Meeker
Ward@VintageGuitar.com

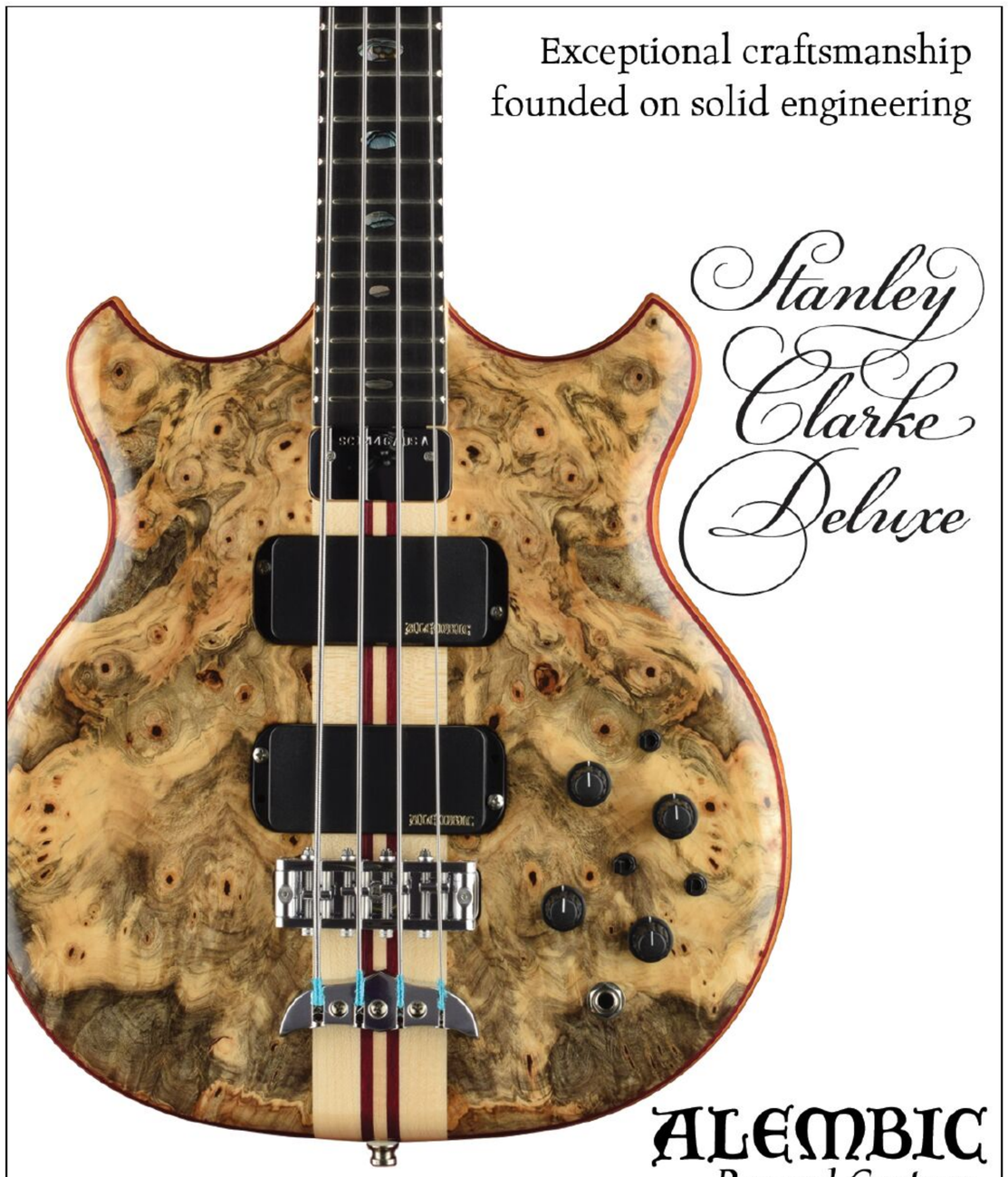
Editorial Consultants
George Gruhn, Seymour Duncan, Walter Carter, Dan Erlewine

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

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

VINTAGE GUITAR® is the monthly publication devoted to all things guitar. We accept any news or information on any related subject. We are not responsible for errors in advertising beyond the cost of the space occupied by the error. VINTAGE GUITAR® is a registered trade mark and all the contents, including the price survey, are ©2023 all rights reserved. No part of VINTAGE GUITAR® may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, including via the internet, without permission in writing from the publisher and author(s). Any and all material submitted to Vintage Guitar is with the understanding that the material may be used in any of the Vintage Guitar, Inc. publishing projects. Vintage Guitar, Inc. reserves the right to refuse any advertisement for any reason.

NAMM®



KUMMER'S VINTAGE INSTRUMENTS
Coral Springs, FL 33076
(954) 752-6063 • KummersVintage.com
Always buying prewar National and Dobro guitars

FIRST FRET

Fran Marsden (center) and her daughters Liv and Charlotte with The Beast.

PLUES DISPLAYS MARSDEN 'BURST

David Plues, a *VG* contributor and co-author of the *Burst Believer* books, organized a display of vintage instruments as part of Peter Hoarty's guitar show at Kempton Park, London, on October 29. Among the classic instruments was the 1959 Les Paul Standard made famous by Bernie Marsden (see our memorial in the November '23 issue) known as "The Beast." Marsden's primary instrument in his time with Whitesnake and other bands, show attendees were invited to take photos with it and contribute to a charity chosen by the Marsden family.

SHE ROCKS/WIMN TO HONOR LIGHTNING

The Women's International Music Network (the WiMN) will honor Britt Lightning, lead guitarist in Vixen, at the 2024 She Rocks Awards, which recognizes women who stand out as innovators and role models in the music industry.

Lightning has toured with Grammy-winning artist Alejandro Sanz, pop artists Rachel Platten and Jason Derulo, and continues to tour with Vixen while working on their upcoming studio album.

As Musical Director at Rock 'N Roll Fantasy Camp, she also hosted and helped produce more than 200 online master classes during the Covid lockdown.

She Rocks is held each January during the NAMM show in Anaheim, and this year will be co-hosted by Susanna Hoffs (*VG*, November '12).

KENNY WAYNE SHEPHERD

Into The Future

Kenny Wayne Shepherd's *Dirt On My Diamonds Volume One* finds the Strat-wielding blues-rocker blending the best elements of pop country, Southern rock, and the blues. Composed at FAME Recording Studios in Muscle Shoals, Shepherd embraces the influences that forged his early music, but also leans into the future.

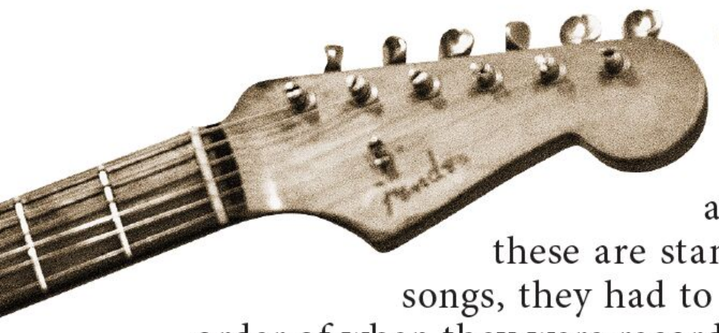
Kenny Wayne Shepherd: Jim Arbogast.

Volume One is a cool blend of rural pop and intense blues-rock guitar.

It's called *Volume One* for a reason, and *Volume Two* is ready to go. We just have to figure out if it's going to come out a year from now, or however long is the appropriate amount of time. But we're all fired up about it and really excited for people to hear it.

Did you want to avoid releasing a double album?

My intention was to make two albums, but the pandemic threw a wrench in everything. We'd recorded a bunch of stuff prior to the pandemic, then everything got put on hold. I was not going to try and release any of that stuff until we could get back to work. We did the 25th anniversary of *Trouble Is*, put that out, and did a tour. Then we went back to finish all this up and I was like, "Let's make a double record." It's different. You don't see a lot of these kinds of projects being put out. Having two albums ready to go also gave us more of a runway for music and touring.



Was _Volume One_ pre-pandemic and _Volume Two_ post-pandemic?

Some parts, yes; I wouldn't say every song. Basically, I looked at what I had. It may come across as all part of the same project, but these are stand-alone records. As a group of songs, they had to be cohesive, so a chronological order of when they were recorded doesn't come into play when making those decisions. You're making a decision about which group of songs makes for the best record, regardless of when they were written or recorded.

What were your intentions during the writing?

Every song has its own message and its own purpose. It's not like a Pink Floyd record – which is super cool by the way, and I think that would be something cool to do. But that's not what this is. There's not one long story being told. Every song stands on its own, but musically, they go well together. The goal was to make a contemporary-sounding record – something current and fresh. For better or for worse, that's what I'm known for – taking the blues as the foundation then pushing it to new and different directions to bring it into the modern era – to introduce new and younger people to this kind of music. That's how it continues to thrive and grow. To me, this is a very current and modern-sounding record with a lot of elements, some of which you don't hear on these types of records.

The guitar tone on "Bad Intentions" is killin'.

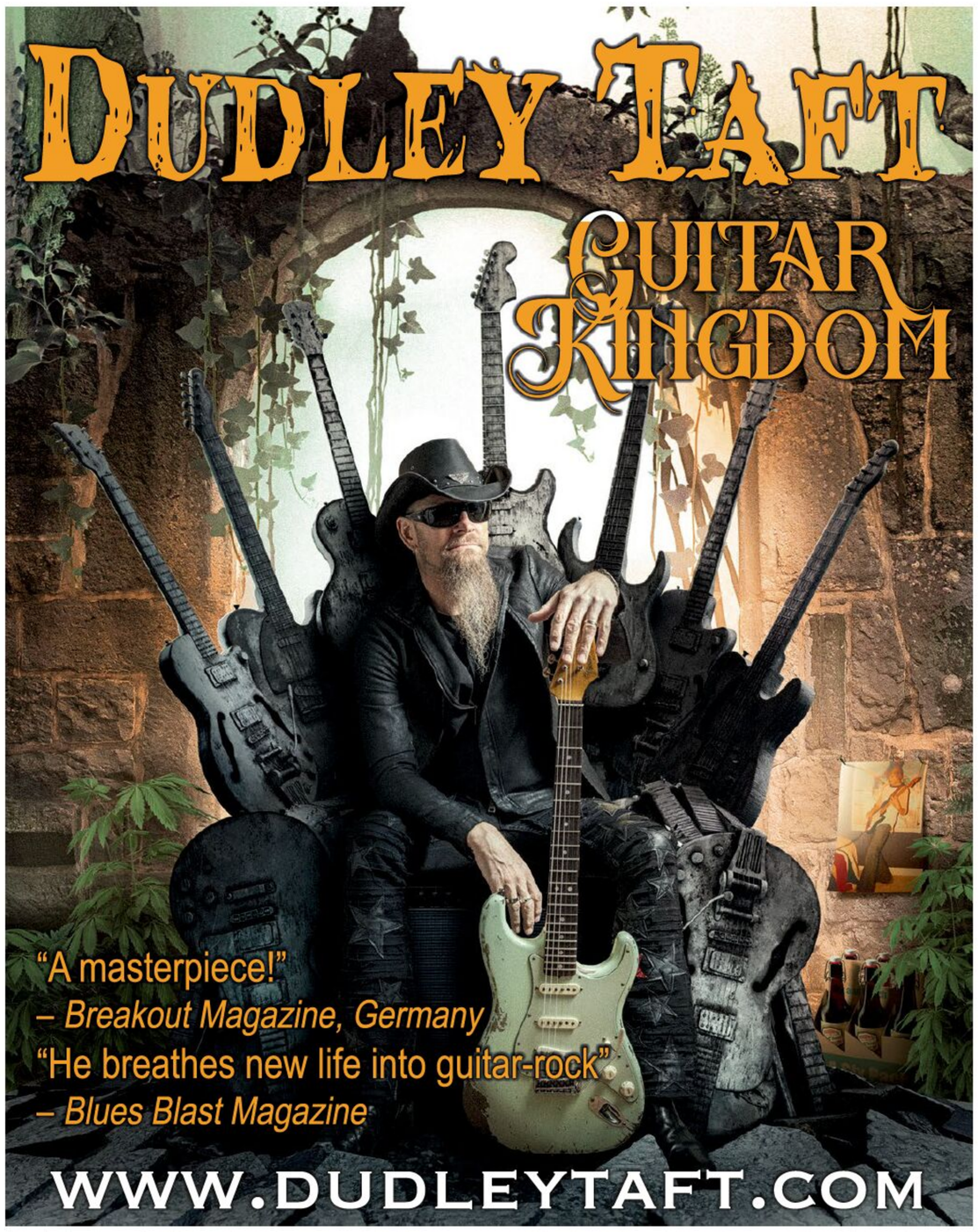
That guitar was so nasty (laughs)! Such a killer sound. That's my '61 Strat going through three Dumble amps built for me. I'm also using an Analog Man Bi-Chorus, which I used with a slow chorus, and one fast, so it sounds kinda like a Leslie. I used the Analog Man King Of Tone pedal for the overdrive sound. That's it, with the Dumbles cranked to 10.

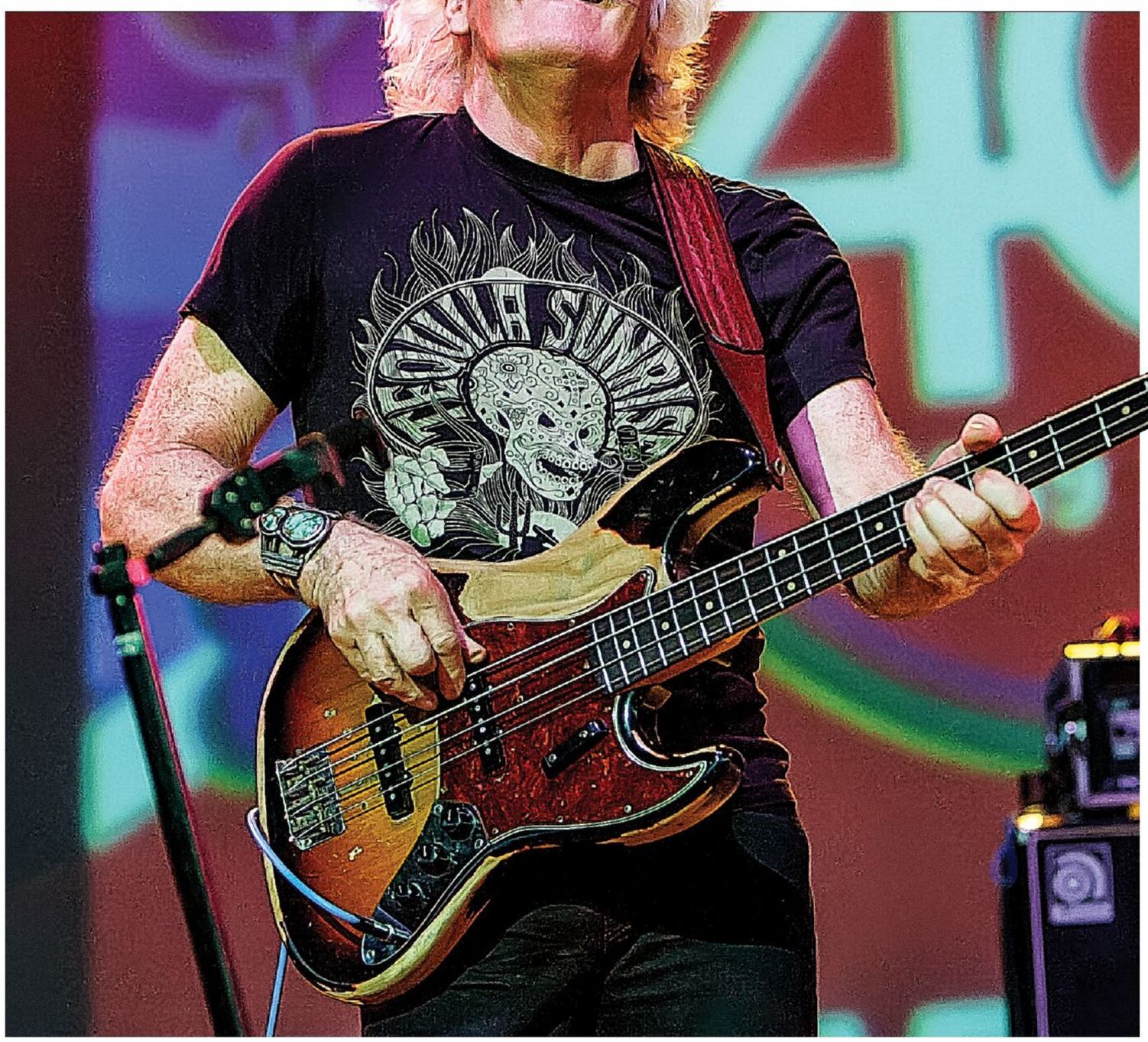
Any other guitars?

I brought my '59 hardtail and '58 sunburst, but I also used some prototypes of my new signature series because I knew we were going to release the guitar. I also have a Custom Shop known as the Copper Boy, which has an orange-sparkle finish. That guitar sounds so incredible – very unique. I used it in the studio for the first time on *The Traveler*, and finally brought it back in. But probably 60 percent of the record is my '61.

You'll have a lot of songs to choose from for the upcoming tour.

We're working on some of the new songs to get ready. It's always exciting to have new material to play. It gives the audience new songs to hear for the first time. **– *Oscar Jordan***





LEO LYONS

Fifty Years After

More than a half-century ago, Ten Years After sat at the vanguard of British FM rock, blending blues boogies with the solos of guitar star Alvin Lee. An essential part of the band's attack came from bassist/producer Leo Lyons, whose steamroller lines fueled the Woodstock show-stopper "I'm Going Home."

Today, the 80-year-old Lyons is still on the road, leading the group Hundred Seventy Split with guitar ace Joe Gooch, and promoting a new album, *Movin' On*.

Throughout *Movin' On*, you really let Joe off the leash as a singer and guitarist.

You've hit the nail on the head. He's a great player and vocalist and, in my opinion, not even reached his full potential. As a producer, I want guitar solos to be memorable, and Joe understands that concept. He's creative with solos and has a great feel for a melody. I take no credit for that; if the ship's sailing on the right course, I don't grab the wheel.

He takes a hot solo on "Black River." How do you use your bass to make the soloist shine.

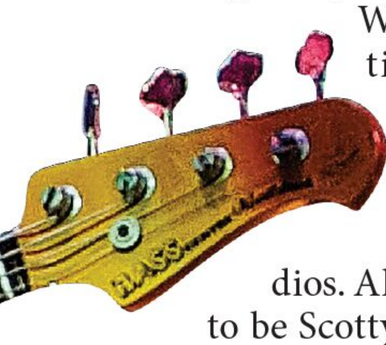
I wanted to express the mood I felt about the song, so the bass parts during his solo passages are an improvisation over the vocal melody. I sang "Black River" in my head whilst keeping my basslines in sync with the drums. Drummer Damon Sawyer and I have built a solid musical partnership over the past 11 years.

What gear did you use on *Movin' On*?

On most songs, I used my Bass Centre Woodstock signature bass, though I used a semi-hollow Warwick Star on a few. My strings are roundwound Bass Centre Elites, and aside from a couple of tracks, I used a Kemper amplifier modeling my three favorite rigs – a Gallien-Krueger 1000RB, a Genz Benz GBE 1200, and a Warwick LWA 1000.

When you played with Alvin Lee in The Jaybirds, before Ten Years After, was he already a fiery guitarist?

Alvin and I began playing together in late 1959 or 1960, in a band called the Atomites; he joined about a week after I did. He was a brilliant player and a musical magpie; he could listen to a record and learn the guitar parts very quickly.



We both particularly liked Chuck Berry and the early Elvis records cut at Sun Studios. Alvin pretended to be Scotty Moore and I pretended to be Bill Black, who was a big influence on me. I tried to emulate Bill's sound and style by plucking the strings and hitting the fingerboard in a certain manner.

What was Alvin like as a guitarist?

I'd say he was an exciting player and a great showman, as well as probably the fastest and most-impressive rock guitarist of his day. By his own admission, he was self-taught and played intuitively; Alvin once said, "I play from the hip like a gunslinger." We'd begin playing a song and it would take us off on a musical journey that often ended up as a duel between bass and guitar.

What's the essential history of the '62 Fender Jazz you played at Woodstock?

We'd played a gig in Norfolk, and to my surprise the guy in the local support band had a Jazz Bass. We agreed to a swap – my Precision and £15 for his Jazz. The guy was Ian Hunter, who went on to form Mott The Hoople, and he still has that 1960 P Bass.

The Jazz has been with me since then, and most people remember it from the Woodstock movie. Even Jimi Hendrix played it, and it's been used on the records I produced, including UFO. These days, it's too valuable to tour with, so I keep it locked up, brought out for special occasions.

There's also a 1955 Precision you found with Billy Gibbons.

This was before ZZ Top was well-known, sometime around 1969/'70, in the middle of a U.S. tour. I visited a pawn shop in Houston with Billy and Dusty Hill, and there was this '55 Precision in the window. The neck seemed post-1955, but a Fender expert told me that at Fullerton they were mixing and matching parts. There's a film somewhere of me playing it at the 1970 Isle of Wight Festival. I gave it to my son, Tom, several years ago, as he liked it so much.

What keeps you going after 60 years as a professional bassist?

I've thought about retiring many times, but I'm a musician, and I just can't help picking up my bass one last time. Music is a powerful drug, and I love what I do. ***– Pete Prown***

Leo Lyons: Arnie Goodman.

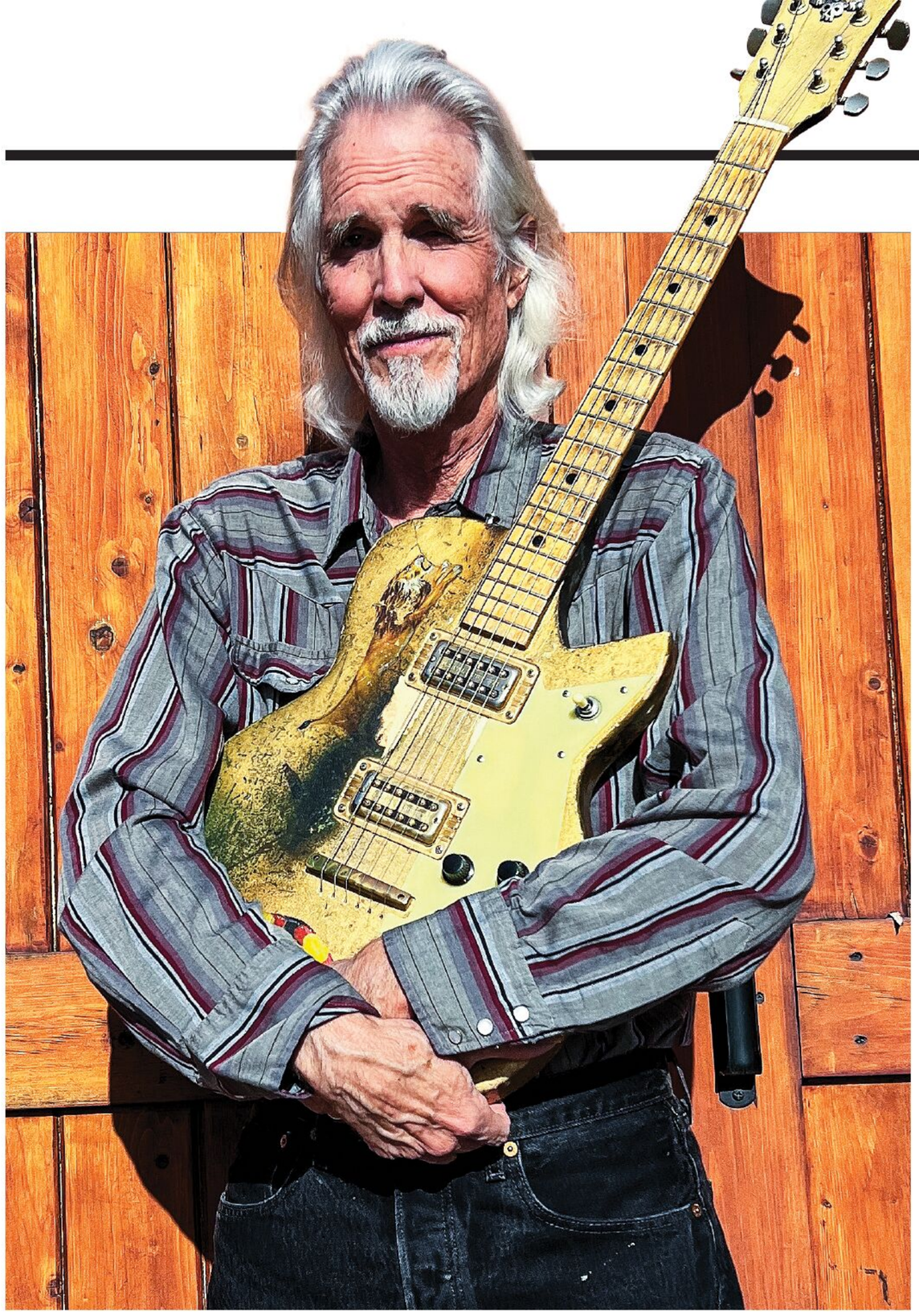
Willie's

American Guitars

Google us

1968 Mahogany
Thinline.
Clean lacquer finish
that simply glows.
Cloth wire.
No mud cap.
A wonderful year to
be a Tele.

WilliesGuitars.com Updated Daily.



TONY GILKYSON

Inevitable Musician

Whether nature or nurture, it seems inevitable that Tony Gilkyson would become a musician. His father, Terry, was a folk singer who wrote hits for Dean Martin, Frankie Laine, and Disney ("The Bare Necessities"), and sister Eliza is an acclaimed singer/songwriter.

An alumnus of country-rock's Lone Justice and punk-rockers X, the 71-year-old has recorded with Peter Rowan, Exene Cervenka, Jimmie Dale Gilmore, and Alice Cooper. His latest solo album, the instrumental *Avenging Angel*, deftly charts from a "light-hearted Bakersfield romp" to noir moods, from cool R&B to blistering country twang.

After two solo albums with vocals, why all-instrumental this time out?

I realized how important instrumental music was to me, from the very beginning of my listening to popular music. The very first songs that rocked my world as a boy were "Night Train" by James Brown and Elmer Bernstein's "Walk On The Wild Side." I was mesmerized by Travis Wammack's "Scratchy," and the James Brown instrumental "Suds" with Les Buie got my attention. For years, I tried to figure out who the guitar player was on Nelson Riddle's "Route 66 Theme." (*Ed Note: The lead guitarist was Tony Rizzi, and Bob Bain doubled the upright bass on Danelectro six-string bass.*) And Chuck Berry, of course; the last two solo choruses in "No Particular Place To Go" grabbed me.

On some songs, you're doing country picking in a funk song.

Very observant of you (laughs)! To me, it all comes out of the same thing; unfortunately, a kind of cultural ignorance goes into attitudes about them. I think they're very closely aligned.

Rob Douglas [bassist/producer] was invaluable for this record, because he's got a great ear, and he always came through with perspective and ideas.

Did you go through stages of absorbing this style or that?

Yes. This is a record by someone who has assimilated this, that, and the other with a fairly long time in each. When I got into country, I liked Roy Nichols' playing because he could play lighthearted beautifully, but he could get a little dark, too. I could detect anger in his playing. I was also taken with Amos Garrett – and baffled by how the hell he did what he did. The first Great Speckled Bird album is pretty mind-boggling, and the albums he did with Geoff and Maria Muldaur, and Paul Butterfield's *Better Days*. Harvey Mandel's playing on Charlie Musselwhite's first record, *Stand Back*, was very striking to me. You instantly know it's him. And his solo album, *Cristo Redentor* – what a wonderful record. I jumped into Jesse Ed Davis wholeheartedly; he and J.J. Cale were so understated, but in a way that got your attention. I'm impressed with guitar players who understate more than overstate.

Did you do much session work, and was it challenging?

You mean ass-clenching (laughs)? Sure. Nothing too horrific comes to mind, but in all honesty, playing on the *Walk The Line* soundtrack was not easy replicating Luther Perkins. I "do Tony" pretty good, but I was not a reader, and it's a very intense environment, probably not well-suited for me.

What were your experiences in Lone Justice and X like?

Lone Justice was all hillbilly stuff, and Maria McKee was the genuine article. I didn't get enamored with X until their third record, *More Fun In The New World*, because it seemed more-vulnerable, showing more of their influences. When I left Lone Justice, I said, "I'm just not gonna be in bands anymore; I'm gonna do my thing... unless X calls."

Dave Alvin and I had both left bands and were chomping at the bit to blow our brains out on guitar. In the late '70s and early '80s, guitar was reinventing in a way that was truly based on feeling. Minimize it; don't make a big production out of it. That really resonated with me. When I first saw the Blasters, Dave had maybe three guitar licks, but he had more charisma than a lot of guitarists who had bigger vocabularies. It fit in the same way that Keith Richards fits. To me, punk-rock in bands like the Ramones was liberation at its very best. You were able to become a part of the music so that you're forgetting the mundane in your life.

What gear did you use on the album?

The beat-up Kay Sizzler has been my primary guitar for 25 years. I got it from Subway Guitars, in Berkeley, and it had the most wonderful neck, but I wasn't crazy about those Kay pickups. I put reissue Filter'Trons in it, which were overwound and nothing like original Filter'Trons. But through a clean-sounding amp, it's great. My main amps were a Super Reverb with CTS speakers and a Gibson GA-20.

I also used my Creston Tele that's wired out-of-phase, and I played my Harmony Patrician round-hole through a Leslie on "Zanak Panak." That song is predicated on the theory that Xanax is sort of the major-7th chord of anti-anxiety medications – effective but creepy. ***– Dan Forte***

Tony Gilkyson: Issa Sharpe.

STEVE BOONE

Low-end with the Lovin' Spoonful

The iconic quartet known as the Lovin' Spoonful germinated in New York City's Greenwich Village in the mid '60s and crafted hit songs that embraced folk, blues, country, and jug-band music. "Summer in the City" was primeval hard rock, and its descending tetrachord riff influenced Cream's "Tales of Brave Ulysses."

Spoonful's classic lineup was John Sebastian (guitar), Zal Yanovsky (guitar), Joe Butler ((drums) and Steve Boone (bass), whose autobiography, *Hotter Than a Match Head: Life On The Run With The Lovin' Spoonful,* was released in 2014.

A converted guitarist, in the early '60s he and his brother, Skip, played in a band called the Kingsmen; Steve on a Les Paul goldtop until he acquired a Fender Precision Bass.

"I'd been using a loaner Silvertone and the owner wanted it back," he recalled. "Manny's Music [had] a white Precision Bass and they offered me a $50 trade (the goldtop for) the bass, which I went for, and I loved its sound."

When Boone joined Lovin' Spoonful, Yanovsky was playing a Guild S-200 Thunderbird.

"Like Zally himself, it was a wild-looking guitar, and in his hands it produced some of the sweetest sounds made," he said. "I came to expect great things from that guitar and its player."

The band signed as Guild endorsers in '65, and while Boone received a new Starfire II with custom electronics, he remained loyal to his P-Bass. He was also compelled to switch from using a pick to his thumb, and later played with his fingers.

"The pick made the bass sound too clicky." He explained. "At first, I used my thumb because I had a hard time getting my fingers to play the notes I wanted. Also, the thumb made for better sustain. It wasn't until the instruments caught up with the new rock sound that I switched to fingers, and I'm glad I did."

One of Boone's mentors was Motown legend James Jamerson, from whom he took lessons.

"I was a huge fan of the playing on those Motown records," Boone recounted. "But I didn't know much about the player until we did a tour with the Supremes. I'd sit in the back of the bus with James and he would show me techniques and styles, and it really improved my playing."

Boone acquired a Fender Jazz Bass in a backstage deal in Tennessee, and used that instrument extensively.

As documented in *Hotter Than a Match Head*, after the Lovin' Spoonful, he went on to other careers including smuggling marijuana from Colombia. He also battled personal demons.

When he returned to music, it was on his own terms and he bought a Kubicki bass at the suggestion of Sebastian. The revitalized Lovin' Spoonful includes Boone and drummer Joe Butler, and some might be surprised by the bassist's primary instrument.

"Our guitar player, Phil Smith, had a music store," he said. "I was there one day and saw this four-string Ibanez BTB. I took it down and liked the way it played, and bought it for $300. Once I was able to play it through a capable amp, I was amazed at how good it sounded, no matter which amp I tried. My personal style is a lot of low-end but as little sustain as possible, and the BTB gives me that. I've had it in regular use for nearly 20 years with no downtime for repairs. It's the best-sounding bass I've ever owned."

Boone turned 80 in September, and still listens to popular music.

"There are some fantastic recordings being made," he said. "But one thing I notice lacking from much of the new music is melody. For me, melody is the memory messenger. When you first hear a new recording, you will likely remember the melody before you recall the lyrics. Much of John's songs were heavy on melody, and he inspired me to be sure I have melody firmly in place on new songs." ***– Willie G. Moseley***

Steve Boone: Lori Vetter.

ANDREW SYNOWIEC

Pyrotechnics and Substance

Andrew Synowiec's latest album, *Fun*, is loaded with ferocious pentatonics, muscular grooves, and the kind of instrumentals that harken to the good ol' days when guitar ruled the airwaves. But there's more to Synowiec than fretboard dexterity and influences ranging from Eric Johnson to Joe Satriani – he's an A-list session cat who plays for the song, has a jazz pedigree, and a Jones for Satch's G3 tour.

***Fun* sounds like the most badass musical business card ever.**

The 17-year-old me would really dig this record, and there's gotta be more people like that out there in the world. It's just about getting them to hear it.

The early tracks have the fireworks, but as you get deeper, there's lots of depth and artistry.

I'd done a record before this, trying to do the instrumental-guitar thing but not be so polished and slickly produced with obvious overdubs. Sometimes, those kinds of records are well-crafted but sound like library music. Sonically, it left a little bit to be desired. What I was hoping to do with *Fun* is take it a step forward. So, we did the whole record in two days, which was really fast, but felt very luxurious.

It sounds like you and the band are really playing off each other. It has a vibe.

That was my hope. There are certain records I love that really are crafted – Eric Johnson and Steve Morse come to mind. That stuff is overdubbed, but sounds beautiful and really well-done. Maybe my taste comes from all my years playing jazz, but it has to have that live element. Because there's no vocalist, you need some way of selling it to the listener, connecting it to them, and having it jump out of the speakers. I'd get mixes back and realize that the organ player was listening to me, and his bass line echoed something I played, and then I played something based on what he played. That stuff does not happen when you're sending files back and forth.

Do you have trouble genre-switching to execute the correct feel?

The styles inform each other. It's good for being a craftsman, but not so good for wanting to put something out and have it fit into a nice little box that somebody could play on the radio. If I'm playing a session for an artist, it's pretty easy to put myself in their shoes and understand when they say, "That was great. Can we do it again (laughs)?" Some people would say, "If it's so great, why are you making me do a thousand takes?" I can put myself in their shoes, and I get it. As an anxious, self-doubting artist, you want other options. Also, being a session player helps you as a solo artist – you have more tools at your disposal, more places to go to. I've never been one of those who thought that understanding how harmony works hurts your chances of writing good melodies and songs (laughs).

What did you use on "Late To The Party"?

That's a Mike McGuire Strat-style, which I think is a relic'd Allparts guitar with pickups he wound. I'm stepping on a fuzz pedal for the crazy section – a Tsakalis AudioWorks Experience. It's a great-sounding pedal with a fuzz side and an Octavia side that can be used independently. It's very expressive. I'd never been a fuzz guy, but now I'm way into using the guitar's Volume knob to manipulate tone and gain. That was first in the chain, and then a King Tone The Duellist, which is like a Tube Screamer on one side and a Bluesbreaker on the other. I also have a Strymon Compadre, which I was using as a volume pedal. You can add an expression pedal, which will act as a volume pedal because there's no audio running through it. I used the same amp on the whole record with a cabinet that Derek Trucks often uses.

You're a Rivera guy.

I'm an equal-opportunity amplifier guy (laughs). I tend to use Riveras live and in my home studio, but the first really incredible piece of guitar gear I ever owned was a Soldano. I was an early-'90s kid and those amps were huge, so that sound stuck in my head. I finally got a Hot Rod 50 Plus that I'd wanted for so long and it records really well. The guitar really jumps out of the speakers. I used it for the whole record.

The album truly resonates.

The guys I loved were Eric Johnson and Satriani, and it wasn't all pyrotechnics. – ***Oscar Jordan***

Andrew Synowiec: Shane O'Donnell.

COPYRIGHT © 2022 EMG, INC. ALL RIGHTS RESERVED.

LES CLAYPOOL
LC SET

PACHYDERM GOLD ACTIVE PICKUP.

www.emgpickups.com

EMG

REBIRTH OF A LEGEND

WE'RE CELEBRATING OUR 35TH YEAR WITH THE LIMITED EDITION CARMEN GHIA 1X10 COMBO

Now with a Post-Phase Inverter Master Volume, a first in the amps 35-year production run!

Experience the true voice of your guitar! Featuring a light-weight cabinet loaded with a US-Made WGS Veteran 30 10" speaker, branded with a commemorative badge, and hand-wired in Cleveland, OH, just as it always has been, always will be, since 1988.

35TH ANNIVERSARY LIMITED EDITION
1988 2023
DR. Z AMPS
BUILT TO INSPIRE

SEE FULL SPECIFICATIONS, REVIEWS, AND VIDEO DEMOS OF OUR ENTIRE PRODUCT LINE AT WWW.DRZAMPS.COM HAND MADE IN THE U.S.A.

MUIREANN BRADLEY

Eire Apparent

The term "old soul" is overused, yet Muireann Bradley effortlessly lives up to it. Just 17 years old, her debut album, *I Kept These Old Blues,* channels interwar/rural blues into a set that's genuine and evocative, accompanied by understated vocals. *VG* checked in with Muireann from her home in Ireland.

How did a young person in Northern Ireland discover American country blues?

I was hearing old blues before I was even born. My mother tells how my father used to hold a speaker to her belly when she was carrying me, so I could listen to Blind Lemon Jefferson or Charley Patton. When we were colicky as babies, he would walk around the kitchen rocking and jiggling us to the sounds of Blind Blake or Memphis Minnie until we settled. My father was also a very good guitar player who could copy old blues perfectly – our house always had more guitars than people in it.

Your playing has that Piedmont flavor of ragtime.

I don't think there's any hiding the fact that Rev. Gary Davis, Blind Blake, Elizabeth Cotten, and Mississippi John Hurt have had the most influence on the way I play at the moment, but I also love Lonnie Johnson and Robert Johnson. I'm just beginning to dive deeper into the blues of the Mississippi Delta, and Texas players. From a more-modern standpoint, I really like Ari Eisinger, Stefan Grossman, Guy Davis, Roy Book Binder, Jorma Kaukonen, Mary Flower, Erin Harpe, Alvin Youngblood Hart, Woody Mann, Steve James, Dave Van Ronk, and John Fahey.

Have you worked on a particular fingerstyle technique?

When I started learning, I was picking in the style of Mississippi John Hurt, with the thumb playing alternating bass notes and the index and middle fingers playing the treble strings. But after I'd been playing a couple of years, my father encouraged me to learn to play like Rev. Gary Davis or Doc Watson, using only the index finger to play the treble strings.

What was it like to record *I Kept These Old Blues.*

The album was recorded in Valley Music Studio, in Ballybofey, Donegal, just five minutes from where we live. It is a small home studio run by producer/engineer Terry McGinty. I tried a couple of bigger commercial studios, but from the moment I met Terry, he put me at ease.

For most of the tunes, we did two takes and then chose the best one, which in nearly every case was the first. The album took the best part of two years to record, as Covid and other situations threw up obstacles along the way. But we got there.

"Candyman" and "Frankie" are standouts.

They're probably my two favorites to play, especially "Candyman." I never tire of playing it and don't think I ever will. If I pick up a guitar in standard tuning, that's the first song I play.

You play Waterloo acoustics. What do you like about them?

The Waterloos are amazing guitars. I have a 2017 WL-S Deluxe and a 2020 WL-14 X. My father originally bought them for himself, but I've played them so much that they've kind of become mine. Most of the songs on the album were played on the WL-S Deluxe, which is a re-creation of a late-'20s Stella. It's ladder-braced with a carbon fiber T-bar instead of an adjustable truss rod, and a super-thin varnish finish. It's loud for such a small guitar, and so resonant that it seems to make the whole room vibrate.

What kind of strings do you use?

Mostly D'Addario Nickel Bronze lights, but I really like Elixir Nanowebs on certain guitars. I've also been trying Darco Phosphor Bronze after hearing Mark Stutman, of Folkway Music, recommend them. I was very happy with them

Do you own any authentic vintage guitars?

A lot of vintage Gibson blues boxes have passed through our house over the years; my father was always buying and selling, but I think his G.A.S has eased off over the last few years. The one that survived all the trading is a 1934 L-50 round-hole archtop like the one Sam Chatmon played. It's probably my favorite guitar for sheer playability and has by far the most comfortable neck profile of any guitar I've ever played.

What's next for you – focus on music or will you be off to university?

I'm playing it by ear for now and waiting to see how everything goes. My parents, of course, want me to go to university, especially my mother, who is an English teacher. Maybe I can do both! **– *Pete Prown***

Muireann Bradley: John Bradley.

VINTAGE GUITARS & MUSICAL INSTRUMENTS

Accepting Consignments | Deadline March 8

1969 Martin D-45 Natural Acoustic Guitar, Serial #250270

Sold for $60,000

Paul McCartney's 1998 Gibson Les Paul Standard Sunburst Solid Body Electric Guitar, Serial #91688364

Sold for $55,000

1960 Fender Precision Bass Blonde Electric Bass Guitar, Serial #44186

Sold for $25,000

1958 Gibson Les Paul Standard Sunburst Solid Body Electric Guitar, Serial #8 5424

Sold for $312,500

1937 Martin D-28 Natural Acoustic Guitar, Serial #65573

Sold for $281,250

1957 Gibson Les Paul Goldtop Solid Body Electric Guitar, Serial # 7 3948

Sold for $131,250

Inquiries: Aaron Piscopo | 214.409.1273 | AaronP@HA.com

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

Always Accepting Quality Consignments in 50+ Categories
Immediate Cash Advances Available
z1.75 Million+ Online Bidder-Members

Paul R. Minshull #16591. BP 15-25%; see HA.com 73785

HERITAGE AUCTIONS

PHIL MANZANERA

Glam Jam

Some 50 years ago, glam-rock hero Phil Manzanera made his name as the flashy axeman for Roxy Music – and he's been busy ever since. His latest is *AM.PM*, a jam-heavy electronica set with Roxy saxman Andy MacKay, channeling that spirit of exploration into a fresh, modern sound. A second project is *Roxymphony*, where Manzanera and MacKay reinterpret Roxy Music with a symphony orchestra.

Do you still have your red Firebird VII from the early Roxy era?

Very much so, and I used it on *AM.PM*, along with a '51 Telecaster and an Epiphone Flying V. The Firebird is a '65 and I saw it advertised in *Melody Maker* in 1973. I went to this very posh house in Regent's Park, in London, and knocked on the door. An American teenager answered and held it up for me to see. He was with his parents from Kalamazoo, and had ordered it from Gibson in Cardinal Red. He sold it to me for £150. I didn't even plug it in; I took one look and said, "Dig those fins. That's mine!" It became my signature guitar.

On the new single "Blue Sky," you maintain the listener's interest without lyrics or chord changes. How did you approach it?

It's very intuitive. I just wanted to start with random improvisations and craft it into something listenable. Instrumental creativity comes from a different part of the brain, versus vocal songs that express their meaning through lyrics.

What about effects and amps on *AM.PM*?

During Covid, I started doing the initial improvs in a hut in my garden; I had one amp with a Neumann mic and Universal Audio Ox attenuator. I recorded on Logic and used its plug-in effects, as I didn't have access to my pedals, which were at my studio in London. When finished it off after the Roxy 50th Anniversary tour, I was able to finally record with my stage setup at my Gallery Studio, in London

You carved a niche as an exploratory player, not afraid of effects or droning notes. Who were your influences?

Hendrix was a great influence, especially as he was so exploratory and innovative in the studio; *Are You Experienced* was so interesting from that point of view. Also, Randy California's use of effects, as well as the way John Cale, Lou Reed, and Sterling Morrison used guitars in the Velvet Underground. Cale's use of drones on the viola was another big influence, and also a "systems music" giant like Terry Riley. I also explored avant-garde guitarists like Sonny Sharrock, Terje Rypdal, and John McLaughlin.

Today, there are any number of echo, ambient reverb, and looper pedals that produce a Phil Manzanera vibe. But 50 years ago, you created those sounds from scratch.

I came into the band with a desire to be different, and [Roxy synthesist Brian] Eno and the rest of the band always encouraged experimenting in the musical context that Bryan Ferry sang in. There were very few pedals available apart from fuzz boxes and echo units. It all had to be created from what was lying around; what we called the "Heath Robinson method," after the famous British cartoonist. We used bottles, wood, tape, screws – you name it!

Were you using an Echoplex back then?

No, I went straight from a Watkins Copycat Echo to a Revox tape recorder that I modified in '73. When Roland brought out the Space Echo in the mid '70s, that became my main echo and chorus effect.

How does the *Roxymphony* project complement *AM.PM*? Is one looking forward, the other back?

Exactly. Andy's background is a classical one, and I went along for the ride. He was using an orchestra and asked if I wanted to get involved to try Roxy material in that format. We had no idea what it would sound like 'til the first and only performance, the night of the concert. We were startled about how good it sounded – and lucky that one-off was recorded!

You've played with Andy on and off for a half-century. How have your musical conversations evolved during that time?

The wonderful thing about these musical conversations is they haven't really changed. Andy and me have a certain musical vocabulary which is not so much based on technique, but on empathy and feeling. It's a kind of call-and-response that often makes us smile.

As rock bands go, Roxy Music was as cutting-edge as there ever has been. What is your musical legacy?

By sheer luck, it was a band that started by special people who coalesced to create a unique set of songs. It was almost written in the stars, as many good and unique bands are. The stars aligned for Roxy Music and, better yet, our music still doesn't sound dated. ***– Pete Prown***

Jeremy DeHart (left) and Ivan Pongracic onstage.

IVAN PONGRACIC AND JEREMY DEHART

Atlantis Rising

Lords of Atlantis is something a surf supergroup, comprised of members from The Madeira, Aqualads, Insect Surfers, and The Manakooras (*VG*, October '22). Fronted by guitarists Ivan Pongracic and Jeremy DeHart, the quartet writes catchy instrumentals that avoid most surf clichés.

Ivan and Jeremy granted *VG* readers an underwater tour of Lords of Atlantis' reverb-soaked debut.

"Chariots of the Gods" has a huge, wet sound – almost like you're playing under the ocean.

Jeremy DeHart: That is one of the very early songs that Ivan played for me when we were on the East Coast tour for Blair Pongracic Band, in 2017. I play rhythm guitar, as well as bass.

Ivan Pongracic: I used the Gomez G-Spring reverb, which is hands-down the best-sounding reverb unit I've ever heard. I play lead on that and on the majority on the album. I haven't developed my rhythm-guitar chops nearly as much as Jeremy, who played a lot of rhythm in Aqualads. He's much more-versatile than me – great rhythm guitarists are rare!

How are your guitar styles different and complementary?

IP: Dick Dale is my primary California-surf influence. As I dug into the history of surf music, I discovered that Dick got his tremolo-picking technique from his grandfather playing the oud, a stringed instrument from North Africa. The further I explored, the more it became obvious that tremolo is common to many Mediterranean cultures; in Greece with the bouzouki and in Croatia, where I was born and raised, with the tamburica, which Leo Fender claimed inspired the Strat headstock shape.

JD: Ivan plays all of the leads, even on songs that I write, but I take a lot of pride in my rhythm parts. I think people tend to really concentrate on solos and think of rhythm as non-consequential, but a great chord part can really make or break a song.

"Temple of Poseidon" is a real *song*, versus a bunch of surf clichés strung together.

IP: That's one of Jeremy's tunes and was inspired by rautalanka, the early-'60s instrumental genre from Finland. That music was inspired by the success of The Shadows, with Finnish kids trying to emulate those clean, "Strat through a tape echo into a Vox AC30" tones. By the way, rautalanka means "barbed wire," a reference to the trebly electric-guitar tones used by those bands; their songs tended to be very melodic, as well as quite melancholy.

***Lords of Atlantis* was recorded in the music building at Hillsdale College, in Michigan. Is that an auditorium or an actual studio?**

JD: It's a huge hall with massive 30-foot ceilings and tons of reverb. We made sure to put a mic in the room, so we could dial-in that all reverb as a separate track. We did some overdubs, but a lot of what you hear are live parts with myself, Ivan, and drummer Dane Carter, and no bass. Jonpaul Balak was unable to record bass parts for this album, so I recorded the others.

What was your studio gear?

IP: I'm a dedicated Strat guy. For the recording, I used a Clapton signature body and a Contemporary Strat neck with scatter-wound Rocketfire Total '60s pickups, which are unbelievable. Also, I had an American Vintage Reissue '62 with Seymour Duncan Antiquity Surfer pickups, and a '65 AVRI Strat with a '62-reissue neck from 1986. I only used the middle pickup.

For amps, I had my Gomez Amplification gear and just two pedals – an Xotic EP Booster set all the way down, just to warm up the tone a bit more, and a Strymon El Capistan echo, which was always on and set to about 400ms. That's a bit of my signature.

Which original surf guitarists have you met, especially those that made a lasting impression on your playing?

JD: I got a chance to meet Paul Johnson of The Belairs and PJ & the Galaxies. He has always been an inspiration to me because I loved his approach to surf music. When everyone else was focused on Dick Dale, Paul was much more focused on creating thoughtful songs and interesting arrangements.

IP: I've been incredibly fortunate to not have only met, but become friends with some of my greatest influences, like Jim Skiathitis, of the iconic Australian band The Atlantics. The things he and the co-guitarist Theo Penglis were doing pre-dated many of Jimi Hendrix's echo experimentations by three or four years.

I also became friends with Eddie Bertrand of The Belairs and Eddie & the Showmen, and met the rhythm guitarist from the Shadows, Bruce Welch. The Shadows are one of my greatest musical passions. With all of my surf heroes, I hope to do the best I can to carry on their legacy and make sure the music is not forgotten. **– *Pete Prown* VG**

Lords of Atlantis: Jeffrey Bond.

Blueridge Guitars... More *Bang* for the Buck!

When it's your instrument that's holding you back, it's time for a change. We invite you to stop by your local Blueridge Dealer and have an intimate conversation with the guitar that will bring out the best in you.

The secret of tone lies in the details of design, selection of materials and the skilled hand of the craftsman. The result is more *Bang*...period!

BR-160 Dreadnaught

To learn more about Blueridge Guitars, visit ***www.sagamusic.com/VG***

Blueridge®

The Quality and Value Leader!

Blueridge BR-160 Guitar

- Select, aged, solid Sitka spruce top with traditional herringbone purfling for tone and beauty
- Expertly handcarved top braces in authentic, pre-war, forward-X position
- Select, solid Santos rosewood back and sides for deep, rich tone
- Carved, low profile, solid mahogany neck and dovetail neck joint for strength and stability

Saga Musical Instruments

P.O. Box 2841 • So. San Francisco, California
Connect with us on

Dealer Inquiries Invited!

CARVIN
audio

» Compact wireless for guitar and bass
» Brilliant sounding "no color" design
» Over 4 hours of runtime
» USB rechargeable internal battery
» Uncrowded 5 MHz band

WG5 WIRELESS GUITAR SYSTEM

FIND YOUR DREAM GUITAR AT
REPLAY GUITAR EXCHANGE
New, Pre-Owned & Vintage Guitars and Amps
813-254-8880
ReplayGuitar.com

NEW!
Expanding and Elevating
The Sound
Of Acoustic Guitars

Our new JangleBox Acousticomp compressor enables guitarists to expand their tonal range while enhancing the natural sustain, resonance, and aural contours of their treasured acoustic instrument.

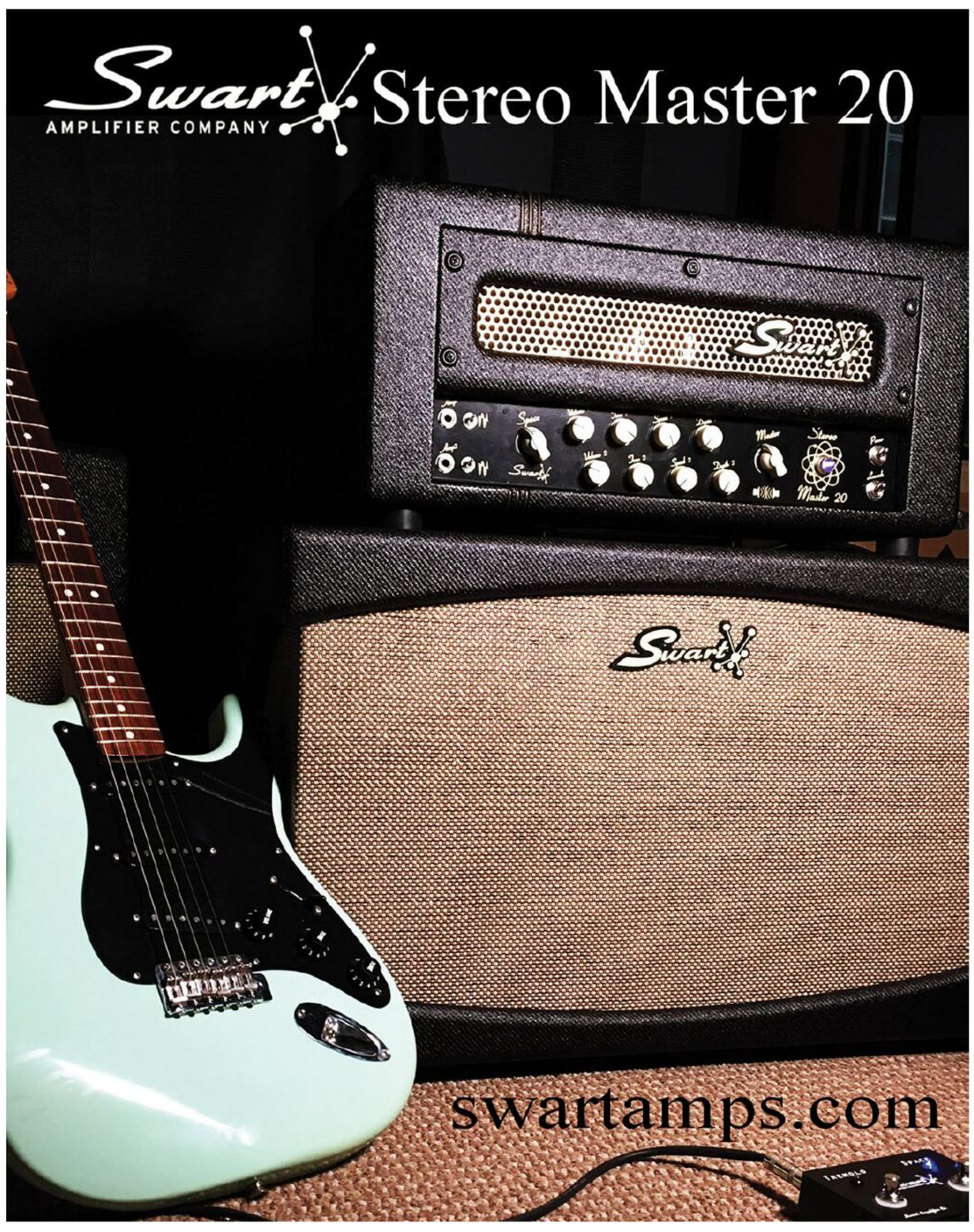
Performers will love the flexibility this pedal brings to their live gigs. Recording artists will appreciate how easily they can dial in the exact sound they want. Everyone who plugs-in their acoustic will delight in experimenting with the Acousticomp.

This is a different JangleBox. Different chip, a more soft-knee compression, and designed to optimize acoustic tones. But it retains the same power and incredible sustain as our other acclaimed compression pedals.

Does your favorite "player" acoustic guitar sound just a bit flat or too thin? Add an Acousticomp to your mix!

JangleBox

1.866.352.6453 www.janglebox.com info@janglebox.com



A BAKERSFIELD/ BROOKLYN COWBOY

Ca. 1960 Custom Mosrite/Gretsch

BY PETER STUART KOHMAN

In the history of vintage guitars, Gretsch and Mosrite are sometimes linked, and often associated with ’50s hot-country pickers and ’60s rockers. One guitar takes that connection to a new level.

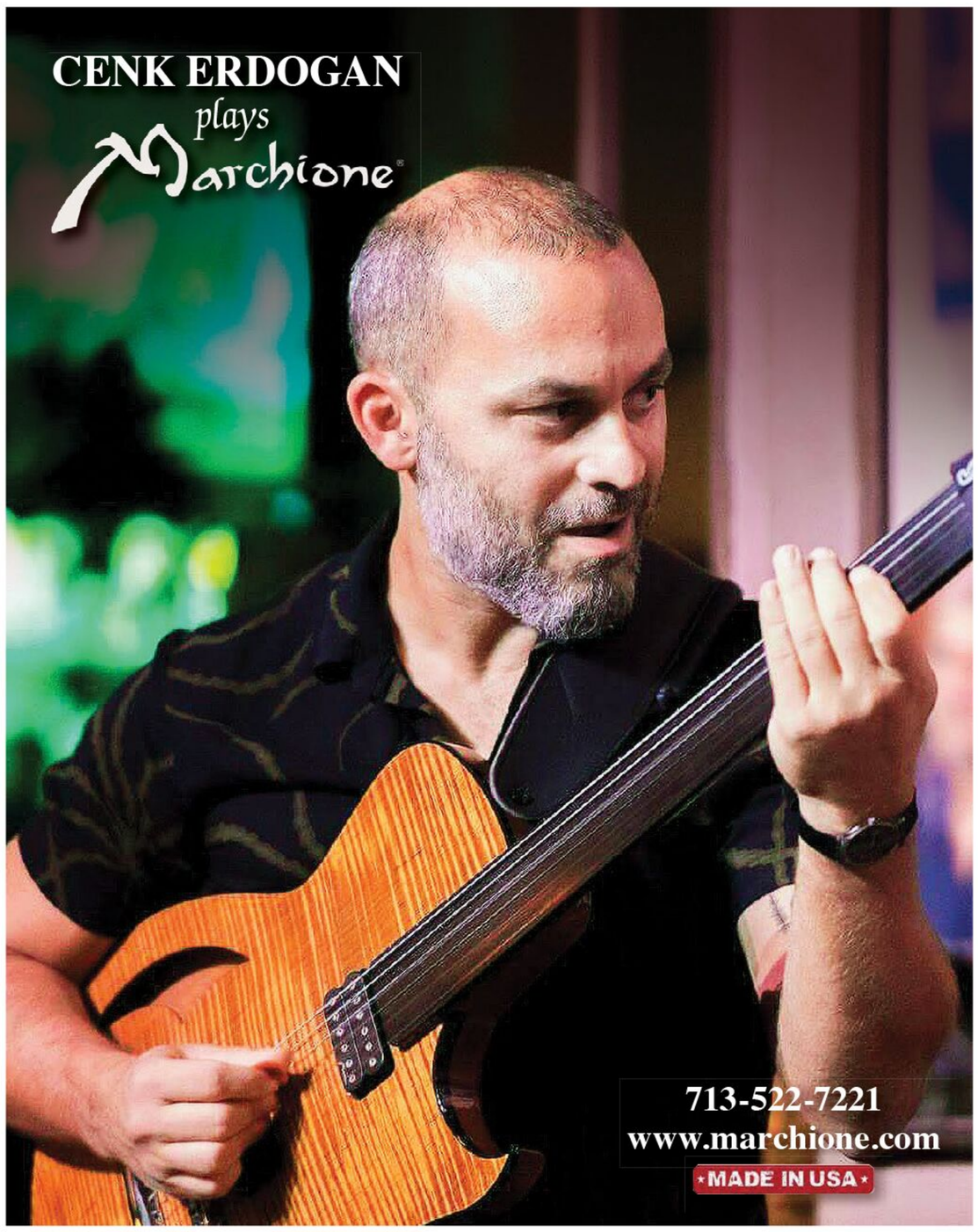
The guitar’s unique design elements include extended fret access compared to most hollowbodies, along with the pickups, pickguard, and milled metal knobs. The deep-red sunburst is well-preserved on the back.

This custom Mosrite hollowbody has the chassis of an early Gretsch Country Gentleman and was likely built between 1959 and ’62 for a hotshot hillbilly player in Southern California.

It’s an unusual story, and though some of it may be lost, the guitar provides a lot of evidence including unique design elements that point to a collaboration between Semie Moseley and its mystery player.

From the late 1950s into the early ’60s, Moseley worked alone or with an assistant

Guitar and photos courtesy of Peter Kohman.

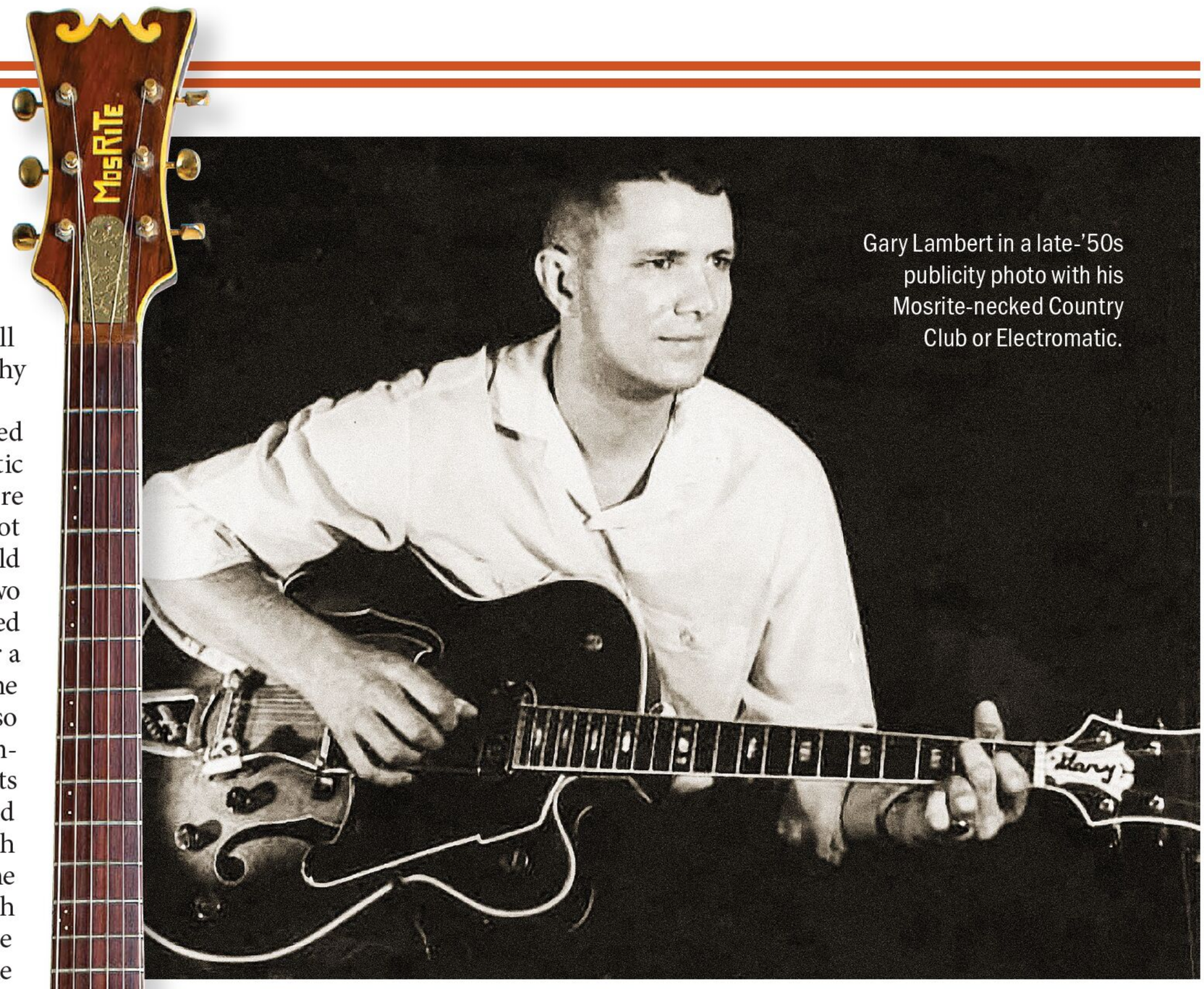

CENK ERDOGAN
plays
Marchione
713-522-7221
www.marchione.com
MADE IN USA

YOUR TONE - YOUR RULES
INTRODUCING THE NEW KEELEY NOBLE SCREAMER
4-IN-1 OVERDRIVE AND BOOST
LEVEL
DRIVE
NOBLE SCREAMER
KEELEY
AVAILABLE NOW AT RKFX.COM AND DEALERS WORLDWIDE
KEELEY

Lollar
PICKUPS
MADE IN U.S.A.
NEW! DC-90™ Soapbar
Our DC-90 is designed for players who want an articulate, midrange-forward pickup that can produce the snap and growl of a P-90—without the 60-cycle hum and noise common with single-coil pickups. Available in black, white, and cream covers.
Visit the link below for more details including a demo video of this pickup.
lollarguitars.com/dc-90 • 206-463-9838

or two in a small shop in Bakersfield. His early claim to fame was two spectacular doubleneck instruments made for local hot pickers Joe Maphis and the teenaged Larry Collins, of the Collins Kids. Both stars made regular appearances on the local "Town Hall Party" TV show, showing their flashy Mosrites to good advantage.

While Moseley is known to have fitted custom necks to a number of acoustic flat-tops, his electric instruments are generally hand-made originals, not hybrids. This "Gretsch-Rite" (or would that be "Mos-Gretsch"?) is one of only two known examples; Moseley had replaced the neck on an earlier '50s Gretsch for a local player named Gary Lambert some time before. While this guitar could also be a customization of an existing Country Gent, close examination suggests otherwise. Holes for the controls and pickups are not drilled in typical Gretsch positions, and the area covered by the neck heel is smaller than the Gretsch heel pattern. These would have had to be plugged and re-drilled for the layout if the guitar had been completed, which is not the case. The only logical explanation is someone was able to procure an unfinished Gent body from the Gretsch factory in Brooklyn and had this guitar built from it. How that happened is a mystery, as companies like Gretsch were not particularly prone to allowing customers (and certainly not custom builders) access to unfinished components unless it was for a warranty repair. But, someone managed it!



Gary Lambert in a late-'50s publicity photo with his Mosrite-necked Country Club or Electromatic.

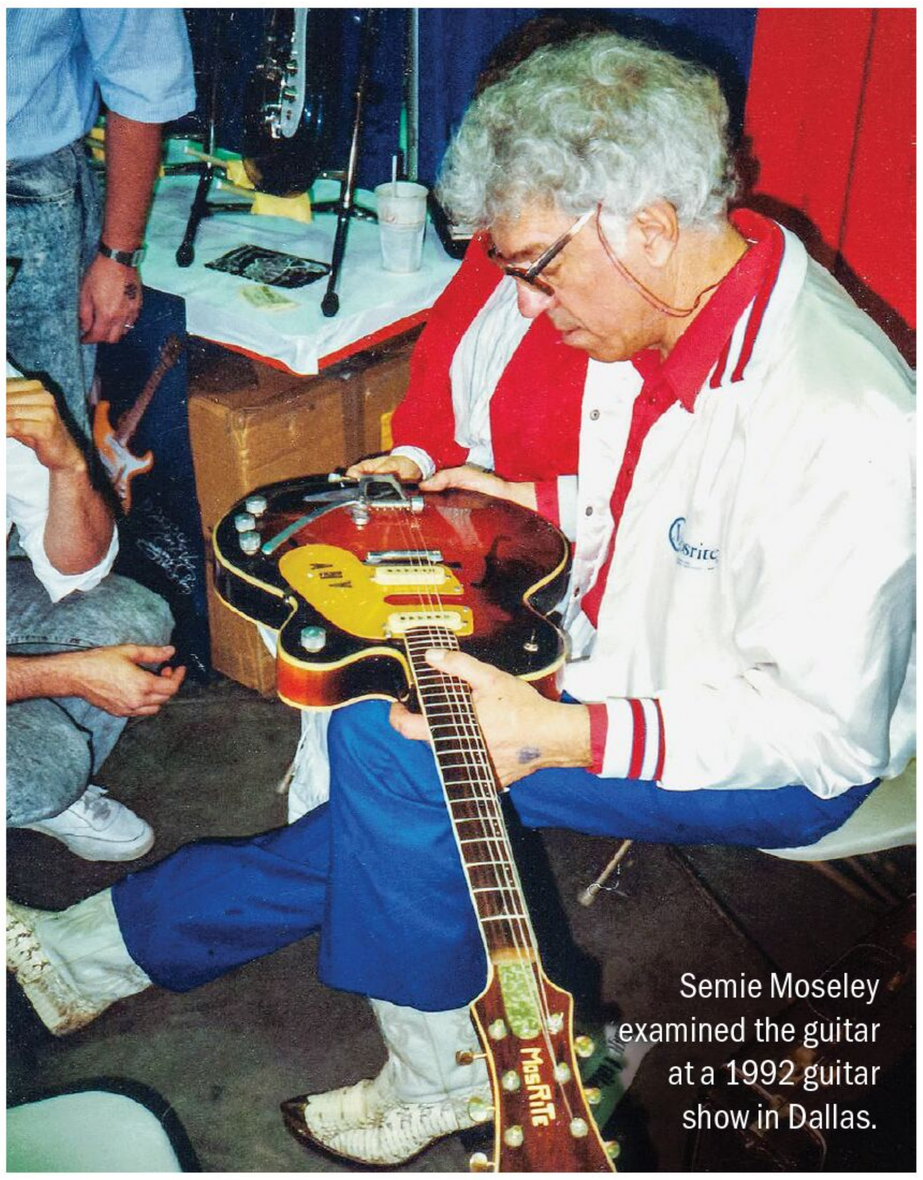
The pickguard decals could be the initials of a hotshot hillbilly player in Southern California.

This wasn't just any body, either. At the time, the Country Gentleman was Gretsch's recently introduced high-end Chet Atkins signature model, a star of their line. The thin-rim (2¼" deep), 17"-wide laminated flame-maple body has a closed top (sans sound hole) and is four-ply bound, top and back. The most-unique elements are simulated f holes (with the earlier plastic inserts) and heavy internal bracing – features specified by Atkins, who wanted a more-solid, feedback resistant instrument. The concept likely appealed to the player who commissioned this instrument, with design elements that are pure Bakersfield.

The hand-carved neck is beautiful flame maple, typical of Moseley's period work – very slim – and joins the body way out at the 17th fret. The 24½" scale is the same as the Gretsch Atkins, and the most-important alteration is the heel placement that offers extended upper fret access with 23 frets total, perhaps the idea that sparked this creation in the first place.

The neck has very neat binding and inlay work, and the rosewood fretboard has typical tiny Mosrite dots on the bass side. The carved headstock is ornamented with Moseley's trademark M at the crown and decorative plastic trim. The inlaid plastic logo (not hyphenated "Mos-Rite" but with random larger and smaller letters) appears typical of Moseley's work in 1960-'61. The back of the neck is made to look like it has a center laminate strip (a feature of the Gent) but is actually just painted on!

The pickups are a bit of a mystery, being neither typical Gretsch or a Mosrite fitting.



Semie Moseley examined the guitar at a 1992 guitar show in Dallas.

The guitar may have been assembled with different pickups, as there are crude routs under the pickguard, along with extra screw holes. And, they're mounted directly to the back-painted plastic pickguard, which is raised slightly off the body, similar to the style Moseley used in 1961-'62 on early prototypes built for Bob Crooks at Standel.

The pickups are unusual, with individual poles (similar to Fender) surrounded by slim, flat coils. The molded-plastic covers suggest production items, though hobbyist tools in the '60s could have been used to fabricate them. Regardless, they sound great, similar to the Carvin single-coils Moseley used in the '50s, with a brighter twang than Filter'trons or typical Mosrites. Pickup expert Tom Brantley, who re-wound one of them, had never seen one.

The wiring scheme is Gretsch-like, with Volume controls for each pickup and a master Volume on the lower cutaway. Instead of the contemporary Gretsch Tone switch, there's a master Tone knob, which for some reason is wired backward, giving full treble when rolled down. A pickup selector is mounted in the typical location on the upper bout.

The Bigsby tailpiece dates to around 1959, with a Phillips-head screw securing the arm. It's handle had to be hand-made because the original would have been too short with the bridge positioned so far up the guitar's face! The angled metal-bar bridge on a wooden base is period Gretsch, not one of Moseley's Bigsby-like aluminum pieces.

The lacquer finish was originally a deep red sunburst showcasing the flamed maple body to good advantage. The face has faded to a rich amber, giving a subtler effect; the original color is better-preserved on the back and under the tailpiece and pickguard.

The milled metal knobs look like they're from an old hi-fi set – not standard for Gretsch or Mosrite. Other unique touches include hand-made/oversized milled aluminum strap buttons, a textured gold-metal truss cover, and an unusually large rosewood nut. In an odd mix of high-end and low-rent, the gold-plated Kluson Deluxe tuners are mounted with unplated flat-head screws, which means they may be replacements. Also, it was re-fretted at some point; the current wire, while still fairly small, is larger than the tiny flat frets typically installed by Moseley. Based on the body routs, there may have been a different electronics layout, but these pickups and guard have been in place for most of the guitar's life.

The original single-cut Country Gent is a rare guitar partly because it was very expensive, listing at $595 (plus case) in '59. This Semie creation would have been another level, considering the hand-carved/extended-range neck, finish, and brighter pickups.

A true California-hillbilly hotrod guitar with Brooklyn roots, this is a great piece of fretted history – and a flat-out *cool* instrument. History hasn't revealed who commissioned it, but a photo on page 96 of *Bakersfield Guitars: The Illustrated History*, by *VG* contributor Willie G. Moseley, portrays the instrument being shown to Semie at a 1992 guitar show; he seems to be regarding it thoughtfully! It then spent time in Randy Bachman's extensive collection of Gretsch guitars, and was sold at auction from the Gretsch company collection in '21. If you have info about who A.H.V. was, we'd love to hear it! **VG**

The carved head bears Semie Moseley's trademark M crown and decorative trim. Unique touches include the logo that varies from his typical "Mos-Rite," the textured gold-metal truss cover, and an oversized rosewood nut. The fancy Kluson Deluxe tuners are mounted with unplated flat-head screws, which may be replacements.

Semie Moseley 1992: Willie G. Moseley.

PROTOTYPES AND PATHFINDERS

Five Amps That Set the Tone – Or Hoped To

BY DAVE HUNTER

Groundbreaking and undeniably collectible guitar amplifiers have made frequent appearances in this space over the years, but so have prototypes, limited runs, rare, or unusual examples that hold a fascination above the "standard."

Often, these rarities shined a light on the evolution of a design, serving as a window into the thinking of their designers while simultaneously charting a course through the needs and desires of the players who commissioned them.

- Preamp tubes: two 6SL7 (plus one 6SL7 and one 6SN7 in the reverb chassis)
- Output tube: two 6V6GT
- Rectifier: 5Y3
- Controls: Volume, Tone, Tremolo (speed), and added Reverb depth
- Speaker: 12" Jensen P12Q
- Output: 18 watts RMS

This month, we'll re-examine five prototypes and would-be pathfinders from among our profiles of the past 15 years. Several are classics while one was doomed by overkill, but all afford an interesting examination of where some gifted minds thought the field was headed at the time of their conception.

1961 AMPEG JET REVERB PROTOTYPE

Ampeg is often credited as the first major maker to provide onboard reverb in its combo amps, or at the very least the first to do it well, and their spring-loaded offerings

'61 Ampeg Jet-Reverb prototype: Mac Lore.

TV Jones®

PICKUPS

An American Classic

Often imitated
but never duplicated,
our TV Classic is trusted by
some of the greatest players
on the planet to deliver a truly
authentic tone with an attitude.

Handmade in the USA

TV Jones Guitars/Pickups • tvjones.com • 360.779.4002 • TV Jones Inc. PO Box 2802 Poulsbo, WA 98370

'63 Fender Twin Reverb prototype: Dave Hunter, amp courtesy of Craig and Aaron Jones.

of the early to mid '60s have come to define a lush, rich, watery form of the beloved short-reflection delay effect that stands out from others to hit the market soon after.

The first production model to carry reverb, the Reverberocket debuted at the summer NAMM show in July of 1961, but Ampeg was clearly working up to the release for some time before and the original vehicle for the effect had a slightly different platform; as early as that April, Ampeg experimented with an add-on reverb chassis in the bottom of its standard Jet model, a modification apparently made at the factory concurrent to the assembly of the amp itself.

Not only is this a notable chunk of Ampeg history (profiled in the May '16 issue), but its owner, *VG* reader Mac Lore, stumbled upon it in one of those fortuitous vintage-amp discoveries.

"I bought it in 1997, from an old ham-radio guy in Riverton, Vermont," Lore said. "It was in his carriage barn, and he thought it was a small PA with reverb. He'd acquired it at a ham swap meet in Connecticut 15 or 20 years before."

The investigative trail eventually connected Lore to Ampeg vice president and designer Jess Oliver, who remembered it being put together as a prototype of the would-be Reverberocket. History aside, it's also a great-sounding vintage combo on its own.

"Turned all the way up, it screams like Bluesbreaker-era Eric Clapton," Lore recalled. "The reverb adjusts from subtle to gigantic."

1963 FENDER TWIN REVERB PROTOTYPE

Any declaration of, "Hey, I've got a rare one here!" needs to be taken with a pinch of salt. Such was our attitude approaching this believed-to-be prototype of Fender's iconic Twin Reverb combo made in early '63, which washed up at a music store on the outskirts of Boston.

- Preamp tubes: eight 12AX7
- Output tubes: four 6L6GC
- Rectifier: solid state
- Controls: Normal channel: Volume, Treble, Middle, Bass; Vibrato channel: Volume, Treble, Middle, Bass, Reverb, Speed, Intensity (unmarked reverb Tone control on back panel)
- Speaker: two 12" replacement speakers
- Output: approximately 85 watts RMS

The amp was purchased by Craig Jones, proprietor of Bay State Music, after it had first been brought into the shop some 30 years earlier by a student at Boston's Berklee College of Music. Hailing from California, the guy bought it at a sale on the sidewalk in front of Columbia Records in L.A. after they'd cleared unclaimed gear from storage rooms behind the studios.

'73 Mesa Boogie prototype: Torry Courte, amp courtesy of Peter Beka.

The closer we looked for our January '21 feature, the more the "prototype" claim seemed to line up. To name but a few salient details, the circuit – as confirmed by Bay State's amp tech (Craig's son, Aaron) – was a brown Vibroverb preamp plus harmonic vibrato, married to a blond Twin output stage. It carried a full eight preamp tubes (when no other Fender amp of the era had more than six) and was clearly rendered with meticulous workmanship arguably even above the usual immaculate Fender standard. It was all housed in a cabinet covered in brown Tolex that had been painted black, and the rear wall of the chassis – which appeared never to have carried a printed panel – was hand-etched with the prototype serial number, P398087.

Just after the issue was published, guitarist and noted luthier Michael DeTemple called to say he knew the amp and its backstory.

- Preamp tubes: three 12AX7
- Output tubes: two 6L6GC
- Rectifier: solid state
- Controls: Volume, Master, Treble, Middle, Bass, Level
- Speakers: One 12" EVM 12L
- Output: approximately 50 watts RMS

Leo Fender had indeed built it as a prototype and given it to his pal, Red Rhodes, to test. Rhodes was an avid inventor himself, but also a first-call pedal-steel player working the L.A. studio scene. According to DeTemple, Rhodes often talked to him about that amp and wondered what happened to it – likely, it turns out, left at a session at Columbia Studios, then spirited into storage for many years.

1973 MESA/BOOGIE COMBO

The rolling of the decades from 1950s to '60s and into the '70s didn't mean the end of formative guitar-amp designs, and one of the most-significant to come to fruition was Randall Smith's Mesa/Boogie. The screaming, eternal-sustain-generating Boogie circuit famously originated around 1969 as a joke of sorts, when Smith cobbled a high-gain circuit into a Fender Princeton that was dropped at his Bay Area repair shop by Barry Melton of Country Joe and the Fish. He topped the prank by wedging in a 12" EV speaker, and the resultant "Boogie" hotrods (so dubbed by Carlos Santana after he wailed on one) were built into similar Princeton combos for the first few years of the design's existence. Then, demand soared and doner amps ran short... and Smith embraced the need for a ground-up build.

One of the earliest is this '73 Mesa/Boogie prototype owned by Peter Beka (March '20), who recognized it as something special almost immediately upon picking it up from a seller in Chilliwack, British Columbia.

In addition to the DIY look of the walnut cabinet and indications of a very early face plate and logo plate, Smith himself described several circuit "tells" that confirm the amp's prototype status. One involves the positioning of the extra gain stage at the very end of the preamp stage, rather than at the beginning as on subsequent Mark Series Boogies.

"As it was always 'high-gain' and difficult to dial a good clean sound, I soon moved the extra stage to the front of the preamp chain with a separate jack to enable a typical Fender-style clean," he told us. "I still remember the moment I figured out the solution.

"That became the Mark I, so named only after the foot-switching Mark II came out and earned my first patent."

On top of everything else, even the rough-looking cab of this pre-Mark I Boogie was made by Smith himself.

1975 DELTA LABS CONCEPT 1

For some makers, the "prototyping" process was more about hitting the ground running, with early incarnations of a design fated to record meager production numbers heading straight into the hands of players rather than languishing in beta-testing purgatory.

Such was the brief life and short run of the Delta Labs Concept 1, a would-be world-beating arena amp designed by music industry legend Harvey Gerst, in collaboration with former colleague Hank Walcott.

After playing Carnegie Hall and Woodstock as a musician in his own right, then logging groundbreaking designs for JBL speakers and Acoustic Control amplifiers, Gerst began developing the Concept 1 in 1974, at a time when stadium-sized venues meant major rock bands required a comparably mammoth amplifier – and mammoth it was.

The Concept 1 used 19 tubes, generating its whopping 300-watt output from eight oddball 33JV6 "horizontal output tubes" that were typically used in televisions.

"They were dirt cheap, but they were great, great tubes," Gerst told *VG* in the February '15 issue. "They also had very low power consumption."

Other standout features included a push-button array at the center of the front control panel labeled "Delta/Tele/Gib/Fend/Mar" which accessed different voicing networks to emulate sounds considered archetypes at the time, a footswitchable tube-driven distortion stage, and the piece de resistance – built-in tape echo. Rather surprisingly given all this firepower, the Concept 1 carried no Master Volume control. But Gerst says it just wasn't needed. "You don't have to crank it up, the thing sounds incredible at any volume. It sounds just like a recording."

This example, owned by Duke Kelso, is one of only about 20 made before the venture fell by the wayside due to internal strife among the design and management team. Before the model was deleted, though, Jeff "Skunk" Baxter of the Doobie Brothers bought two, former Doors guitarist Robby Krieger played one, and Frank Zappa put in an order that was ultimately never fulfilled.

- Preamp tubes: six 12AX7
- Output tubes: four EL34, fixed-bias.
- Rectifier: solid state
- Controls: Gain 1, Bright switch, Bass, Mid, Treble; Gain 2, Gain 3, Gain Boost and Gain Structure switches, Bass, Mid, Treble, Vol 2, Vol 3, Master Vol, Presence
- Output: approximately 130 watts RMS
- Preamp tubes: Too many... including two 6U8A and two 12FQ7, in addition to more common types
- Output tubes: eight 33JV6 horizontal-output tubes
- Rectifier: solid state
- Controls: Volume, Treble, Mid, Bass, Resonance, Distortion; Echo effect: Mix, Repeat, Delay; Tremolo: Speed, Intensity. Pushbuttons for amp voicing.
- Output: 300 watts RMS +/-
- Speaker: two 12" and four 10" Eminence speakers

1994 BOGNER ECSTASY 101B

Sometimes, a creative engineer develops a prototype without even knowing it. Such

75 Delta Labs Concept 1: Duke Kelso. '94 Bogner Ecstasy 101B: Matte Henderson.

was the case with Reinhold Bogner, a young German amp hotrodder who packed up his soldering iron and headed to California in the late ’80s to join the high-gain revolution.

While devising his own sizzling, shred-worthy circuits as modifications, built Frankenstein-like into existing amp carcasses, Bogner unwittingly paved the road to full production models and a high-end amp business that would thrive in the rock market. When session guitarist Matte Henderson sought him out in ’94, though, he was still weaving his magic using the heads and chassis of larger second-hand Fender amps.

For all intents and purposes, the amp in this gutted ’66 Showman is a Bogner Ecstasy 101B, though the circuit is meticulously hand-wired across a one-off custom layout rather than rendered in the high-quality PCB style Bogner would later use for production models.

Like the production Ecstasy models of a few years later, this head has a clean channel with independent Bass, Middle, and Treble controls, two overdrive channels (usually referred to as “blue” and “red”) with their own Gain and Volume controls, gain structure, and gain boost switches, a shared three-knob tone stack, and Master Volume and Presence controls.

“I wanted a huge clean channel, and this delivered it in spades,” Henderson told *VG* in the February ’12 issue. “The classic Fender Bright switch was retained, and the amp puts out 130 clean watts before distortion. True to the 100B spec, there is no boost on the clean channel. The blue channel can be a considerably more-aggressive take on the 100B… with great cleanup from the guitar Volume. The engaged boost on the blue channel offers ample gain for liquid single notes. The red channel is over the top – infinite sustain with controlled feedback on any note. It’s the ultimate ‘violin tone.’” **VG**

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

Classics

Gravitational heavyweights in our culture, beyond baseball, hot dogs, and apple pie, few things say "American" more than music and road trips. This guitar is symbolic of both.

One of the earliest Les Pauls, this '53 was purchased new (along with a matching Les Paul amp, at Charles E. Wells Music Company) by Bill Woodard, a construction contractor in Denver who helped build Western Electric power plants and other projects in the economic boom that followed World War II. By night, he was a gigging musician who stayed busy with his band, The Saints, playing union-hall dances, VFWs, hotel lounges, and other venues including mob-run clubs that would "ask" the band to play slow songs when the crowd became too enthusiastic. Though The Saints lasted only a few years, Woodard never stopped playing.

In 1963, he and his wife, Ruth, took on a new hobby as "Airstreamers" in the Wally Byam Caravan Club, an organization of camper-owning enthusiasts known for traveling in groups and gathering by the thousands at "International" rallies once each year in locales across North and Central America. That year, they went to Mexico, followed in '65 by a journey to Panama.

After the Woodards retired and moved to Texas in the early '70s, they spent nearly three decades involved with the Caravan, including a 1977 trip to Brandon, Manitoba, where Bill and the guitar joined the Byamaires, a group of Caravaner musicians that would play dance sets, its name a mash-up tribute to the Caravan's founder and vocal pop groups from the '40s and '50s.

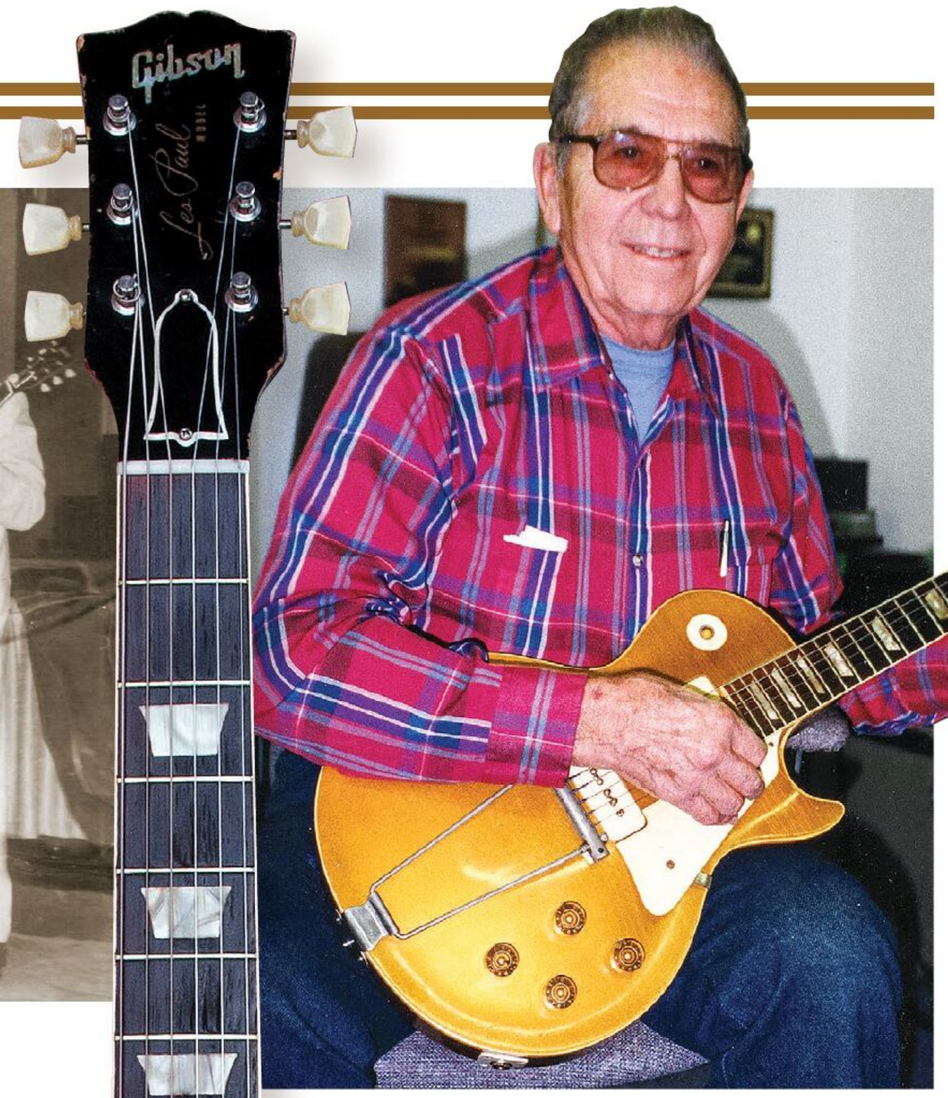
In the summer of '93, the International rally drew 2,531 rigs to Bismarck, North Dakota, where they established "Silver City" on several acres on the city's south side, neighboring the airport. Highlighted by trips to museums, restaurants, and historic/scenic areas along the Lewis and Clark Trail, the event also hosted the very first Concours 'd Elegance, in

53 Les Paul goldtop headstock: VG Archive.

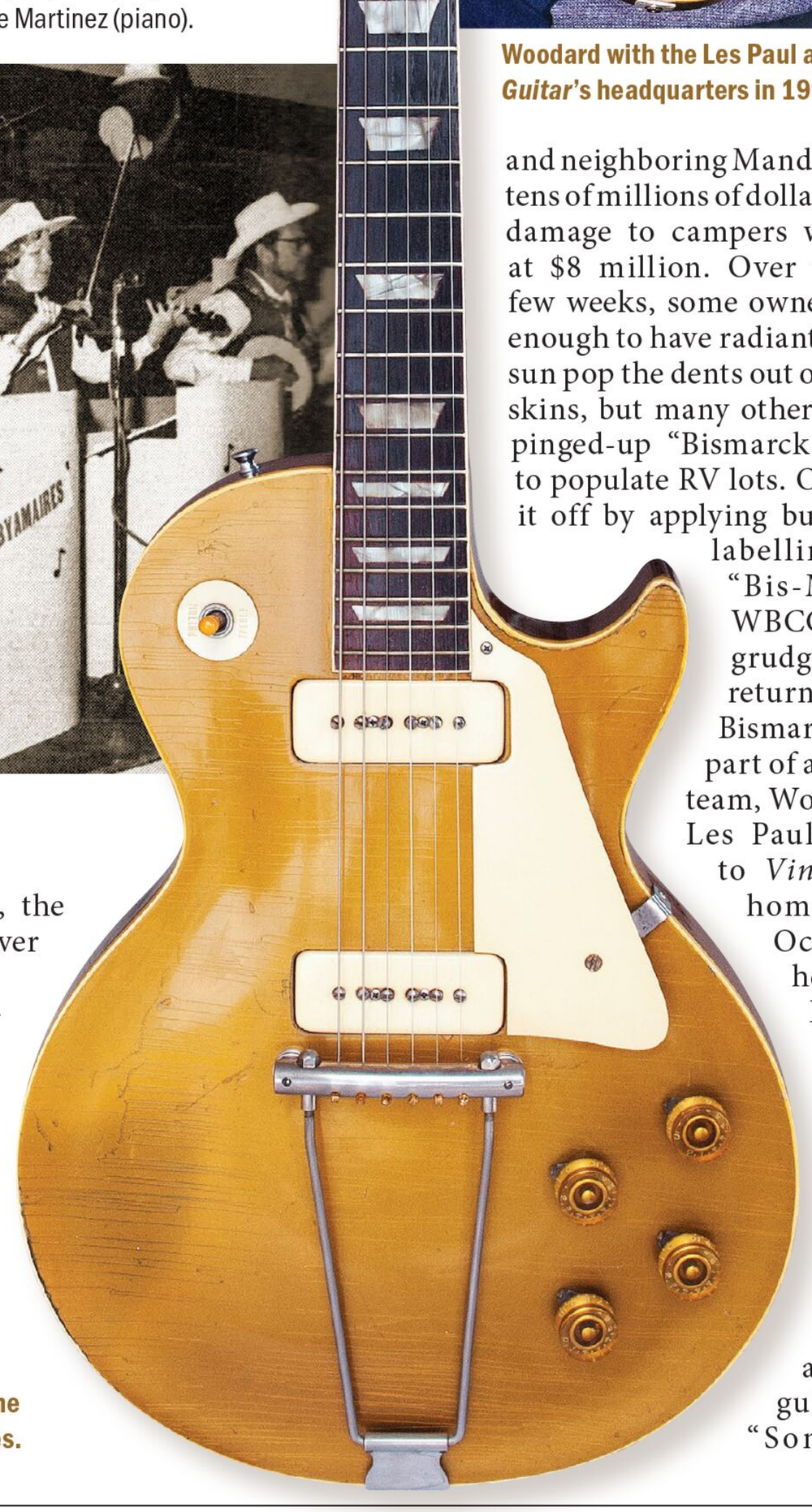
Gibson didn't put serial numbers on Les Pauls until sometime in 1953.

Bill Woodard (right) with his Les Paul in The Saints, circa 1953; Jack Bachman (left, trumpet), Don (bass, Woodard couldn't recall his last name), Kaye Kendall (drums), and Willie Martinez (piano).

Woodard and his Les Paul with the Byamaires at the 1977 WBCCI International Rally in Bozeman, Montana.



Woodard with the Les Paul at *Vintage Guitar*'s headquarters in 1996.



Still as it was in its gigging days with Bill Woodard in the '50s and throughout his time with the Byamaires.

which 48 members of the Vintage Airstream Club paraded their rigs through the grounds then welcomed visitors to tour their interiors; the VAC's website says the star of the show was a 1936 model owned by Betty and Eugene Danaher.

Unfortunately, Bismarck became notorious in Byam Caravan lore when, on July 1, participants experienced the phenomenon of the Northern Plains hailstorm. For 15 minutes, 2"-diameter hail (pushed by 40-mile-per-hour winds) fell so intensely that visibility sometimes dropped to zero. Piling on, two more storms followed, dropping 2.7" of rain at the airport – a record for a 24-hour span. Roads, culverts, and ditches became rivers, the grounds of Silver City, a lake.

In the aftermath, damage to homes and vehicles in Bismarck and neighboring Mandan ran into the tens of millions of dollars. At the rally, damage to campers was estimated at $8 million. Over the following few weeks, some owners were lucky enough to have radiant heat from the sun pop the dents out of their camper skins, but many others weren't, and pinged-up "Bismarck units" began to populate RV lots. Others laughed it off by applying bumper stickers labelling the dents "Bis-Marks." The WBCCI didn't hold a grudge, though, and returned the rally to Bismarck in 2000. As part of a 1996 advance team, Woodard and the Les Paul paid a visit to *Vintage Guitar*'s home office that October, where he recalled the Byamaires gig.

"Many times while we were playing, someone would come up and ask if they could take pictures and look at the guitar," he said. "Some of them

'53 Les Paul goldtop: VG Archive. Bill Woodard with The Saints courtesy of Bill Woodard. Bill Woodard with Byamaires courtesy of Joe Peplinski. Bill Woodard: Ward Meeker/VG Archive.

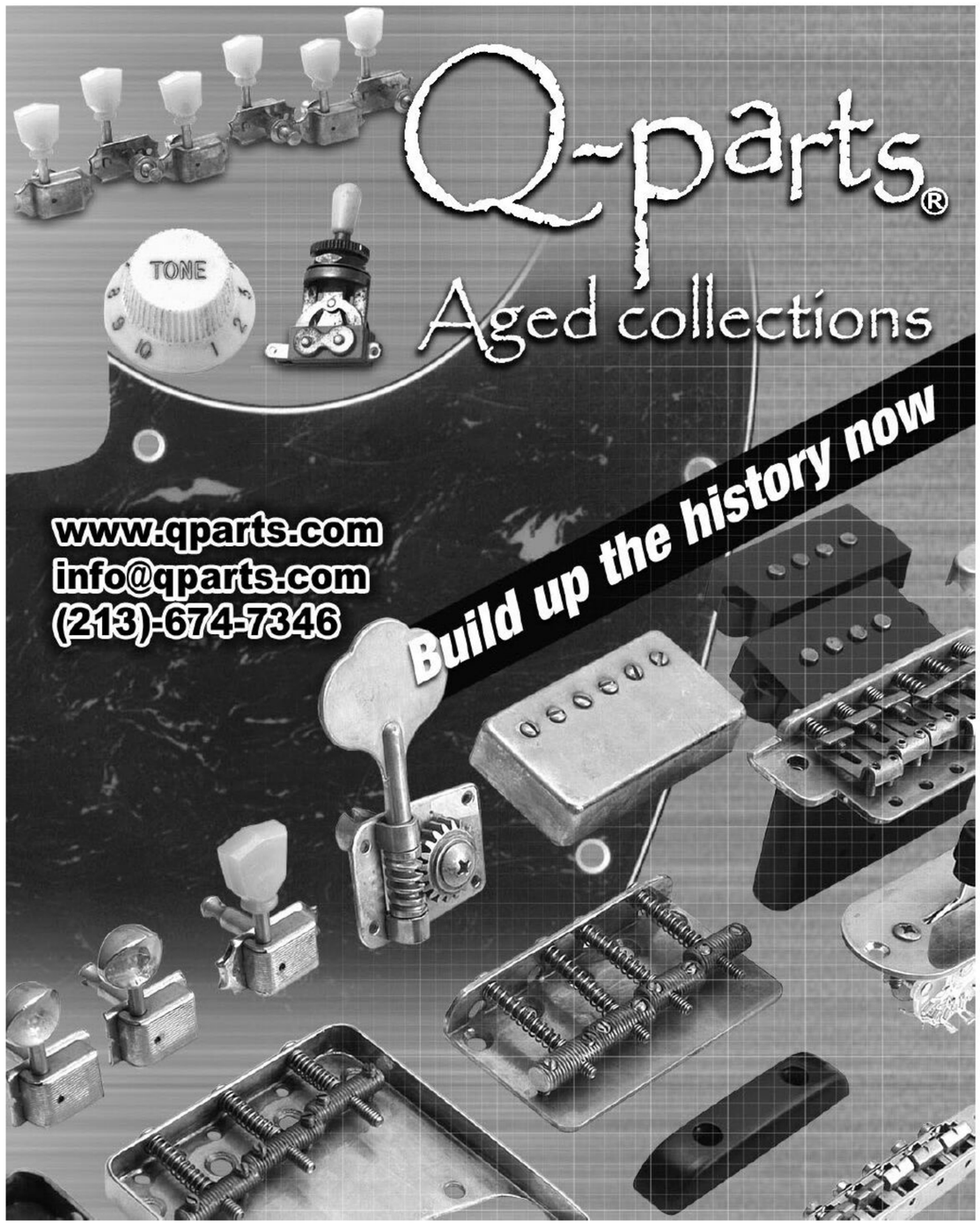
'53 Gibson Les Paul control cavity: VG Archive.

Unmarked pots in the control cavity.

asked to play it a little, which was the only time anyone other than me ever strummed it."

Woodard's stint with the Byamaires ended in the late '80s, and, having not uncased the Les Paul for several years, he was hoping to find it a new home. Overjoyed at meeting him and hearing the guitar's story, *VG* publisher Alan Greenwood – who for years had been wanting a vintage goldtop – was happy to offer top dollar to become its new owner.

Special thanks to Walter Carter, Joe Spann, and WBCCI historian Joe Peplinski.



Vintage Guitar® magazine

SUPER PICKUP GIVEAWAY

WIN BIG! 10 SETS! 10 WINNERS!

ENTER AT WWW.VINTAGEGUITAR.COM/CATEGORY/GIVEAWAY

WIN A SET OF PICKUPS FROM ONE OF THESE SPONSORS:

Angeltone™ MUSICAL INSTRUMENT PICKUPS

Bare Knuckle

Better bucker

EMG PICKUPS

Gibson PICKUP SHOP®

Lollar® PICKUPS MADE IN THE U.S.A.

RH RAILHAMMER — TONAL DOMINATION —

Raw Vintage®

RIO GRANDE PICKUPS

TV Jones®

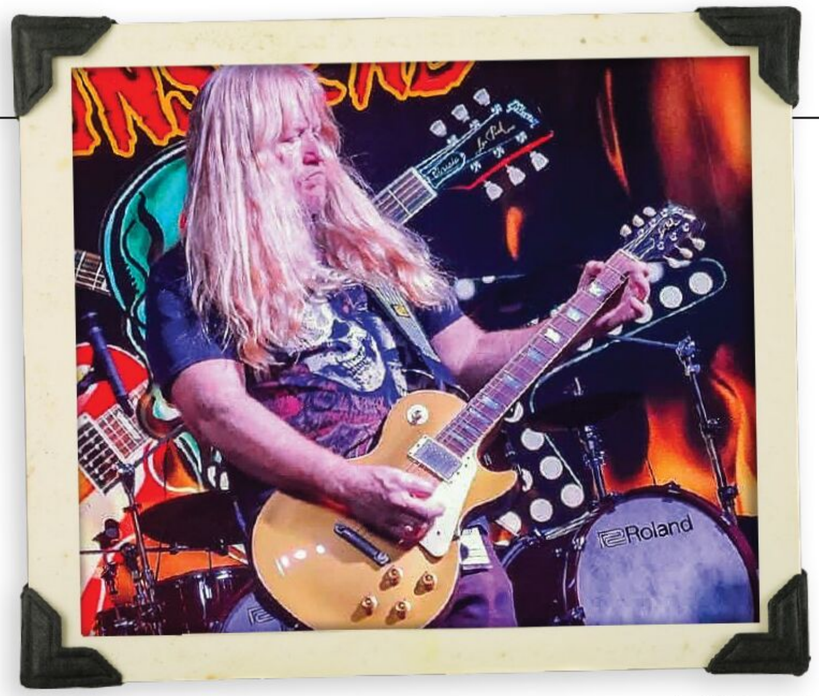
VG Super Pickup Giveaway rules: One entry per customer. No purchase necessary. Void where prohibited. Pickup prize sets determined by sponsors. Deadline for entries is March 15 , 2024. Winners will be drawn at random. Vintage Guitar reserves the right to identify winners in all VG media.

Price Guide

By Alan Greenwood & Ram W. Tuli

1980 Gibson Flying V II

YEAR	INSTRUMENT	FEATURES	EXC. COND. LOW	EXC. COND. HIGH
1998	Ampeg Dan Armstrong Plexi	Clear or smoke	$850	$1,250
2000s	Analog Man Beano Boost		$150	$275
1999	B.C. Rich Gunslinger	2nd Rico era, neck-thru	$600	$800
1990	Boss Enhancer EH-2		$50	$100
2000	Collings OM1MH	Mahogany	$3,250	$4,500
1939	Cromwell GT-2 Tenor	flat-top	$1,000	$1,500
1959	Danelectro			
	Model 142 Viscount	Low power, 1x12	$575	$875
1989	DiMarzio Very Metal Fuzz		$175	$350
1995	DOD Overdrive			
	Preamp 250		$120	$150
1984	Electro-Harmonix			
	Electric Mistress Flanger		$200	$250
1965	Epiphone Bard 12-String		$1,325	$1,750
1967	Fender Bassman	Silverface, vertical 2x15	$900	$1,275
2007	Fender Champion	1x6, two-tone,		
	600 (later version)	6V6 12AX7	$175	$250
2010	Fender '60 Esquire	NOS	$3,000	$4,000
1964	Fender Jazz	Common color	$14,000	$22,000
1988	Fender Squier II Stratocaster		$250	$350
1958	Fender Stratocaster	Sunburst 3-tone,		
		non-trem	$38,000	$48,000
1994	Fender Foto Flame			
	Stratocaster	Japan	$775	$1,000
2006	Fender Super-Sonic/60	1x12 combo,		
		blackface	$775	$1,000
2020	Fender American			
	Professional II Telecaster		$1,000	$1,375
1997	Fender Telecaster			
	(Japanese Domestic)		$900	$1,250
1960s	Framus Strato Star			
	Model 5/156/52	2 pickups	$700	$1,000
1964	Gibson Barney Kessel Custom		$5,250	$6,750
1994	Gibson Dove Commemorative		$3,000	$4,000
1960	Gibson ES-125 TC		$2,500	$3,250
1965	Gibson ES-355 TDSV	Mid '65 narrow neck	$7,500	$9,750
2011	Gibson Firebird			
	Studio Non-Reverse		$1,375	$1,750
1980	Gibson Flying V II		$3,250	$4,250
1966	Gibson Hummingbird	Cherry sunburst	$4,250	$5,500
2021	Gibson J-45 Studio Walnut		$1,250	$1,625
2003	Gibson Les Paul			
	Classic Plus		$2,000	$2,500
2002	Gibson Les Paul			
	Indian Motorcycle		$5,000	$6,500
1979	Gibson Les Paul Standard	Goldtop	$4,500	$6,000
2021	Gibson 1957 Les Paul			
	Custom (3-Pickup)			
	Light Aged		$6,000	$7,750
2000	Gibson SG Angus			
	Young Signature		$2,000	$2,500
2011	Gibson SG Standard 24			
	50th Anniversary		$1,500	$2,000



Featured Survey Participant
Neal Shelton with the 1989 Les Paul 1960 Classic that Aerosmith's Brad Whitford played on the Wayne's World skit on "Saturday Night Live."

YEAR	INSTRUMENT	FEATURES	EXC. COND. LOW	HIGH
1967	Gretsch Black Hawk (6101)	Black	$2,500	$3,250
1995	Gretsch Silver Falcon (6136SL) (1955) (T)		$2,250	$3,000
1979	Guild Bluegrass Special D-50	Indian rw	$2,500	$3,250
1960	Guild Stuart A-550/A-500B		$3,750	$4,750
1978	Hamer 8-String Short-Scale		$2,000	$2,500
1961	Hofner Senator E1	1 pickup	$650	$850
1976	Ibanez Model 2347	SG Jr. copy	$600	$775
1987	Ibanez S Models	Various models	$400	$800
1947	Kay K26 Artist Spanish	Flat top, block markers	$750	$975
1967	Knight Fuzz Box KG-389		$200	$400
1983	Kramer Vanguard Imperial		$1,000	$1,500
1970s	Maestro Repeat Pedal RP-1		$250	$450
1999	Marshall Jackhammer JH-1		$50	$100
1966	Marshall Model T1959 Super Lead (Tremolo) Head	100 watts, black, plexi	$6,000	$9,000
2002	Martin 000-16SRGT	000-16SRGT	$1,125	$1,500
1995	Martin 00-1R		$800	$1,000
2007	Martin CSN (Gerry Tolman Tribute)		$2,500	$3,250
1994	Martin D-41S/SD-41S		$4,000	$5,000
2004	Martin OM-40 Rory Block	Limited Edition, 40 made	$3,500	$4,500
1971	Matamp GT-120 Head		$2,300	$3,100
1983	Mesa-Boogie Mark II C + Head	Standard cab	$4,850	$7,500
1983	Music Man 112 RP One Hundred	100 watts, 1x12	$600	$950
1939	National Aragon De Luxe		$7,750	$10,000
1998	Ovation Adamas II 1881 NB-2	Brown	$1,500	$2,000
1996	Parker NiteFly Series	Various models	$1,125	$1,500
1998	PRS McCarty Archtop Artist		$3,125	$4,000
1933	Regal Model 55 Standard		$1,000	$1,500
1986	Robin Ranger Custom	Japan	$550	$725
1995	Santa Cruz OM (Orchestra Model)	Koa	$4,500	$5,500
1958	Silvertone Model 1301		$975	$1,250
1980s	Sunn SL 260	ss, 60 watts, 2x12, reverb	$550	$800
1967	Supro Tauras		$750	$1,000
1966	Tiesco Electric	2 pickups	$325	$425
2011	Victoria Ivy League	2x6V6, 1x10	$1,050	$1,450
1966	Vox Guitar-Organ	Functional	$2,000	$2,500
1991	WD Music Orange Squeezer	Light Orange case	$60	$80

SURVEY ADVISORY BOARD

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

Kennard Machol & Leonard Coulson
Intermountain Guitar & Banjo

Jim Singleton
Jim's Guitars

Kevin Borden
Kebo's BassWorks

Brian Goff
Bizarre Guitars

Dave Hinson
Killer Vintage

Garrett Tung
Boingosaurus Music

Timm Kummer
Kummer's Vintage Instruments

Dave Belzer
Burst Brothers

Buzzy Levine
Lark Street Music

Walter Carter
Carter Vintage

Larry Wexer
Laurence Wexer, Ltd.

Daniel Escauriza
Chicago Music Exchange

Artie Leider
McKenzie River Music

John Majdalani
Cream City Music

Neal Shelton
Neals Music (California)

Dave Rogers
Dave's Guitar Shop

Lowell Levinger
Players Vintage Instruments

David Davidson and Paige Davidson
Davidson's Well Strung Guitars

Howie Statland
Rivington Guitars

Drew Berlin
Drew Berlin's Vintage Guitars

Eliot Michael
Rumble Seat Music

Sammy Ash
Sam Ash Music Stores

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

Eric Schoenberg
Schoenberg Guitars

Dewey Bowen
Freedom Guitar

Richard Gellis
Union Grove Music

Rick Hogue
Garrett Park Guitars

Fred Oster
Vintage Instruments

Gary Dick
Gary's Classic Guitars

Richard Friedman
We Buy Guitars

Eric Newell
Gruhn Guitars

Nate Westgor
Willie's American Guitars

Richard Johnston
Gryphon Strings

Vintage Guitar and this price guide are © 2023, all rights reserved, Vintage Guitar, Inc. Photo by Gil Hembree.

150TH ANNIVERSARY

LIMITED EDITION MODELS

WILSHIRE *Pacific Blue*

SHERATON *Cherry*

ZEPHYR DELUXE REGENT *Aged Antique Natural*

CRESTWOOD CUSTOM *California Coral*

Learn More About
Epiphone 150th

150th ANNIVERSARY
Epiphone®
1873 • 2023

Gary's CLASSIC GUITARS LLC

We Buy, Sell & Trade Fine Vintage Guitars

Serving Investors, Collectors and Professionals Worldwide

Garysclssc@aol.com 513-891-0555

Garysguitars.com

Mick Jagger and Keith Richards at Olympic Studios in June of 1968. Richards is using his painted Les Paul Custom, perhaps plugged into the Vox Supreme behind him.

Jagger/Richards 1968: RGR Collection/Alamy.

FEAST YOUR EARS

The Rolling Stones' *Beggars Banquet*

By Bret Adams

The Rolling Stones were *back*. Well, they'd never really gone anywhere, but most fans thought they'd lost their way with 1967's psychedelic experiment *Their Satanic Majesties Request*. Widely considered rivals to the Beatles, the Stones were accused by some of copying the colossal influence of *Sgt. Pepper's Lonely Hearts Club Band*, issued earlier that year.

Released in December of '68, *Beggars Banquet* proved the naysayers wrong. A powerful return to the Stones' blues roots and country appreciation, its lyrics were greatly impacted by assassinations, political strife, and volatile world events.

Andy Babiuk, a musician, vintage-instrument authority, and co-author of *Rolling Stones Gear: All the Stones' Instruments from Stage to Studio*, says Mick Jagger, Keith Richards, Brian Jones, Bill Wyman, and Charlie Watts got to *Beggars Banquet* after the psychedelia scene faded in London.

"Everybody was like, 'Okay, this sucks'," he chuckled. "The Beatles went to India and started studying meditation and went to the maharishi. The Stones figured, 'Let's go back to being a blues band because that's we *do*. That's what we *are*.'"

A major step was producer Jimmy Miller joining the ranks. Recording sessions started in early '68 and they released the swaggering rocker "Jumpin' Jack Flash" as a non-album single that summer. It indicated the awesome power of the new material.

"I think the real turning point was bringing in an external producer," said Babiuk. "Obviously, Mick and Keith were more than capable of producing the record, but bringing Jimmy in was the key. He was a musician – a drummer – and a New York guy in England

doing stuff for Island Records like Traffic and the Spencer Davis Group. He had already been making really good-sounding records, and he gave the Stones a sound they hadn't had with their original producer, Andrew Loog Oldham. Andrew wasn't a producer-slash-musician-slash-engineer. He was more like a manager-slash-cool business guy-slash-cool friend.

"The difference is Miller got in and *listened* to the demos. He wanted to immerse himself as being one of the guys, really getting into the songs even before they were recording them. He wanted to understand what the band was trying to do. That's why the record is really cool-sounding."

The focus is even more remarkable because of what the band was going through. Jones, busted for drugs, was facing jail time. His involvement on *Banquet* was minimal, and the Stones also weren't performing live, which gave Richards time to study old blues records, learn open tunings, and incorporate them with his songwriting.

"Brian had been playing open tunings with slide, but Keith had not really experimented with it as much until this point," explained Babiuk.

The album opens with the chilling samba-coated "Sympathy for the Devil." One of the song's most notable parts is Richards' earsplitting guitar solo. The razor-sharp tone is startling.

"I would say that's Keith's '57 Les Paul Custom with a Triumph amp," said Babiuk. "That's a weird amp; big, British-made solid state. Triumph was making solid-state stuff for Vox at the time; they'd been trying to make their own, but only a handful were built, so they're super-rare. The tremolo is unique, and apparently, Keith really dug that. He liked the amp and the sound he was getting."

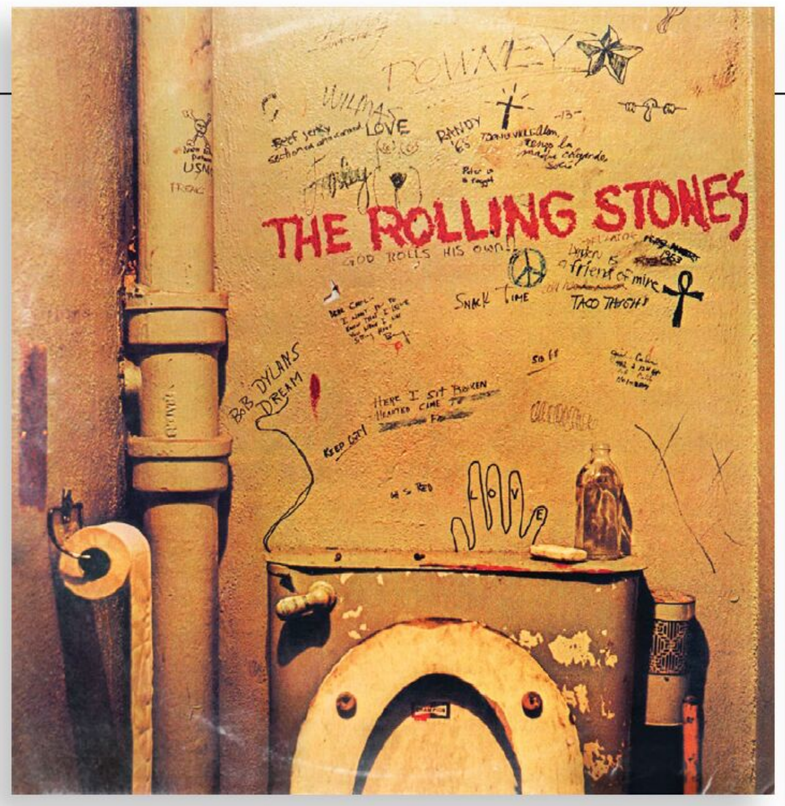
Richards owned two black Les Paul Customs, but the one used on *Banquet* was painted (by him) with a colorful moon design. In a video interview for the 2019-'20 "Play It Loud" exhibit at the Metropolitan Museum of Art and the Rock and Roll Hall of Fame, he briefly explained the motivation for his artwork, which he applied using acrylic pens.

"I was playing [this Les Paul] half the time and then stopped. Maybe there was a song here. Maybe the moon is up and the sun is down. This is definitely acid, man. It's the great inspiration!" he laughed.

Babiuk believes Richards doesn't receive proper recognition for his role in popularizing the Les Paul.

"A lot of people credit Jimmy Page, Peter Green, and Eric Clapton," he said. "But, as we know, in the early '60s, Gibson didn't make Les Pauls like that; they made the SG. So these guys were finding second-hand Les Pauls from the '50s and going, 'Wow! This sounds great! I can't get a new one like this. I'll get an old one.' But Keith was the first British rock-and-roll guy playing a flame-top Les Paul; in '64 he had the one with the Bigsby. You see him with it on 'The Ed Sullivan Show.' I think that was important enough to put it on the cover of my book. Keith was accustomed to the sound of the Les Paul early on, then tried a lot of stuff. Gibson gave him Firebirds, for example; he also plays a non-reverse VII on this album."

Richards played bass (a Precision) on a couple tracks, and other instruments at the sessions included an ES-330, Telecaster, and a Gibson Hummingbird. Wyman played his Vox "Wyman Bass" and a customized Dallas Tuxedo.

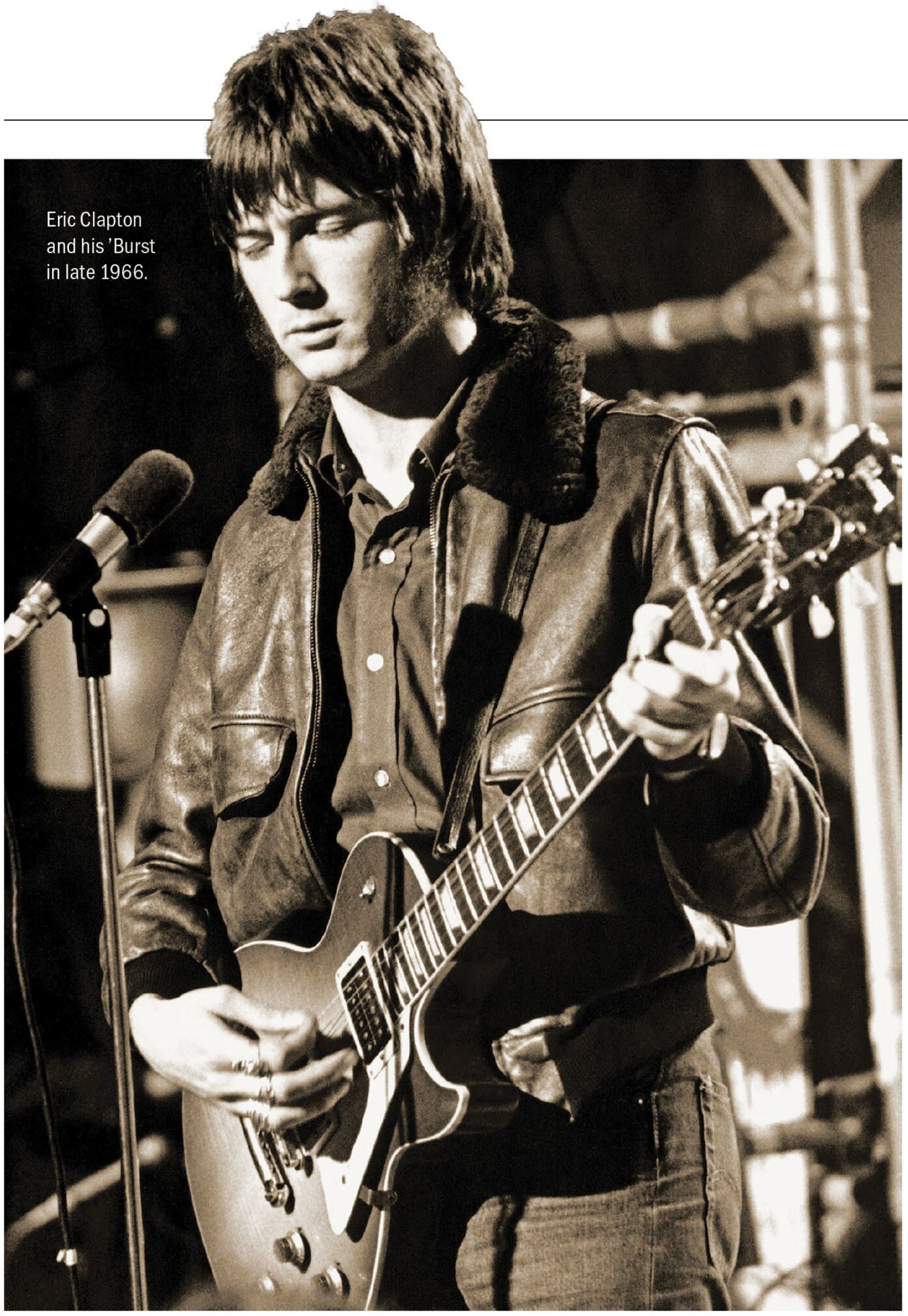


The album's original "toilet" album cover (top left) was rejected and replaced by the sedate "R.S.V.P." version, but has been used for reissues.

The other well-known song on *Banquet* is "Street Fighting Man," which was controversial in the U.S. for its politically-charged lyrics. Blues-informed songs include "Parachute Woman" and "Stray Cat Blues," while "Dear Doctor" and "Factory Girl" bring country flavor. The working-man ode "Salt of the Earth" mixes the genres, and the ballad "No Expectations" features Jones' acoustic slide. It stands as the last important musical contribution he made to the band.

Ultimately, *Banquet* succeeds because the Rolling Stones decided to do what *they* wanted to do.

"I think when bands take that approach to music, they usually create great stuff," Babiuk said. "When you're trying hard to do something to please other people, it looks and feels contrived. When you do something for yourself, your best work sticks out. *Beggars Banquet* is a good example." VG



Eric Clapton and his '*Burst* in late 1966.

A GOD IS BORN

Eric Clapton in Mayall's Blues Breakers

By Wolf Marshall

John Mayall Blues Breakers with Eric Clapton casts a long shadow in the annals of modern music. Released in 1966, it was dubbed "The Beano Album" to portray its transcendent qualities. The impact of its music was understated by the album cover, showing scruffy workingman players seated on a curb in front of a paint-splattered wall, an uncooperative Clapton reading the famous Beano comic book. Only his modified Beatle-bob coif, mutton-chop sideburns, fur coat, and Chelsea boots suggest any connection with the fashion-conscious London scene.

It's all part of the album's allure – something extraordinary packaged as ordinary, personifying the power and majesty of an art form springing from unlikely sources. "Transcendent" is an apt descriptor for *Blues Breakers*; it reimagined blues and rock, birthed a sound still with us today (perhaps more than ever) and launched a dozen related genres; from "Beano," a sonic timeline reconciles hard rock, heavy metal, power pop, progressive and Southern rock with psychedelic and jazz-rock fusion, uniting players like Jimmy Page, Martin Barre, Joe Walsh, Duane Allman, and Al DiMeola. Like other groundbreaking influential works – Miles Davis' *Kind of Blue* and John Coltrane's *Giant Steps* come to mind – Beano was seen by its personnel as a routine date.

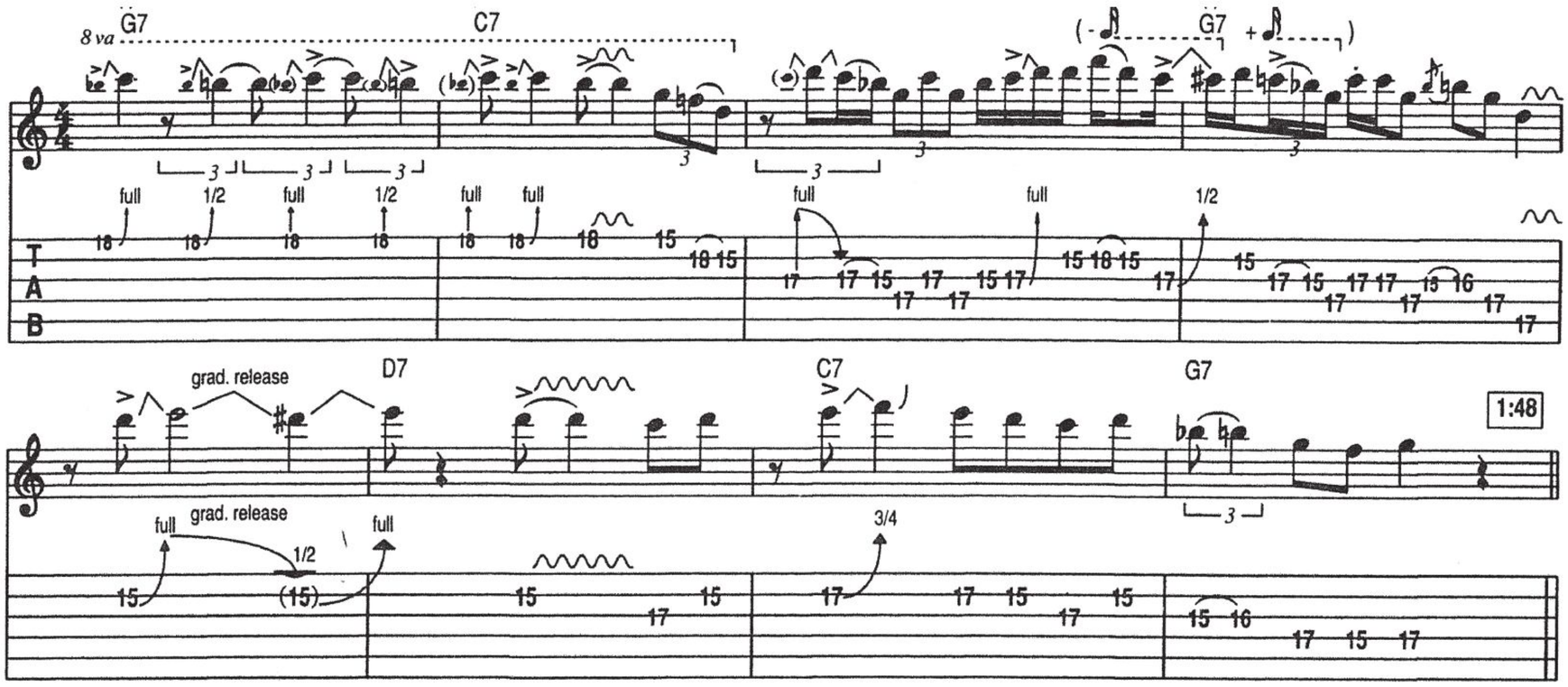
"We were just playing the stuff we were doing in clubs," Clapton said. "The material was totally familiar to us and felt natural."

However, pop culture and history hold a different view. "Clapton is God" graffiti covered walls in London and the legend of Slowhand began to grow. What began as a British guitar-driven expression of mainstream American blues evolved into an otherworldly style.

Clapton was barely 20 when he joined Bluesbreakers, but his musicianship had compelled John Mayall (12 years his senior) to recruit him for a new lineup. Raised on Chuck Berry, Buddy Holly, and Jerry Lee Lewis, Eric gravitated to blues after hearing Sonny Terry and Brownie McGhee at age 10. His blues aspirations were nurtured with frequent trips to London from his rustic hometown of Ripley, partaking in a Bohemian lifestyle in coffee houses, where he met Long John Baldry, joined the burgeoning British blues movement, and absorbed the sounds of Muddy Waters, Howlin' Wolf, Robert Johnson, Big Bill Broonzy, and Blind Willie Johnson. In '61, he enrolled at Kingston School of Art, met guitarist/bassist Tom McGuinness (later of Manfred Mann) and played with him in The Roosters, covering a mix of blues and rock-and-roll tunes. During this period he fashioned a formidable lead-guitar style based on Freddie King, B.B. King, T-Bone Walker, Otis Rush, and Buddy Guy. He worked briefly with McGuinness in Casey Jones and the Engineers before joining The Yardbirds in October '63. The R&B group secured a residency at London's Crawdaddy Club (previously held by the Rolling Stones), recorded an album with Sonny Boy Williamson, landed a contract with EMI Columbia and built a strong following in the city, largely on EC's guitar playing. In The Yardbirds, he earned the nickname "Slowhand," alluding to the slow audience claps during his frequent string changes.

A blues purist, Clapton departed when the

Eric Clapton 1966: Tony Gale/Pictorial Press Ltd/Alamy.



"Steppin' Out" was Clapton's instrumental showcase, a high point of his Bluesbreakers period, and a piece he played throughout his career. This excerpt (1:38) from the second solo – one of many EC phrases that raised the bar in blues-rock – demonstrates two dramatic sides of his blues style over a 12-bar blues in G. Sensitive to blues harmony, he renders lines that convey the resolving nature of the changes and exemplify his mixing of minor/major blues, pentatonic and related minor/major sounds. In the first two measures, EC milks the Bb "blue" note and cultivates a crying effect with a variety of string bends and phrasing variations. This is followed by a fiery two-bar flurry of double-timed notes comparable to his high-energy work with Cream.

band moved into pop with "For Your Love" (March '65) and joined Bluesbreakers in April. Mayall, the bandleader, vocalist, and multi-instrumentalist, was a fixture on the London blues scene with two singles and a live album on Decca to his credit. He'd admired Clapton's (and *only* Clapton's) efforts with The Yardbirds, saying, "Eric was the first guitarist who had the elusive 'it.'"

The short-lived combination proved one of the most-volatile and consequential partnerships of the era. From April to June, Clapton participated in a handful of sessions with Mayall (one with Bob Dylan) before leaving to take a vacation to Greece, where he was virtually held prisoner in a bar band before escaping back to England. He rejoined Bluesbreakers in October and by February '66 was recording with Mayall and Champion Jack Dupree while also performing in London; "Primal Solos" and "Looking Back," taped informally by Mayall at the Flamingo Club that March (with Jack Bruce on bass) were issued later as an "official bootleg." Presaging "Beano," they also hint at the Cream lineup to follow. EC's incendiary playing also ignited "Have You Ever Loved a Woman," "Hoochie Coochie Man" and "Stormy Monday" with lengthy, impassioned improvisations that capture him changing the blues-rock paradigm. Two months later, that intensity would be enshrined on "Have You Heard."

March also saw the "Powerhouse session," with Jack Bruce and Steve Winwood (later to join EC in Blind Faith) – a one-off studio date for Elektra's *What's Shakin'* that yielded seminal performances of Clapton signature pieces "Steppin' Out" and "Crossroads." Clearly, a stew of excitement and innovation was simmering in British blues circles, and it reached a boiling point in May '66 when Mayall, Clapton, bassist John McVie (Fleetwood Mac) and drummer Hughie Flint (Alexis Korner, Savoy Brown) entered Decca's London studios for the sessions that led to "Beano."

Engineer Gus Dudgeon remembered it well. As was customary, he positioned a microphone near Clapton's speaker and was taken aback when EC turned up to gig levels (without headphones) then worked the amp to exploit nuances and controlled feedback, necessitating baffles and angling of the cabinet. The guitar nonetheless bled into room mics, lending an ambience to every track. The unorthodox setup was questioned initially, but its sound proved extraordinary.

Dudgeon, Clapton and producer Mike Vernon were in uncharted waters, setting new practices for rock-guitar recording. The repertoire consisted of blues covers – Otis Rush's "All Your Love," Freddie King's "Hideaway," Memphis Slim's "Steppin' Out," Ray Charles' "What'd I Say," Mose Allison's "Parchman Farm," Little Walter's "It Ain't Right," Robert Johnson' "Ramblin' On My Mind," and Mayall originals "Little Girl," "Another Man," "Double Crossing Time" (penned with Clapton), "Key to Love," and "Have You Heard." Most of it was rendered as a live blues quartet (Mayall on Hammond organ and acoustic piano) with a few purposeful overdubs. Consider Clapton's overlapped E7#9 guitar arpeggiations (1:01), double-lead solo and quote of the Beatles' "Day Tripper" riff (3:32) in "What'd I Say," interwoven bass-register riffs (with the "woman tone" sound) and solo licks throughout "Double Crossing Time," and rhythm/riff guitar accompanying fills and lead lines in "All Your Love." An overdubbed horn section (Alan Skidmore, John Almond, Derek Healey) added Motown/Stax-inspired riffs, shout choruses, sustained pads and chord punctuations to "Key to Love," "Steppin' Out," and "Have You Heard," along with jazzy solo sax flourishes to the latter.

Mayall's harmonica/vocal pieces, "Another Man" and "Parchman Farm" provided contrast, with simpler arrangements typical of folk blues, while "Ramblin'" offered an unplanned intimate guitar/piano/vocal interpretation. The latter was EC's lead-vocal debut; shy about his singing, he recorded it as a duet with Mayall in a separate session.

At the center of the storm was Clapton's guitar, emphatic in the co-billing banner and featured copiously throughout. A potent improviser, he was masterful, re-telling the story of American blues with British flair, novel electric attitude, and a personal touch on his instrument.

Mayall, who wanted to capture the band's live sound, strove for a "jazz perspective where there is improvisation, a long-running jam session and exploration of the music." EC concurred, and delivered. In the process, they elevated standards overnight.

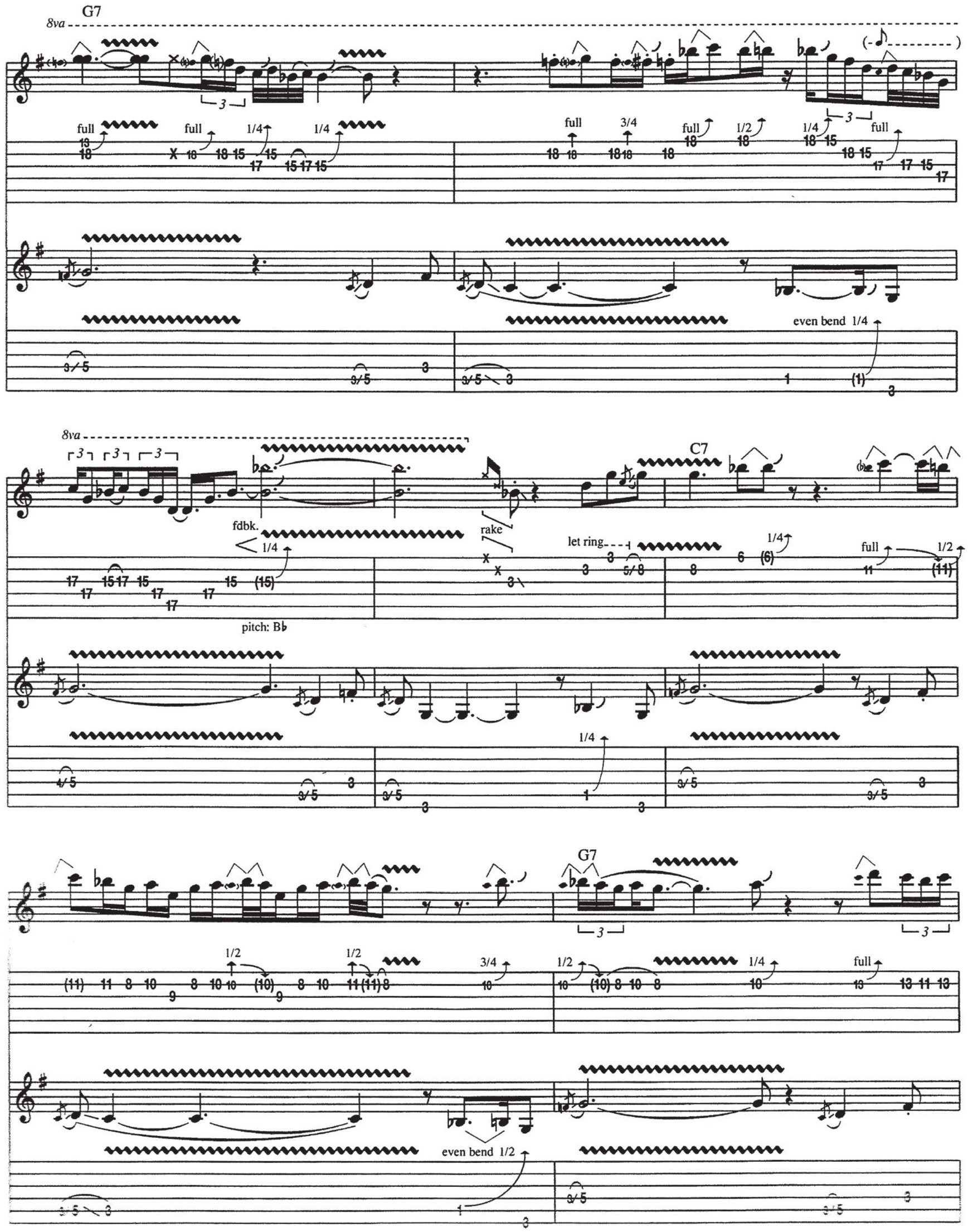
Everyone but Mayall and Clapton must have been surprised when the album reached #6 in England that July and stayed on the charts for 17 weeks. Today, *Blues Breakers* maintains its supremacy on countless playlists. When Eddie Van Halen and Brian May collaborated on the 1983 EP *Star Fleet*, they chose to spar and trade improvisations over the 13-minute "Blues Breaker," a tribute instrumental celebrating the powerful effect Clapton had on them and, by extrapolation, succeeding generation(s). For

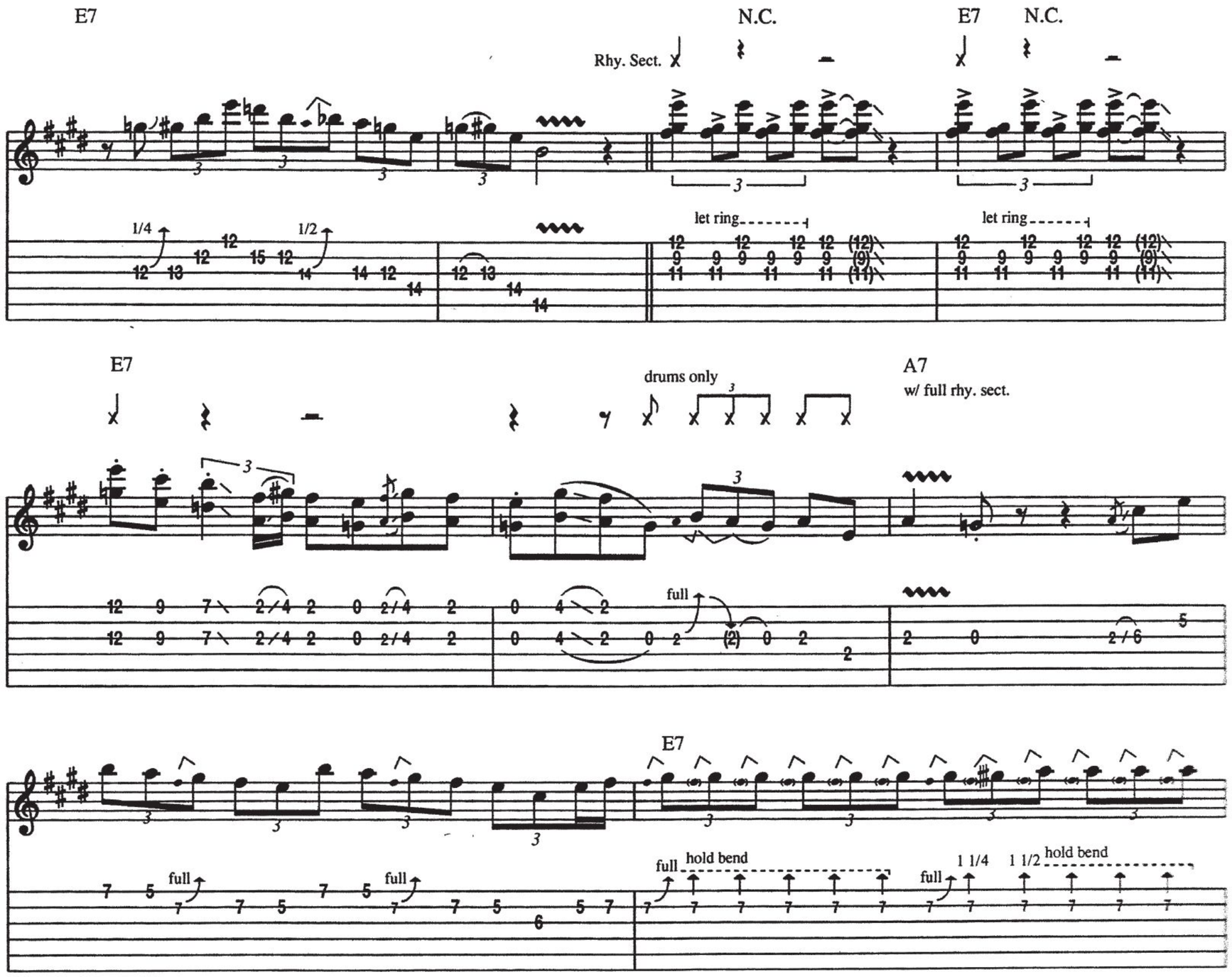
anyone interested in how blues informed hard rock, the album is revelatory essential listening. It was the bridge – the newest expression of a tradition and the beginning of a dynasty.

THE BLUESBREAKERS GUITAR SOUND

By the time *Blues Breakers* was released, Clapton was assembling Cream with Jack Bruce and Ginger Baker. His successors in Bluesbreakers, Peter Green and Mick Taylor, both used sunburst Les Paul Standards and Marshall amps, extending the album's influence. The legacy continued with Jeff Beck and Jimmy Page, then into the modern era with Carlos Santana, Paul Kossoff, Dickey Betts, Ronnie Montrose, Neal Schon, Gary Moore, Steve Lukather, and Slash. The mating of Les Pauls and Marshalls produced sonic offspring that define much of hard rock and metal to the present.

Clapton acquired his iconic 'Burst between April and June of '65. But, for his first dates with Mayall (April 24 for the live BBC broadcast of "Saturday Club"), he favored the Telecaster from his Yardbirds days and was photographed with it again on May 30 at the Kirklevington Country Club, in Yorkshire. He appeared with the 'Burst (likely for the first time) at the Ricky Tick club in Guildford, Surrey, on June 4. In later June, he played it on Mayall's Immediate sessions ("Bernard Jenkins," "Lonely Years") and duets with Jimmy Page (since compiled on *Blues Anytime: An Anthology of British Blues*). Clapton's 'Burst was nearly the guitar that wasn't; a Freddie King fanatic, he scoured London shops until finding Les Paul similar to King's, later telling *Beat Instrumental* that he'd purchased it "almost new" from Lew Davis' shop in Charing Cross Road. However, it wasn't the well-worn goldtop with P-90 pickups seen on *Freddy*



Slow blues is a Slowhand specialty, explicit in "Double Crossing Time" and "Have You Heard." The former was a slow-blues piece sardonically aimed at the departing Jack Bruce, who quit Bluesbreakers to join Manfred Mann. Clapton's concise and colorful solo is a masterpiece of soulful phrasing and melodic invention – elements not lost to Jeff Beck on "Blues Deluxe," which shares several commonalities. This section (1:12-1:45) is a case in point, employing melodic development, dramatic phrasing, rubato time, motivic recall of unison bends (which open the solo and are recalled later), varied bends, double-timed passages, and vocalesque speech rhythms to form a strong thematic statement. His solo lines are accompanied by a "woman-toned" second guitar supplying horn-like counterpoint riffs to the improvisations. Note the feedback sustain in measures 3-4, a harbinger, as rock got heavier with the advent of the Les Paul/Marshall combination.

Clapton's admiration for Freddie King was evident in his reinterpretation of "Hideaway." The trademark instrumental not only paid tribute to the blues master, but established a template for future Mayall guitarists Green and Taylor. This example from the fourth solo section (1:20) finds him elaborating on the unmistakable chord (E9) figures and parallel-sixth double stops that King made famous. Clapton's variations are preceded by a winding triplet turnaround – a blues staple. He slightly alters the sixths, but retains King's intriguing slurs and unpredictable delivery. The excerpt concludes with rhythmically displaced triplet riff and a series of articulated string bends. Clapton was the first modern rock guitarist to regularly exploit this advanced type of string bending.

King Sings the Blues; through happenstance, it was a newer sunburst version with humbuckers. Clapton replaced the tuners with Grover Rotomatics and removed the pickup covers, which he claimed improved the sound – and revealed double-white neck and double-black bridge bobbins. Experts differ as to whether it was a 1960 model (documented by Robb Lawrence in *The Les Paul Legacy*) or '59. In any case, the effect was sweepingly influential. A year later, Beck was using a 'Burst with The Yardbirds on *Roger the Engineer*, and by '67, Mike Bloomfield played one with Electric Flag. The Beano 'Burst was stolen in late '66 and replaced by the famous SG given a psychedelic paint job by The Fool. In 2011, Gibson offered the Beano 'Burst as a VOS Custom Shop model with '60 specs.

To produce the final sonic refinement of increased tube overdrive and sustain, EC mated his 'Burst to Marshall amps, deviating from the beat-group norm of Vox amps used with the Yardbirds, and turned to a Marshall 50-watt model 1962 (second series) combo with two 12" Celestion speakers and GZ34/KT-66 tubes, likely purchased from Jim's Hanwell shop in November '65. By mid '66, Marshall stacks became the standard for rock groups, and the combo fell into obscurity.

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.

TEAM EFFORT

A 1955 Gibson Touch-up

By Dan Erlewine

To keep work flowing in my shop, repairs often become a group effort. Recently, Gene Imbody, T.K. Kelly, Paul Schmittauer, and I worked to repair a beautiful '55 Les Paul Special and GA-30 amp belonging to Jake Curtis, who inherited the set from his grandfather, Vernon Benschoter. They're both in very good condition, and Jake asked us to give them a "68-year checkup."

1) My first task was to replace the missing binding at the end of the fretboard.

2) Removing the neck pickup in the process, I found evidence that mice had been gnawing at the wood. I'll get to that later.

3) I removed a piece of binding (and its ambered finish) from a donor '50s Gibson neck that I have used several times for parts and materials.

4) It matched perfectly!

5) Another small but important fix was to re-flow the solder joint on the ground wire of the neck Tone control. The ground wire and its pool of solder were loose, but didn't look like it. Gene found it, and after re-flowing the solder, he aged it with an etchant solution of one part ferric chloride mixed with four parts water. The wax caps are the Grey Tiger type that preceded the Bumble Bee caps Gibson started using in mid '55. These hinted at this being one of the earliest Specials.

6) Gene inspected the toggle switch and pointed out that the double nut holding it together was covered with white powder. I asked my friend Joel Wilkins, who deals with high-end vintage guitars, and he said the nut is zinc-coated, and as it corrodes over time, it turns to zinc oxide. Since it didn't harm the sound, we left it.

7) The bridge anchors Gibson used in the early years were only 1/2" long (they soon switched to 7/8"), and the pull of the strings would cause the posts to lean, wobble, and often break the wood and lacquer in front of them. These were starting to loosen, and the posts and bridge were leaning forward, so I replaced them with modern anchors made of the same steel.

Jake Curtis' '55 Les Paul Special in the shop (top), and Vernon Benschoter with it back in the day. He bought the guitar new in 1955.

8) A delicate job, it took more than two hours to remove the lacquer and wood that had swelled over the anchors; once an anchor is pressed in,

Photos: Kate Erlewine.

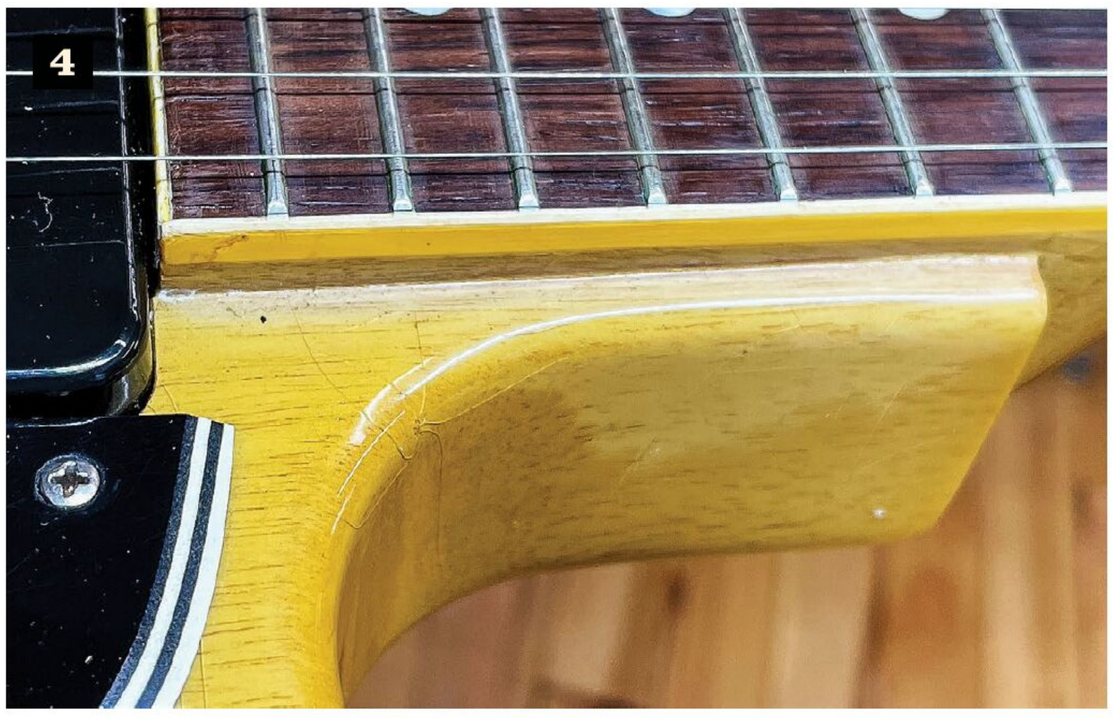
the wood forms over its top, so removing them requires great care to debride the wood and lacquer from the steel. The anchors are splined vertically on the outside, so the outer diameter is .518" while the drilled hole is .500". For debriding, I use a curette – a surgical instrument that removes material with a scraping action. It's a wonderful guitar-repair tool for delicate work like this because it removes the finish overhanging the edge of the hole and slightly chamfers (bevels) the edge.

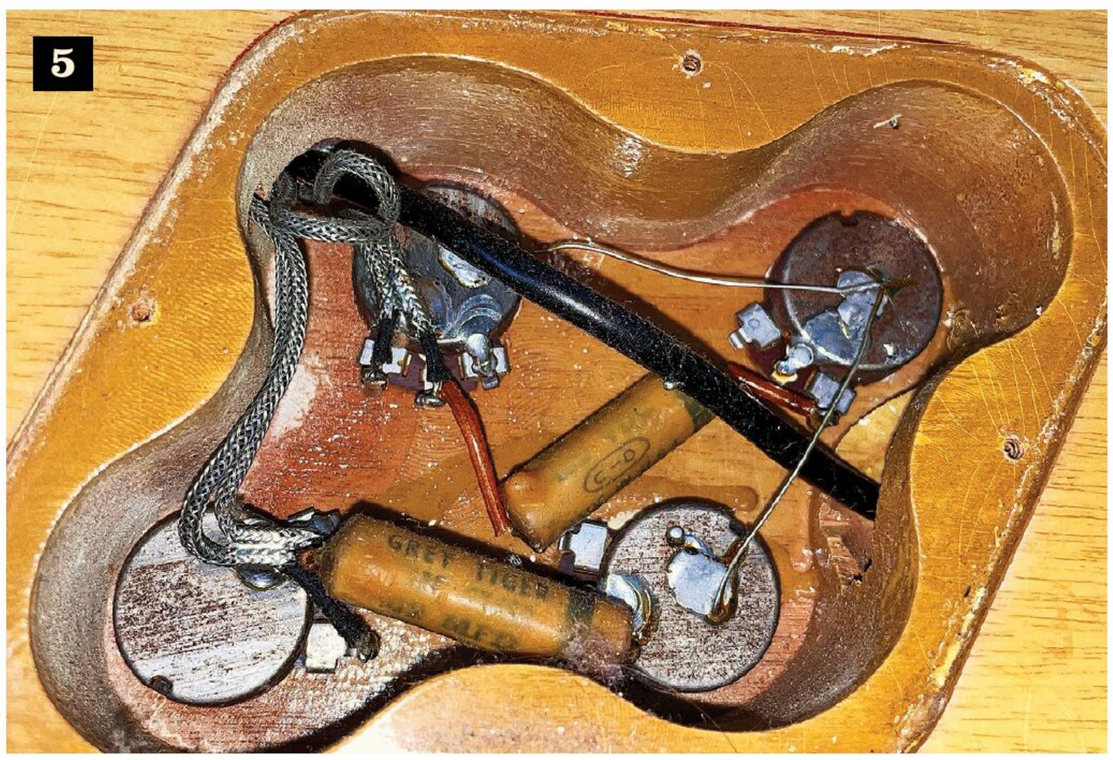
9) I followed the curette with a #11 X-Acto blade (with the tip broken off) to cut wood away until I could see the edges of the splines.

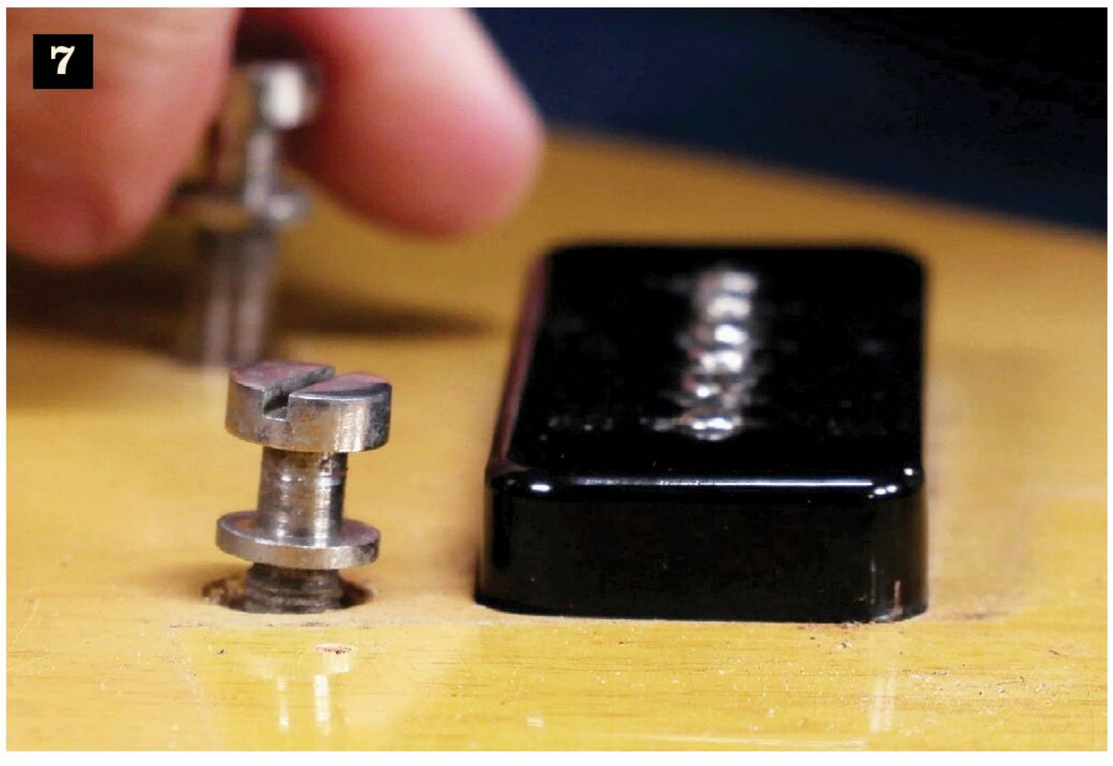
10) Once the spline edges were showing, I could pull the anchor out cleanly using a 1/4" acrylic caul with a .518" hole drilled in it to hold down the finish and wood as the extracting tool pulled the anchor loose.

11) The result is clean holes with no chip-out.

12) Next, I installed the new 7/8"-long anchors







and glued them in with hot hide glue. However, the treble-side anchor was too long to install without crushing the pickup leads running below it, so I machined its length to 3/4".

13) While the guitar was in my shop, Paul was giving the amp's internals a thorough once-over in his shop...

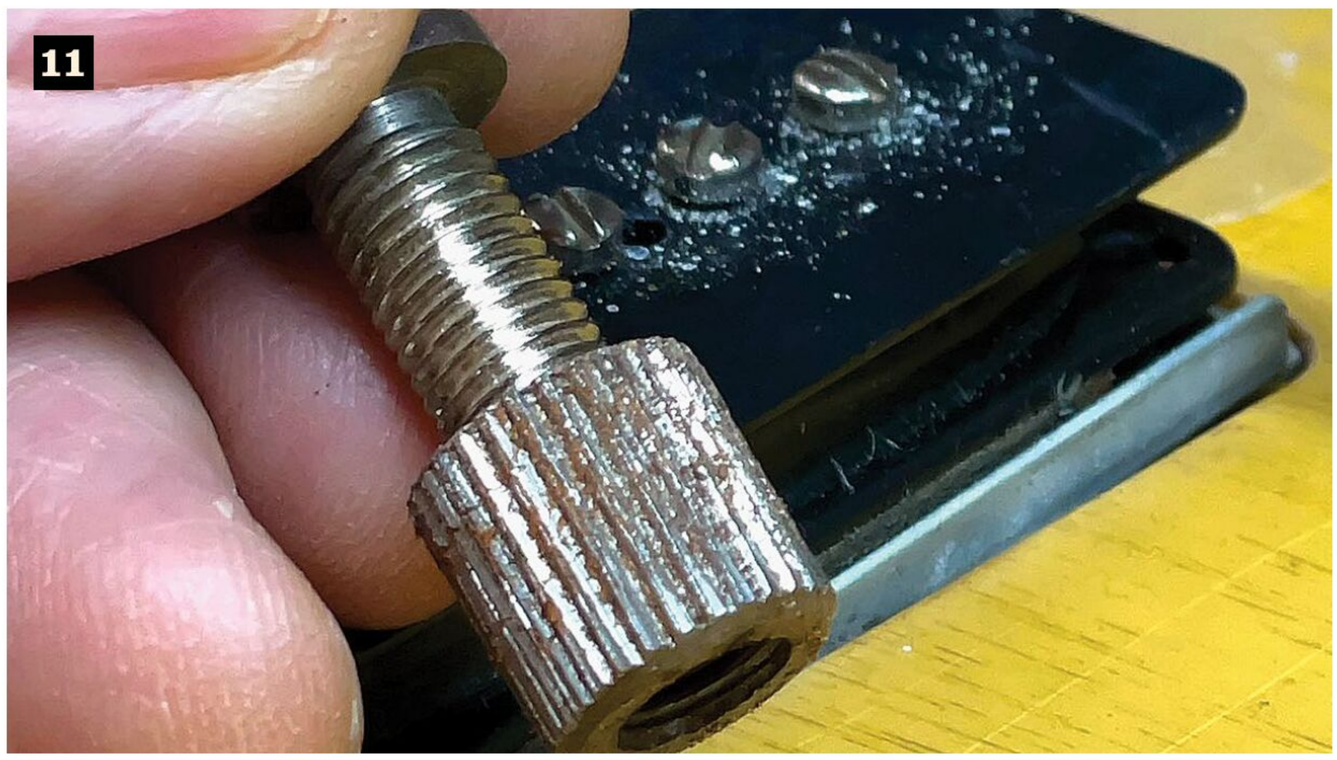
14) ... and T.K. set out to find a replacement handle, since this one is hanging by a thread.

Next time, we'll replace the tuners, look at Paul's work, and see the new handle. The neck-pickup cavity also will be fixed, but I don't know how yet. That's what makes my job exciting!

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.

9

10


11

12

13

14

The Guitar Broker

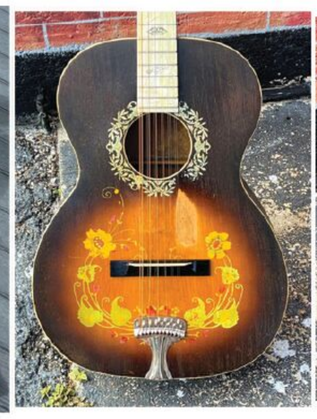
Craig and Patti Brody
www.guitarbroker.com
816 NW 6th Ave
Ft. Lauderdale, FL 33327

This weeks exceptional selection !

1956 Guyatone
LG-50 "Feather"

1981 Hamer Special
"Checkerboard"

1979 Hamer Standard
Factory Lefty # 0120



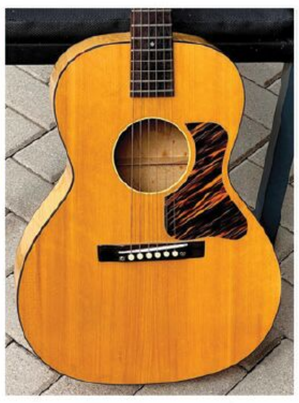
1929 Stella 12-String
All Original Conversion

1931 National Style 2
Special Round Neck

1929 Stella "Jumbo"
12-String Conversion

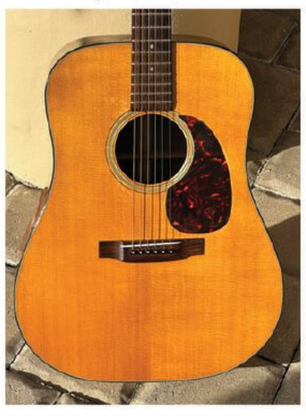
1933 Gibson L-C
Century of Progress

1946 Gibson J-45
Beat Sweet & Neat !



1940 Kalamazoo
KGN-12 Oreole

1954 Guild F-50
earliest "Navarre"



1965 Martin D-21
very Figured Brazilian.

1965 Martin D-28
Brazilian & Tortoise !

1988 Martin MC-45L
Factory Left Handed

1967 Gibson Flying V
the rarest 1 of 175 ever.

1972 Gibson Firebird V
the final example of 367.

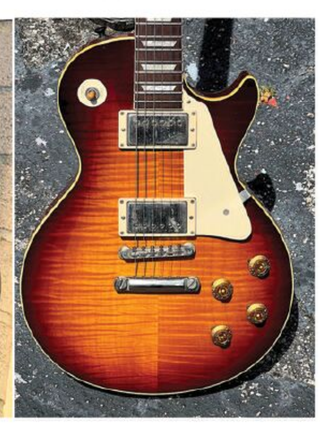
1981 Gibson Explorer
the 1st Korina Reissue.

1982 Gibson Les Paul
Std. All Gold Fact.Lefty

1982 Gibson Les Paul
Std. 30th Anniversary

2007 Gibson Les Paul
Joe Perry "Prototype"

1998 Gibson Les Paul
Custom Black Beauty



2003 Gibson Les Paul
'59 "Brazilian" Reissue

1962 Fender Jazzmaster
Slab Rosewood neck

2017 Fender Strat Gold
Sparkle Custom Shop

1978 Fender Strat HT
Antigua Sunburst

1996 Fender Nocaster
'50 Relic #R0033

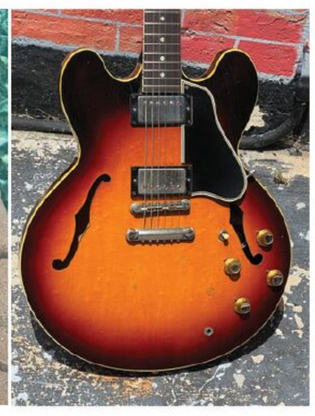
2009 Fender Strat hand
painted by Steve Miller

2005 Fender Strat
Bettie Page "Pamelina"

2013 Fender Rosewood
Tele "Master Built"

2023 Fender Strat
'59 "Heavy Relic"

1956 Gibson
ES-140 3/4TN



1960 Gibson ES-335TD
an affordable "Dot Neck"

1963 Gibson ES-
345TDSV Stop Bar

2007 Gibson DG-335
Dave Grohl # 193/200

1967 Gibson Trini
Lopez Custom

1967 Rickenbacker
360/12 OS "Harrison"

1968 Rickenbacker
366/12 Converter

1951 Kay M-1 Bass
Viol Upright Bass

1967 Rickenbacker
4005WB Bass 1-off

1972 Rickenbacker
4001S Bass Mapleglo

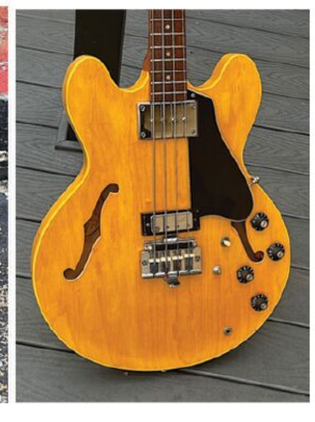
1966 Fender Precision
Bass Ice Blue Metallic

1966 Ampeg AUB-1
Bass Factory Black

1971 Fender Jazz Bass
we have 2 in stock

1978 Music Man
Stingray Bass

1965 Gibson EB-2D
"Argintine Gray"



1969 Gibson EB-2DN
factory Blonde !!

Pickup Wrap-Up

Lollar

Using its own P-90 as inspiration, Lollar Pickups set out to create a hum-cancelling soapbar pickup that shares many of the tonal characteristics of the single-coil it was based on. The result is the DC-90, a pickup with a midrange-forward voice, snap, and natural grind remarkably similar to the Lollar 50s Wind P-90, but with much quieter operation at idle. **www.lollarguitars.com/dc-90**

TV Jones

Transform your tone with our TV Classic Filter'Tron, the most versatile pickup in our line-up. Our variety of mounting options give you the opportunity to do simple upgrades and get what you are looking for. Mounting options include Filter'Tron Universal Mount, Humbucker Mount, Soapbar Mount, and DeArmond Mount to fit most guitars. **www.tvjones.com/**

Angeltone Pickups

No matter what style of music you play, Angeltone has a pickup for you. There are over thirty pickups available, from the 5S7 (pictured) for "S" guitars to "T" style and student models. Left handed versions of all of our pickups are available at no extra cost in our Custom Shop. Contact us at (920) 651-9892 or **findyourtone@angeltone.com**

Gibson

Gibson's Patent Applied For humbuckers™ from the 1950s are the holy grail of vintage guitar tone and few pickups are more evocative or mysterious than those in "Greeny," the legendary 1959 Les Paul owned by Peter Green and Gary Moore, and now Kirk Hammett of Metallica. Gibson's new Greenybucker instantly channels their distinctive sound, including the magical out-of-phase setting in the middle position. **www.Gibson.com/pickupshop**

EMG Pickups

The EMG JMaster Set features EMG's Retro Active preamp design for a vintage feel and response with the noise cancelling benefit of an active preamp. The set is hand built with Alnico V rods and wide stacked coils for a rich and balanced single coil tone. Available in black, white, and ivory, it comes complete with EMG's solderless wiring kit. **www.emgpickups.com**

Bare Knuckle Pickups

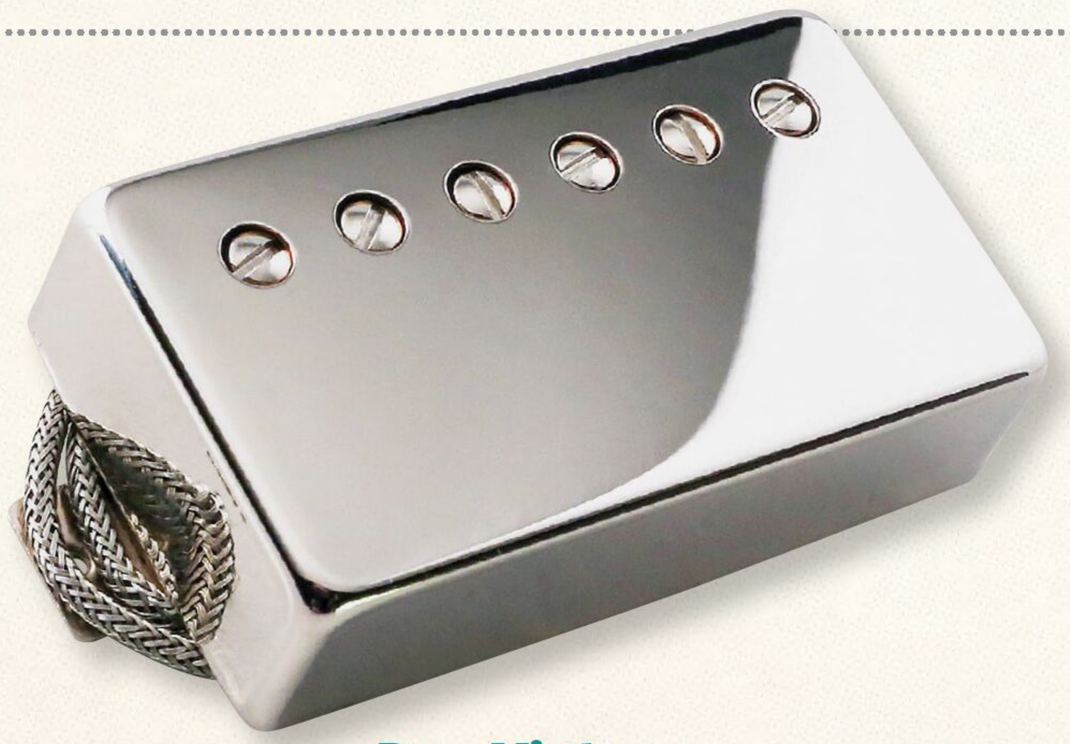
The PG Blues Humbucker set is designed to replicate the tones of Peter Green's famous '59 Les Paul. They feature Alnico II sand cast magnets, scatterwound bridge coils of 42AWG plain enamel wire and uniquely wound Heavy Formvar neck coils for that famous "out of phase" mid-position when both pickups are on. **www.bareknucklepickups.co.uk**

Rio Grande

Rio Grande's classic '50s style humbucking...but a lot more horsepower under the hood! Rio's most popular humbucking to date. Recommended bridge position. 12k. Use code VG15OFF for a 15% discount on your next Rio Grande order! **www.RioGrandePickups.com**

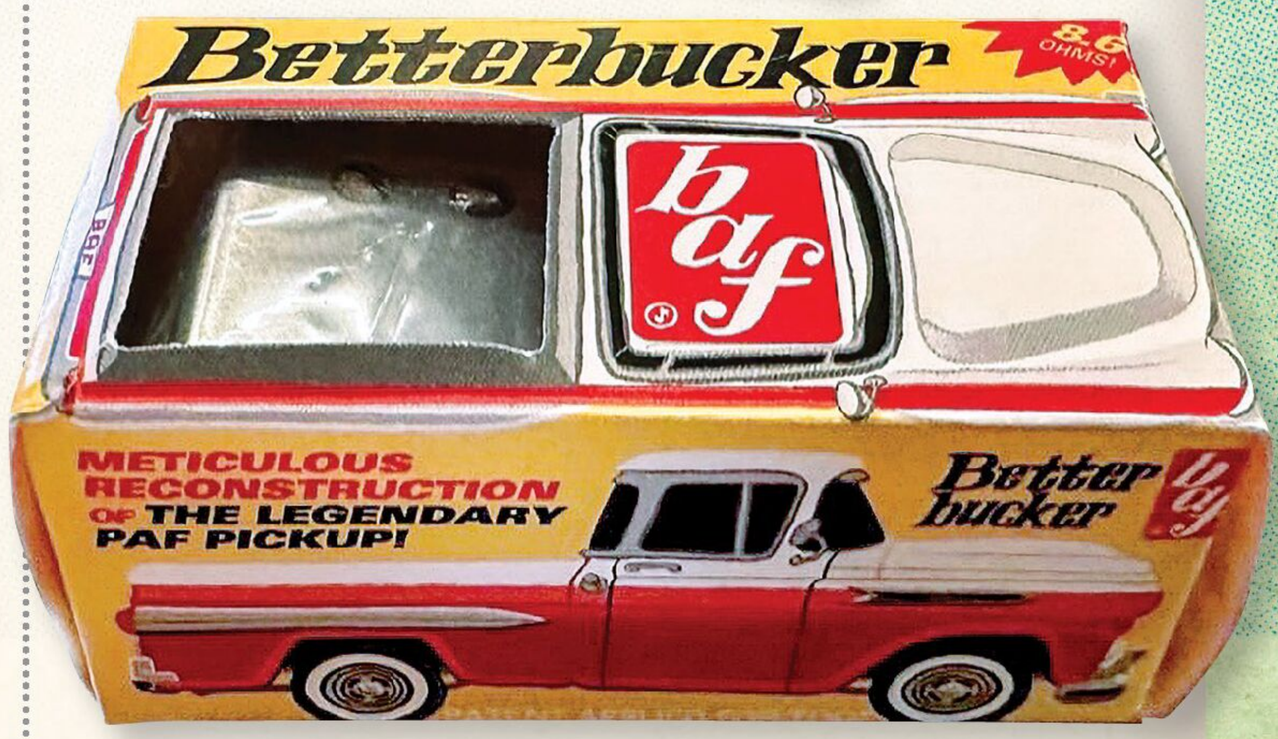
Railhammer

A "modern vintage" design with higher output and fatter tone thanks to the alnico 5 magnet. Hot, thick and balanced with outstanding sustain. It's a great choice for heavy rock, old-school metal, and instrumental shred. Old-school tone with a side order of extra grease. **www.railhammer.com**



Raw Vintage

Handmade in Southern California, the Raw Vintage RVPAF hand winding process provides a full "open" sound and tightness with sweet spanky high end, firm lows and mids with great complexity and a punchy attach. Each is handmade with one result in mind, warm vintage tone. Aged cover option, neck & bridge postions, Gibson/Fender spacing (and reverse polarity). **www.rawvintage.com**



Betterbucker

Used by many of the greatest artists in music! **www.killervintage.com**

CHRISTONE "KINGFISH" INGRAM

HEART & SOUL BLUES

Born and raised in Clarksdale, Mississippi – homeland of the Delta blues – Christone Ingram learned gospel music in the church where his family sang and played instruments. By age three, he was right there with them.

BY WARD MEEKER

The blues were first engrained in Christone at five, when his father, Christopher, sat him down to watch *Muddy Waters, Can't Be Satisfied*, on PBS. His mother, Princess Latrell Pride (d. 2019), did her share, too; a first cousin of groundbreaking country singer Charlie Pride, she fostered the boy's interest in music by enrolling him in the after-school Delta Blues Museum Arts and Education Program, right there in Clarksdale. Just eight at the time, he first gravitated to drums, then bass; instructors Richard "Daddy Rich" Crisman and Bill "HowlNMadd" Perry taught him basics of the blues, and at 11 he was playing gigs, his four-string Esquire going into an Ibanez amp, doing various styles including hill-country songs by R.L. Burnside and Junior Kimbrough. Wanting to expand his repertoire and do his own thing, he began learning chords and blues on a Christmas-gift Epiphone 335 Dot. To say he took to it would be an understatement, and soon, "HowlNMadd" Perry dubbed the burgeoning prodigy "Kingfish" (borrowed from an "Amos 'N Andy" character), while instructor Travis Calvin showed him major seventh and ninth chords.

In 2019, Ingram (with financial backing from Buddy Guy) worked with producer Tom Hambridge on his first album, *Kingfish*. Released that May on Alligator Records, Guy played a bit on it along with Keb' Mo' and Chicago harmonica star Billy Branch. The album received a Grammy

Christone "Kingfish" Ingram: Jen Rosenstein.

nomination for Best Traditionalist Blues Album and won Album of the Year at the Blues Music Awards.

In the summer of '21, Ingram followed with *662*, a more-personal set of originals that moved from straight blues to touches of R&B with closer-to-home songwriting. Touring included a U.K. run where he headlined the Red Rooster Festival in Suffolk. In '23, his stops included the New Orleans Jazz & Heritage Fest, BottleRock, Bonnaroo, and Clapton's latest Crossroads Festival.

After tens of thousands of road miles and with a razor-sharp show, all signs pointed to the time being right for a live album.

"Fans have been asking for a live record for a minute because it's a whole different experience," Ingram said of his new disc, *Live In London*. "So, after the first two records did well and with a couple of singles, why not? I wanted to give fans what they wanted."

Marinated in contemporary black gospel, the album was recorded in one night at The Garage last June in front of a sweaty SRO crowd. With Ingram on guitar and vocals, Paul Rogers on bass, Deshawn Alexander on piano/Hammond, and Christopher Black on the kit, it brings a blatantly stepped-up energy. In November, it was nominated for a 2024 Grammy Award in the Contemporary Blues category.

Ingram's blues influences come from familiar names – Waters, Hooker, Wolf, Hopkins, House, Johnson, Collins, and King (Albert being his #1). Cited by world-renowned blues guitarist/impressario Bob Margolin for a sound that "...comes from his heart and his soul," he is truly a product of the Delta and its legacy. We caught him gearing up to play two San Francisco shows in late September.

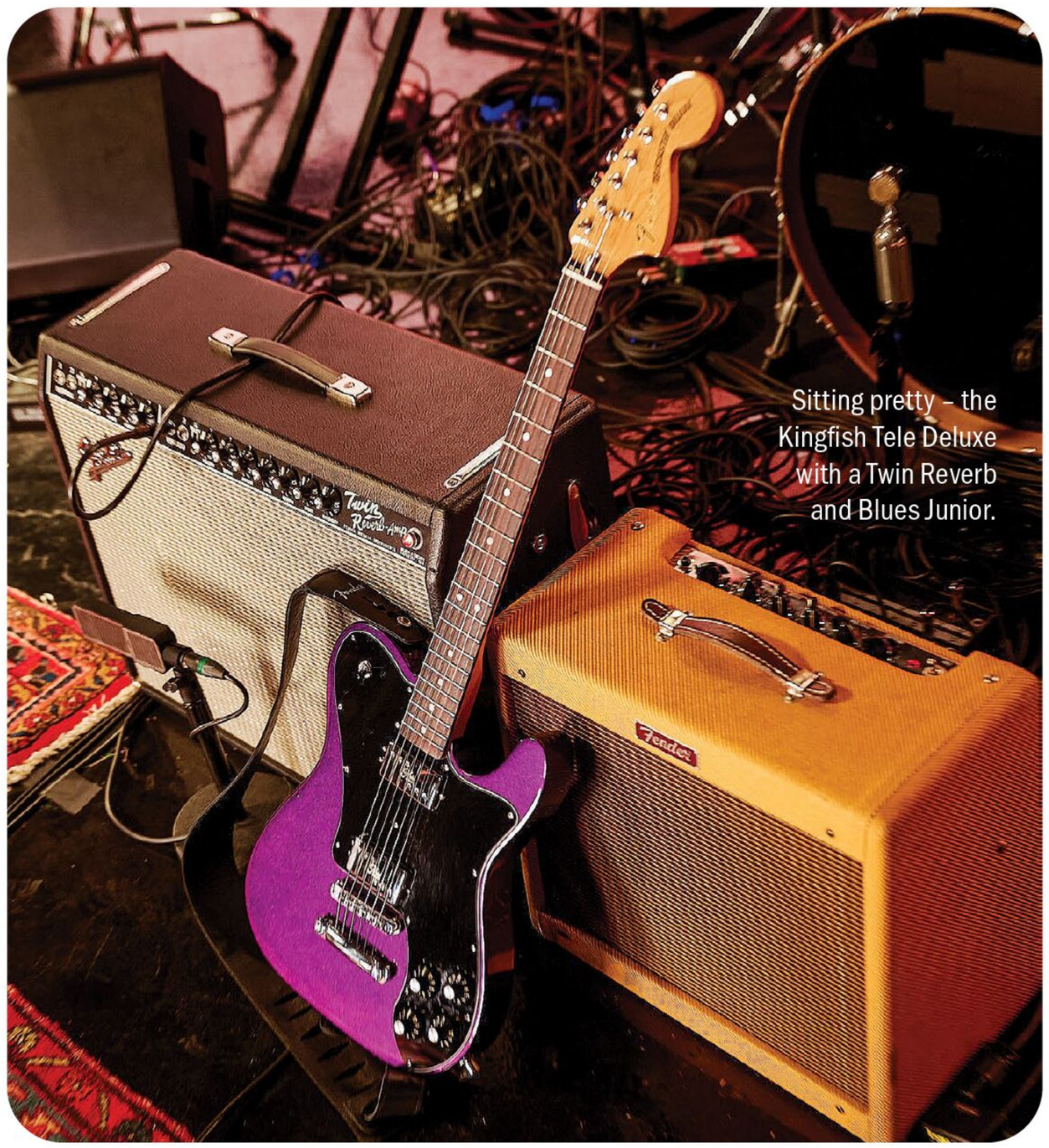
How did you decide to do *Live in London* at The Garage?

I came to my manager with the idea in February or March of 2023, and we wanted quick turnaround. So, we had to pick a show that was already on our schedule. The Garage being a historic venue, we thought, "Why not?" It was sold out and went well.

Talk about the band's chemistry, especially on the long jams that really carry momentum. Even when things slow down, there's a lot of energy.

We wanted to showcase the dynamics of the band and our performance. We don't get a chance to do that in the studio, and that's the full experience people talk about. A lot of it has to do with the arrangements we came up with. We definitely want a high-energy show.

How do you describe the way you play together?



Sitting pretty – the Kingfish Tele Deluxe with a Twin Reverb and Blues Junior.

It's just great chemistry, and that has always been there because we all come from Mississippi, so there's a bit of camaraderie. Everything has been locked and tight, most definitely.

DeShawn Alexander's keyboards do their share...

Yeah, man, D'Vibes (laughs). He's been in the band a year and a few months now. He's definitely brought a new flavor to the sound. Funk, elements of R&B... all of that, for sure.

How did he become part of the band?

Well, the first year I did the Legendary Rhythm and Blues Cruise, in 2017, he was there with Marcus King (*VG*, October '22). That was my first time meeting Marcus and first time meeting D, and we kept in touch. When I parted ways with my last keyboard player, we were thinking of people to get, so I hit him up and asked if he was playing for anybody. He was like, "Nah," and he's been with us ever since. It's been a real treat having him.

How about Christopher and Paul?

They've been with me since the beginning, when things started to take off. Paul has been with me since 2016, and Chris joined a couple months after him. Both are Mississippi guys, and they was playing with me on the blues circuit in Clarksdale. So they've seen the elevation.

Have there been some highlight shows?

We've done some *great* dates – we just did Crossroads in L.A., and I got a chance to jam there with the homies Samantha Fish and Eric Gales, and Robert Randolph and Gary Clark, Jr.

In the U.K., we did some sold-out shows and they were *all* great. We also just got off the road with Buddy Guy and Steve Miller – getting to meet Steve for the first time was dope, and *any* time being on the road with Mr. Buddy Guy is awesome.

Did you get to jam with them?

Oh, yeah, I always get to jam with Mr. Guy because I've been knowing him for a while now. Steve was a new experience for me, but I was put onto his music at an early age. Getting to watch him play "Fly Like An Eagle" and other hits was really dope.

Did you play along on "Fly Like an Eagle" (laughs)?

Man, I didn't (laughs). But when we were done jamming, they went straight into that song.

What was that jam like?

Well, he's connected to a lot of rich blues history, so he'd start on a T-Bone Walker tune or something. They were blues songs, but with his arrangements.

What's a jam like with Buddy Guy?

Oh, Mr. Guy is unpredictable (laughs). He may bring you out on a shuffle, or he may bring you out on a slow blues. It's hard to stay with him, so you really got to stay on your toes.

On the flipside, were they any horror stories from the tour?

Man, of course! The airline lost both of my guitars when we went to do Joe Bonamassa's "Keeping the Blues Alive" cruise, so I had to do the whole thing with backline guitars. I didn't get my own 'til we got off the boat and went home.

What were the backline guitars?

It was two Les Pauls – a goldtop and a Les Paul Custom, black with gold hardware.

Kingfish Tele Deluxe, Twin Reverb, Blues Junior: Dean Yoshihara.

Were you comfortable with them?

Yeah, I'm a humbucker guy, and before I really got deep into working with Fender, I was playing Les Pauls, so it was kind of going back home.

You started on a pretty nice guitar – the Dot 335 – but you also played Fenders quite a bit early on. How did you get started on one?

My first real Fender was an '03 or '04 Mexican Strat with a sunburst body, maple neck, maple fretboard, all that. A fan bought it for me after a performance in Clarksdale.

Then you went back to humbuckers, with an Epiphone Les Paul.

Yeah, I just love humbuckers. I've always been a fan of that sound from listening to Gary Moore and some of my other favorite players like B.B. and Albert King. I dibbled and dabbled in the Strat world and everything, but always found myself coming back to humbuckers.

On the cover of your first album, you're holding a Fender Starcaster. Did you use that a lot?

Oh, yeah, man. The Starcaster has always been a very cool-looking guitar to me, and it sounded great. I haven't played a vintage one yet, but the modern ones are really dope, like the Fender version of a 335.

What led you to play Michael Chertoff Les Pauls?

Well, after my first video went viral, I started getting attention, of course, had people reaching out for endorsements, and Mike was one. We talked for a full year before he sent me anything. That was 2016.

He's right now working on another one for you.

Yeah, a 335-style, man. And I'm not going to tell the color yet because it's really dope. I can't wait to bring that one onstage, man!

When did you first try a Shawbucker Tele?

The first one I ever played was in Guitar Center, and I actually got from a friend when I first started working with him. That was my main guitar for a while. I retired it, but Shawbucker Teles are cool.

You're now playing a new signature Tele Deluxe that has some cross-pollinated touches like custom-wound humbuckers, a stud tailpiece, a color they made just for you, and the large Strat headstock. Was that your idea or theirs?

Definitely mine. I've always been a fan of the '70s-style headstock. I just think it looks really cool, and I didn't get a chance to do it on the Custom Shop Strat [shown on the cover of *662*] that I designed, so, I wanted to do one for this guitar.

Did you have them do anything with the neck shape?

I wanted a V shape because the Strat has one kind of like a baseball bat.

Also, it's a stop-tail.

Right, so I can get some sustain for my vibrato, like the Les Paul. We designed the guitar during Covid, and all of those details were very meaningful. I wanted those pieces to make it all work.

What were you going for, sound-wise?

Well, the Chertoff Les Paul I was playing had pickups from a '57 Classic, so that's what I had in mind – a really hot, loose, rock sound. But I play in church, too, so I wanted to scale it back and get some clean tones, as well.

Is it what we hear most on the live album?

On a few songs it was a different guitar, but that's the sound on the bulk of the record.

What else is in your road rack?

The goldtop Les Paul, and I used the Boxer Tele for a little bit before I got this one. Those are the three main guitars I've been juggling.

When you walk into a room with a bunch of guitars, which one do you grab?

You could say I'm one of those players who are into unique looks. If it has humbuckers I'm really drawn to it. I can't play Strats onstage, but if I see a Strat that looks good, I'll pick it up and jam on it.

How about something funkier, like a Vox teardrop?

Yeah, man. I was just in Nashville and I played this guitar made by Eastwood – it was like a curvy V. But the tone in it was great, man, humbuckers and all.

It felt good in your hands?

Oh, yeah!

There are a lot of different tonal flavors on the live record.

I always want a natural, overdriven tone – bassy and loud, especially with the overdrive; I've never been into high, trebly distortion. So, through the years, I've been through a bunch of different pedals. A Fulltone Soul Bender, and a Fulltone OCD. On the first record, I was using a ProCo Rat Mini distortion, then I started using a Marshall Super Shred.

How have your pedalboard and amps changed through the years?

For amps, I used Peavey at first, and still sometimes use them on the backline, but mainly I prefer a Fender Twin Reverb. And my pedalboard is *constantly* changing. I'm always on the hunt for a new tone, and now I'm using something totally different from the two records.

How often do you use backline amps?

If we're driving, I'll take my own. The last couple shows I did with Mr. Guy, I used the Deluxe. But most of the time it's Fender Twins or a Deville.

Are you pretty quick to dial-in a tone you can work with?

Oh yeah, definitely. I have in mind what I want and I know what to turn to get there – Treble to about 6, Bass to 7, Mid to 5 gives me what I want.

When do you experiment with sounds – during soundchecks, on the road between gigs, at stores?

All of the above. If I'm back home, I go to my dad's man cave; I can get loud there (laughs). But we stop at the music stores quite a bit on the road. That's how I ended up using the Lil' Rat; we stopped in a Guitar Center in New York and I tried it, then it stayed on my board for almost a year.

Have you lately seen a pedal you want to try?

Warm Audio just released some. I have

Christone "Kingfish" Ingram: Dean Yoshihara.

McKenzie River Music

"Buy, Sell, Trade"

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

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

This is not our complete inventory!
Visit ***McKenzieRiverMusic.com***

VINTAGE/USED MARTIN

Authorized Dealer - Repair & Restoration specialists
Call for new stock or custom builds
D-28 '43, great playing, superb sound, Inquire
D-28 '73, fresh reset/refret by our shop, $3500
C-1 '31000 Conversion by Alan Perlman, $9500
0-18 '43, vgd cond, neck reset/refret, $6250
000-18WG Woody Guthrie '04, exc, $2750
00014 Custom Shop '15, figured Mahog, exc, $3950

VINTAGE/USED ELECTRICS/BASSES

Fender CS Paul Waller 2Tone Custom Tele, $5250
Fender CS Ancho Poblano Strat, Vin White, $3150
Fender SRV Sig Strat '92, Braz FB, exc, $5250
Linhof Special, Blonde, exc, super cool! $4250
Novax Expression, last hand-made example, $5000
Glendale Retro Blk Guard, Pine/Spruce, exc, $2250
Collings 290DC-S Crimson, vgd cond, $2950
Guild CE-100B DP '58, Blonde, exc, $1950
Alembic Distillate '81, 32" scale, exc cond, $4500
Ken Smith BSR-5 string '97, exc, $3150
Baldwin Baby Bison Bass '65, vgd+, Blk, $1350

VINTAGE/USED ACOUSTIC

Gibson AJ Luthiers Choice '01, Brazilian, $8750
Gibson Country & Western '58, exc+ cond, $7750
Gibson J-45 '52, as good as it gets, superb! $10,500
Bourgeois 0 Custom Koa '10 NAMM #8, $4000
Muiderman OM cutaway '06, superb! $6995
MG 4.0XP '16, Brazilian/Sitka, exc++ cond, $11,500

ARCHTOPS

Stromberg G-3 '32, Sunburst, exc. cond, $7500
Gibson ES-150 '74, Walnut, exc, $3650
Guild A-350 '63, refret, DeArmond RC, $3650
Epiphone Zephyr De Luxe Regent '51, $3850

COLLINGS - NEW & USED

Authorized Dealer - Call for custom builds
New In Stock: OM2HT, 003, 02H, I-35 Aged, 290
Coming soon: OM3, OM2Hcut, MF Dlxe, 001 14
Used: '06 D1A varnish, '18 D1A-T, '16 D2H-T

NOVAX FANNNED FRET GUITARS

Exclusive Dealer
Experience the Fanned Fret Advantage!
Sweet Annie, Sassy Annie, Brand New, $2700

VIBRAMATE®

MADE IN USA - PATENTED DESIGN

It's Pure Genius!

The Amazing Bigsby® Vibrato Mounting Kit

Installs in Minutes - No Drilling Required!

"Told her that I came from Detroit City and I played guitar in a long-haired rock and roll band!"

*Shown with Vibramate SPOILER!®

www.vibramate.com

©2018 Unique Engineering Corporation • The Vibramate® Name & Logo are Registered Trademarks of UE Corporation • "Be My Lover" by Michael Bruce
Vibramate is Protected under US Patents #7812232 • #8071868 • #8163987 • #D605687 • Additional Patents Pending • All Rights Reserved
The Bigsby® mark and Bigsby tailpiece designs are registered trademarks of Fred W. Gretsch Enterprises, Ltd., which is not affiliated with Vibramate.

their Klon copy, which is pretty dope, and now they make a copy of the Fulltone OCD, which I want to try for sure.

How does songwriting work for you?

For me, it's all about feeling in the moment. Sometimes the music comes first, the lyrics comes second. Sometimes the lyric comes first, the music comes second. But I don't have a regimen. It's a feeling.

You're not one who sits down and says, "Well, time to come up with a song..."?

Nah. For me, that makes the process hard. But, just hearing a phrase or something on TV or somewhere, I'll think, "Oh! I could work with that."

Blues songs, often dig into social issues, but they're less often "activist." But you've gone there with "Another Life Goes By," "Hard Times," and others that talk about racism and inequity. Those tunes, especially, feel more urgent when heard live.

Yeah. A lot of people don't know that blues was originally protest music from the days of the Civil Rights movement and on back. Everything that's going on in the world today – unnecessary wars with all these people getting killed, corrupt politicians, and everything else from the category of the blues... it's all something we need to talk about.

What specifically struck the nerve that created "Another Life Goes By"?

Well, that song was written when the United States was in turmoil from the killings of Sandra Bland and Trayvon Martin and Michael Brown. But it still speaks volumes because we still have that happening. Tyree Nichols in Memphis... Eric Garner. A whole lot of people who have lost their life at the hands of corrupt authority. That drew me to make it.

Another thing people will notice is the strength of your voice. Who do you credit as vocal influences?

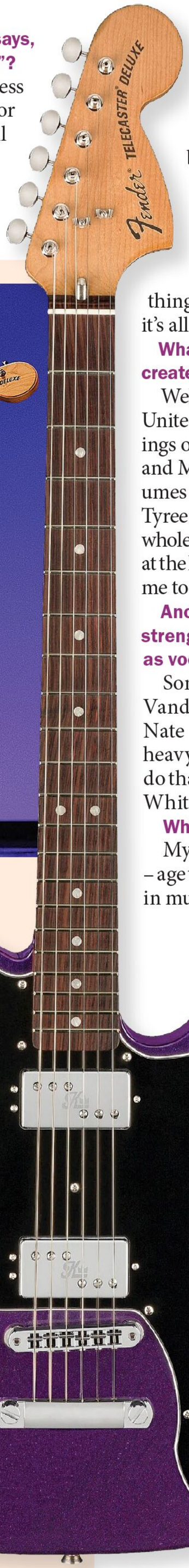
Some of my favorite vocalists are Luther Vandross, Patti LaBelle, Erykah Badu, Nate Dogg. I'm into singers who have heavy, low vibratos. All of those singers do that for me – Teddy Pendergrass, Barry White; a lot of bass with that smooth edge.

When did you start singing?

My singing came before the playing did – age three, when I started to get interested in music, hanging around my family. My mom sang in church and my uncles played bass and sang. Once I learned how to play, I focused on playing. Then, when my teachers at the Blues Museum found out I could sing, I started to put the singing with my playing.

And now they're an impressive one-two punch.

Thank you, man, but I just hope everybody's enjoying the record. We put a bunch of different new arrangements and intros to the songs from the albums – jazzed them up a little bit, just to give everybody the full live experience. **VG**



KINGFISH'S OFF-THE-HOOK AXE

Currently co-starring on stages with Christone "Kingfish" Ingram, Fender's Artist Signature Series Kingfish Telecaster Deluxe is a blend of traditional – an alder body, V-shaped/12"-radius maple neck, slab rosewood fretboard – with personal touches that cross-pollinate elements from other instruments he loves, like the control configuration, adjust-o-matic-style bridge, stop tailpiece, and oversized Strat headstock.

While not the first Tele with two humbuckers, these are custom-voiced Kingfish Signature pickups with custom logo, and they give Ingram flexibility beyond the norm; with his band, he needs them to deliver crunch for his top-gear blues-rock, but they also have to get clean with a touch of the Volume controls while retaining their shimmer. And when he's back home, the guitar has *got* to sound right at Sunday service.

Other features include a custom etched "K" crown logo on the neck-pickup cover, custom neck plate, and Kingfish's signature on the headstock. The exclusive Mississippi Night finish pays tribute to his home state – birthplace of the Delta blues.

Also, available as aftermarket adds, the pickups have nickel pole pieces, chrome covers without the logo, and use an Alnico III bar magnet in the bridge (8.75K), Alnico V in the neck (6.0K).

Fender Kingfish Telecaster Deluxe photo courtesy of Fender.

Seller of Fine Guitars

jimmy wallace GUITARS

WE BUY USED, VINTAGE & COLLECTIONS

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

jimmy wallace PICKUPS

A LIFE PURSUIT OF TONE

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

ORLANDO INTERNATIONAL

Guitar & Music Expo

2024

EXPO INFO

- Guitars
- Stringed Instruments
- AMPS
- VINTAGE GUITARS
- USED GUITARS
- NEW GUITARS
- Guitar parts, strings and accessories
- CASH FOR YOUR GUITAR

HOTEL
Hampton Inn and Suites
161 N. Douglas Ave.
Altamonte Springs, FL 32714
Interstate 4, Exit 92

$159 Special Rate
Ask for code OGE or
Orlando Guitar Expo
407-331-0220
Must book hotel by Jan 15

Free Parking

Feb 2, 3, 4

Friday Dealers Only
Load-In 9:30

CENTRAL FLORIDA FAIRGROUNDS
4603 WEST COLONIAL DRIVE
ORLANDO, FLORIDA 32808

Thousands of Guitars / Hundreds of Dealers
New, Used and Vintage Instruments
to Buy, Sell or Trade

Domestic And International Buyers
Paying Top Dollar

REGISTER FOR FREE VINTAGE GUITAR

A
Britt Keen
World Wide Guitar
co-production

Co-sponsored by Vintage Guitar magazine

Company Name _____

Email _____

Address _____ Ph _____

City _____ State _____ Zip _____

Guitar Expo is not responsible for accidents or damages during show.
I have read the above and agree (signature)

_____

Single booth $450 (1 table, 2 passes) plus
_____ extra tables @ $20 each

Double booth $700 (2 tables, 3 passes) plus
_____ extra tables @ $20 each

_____ VIP Buyer Pass $200

Dealer Load-in: Friday, 9:30–6 PM

Public Hours: Saturday: 10-5 PM, Sunday 10-4 PM

Send application and check to:
Orlando Guitar Expo
22 Dragon Wood Circle
Crawfordville, FL 32327

Surcharge for electricity $30

MORTY BECKMAN | BRITT KEEN | PHONE: (850) 962-4434 | E-MAIL: guitarexpo22@yahoo.com

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

Upcoming Events

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. November 12, 2023 and January 14, March 10, May 12 , 2024.

DECEMBER

Rose Quarter Guitar Show, Sunday December 10th, 2023 from10am-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. **(See Advertisement on page 67.)**

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, amigoshows@stringswest.com, www.amigoguitarshows.com. **(See Advertisement on page 68.)**

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, amigoshows@stringswest.com, www.amigoguitarshows.com. **(See Advertisement on page 68.)**

FEBRUARY

Orlando International Guitar & Music Expo, February 2-4, 2024 at the Central Florida Fairgrounds, 4603 West Colonial Drive, Orlando, FL. Public hours Sat. 10-5, Sun. 10-4. For more info contact Morty Beckman at (850) 962-4434, guitarexpo22@yahoo.com or visit www.guitarexpo.net **(See Advertisement on page 66.)**

MARCH

Chicago Vintage Guitar Expo, Sunday March 3rd 2024, Holiday Inn, 1000 Busse Rd, Elk Grove Village, Illinois. 9am to 3PM. For more information contact Beverly Bakes, R&B Productions, 847-931-0707 or Bakesguitar@aol.com.

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

Carolina Guitar Show – Asheville, March 9-10, 2024 at the WNC Ag Center I-26, Exit 40, 1301 Fanning Bridge Rd., Fletcher/Asheville, NC 28732. For more info, call Bee 3 Vintage at 828-298-2197 or visit www.bee3vintage.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 Talarico at (412) 716-8411, scotpro@comcast.net or visit www.guitarshowusa.com.

The Indiana Guitar Show, April 13-14, 2024, at the Hendricks County Fairgrounds 1900 E.Main St. Danville, IN. For more information contact Eddie at (317) 272-5222 or visit www.theindianaguitarshow.com

Central Coast Guitar Show, Saturday, April 20, 2024 at the Veterans Memorial Building, 801 Grand Ave., San Luis Obispo, CA 93401 from 10am-4pm. For more info, contact: Ed Miller, (805)431-3067

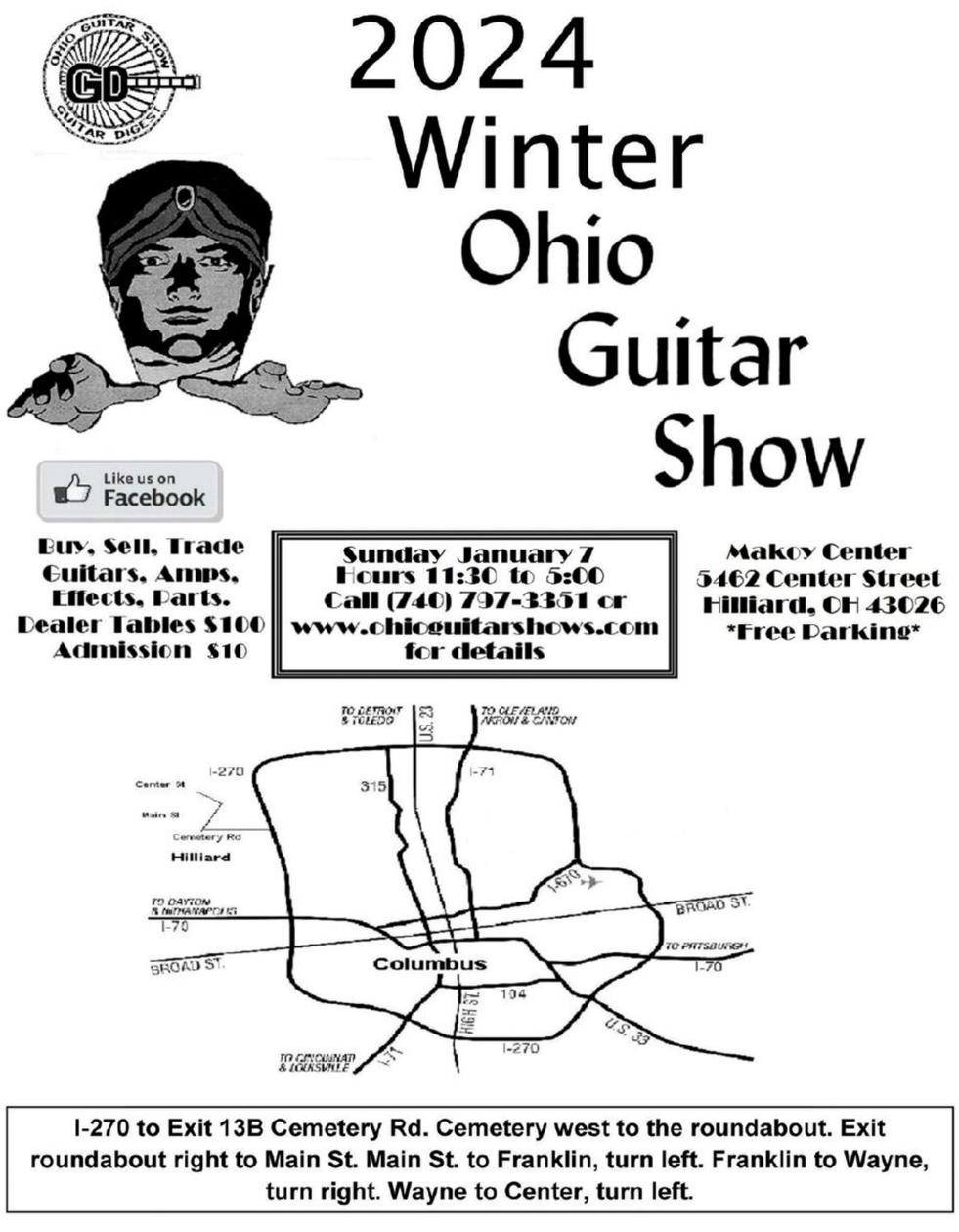
MAY

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

Guitarfest Guitar Show, June 9th at the Summit CountyFairgrounds Arena, 229 E



The Texas Amigos Present

California World Guitar Show 2024

DOUBLE HEADER

Bay Area Show

MARIN CIVIC EXHIBIT HALL
10 Avenue of the Flags
SAN RAFAEL, CA

SAT., JAN 13
SUN., JAN 14

calshows.tv

CO-SPONSORED BY
Vintage Guitar® magazine

BUY • SELL • TRADE

SoCal Show

OC FAIR & EVENT CENTER
88 Fair Drive
COSTA MESA, CA

SAT., Jan 27
SUN., JAN 28

show@stringswest.com • 918-288-2222

Upcoming Events

Howe Rd. Tallmadge, OH 44278. Hrs 10am -6pm. For moreinfo visit www.guitarfestguitarshow.com

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

MAR

Illinois Guitar & GearExpo, Sunday March 9, 2025 at the Kankakee County Fairgrounds 213W 4000S Rd. Kankakee,IL 60901, 10am – 3pm For more info, visit: https://www.illinoisguitarexpo.com/

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

CHECK FOR UPDATES AT WWW.VINTAGEGUITAR.COM

AKRON, OH Lays GUITAR SHOP EST. 1962

The Fender and Gibson restoration specialists

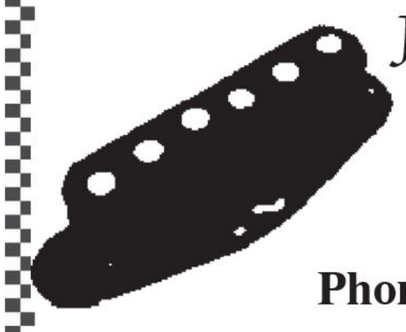
Most authentic restorations in the USA

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

www.laysguitar.com

all types old & new pickups

We Specialize in Vintage



J. M. Rolph Pickups & Rewinding Service

Phone/Fax (859) 448-9463

http://www.jmrolph.com

e-mail: rewinder@zoomtown.com

Magnet Charging

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

Vintage Fender Stratocaster Specialized Shop

H.I.Guitars,Inc. "Strato-Crazy"

Show Room "Strato-Crazy" located in Tokyo Japan
PHONE & FAX +81-3-3257-7117
CELL PHONE : +81-90-1779-3598(Call any time)

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

Please Visit Our Website!!

www.hi-guitars.com

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

Early '54 Sunburst Short Skirt Knobs & Formfit Case, we have 2 in stock.
'54 Sunburst We have 3 in stock.
'54 Sunburst "Hardtail" 100% original, Clean!!
'56 Sunburst Ash body Refret and changed nut, Player's gear!!
'56 Sunburst Alder body 100% original in Mint condition
'58 Sunburst Mint Condition, Perfect collector's piece.
'58 Blond 100% original in Near Mint condition.
'59 Red/Slab Rose neck Original custom color, 100% original.
'60 Sunburst/Slab Rose neck 100% original in "Brand-New" condition
'61 Black/Slab Rose neck 100% original. Super rare!!
'61 Dakota Red/Slab Rose neck 100% original. Near Mint condition.
'64 Burgundy Mist Metallic 100% original, Spaghetti logo '63 Spec, Near Mint condition
'65 Sunburst 100% original, Near Mint condition, Mint-Green pickguard
'65 Sunburst 100% original, EX+ condition, White pickguard
'65 Candy Apple Red 100% original, Excellent condition, Mint-Green pickguard
'65 Olympic White 100% original, Excellent condition, Mint-Green pickguard
'65 Olympic White 100% original
'65 Olympic White "Tortoise Shell Pickguard" 100% original
'65 Black 100% original in Excellent condition
'65 Ice Blue Metallic 100% original in Near Mint condition
'65 Lake Placid Blue 100% original in Near Mint condition
'67 Sunburst "Lefty" Hardtail 100% original, Super clean!!
'66 Sunburst We have 4 in stock, Super clean!!
'67 Sunburst "Lefty" Hardtail 100% original, Super clean!!
'67 Charcoal Frost Metallic 100% original in Near Mint condition
'69 Blond/Rose neck 100% original, Amazing tone!!
'70 Sunburst/Rose neck 100%original in Near Mint condition
'71 Sunburst/4Bolt 1 Piece Maple neck
'71 Sunburst "Lefty" 4Bolt 1 Piece Maple neck
'71 Lake Placid Blue/4 Bolt Rose neck 100% original!!
We have many 70s 3-Bolt neck Strats stock!!
Custom Shop Playboy 40th Anniversary Stratocaster Only 180 pieces made
Custom Shop 40th Anniversary Stratocaster Only 150 pieces made
Custom Shop 40th Anniversary "Preto-Type" Stratocaster & Amp set
'95 Custom Shop Abalon Stratocaster & Amp set Only 5 sets made
'98 Custom Shop Walt Disney Stratocaster "One of Kind"

Original Vintage Strat Parts

If you seek original vintage strat parts, please let me know,we can help you!!

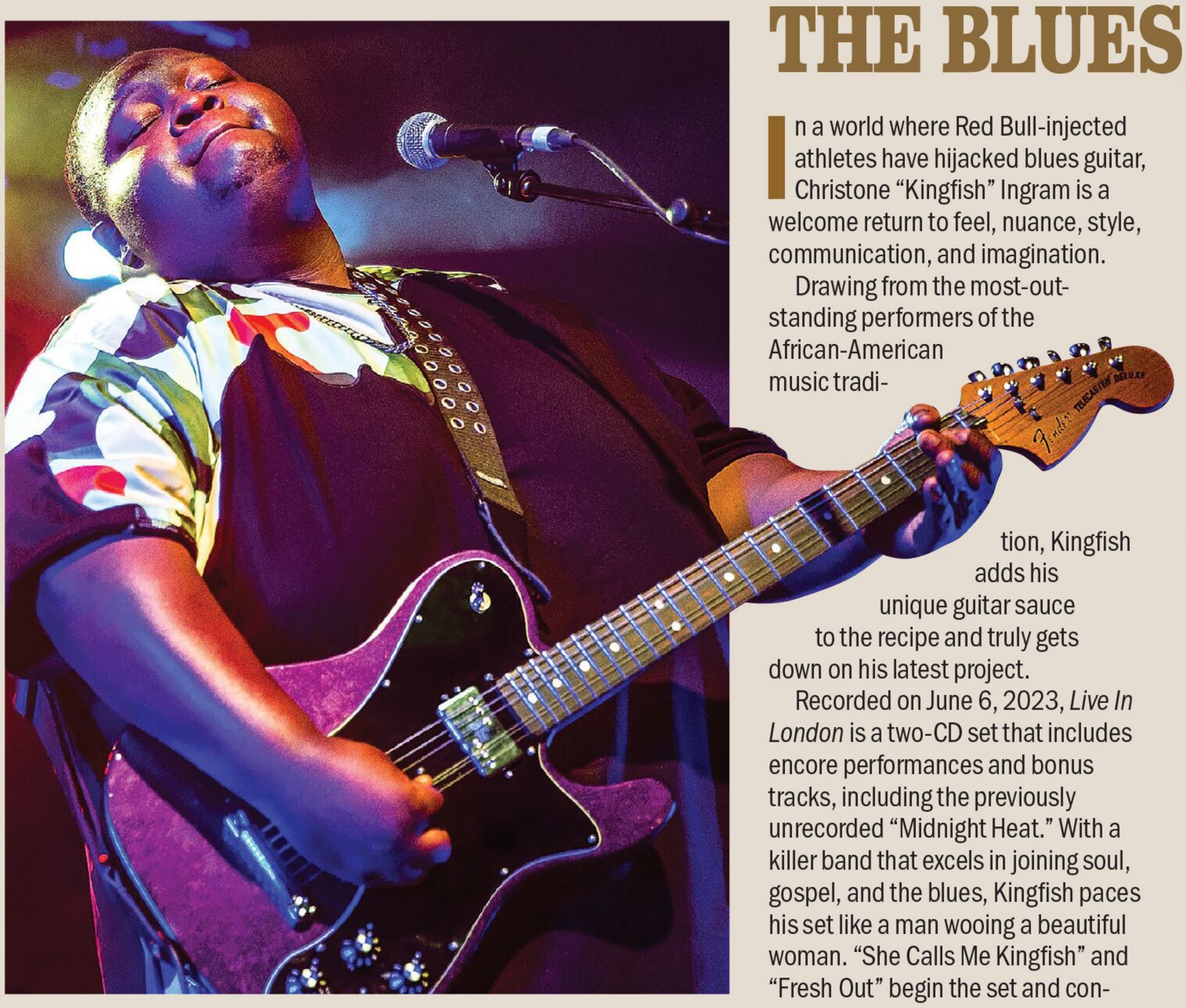
*We only accept Bank Wire and Casher's check.
*Please contact us by Phone and E-Mail in English any time.

HIT LIST

SCAN & LISTEN TO OUR MONTHLY SPOTIFY PLAYLIST >>>

REVIEWS

THE BLUES, PROPER



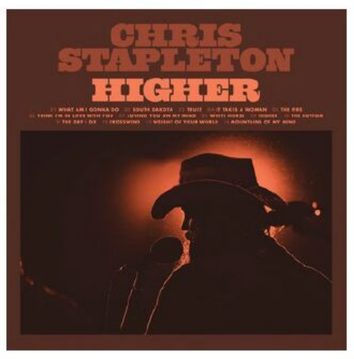
Christone "Kingfish" Ingram
Live In London

In a world where Red Bull-injected athletes have hijacked blues guitar, Christone "Kingfish" Ingram is a welcome return to feel, nuance, style, communication, and imagination.

Drawing from the most-outstanding performers of the African-American music tradition, Kingfish adds his unique guitar sauce to the recipe and truly gets down on his latest project.

Recorded on June 6, 2023, *Live In London* is a two-CD set that includes encore performances and bonus tracks, including the previously unrecorded "Midnight Heat." With a killer band that excels in joining soul, gospel, and the blues, Kingfish paces his set like a man wooing a beautiful woman. "She Calls Me Kingfish" and "Fresh Out" begin the set and continues with a sonic arsenal of soulful moods, chops, and the aromatic flavor of George Benson, B.B. King, Jimi Hendrix, and Eric Gales. He incinerates on "Empty Promises" and "Hard Times," and his acoustic set is sublime.

While his blues-rock contemporaries rely on muscular pentatonic workouts to mask subpar singing, blues is an oral tradition. Kingfish not only plays guitar like a demon, he sings his ass off, too. And what he does onstage is beautifully captured here. It's how the blues is supposed to be done. **– *Oscar Jordan***

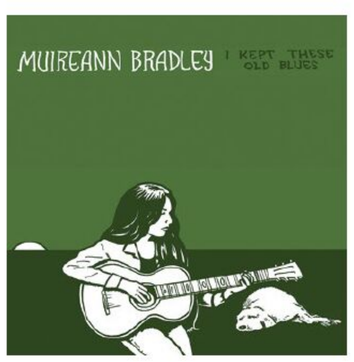


Chris Stapleton
Higher

Chris Stapleton's distinctive style – blending elements of Outlaw country with high-caliber original songs, powerful vocals, and a minimalist, edgy sound – proves Nashville artists can prosper without mindless "bro-country" formulas. Stapleton has earned every bit of critical acclaim and commercial success he's enjoyed.

There are just two guitarists on these 14 numbers – Stapleton and his capable producer, Dave Cobb, plus bassist J.T. Cure. On the romantic, bongo-driven ballad "The Fire," acoustic guitars frame Stapleton's passionate vocal and synth work by his wife, Morgane Stapleton. They create a foreboding amplified leitmotif around his passionate vocal on "South Dakota," with its fear-ridden lyrics and a spare, yet effective solo passage. On the rocking title song, the churning electric guitar parts give his vocal greater animation.

Stapleton's electric accompaniment and solo work mesh perfectly with Cobb's nylon-string on the sensual "Loving You on My Mind." Alone, Chris plays the delicate acoustic accompaniment to the spiritual "Mountains of My Mind." Paul Franklin's pedal steel appears on the powerful, moving love ballad "The Day I Die" and "Crosswind," as always, playing only what's needed. The album is a triumph of song, voice and sound, as Stapleton and Cobb demonstrate the joys of doing more with less. **– *Rich Kienzle***



Muireann Bradley
I Kept These Old Blues

If you conveyed the soul of a 1930s bluesman into an Irish teenager, you might have Muireann Bradley, who is both a delight and a true phenomenon. Recorded over the past few years, the 17-year-old's debut is a tour-de-force of solo fingerpicking, accompanied by her charming songbird voice.

Rev. Gary Davis' "Candyman" is the opener, and this artist from Ballybofey nails it in one take; there are no overdubs anywhere on *I Kept These Old Blues*.

For Blind Blake's "Police Dog Blues," Bradley goes to town with virtuoso picking; there's a section where she effortlessly delivers a harmony lick like the horn section of a big band. The ballad "Delia" – the true tale of a girl murdered in 1900 – is all the more poignant when sung by a young woman. Muireann's version of "Frankie," echoing Mississippi John Hurt's 1928 version, is taken at breakneck speed, while Libba Cotten's "Freight Train" chugs gently down the track.

Muireann Bradley is such a deeply rooted blues talent that it's difficult to fathom she's still a teenager. But she is, and her career is just getting started – we're lucky to witness it. **– *Pete Prown***

Christone "Kingfish" Ingram: Collin Hart.

Clarence White (left) with the Byrds' Roger McGuinn, 1972.

BLUEGRASS, NEWGRASS, WHOGRASS

By Dan Forte

One night in 1976, I drove into San Francisco with no agenda other than to hear music. I passed by the always reliable Great American Music Hall, which was primarily a jazz club. No group was named on the marquee, just four individuals, and I recognized one – Richard Greene – because he played fiddle on a Ramblin' Jack Elliott album I had. I thought bluegrass might be a nice change of pace, and boy was I right.

The others were singer/guitarist Tony Rice, banjo player J.D. Crowe, and mandolinist David Grisman, and onstage they were joined by Todd Phillips on upright bass. After a bluegrass set of the highest order, a new group called the David Grisman Quintet came on. Phillips switched to "second mandolin," Bill Amatneek replaced him on bass, and fiddler Darol Anger replaced Greene. No banjo, no vocals.

Their first number sounded like progressive bluegrass, if there were such a thing. It was connected to, yet unlike, the Flatt & Scruggs albums I grew up hearing. Next was "Minor Swing" by Django Reinhardt – an "ah-hah" moment that totally made sense: bluegrass meets Gypsy jazz.

I was an instant convert, and eventually witnessed subsequent Quintet members Mike Marshall and Mark O'Connor and splinter groups like the Tony Rice Unit and Turtle Island String Quartet. The Music Hall became a stop for others who were tweaking the bluegrass model, such as John Hartford, Peter Rowan, the New Grass Revival with Sam Bush and Bela Fleck, the Tim Ware Group, and Ricky Skaggs' Boone Creek featuring Jerry Douglas. I saw a cavalcade of great music, all on account of one fluke night.

Digging into various players' catalogs, a name that repeatedly popped up was **Clarence White**. The innovative lead guitarist joined the Byrds in '68, but as an adolescent, he was in a bluegrass group called the Country Boys, seen by millions backing Sheriff Andy Taylor on "The Andy Griffith Show." They changed their name to the Kentucky Colonels and were replaced on the show by the Dillards.

White returned to bluegrass in '73 with Muleskinner, featuring Greene, Grisman, and Rowan. Any discussion of bluegrass flatpickers of that era must include Rice, Doc Watson, and Norman Blake, but beyond Clarence's fleet chops, none matched him for creativity and innate timing. Tragically, White's life and that of the supergroup were cut short when the guitarist was struck by a drunk driver later that year. He was just 29.

The Lost Masters: 1963-1973 skips through eight acoustic performances and six electric, featuring White with the Kentucky Colonels and Byrds. Two instrumental duets are included with Byrds bandmate Gene Parsons, while an Everly Brothers rehearsal and "Nashville West" showcase the Parsons/White String Bender, a mechanical modification the pair patented to mimic pedal-steel sounds. It's an eclectic, odds-and-ends collection, but Clarence White's mastery is evidenced throughout.

I haven't crunched the numbers, but it seems like there are more bluegrass bands and festivals than ever before. For a genre rigidly defined by founder Bill Monroe, it continues to evolve, from traditionalists like Skaggs and Rhonda Vincent to the Punch Brothers and Billy Strings' jam-band expeditions. **Steep Canyon Rangers** fall into the former category, as demonstrated on *Morning Shift*.

On their fourteenth studio album, the North Carolinians update the standard bluegrass instrumentation – fiddle, banjo, mandolin, acoustic guitar, and bass – with drums. Producer Darrell Scott, known for his classic "You'll Never Leave Harlan Alive," adds electric guitar on some cuts.

The quintet has three lead singers, with harmony vocals sometimes growing to five parts, as on "Ghost of Glasgow," which features a pedal-steel solo from Scott. The medley "Old Stone House/Handlebars/Chimney Rock," which travels from minor-key waltz to high-spirited hoedown, shows off the group's well-oiled instrumental chops, culminating with a fleet mandolin solo by Mike Guggino. Eleven fine originals, a cover of Robbie Fulks' "Fare Thee Well, Carolina Gals," with Dobro by Mike Ashworth, and Scott's sensibilities add up to an impressive addition to the Rangers' catalog.

Siblings Ben and Alex Morrison, on guitar and banjo, respectively, formed **The Brothers Comatose** in San Francisco with bassist Steve Height, violinist Philip Brezina, and mandolinist Greg Fleischut. Their *Ear Snacks* features cameos by Rainbow Girls (on "Honky Tonk Women") and Charlie Parr, who delivers a powerful reading of the country gospel "Ain't No Grave." Jiebing Chen guests on Tom Petty's "It'll All Work Out," playing erhu, a Chinese two-stringed bowed instrument, and Marty O'Reilly adds sweet Dobro to "My Bucket's Got A Hole In It," which segues from its traditional loping pace to a frenetic final chorus.

The program – embracing tunes by Bruce Springsteen, Gillian Welch and David Rawlings, Dave Davies, and even Brenton Wood's '60s hit "Oogum Boogum" – is too eclectic to term bluegrass or, for that matter, anything else. Maybe this is what is meant by "Hardly Strictly Bluegrass," like the Bay Area festival they've played. Bluegrass or not, it sure is a lot of fun.

© 2023 Dan Forte; all rights reserved by the author.

The Byrds: Dan Volonnino/Wikimedia Commons.

Wes Montgomery

Wes Montgomery/ Wynton Kelly Trio
Maximum Swing: The Unissued 1965 Half Note Recordings

Historically, there've been two camps of jazz guitar: acoustic Gypsy Django Reinhardt and electric pioneer Charlie Christian. But the swing and hard bop of Wes Montgomery required a third path, and 55 years after his death, nobody has stepped in to make it a quartet. Though he lived only 45 years, the Indianapolis native left a wealth of recordings guitarists have devoured ever since. Living up to its name, 1965's partially live *Smokin' At The Half Note* with pianist Wynton Kelly is one of the most iconic.

Now, the just-released *Maximum Swinging* consists of 17 songs recorded at the same Manhattan club later that year. The main selling point is that Wes is heard freely taking chorus after chorus of inventive solos. But with audience noise, widely varying audio, and an obtrusive host/deejay, a legitimate question is, would Montgomery want this released? Most artists would prefer less-than-perfect-fidelity material not surface. On the other hand, did Wes gobble up the tapes of Christian jamming at Minton's Playhouse or alternate takes of Charlie Parker? No doubt.

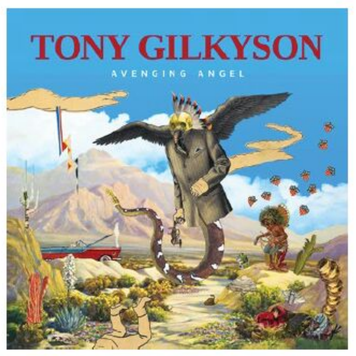
The playing here mostly overcomes such issues. As just one example, the original "Cariba," incorporating slurs, speedy double-picking, and his trademark octaves, illustrates Montgomery's true mastery. **– *Dan Forte***

Foghat
Sonic Mojo

Few things in life are guaranteed – but one is that drummer Roger Earl will keep Foghat truckin'. For 50-plus years, he's been weathering lineup changes and members passing, bringing its people-pleasing blues-rock on the road and releasing new music.

Sonic Mojo is the band's first new studio album in seven years. Earl, longtime lead guitarist Bryan Bassett, and bassist Rodney O'Quinn are joined by new lead vocalist/guitarist Scott Holt, who replaced the retired Charlie Huhn. Foghat's trademark sound is here, with fresh twists planted in the blues – and even *country*.

Three songs were co-written by the band and the late Kim Simmonds of Savoy Brown, from which Foghat sprang; the best two are "She's a Little Bit of Everything" and especially the punchy "Drivin' On" with slippery slide playing. Earl's brother, Mungo Jerry pianist Colin Earl, helped the band write the country-tinted Hank Williams tribute "Wish I'd Been There," complete with acoustic strummin' and a twangy electric solo. The best covers – genuinely appreciative nods to blues greats – are a hard blues-rock take on Willie Dixon's "Let Me Love You Baby" and a smoldering version of Howlin' Wolf's "How Many More Years." Foghat's blistering guitar-boogie boogies on! **– *Bret Adams***



Tony Gilkyson
Avenging Angel

You know an album is promising when its sidemen include Buck Owens pedal-steeler Jay Dee Maness and Watts 103rd Street Rhythm Band drummer James Gadson. Tony Gilkyson delivers on that promise.

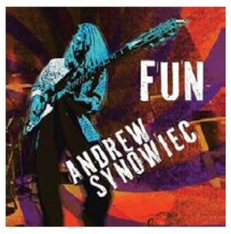
Not surprisingly, the former guitarist of retro-country Lone Justice and punk-rock X cuts an eclectic swath on this outing of original instrumentals. But this is no don't-know-what-you'll-get box of chocolates, thanks in part to the way Gilkyson cross-pollinates.

Chicken-pickin' meets '70s funk in "I'm Waitin' On You," snaky bends weave atop clip-clop horse's hooves in "Walking With Lucy," "Zanak Panak" is a theme for a sci-fi film that doesn't exist, and "Slippery John" adds multi-string bends to a bouncy Don Rich groove.

It's also a tone fest, from out-of-phase Tele on "Papa Don't Sleep" to swirling Leslie on "Zanak." Gilkyson coaxes Barney Kessel-like chords in "Belladonna Leaving Las Vegas" and puts pedal to the metal in the country dazzler "Late For Jake." Gilkyson's name would not be out of place alongside country greats like Albert Lee and Bill Kirchen – with a little Cornell Dupree and Teenie Hodges thrown in for good measure. **– *DF***

Wes Montgomery: Freddy Warren/Simon Whittle.

extra EXTRA



ANDREW SYNOWIEC
Fun

Andew Synowiec's latest is an ebullient tonefest, with blazing pentatonics, chunky double-stops, bodacious riffs, and a band that grooves mightily. "Lead Foot" and "Salvation Mountain" uplift and rawk, showcasing nimble dexterity and a vast vocabulary, but it's on "Late To The Party" and "Gone Too Soon" where Synowiec dips into Ritenour territory with sensitivity, taste, and feel. **– *OJ***

DOM MARTIN
Buried in the Hail

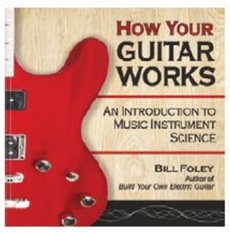
The northern Irish vocalist/guitarist's third album is a mix of ethereal fingerstyle acoustic and raw electric, power-trio blues. "Daylight I Will Find" includes tasteful slide fills, but the fast, mesmerizing fingerpicking on "The Fall" is a highlight. Dirty guitar smears "Unhinged" and "Belfast Blues," while the reverb-laden "Lefty 2 Guns" includes a flamethrower solo. **– *BA***

PHIL MANZANERA & ANDY MACKAY
AM.PM

The veteran guitarist and sax ace from Roxy Music collaborate on this instrumental set of millennium-styled electronica. Playing over hypnotic synth grooves and drums, Manzanera adds off-the-wall fuzz lines to "Blue Skies." His ambient reverb and guitar harmonics grace "Yazz," while acoustic guitar makes an appearance on "Newanna." *AM.PM* is a mesmerizing mood piece, rife with the Roxy hero's explorations. **– *PP***

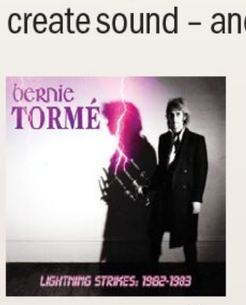
STEVE HOWELL
Gallery of Echoes

Texan Howell has played in blues, rock, and traditional jazz bands. His tenth album, a solo acoustic outing, pays homage to rural blues heroes like Blind Willie McTell, Willie Brown, and Rev. Gary Davis. Decidedly unflashy, Howell's fingerpicking is delicate, as on the 1920s' "Dallas Rag." His voice is a bit craggy, but his charming, down-home style will suck you in. **– *DF***



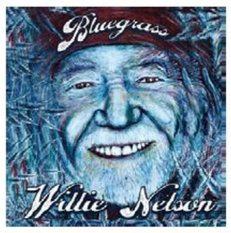
BILL FOLEY
How Your Guitar Works

In this illustrated technical manual, author Foley explains the science behind the guitar, with an emphasis on physics and electricity, as well as specific wood cuts, structural parts, and important historical patents. The amount of information is staggering and it's weighty stuff; you'll read about capacitors, resistors, magnetism, potentiometers, and the wiring that makes our guitars create sound – and music. **– *PP***



BERNIE TORMÉ
Lightning Strikes: 1982-1983

This four-CD box set collects two studio and two live albums from Tormé, who briefly served as Ozzy Osbourne's guitarist after Randy Rhoads' death. His fret melting and whammy touches counteract spotty songwriting and frequently iffy production. Hottest tracks are studio and live versions of "Turn Out the Lights" and "Lightning Strikes" and the live solo blowout "Bernie's Guitar Extravaganza." **– *BA***



WILLIE NELSON
Bluegrass

Willie (minus Trigger) adds vibrant vocals to this bluegrass-themed set of timeless Nelson originals, backed by his usual studio band unplugged and guests. Rob Ickes adds nicely articulated Dobro to "No Love Around," and Dan Tyminski's mandolin spices up "Good Hearted Woman." The early, obscure "Man With The Blues" features a bracing guitar intro and fluid solos from both Ickes and Tyminski. **– *RK***

LORDS OF ATLANTIS
Lords of Atlantis

This surf platter offers an aquatic feast of warm, reverby tones, heard in "Chariots of the Gods," an instrumental with real melodies from guitarmen Ivan Pongracic and Jeremy DeHart. "Leading Edge" adds more drama with its urgent guitar hook. It's so rare to hear an instro album with actual compositions, versus the usual Dick Dale knockoffs. This is superior surf. **– *PP***

PUBLIC IMAGE, LTD.
End of World

One of PiL's best, with guitarist Lu Edmonds adding melodicism to the rhythmic punch of drummer Bruce Smith and bassist Scott Firth, as on "Down On The Clown." The set closes with "Hawaii," a poignant love song written by John Lydon for his wife of 44 years, who died last April. A tear-jerker from Johnny Rotten? Don't be surprised. **– *DF***

PATSY CLINE
Greatest Hits

This album is a timeless best-seller and an uncredited showcase for the greatest '50s and '60s Nashville A-Team guitarists. Hank Garland created the shimmering Echo-Sonic intro to "I Fall to Pieces." On "Crazy," Harold Bradley plays tic-tac bass, with Grady Martin handling guitar. Bradley's tic-tac also juices up "She's Got You." Martin, Ray Edenton, and Bradley work their magic on "So Wrong." **– *RK***

JIM CAMPILONGO AND STEVE CARDENAS
New Year

The guitar duo of Campilongo and Cardenas showcase synchronicity, space, and soul. Six-string giants, they leave the rhythm section behind, weaving lush chord voicings and thoughtful melody lines over standards like "Cherokee" and "Caravan." Their harmonic personalities merge to significant effect with cascading reverb and excellent use of slap-back. Originals like Campilongo's "Miss Venezuela" are pure acoustic ecstasy. **– *OJ***

VARIOUS ARTISTS
Brown Acid: The Seventeenth Trip

This latest compilation of unknown acid-rock and garage bands is brimming with *sick* guitars and deeper reverb than the pits of Hell. Grapple's "Ethereal Genesis" is a 1969 psych jam with Jefferson Airplane-approved licks. Image's "Witchcraft '71" is a Black Sabbath rip, but dig that grotesque fuzztone. Strychnine's "Jack the Ripper" is savage punk-metal. Somewhere, Lemmy is smiling. **– *PP***

HIT LIST

Jimi Hendrix onstage in 1967.

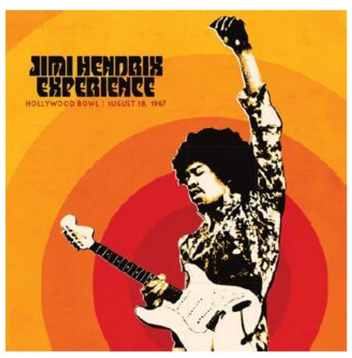
Neil Young
Chrome Dreams

After being shelved for more than 45 years, Neil Young's long-lost 1977 album finally sees daylight. Nestled between an impressive run of comeback albums such as *Comes a Time, Rust Never Sleeps*, and fanboy bootleg recordings, *Chrome Dreams* is a return to a time when Neil Young was indeed in the zone.

It's a strong selection of studio tracks as Young navigates his raggedy, heartfelt vocals across a bed of acoustic ballads like "Pocahontas," "Hold Back the Tears," and the electric dirges "Like a Hurricane" and "Homegrown." Five of the tracks previously appeared on 1977's *American Stars 'n Bars*. One of the real treats is Young performing the original unplugged version of "Powderfinger," which also appeared on 2017's *Hitchhiker*.

This compilation is raw, unmanicured, emotional, and cuts to the soul. Ditties like "Stringman" and "Too Far Gone" are as engaging as Young's ham-fisted acoustic accompaniment and singing are seamlessly cathartic.

In hindsight, *Chrome Dreams* is uplifting. Though some of these songs can be found elsewhere, a few of these tracks are previously unheard/alternate versions. More importantly, it's a window into the artistry of a 30-something Neil Young. **– *OJ***



Jimi Hendrix Experience
Hollywood Bowl: August 18, 1967

Imagine a Jimi Hendrix Experience concert where the audience actually disliked the band. That's the scenario here, a secretly recorded gig opening for The Mamas & the Papas, a week before the U.S. release of *Are You Experienced*. At this Hollywood Bowl date, most of the crowd came for a genteel folk-pop show – and instead were sonically pummeled by the loudest, most-intense psychedelic guitarist in history.

Not surprisingly, Jimi's between-song patter is dryly sarcastic, though the Experience plays with its customary fire. On "Sgt. Pepper's Lonely Hearts Club," Hendrix's Strat is ferocious, with wild whammy dives and fuzztone leading into "Killing Floor" and its frenetic rhythm-guitar intro. Muddy Waters' "Catfish Blues" has a Mitch Mitchell drum solo and heavy guitar effects. On "Foxy Lady," the guitar hero rips with abandon, though the vocals of Jimi and bassist Noel Redding were captured too loud and dry – evidence of the original, two-track stereo tape.

While *Hollywood Bowl* is hardly definitive Hendrix, it's fascinating to hear the trio playing to a disinterested, even quietly hostile audience. Just a few brief months later, the Experience would be one of the hottest acts in all rock and roll. **– *PP***

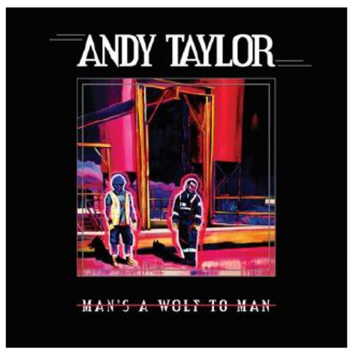
Jessi Colter
Edge of Forever

After husband Waylon Jennings' death 22 years ago, Jessi Colter resumed her recording and performing career with several albums that explored styles within and beyond the "outlaw" sound she shared with him. This time, however, producer Margo Price, an acclaimed contemporary singer/songwriter in her own right, and members of her rock-solid band steer Colter in the right direction, with occasional nods to classic rock and gospel.

Guitarists Alex Munoz (on 12-string), Jamie Davis, steel guitarist/dobroist Luke Schneider, and bassist Kevin Black wrap their powerful sound around Colter's unencumbered voice while giving her ample space. On the opening/title track, Black's rock-solid bass drives the band as Munoz slips in sharp slide-guitar figures. Price joins Colter for a duet on the Waylon original "Lost Love Song," dominated by Colter's acoustic piano, with Davis joining in at the end.

Munoz's screaming slide guitar helps push the Delta-rootsy, vintage James Cleveland gospel-rocker "Can't Nobody Do Me Like Jesus." Davis adds a subtle, melodic break to the thoughtful "Hard On Easy Street." Schneider's subtle steel backing injects color into the Colter composition "Angel in the Fire," with Davis sliding in delicate acoustic guitar. Colter, with Price's help, creates a vibrant, compelling effort, made more so by these exceptional sidemen. **– *RK***

Jimi Hendrix: Wikimedia Commons.



Andy Taylor
Man's a Wolf to Man

The former Duran Duran guitarist's third solo album is his first of new material in 37 years, and it's lucky to have been completed. Taylor announced in '22 he had stage-four prostate cancer and is undergoing treatment he says will extend his life by five years. This release was delayed by that and the pandemic.

A rock guitarist/vocalist at heart, Taylor's '80s riffs often cut through Duran Duran's new-wave synthesizers and his chops were *really* on display with Power Station. So, it's no surprise this is a rock album with occasional zigzags.

"City of Night" includes varied guitar parts and a memorable chorus, basted with a light punk glaze. Taylor layers the electric parts and acoustic rhythm guitar effectively on "Did it for You." The horns on both "Gotta Give" and "Reachin' Out to You" – especially the funky guitar and bass on the latter – would've made both a decent fit on the first Power Station album. "Influential Blondes" starts with a clear David Bowie/"Space Oddity" nod, eventually including guitar/saxophone tradeoffs. The dramatic title track ends with a soaring guitar solo. With passion and vigor, Taylor defied mortality to make fresh music. And music is just as powerful as medicine. **– *BA***

Cheap Trick's Rick Nielsen and Tom Petersson.

Jeff Plankenhorn
Alone At Sea

Singer/songwriter Plankenhorn recently moved from Austin to Vancouver Island, and besides penning two numbers himself, he co-wrote seven with Austinites Scrappy Jud Newcomb, Gabriel Rhodes, and Michael O'Connor.

"Maybe It's Not Too Late" is a Hooker-style boogie sounding more than a little like C.C. Adcock. Surprisingly, it's the only song featuring his "Plank" electric guitar; neither Dobro nor lap-steel, it was designed by the artist. However, he does play tasty acoustic slide on an Oahu Hawaiian guitar on a few cuts, including the title tune. He also takes a single-note acoustic solo over the New Orleans strut of "Do A Little Dancing," and adds Latin-tinged licks to "The Mess," which falls somewhere between Tom Waits and Randy Newman.

Producer Colin Linden, known for taking on similar duties with Bruce Cockburn, provides electric six-string throughout, including soulful slide on "Keep Me On Your Mind," which he co-wrote with Plankenhorn. His jangly arpeggios and reverby bends highlight the ballad "Bluer Skies."

Plankenhorn deserves a more-descriptive category than alt-country, folk, or Americana that are typically applied to his rootsy mix that also embraces blues and pop. As with his previous seven albums, he expertly dodges such pigeonholes. **– *DF***

Various artists
Looking for the Magic: American Power Pop in the Seventies

Power pop is a concoction of teen-themed vocals, a relentless beat, and wild, joyous guitars. With 74 tracks, this box has material from institutions like the Raspberries, Badfinger, the Knack, and the Cars – but also obscure acts *more than* worthy of pop heroism.

From 1972, Grin's "Moon Tears" is a firecracker thanks to Nils Lofgren's positively explosive Strat solo. Tim Moore wrote the classic "Rock and Roll Love Letter," here in its original, extra-snotty version of 1975. Andrew Gold's hit "Lonely Boy" is remembered for its piano hook and soapy lyrics, but there's a dramatic lead from Waddy Wachtel. Van Duren's "New Year's Eve" reminds us that rhythm guitar is a critical ingredient. Cheap Trick's "Oh Candy" finds the FM rockers fusing their Beatles-on-steroids attack with Rick Nielsen's axe fury.

One obvious gaffe is the inclusion of Blue Öyster Cult's "(Don't Fear) The Reaper" – certainly *not* power pop. Yet shimmering chords and a wicked lead light up "Say Girl" from Memphis popster Robert Johnson, while a half-American "comeback" lineup of Badfinger delivers 1979's "Love is Gonna Come at Last."

With buckets of life-affirming guitar rock, *Looking for the Magic* is largely a pop-tacular success. **– *PP VG***

Cheap Trick: Carl Lender/Wikimedia Commons.

VG Classifieds

Rivington GUITARS
www.RivingtonGuitars.com

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

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

INSTRUMENTS FOR SALE

1950 Martin 0-18, Recent Brothers/Dave Strunk neck reset, exc cond, SKB hsc, $5,500. 1936 Gibson L 50, flat back, OHSC, VG cond, $2,400. 1941 Kalamazoo KG12, mahog w/SB top, Brothers neck reset, exc + cond, TKL HSC, $3,200. 2004 Gibson J 185 natural, OHSC, LR Baggs pu, exc cond $2,400. Philadelphia/Baltimore vicinity Contact Dstone2175@gmail.com

1980 Gibson Sonex 180 Deluxe. $1,250 Black. Sounds awesome and plays great. Davecoppock@gmail.com Phone/text 419-544-0489

1931 Martin C-1 round hole archtop guitar, original finish, shaded top, original tailpiece, bar frets, CF Martin & Co, decal, the case is a newer Martin arch top OM case $2,800 plus shpping. grahamguitars@yahoo.com

1967 Fender Stratocaster SB, All Original, No Alterations or Modifications, Bo Didley Autograph on back, Excellent Condition highly sought after due to lower production numbers, Original Case, $16,950 OBO, Insured Shipping $148. Call, Text or Email Charlie 248-345-5886 chuhn1951@gmail.com.

1964 Gibson J-50 ADJ. Nicest one. Original case. $5,750. Full details and photos at www.jetcityguitars.com

1957 Fender Stratocaster w/tremolo and original case. Good condition. All original with no repairs or touch ups. $47,500 Located in Central Florida. vsnowden1@bellsouth.net or call 386-576-7993

1973 Fender Stratocaster Sunburst, Tremolo, Maple Neck, All Original, No Modifications, Plays Great, Frets Great, $5,298 pkus $148 insured shipping, or best offer. Call text or email Charlie 248-345-5886 chuhn1951@gmail.com

1956 Danelectro U-1. Original except one cupcake knob. Pretty cool. Black w/ single lipstick tube p/up. Played & shows typical wear. No case. $700 +shipping; 1959 Harmony "Mars"H45 Stratotone. Tobacco burst w/a DeArmond silver foil "soap bar" p/up. Very good cond. Original except replacement pots. Includes case and old pots. $600 + shipping. For pics/questions inquire to sinnfein.rgo@hotmail.com

1976 Gibson Bicentennial Firebird. Red White and Blue logo. Gold Hardware. Dot neck. OHSC. Good player. $4600. ruddog@cox.net

1929 National Bakelite Triolian Polychrome guitar, N/M body replaced neck original tuners and cone, $4500. 931 Triolian uke $1500, Beltona uke metal body W/ Calton custom case $2500. Buy with confidence from Marc Schoenberger the "Reso guy." 805-471-5905 for pictures.

Fender Jazzmaster 1965 All Original, No Issues, Polaris White w/matching Headstock, Excellent, Frets great, Original Case, $10,945 OBO, please text, call or email questions Charlie 248-345-5886 chuhn1951@gmail.com

1969 Gibson LG-0 acoustic guitar. Totally stock and in beautiful condition. Very little fret wear. Slim, fast, great action neck. Mahogany back & sides w/natural spruce top. Replacement chip board case. Photos/questions upon request to: sinnfein.rgo@hotmail.com, $1600 plus shipping.

Gibson Herb Ellis ES-165, Light Burst with deluxe adjustable bridge, Serial Number 01745722. Contact Wyllis H. Ament wament37@gmail.com 254-290-4726

1937 Martin 0-18 T - shaded top - museum quality and the best sounding tenor I've ever played. OHSC. $9.500.00 Buyer pays insured shipping from Northern Ca. info@vintageinstruments.com

Gibson ES-335 TDC original owner, purchased in 1969, has an "8" in the serial number (1968 or 1969?) original hard case $10K, free shipping in the USA, very good condition have plenty of pics. steviegeetar5@yahoo.com

1967 Fender Telecaster: Ash body, Nitro blond finish, Maple neck stamped 3 APR 67 in EXC cond. orig frets w/ plenty of life. The p.u.s=orig blue-yellow cloth wired 5.1k/ea. tuners orig Klusons, not "F" CBS tuners, 7.2 lbs, non-orig. pots and switch, control plate etched with owner's Ca. drivers lic. A dream to play in collector shape! $16,000 with OHSC. No trades. email: info@3tracksmusic.com

1938 Oahu Lap Slide Combo Time Capsule, asking $1,250 net to me. Or $1,150 cash and carry! San Diego area. Early Electric Lap slide, amp, and matching case with sheet music! All in Ex condition. Call or text, 928-525-1189 Also Listed on Acoustic Guitar Forum (Guitars44me)

1968 Gibson Johnny Smith, Tabacco Sunburst. Guitar has had re-fret, bone nut and new pickguard installed; all else is original. A players guitar (some scratches and small dents). Projects well acoustically. Neck demensions are: 1 3/4 nut, 1st fret depth .91 , 10th fret .1.01 inches. OHSC included. Asking $7,800.00. Mike (203) 520-9003 mwoolen@snet.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

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

AMPS FOR SALE

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

1956 Original Fender Tweed Deluxe 5E3 w/ Cover, Original Transformers, Original Alnico V Speaker., Original Cover, Original 2 Prong Plug, Works Like it Should, VGC. 570-823-2268, $7950

Selling my 1961 Fender Super amp. All original and in Excellent Plus to near-mint condition. Transformers and tone caps are all original.

VG subscribers get 5 FREE Classifieds listings in 2023!

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

Original P10R speakers. Sounds fantastic. Fully serviced by my amp tech. In the Nashville area. tfoguitars@yahoo.com

MISC FOR SALE

Digitech GSP 2101 Studio Tube Preamp and Processor with Control One foot controller. $395 + shipping Davecoppock@gmail. com 419-544-0489

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

Charlie Apicella & The Griots Speak: Destiny Calling. "Enter a new world with us…" Charlie's Hard Bop groove originals played by the innovators of NYC free jazz, Juma Sultan (Jimi Hendrix at Woodstock, etc.), bass legend William Parker, sax shaman Daniel Carter. Think early Santana meets Miles Davis's "In A Silent Way." Available on Origin/OA2 records: www.IronCity.nyc/griots

Warren Appleby's 15th album, Blood Amber, is out now! Rush & Rainbow without the vocals! Killer guitar riffs & tones in abundance! No Computers!!! Search for Warren's music on Spotify & iTunes. Go to applebyrocks.com for free music.

These secret weapons Let you "Squeeze" More performance from your Stratocaster or Telecaster. Get Several Dozen new Blues, Jazz, Metal, Surf, Country, tin-canny pickup tones. Makes your guitar the ultimate performer - Guaranteed! Customer said, "I stayed up all night playing my upgraded guitar." Check out our PROteus SSSS Strat upgrade that gives you 102 pickup tones. AweSome-Guitars.com

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

Organize, Bundle & Identify your Cords and Cables with
CORD-LOX®

• Fabricated in the USA!
• Choice of pro guitarists, sound & lighting engineers, and A/V professionals
• Prolongs cable life
• Millions sold!
Buy factory direct at cord-lox.com
or call 619-662-1355

MISC WANTED

Looking for 1960 or 1961 Jazzmaster neck. Prefer unmodified. marcusvichert@gmail.com

Vox AC50 large box speaker cab. with or without speakers but need midmax horn. Harmony Rocket neck without an adjustable truss rod. Gibson ES140 3/4 hard shell case (thick body). 62sgjoe@gmail.com

Vintage Martin Tenor Guitar with "Buddy Koch" inlaid in pearl at 12th fret. This is a family treasure that was lost decades ago. Would love to have it again. Willing to pay. Please contact me if you have this instrument or know someone who does. wjkoch1@yahoo.com

APPRAISALS

Unlock the true value of your vintage guitars & gear with professional appraisal services by Thomas Dawson, Accredited Senior Appraiser and licensed insurance agent based in LA. American Society of Appraisers designated, guaranteeing top-notch expertise. Valuations adhere to USPAP and IRS standards for the utmost industry quality. Contact: (541) 244-0543 tdawson1@gmail.com www.valuemyguitar.com

DEALERS

Elderly Instruments - Your one-stop shop for all things strings, from rare vintage guitars to brand-new models. Visit elderly.com or contact us at web@elderly.com to discover why we were named America's Top Small Business.

Blues City Music LLC, Memphis, Tenn., stocking dealer for Knaggs, Dean, Ventura County, Diamond, and Traveler electric guitars; Macmillan, Furch, and Seagull acoustic guitars; Lakland basses; Mesa Boogie, Mezzabarba, Matchless, Diamond, and Quilter amplifiers; Solid Cables, Rattlesnake, Lava, and George L's cables, and so much more. JLB@bluescitymusic.com, 901-485-8250. Turn It Up!!!

Open since 1968, we are positively Buried under 3000 crazy old guitars and oddball vintage parts. We're a full-featured repair shop, and offer music lessons, custom builds, and an inimitably outdated aesthetic and shopping experience! Call us at 510-841-4106 or email subwayguitars@gmail.com www.fatdawg.com www.fatdogs-subwayguitars.com

BUILDERS

North American Instrument Co. Building fine, handcrafted, electric guitars in the U.S.A. since 1961, from legally sourced exotic hardwoods. Models include Texas Special, BluesMaster, American Artist, and American Legend Series. Prices: $2,885 - $8,000. Website: www.NorthAmericanGuitars.com Coming Soon: New Model – "The RattleCaster" Series. Viper - Anaconda

Chatsworth Guitars creates custom, hand-crafted Lap Steel Guitars, Roots Music Instruments and the amazing Dark Matter Guitar Slides - Vibrant Tone with No String Noise! New: Dark Storage strap-mount slide case - Keeps your slide close at hand. Available at: www.chatsworthguitars.com - https://reverb.com/shop/chatsworthguitars - www.mccabes.com - tom@chatsworthguitars.com - (818) 455-5815.

Want to learn how tube amps work? Want to learn to voice, troubleshoot, and repair amps? How to design for tone? Introducing Gerald Weber's Fast Track Tube Guitar Amp Correspondence course by email. Email for free 1st lesson and more info. gerald20@earthlink.net 1-512-734-3064

REPAIR

How does your tube guitar amp sound? Has the tone got up and gone? How does it make you feel? Parts wear out and fall out of tolerance, tubes wear out, etc. I can make your tube amp sound better than it did the day it left the store. I have been doing this for decades. Quick turnaround. Call Bryan @ (770) 329-1380 tomatone763@gmail.com

ADVERTISE HERE!

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

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

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

VG APPROVED GEAR

FIRST-RATE REBOOT

Guild's F-40 Standard

Bigger may not always be better, but sometimes having a little extra juice can make all the difference. Born in the USA, the jumbo acoustic is American as apple pie and Elvis Presley.

One contributor to the world of the jumbo is Guild. For its 70th anniversary, the builder is offering a refreshed line of some iconic acoustics, including the mahogany jumbo F-40.

Immediately noticeable on the F-40 Standard is the Vintage Gloss finish, which Guild describes as an ultra-thin nitrocellulose lacquer with satin and gloss qualities. Smooth and with closed pores, it has a subtle satin feel. Just how long it will stay factory fresh is hard to know, as it's likely to wear in high-use areas. Still, it was immaculate on our tester.

Price: $2,499 (Natural);
$2,599 (Sunburst)
www.guildguitars.com

Considering its jumbo dimensions, the F-40 Standard is gossamer, our tester weighing a sprightly 4 pounds, 1 ounce. It was also exceedingly playable and incredibly resonant for a flat-top box straight from the factory. Belying its forward-shifted bracing and ample proportions, it projected more mids than lows, and was forward in the upper register. Low-end will likely fill out as the top opens up, but balance was more mid than bass – a delightful combination for a heavy strummer. The guitar played easily, with medium action over the 25⅝" scale, and its C-shaped neck should feel like home to many players.

Appointments are simple, but tasteful; the Sitka-spruce top is framed with white binding, contrasting nicely with the mahogany back and sides. Other details are rosewood fretboard and bridge, bone saddle and 1 11/16" nut, and scalloped Adirondack spruce forward-shifted bracing.

Shipped in an archtop case with a built-in humidification system (a nice touch in colder and drier climates), the F-40 Standard is offered in traditional natural finish and Guild's new Pacific Sunset Burst. ***– Michael Shirek***

Price: $399.99
www.boss.info

ACOUSTIC AIR

The Boss AC-22LX

On the surface, Boss' AC-22LX is a 10-watt acoustic-electric guitar amp with two channels. But, dig in, and goodies are revealed.

One is a drum machine with five sounds, from hand percussion to a full kit. Called the Rhythm Box, its controls include a Variation button and Tap Tempo, to sync the beat to your song. A separtely sold footswitch also accesses a built-in looper.

The Guitar channel uses one knob to adjust digital Reverb or Reverb/Chorus blend. On the back, look for line-out jacks for a PA or mixer and a USB out for recording, editing presets, and rhythm patterns and (with the optional Bluetooth adapter) live-streaming. The amp can also run on batteries.

What makes the AC-22LX really stand out is its Air Feel knob, which serves up models of acoustic-guitar mic simulations – Dry (pickup only), along with patterns like XY, AB, ORTF, and Mid-Side, all replicating studio setups. Having these at your fingertips is a godsend, and they're very easy to use.

With an acoustic/electric guitar plugged in, the amp's expansive sound was impressive; this is a 10-watt wonder perfect for practice or rehearsals, with lush effects. For gigging, stereo Line Out jacks connect to a PA, and the XLR Mic input effectively makes the AC-22LX a stage monitor. Packed with features and effects, it's mid-priced and earns its keep with clean design, portability, and superior sound. ***– Pete Prown***

BACK IN BLACK

The Bad Cat Jet Black Combo

Guitar players around the globe praised Bad Cat's Black Cat amp for its tone, but wanted more punch. Its ear twisted, the company delivered by doubling the output and tweaking the EQ to create the Jet Black.

A 38-watt, two-channel combo amp with Celestion Vintage 30 speaker, EL84 power tubes, and 12ax7 preamp tubes, the Jet Black's aesthetic and backlit logo lend an ominous appearance. Its control panel is straightforward, with independent Volume and Master controls on each channel, shared Bass, Mid, and Treble, global Reverb and Tremolo, a buffered effects loop, line out, and a two-button footswitch for tremolo on/off and channel switching.

Channel 1 is low gain, ranging from squeaky clean to light crunch. Rich and musical, its sounds bring a bouncy, easy-to-play feel. Plugging in a Les Paul and a Telecaster with all three bands of EQ set at noon, Volume at 3 o'clock and the Master 1 at 10 o'clock, the amp's chimey cleans swirl with harmonics and clarity. Push the Volume for sweet edge-of-breakup tones, or dime the Master and Volume for gut-kicking crunch. Though "clean," the channel has enough gain to get you into Tom Petty territory when pushed.

Channel 2 is where the Jet Black comes alive. A rock-oriented amp, it can nail any tone from classic to modern, with its own unique personality. With Volume at 11 o'clock and Master at 2 o'clock, the Jet Black exuded clear, open crunch with a punch that would bring smiles to Angus and Malcolm. Crank the Volume and Master for endless gain and sustain along with harmonic feedback that holds a note forever. Seriously! For wide-open Black Crowes tones with clarity and definition, just roll Volume down to 10 o'clock. With all three bands at noon, EQ is nicely balanced, yet responsive to tweaks. Reverb and tremolo are lush and natural-sounding, adding impressive depth and dimension; both sound great on their own, but together they create a dreamy soundscape that's so captivating you won't want to stop playing.

The Jet Black offers a wide range of tones from clean to mean, with fantastic dynamics and responsiveness. It's versatile enough to cover a lot of sonic ground, but make no mistake, this amp wants to rock! ***– Charlie Wilkins***

Price: $2,199 (head);
$2,399 (1x12 combo)
www.badcatamps.com

GEARIN' UP

SUPRO DELEGATE CUSTOM

Supro's Delegate Custom is a cathode-biased/25-watt 1x12 combo with tube-driven spring reverb. It has three 12AX7s in the preamp, a pair of Electro-Harmonix 6V6 power tubes, custom Mercury Magnetics transformer, and a poplar cab with a Celestion G12M. Controls are Volume, Treble, Mid, Bass, Reverb, and Master. It weighs 36 pounds.

WAMPLER TUMNUS GERMANIUM

Wampler's Tumnus Germanium overdrive has controls for Volume, Gain, and Treble and uses high-grade components including vintage-spec clipping diodes. Its runs on a 9-volt DC, and other features include textured Alien Silver finish and anodized knobs.

ELECTRIC LOVE AQUATONE

The Electric Love Aquatone overdrive/distortion has controls for Gain, Volume, Bass, Mids, and Treble, along with a two-position toggle for selecting modes. It has buffered-bypass switching and is powered by 9-volt DC. All profits from its sale will be donated to the Breast Cancer Research Foundation.

NEXT-GEN ECHO

The Meris LVX Delay

Designed for guitarists drawn to effects with a simple, straightforward interface, Meris LVX Modular Delay System is an attention-getter. Perfect for the menu-phobic, it's a powerful box that's *incredibly* easy to use.

Price: $599
www.meris.us

Before diving in, it's good to scroll through the LVX's presets and experience 2,540 milliseconds of ambient, deep-space echoes, many of which are mindblowing. Its internal dual-delay sounds are vast, with trippy stereo sounds, long tails like an ambient reverb, and reverse effects from another universe.

For manual adjustments, turn the intuitive knobs; Time is delay length, Feedback is duration, Mod adds a modulation wiggle, and Mix sets wet/dry balance. To venture beyond presets, into editing, push the Hold (save) button, and its screen turns on "bubbles" that display adjustable parameters. Using the C1, C2, and C3 knobs, you choose which function to edit and determine how much of it you want, be it pitch shifter, filters, and a variety of digital compressor and preamp choices. When you find a cool combination, save it with ease. There's also a Text View setting for editing without the visuals.

You can further pick delay type (digital, BBD, or magnetic) and there's a 60-second looper for when you want to jam over a particularly hip delay groove. The LVX's looper lets you record and overdub guitar (or bass/keyboard) patterns, as well as start/stop on a dime. Loop FX1 selects Play Once, Retrigger, and an expression-pedal function, while Loop FX2 offers half speed/reverse options.

The Meris LVX represents a genuine paradigm shift in guitar effects, sound design, and user interface. If you're looking for classic Echoplex or triplet effects, this isn't your pedal. Instead, it's a device for explorers who want to travel as far as their musical imagination will take them. ***– Pete Prown***

'VERB VOYAGE

The EarthQuaker Devices Ledges

Billed as a Tri-Dimensional Reverberation Machine, the Earthquaker Ledges boasts a user-friendly interface with no menus or deep MIDI commands to figure out.

Price: $199
www.earthquakerdevices.com

Its controls are Mix (wet/dry) and Length (reverb tail), plus Damping to reduce treble to taste. The unit also has Live mode (your real-time, physical setting of the knobs) and a Preset mode, which gives access to six locations that can be saved. Thankfully, the preset function is stone-cold simple – just find a sound you like, press the red button until it starts blinking, then press again. It's that easy.

The heart of the matter is three reverb modes, offering Room (slapback to mid-sized rooms), Hall (big spaces), and Plate for longer, more-reflective reverbs. If you crank up the Length and Mix knobs in Plate, you can get almost-infinite repeats for shoegaze and ambient applications – you can even turn off the pedal and solo over this endless tail. Another perk is that the footswitch doesn't chop the tails off, so you can enjoy a natural decay if you jump to another effect.

With a dandy price and buckets of cool, professional-grade sounds and functions, the Ledges isn't just a fascinating reverb for those who love to explore, it's a gateway to near-endless creativity. ***– Pete Prown***

BOLT-ON BEAUTY

The PRS Swamp Ash Special SE

Known historically for its set-neck guitars, PRS has produced a number of killer bolt-ons, like the CE and Silver Sky. A new version of its Swamp Ash Special is another.

First appearing in 1996 as a Fender-esque addition to the PRS stable, this time it's an import SE. Let's fire it up.

First, it's hard to ignore the Swamp Ash Special's maple neck and fretboard – touches usually found on pricier planks from the Maryland maker. The SE is built in Indonesia, but don't let that fool you – its scarfed neck is beautifully set up, with low action, 22 nicely dressed frets, and their Wide Thin neck pattern that resembles a shallow D carve. Scale is 25" with a 10" radius and bird inlays. It's neck is of surprising quality for the guitar's price category.

The body is a slab of swamp ash, a broad name for North American ash trees found near waterways. Some 1950s Fenders were made of swamp ash and were desirable for their light weight, but our tester SE weighed 9.3 pounds – in the territory of a '70s Les Paul.

Price: $679
www.prsguitars.com

The top has PRS' shallow-violin carve, along with a number of comfort cuts. Electronics are uncovered 85/15 S humbuckers and one AS-01 single-coil, the latter activated when you pull up the Tone knob. A three-way toggle offers six tonal combinations, with and without the middle pickup. For hardware, you'll find a highly stable PRS vibrato and tuners, all finished in nickel.

Tested in a recording studio and rehearsal, the Swamp Ash Special SE defied expectations, delivering sumptuous humbucker and authentic single-coil tones. You can spend a lot of money to get such sounds from a solidbody, but this PRS delivered lively tone for a minimal investment, reminding us of the importance of good wood and precise construction. Recordings from the session confirmed that the combination of woods and pickups produced that desirable bolt-on "snap," and its playability was outstanding.

If you're conscious about the weight of your solidbodies, you may not feel up to shouldering a Swamp Ash Special SE all night long, but its stellar tone will have you thinking it belongs in the rotation. Once again, PRS has done an excellent job porting features from its high-end U.S. line to this groovy import. ***– Pete Prown***

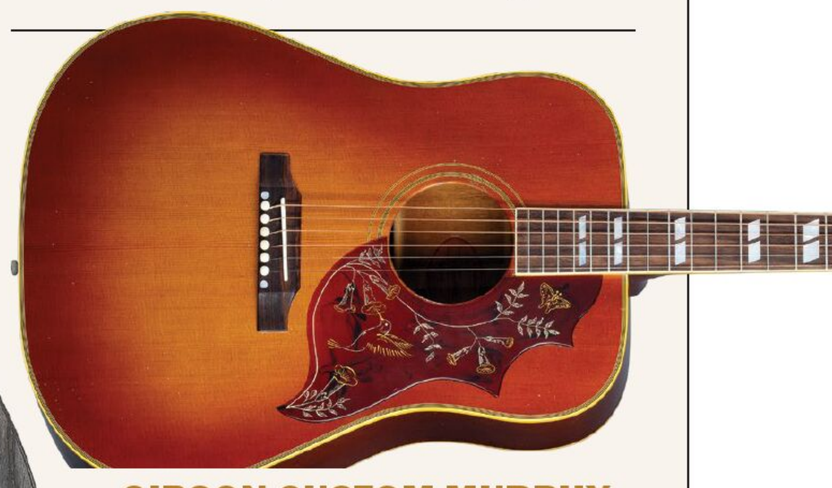
GEAR'D UP

EPIPHONE KIRK HAMMETT 1979 FLYING V

Epiphone's Kirk Hammett 1979 Flying V has a mahogany body, one-piece mahogany neck with volute, Grover Rotomatic tuners with "spade" buttons, Gibson T-Type humbucker pickups, CTS pots with an Orange Drop capacitor, and a Switchcraft three-way selector toggle.

EARTHQUAKER DEVICES ZOAR

EarthQuaker Devices' Zoar Dynamic Audio Grinder is a medium-/high-gain transistor-based distortion with controls for Level, Weight, Gain, and passive Bass, Middle, and Treble. can handle power up to 18v DC Silent relay-based switching



GIBSON CUSTOM MURPHY LAB 1960 HUMMINGBIRD

The Gibson Custom Shop Murphy Lab Acoustic 1960 Hummingbird has a thermally aged Sitka spruce top in Cherry Sunburst Light Aging finish using exclusive Murphy Lab lacquer, along with lightly aged hardware.

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

STACK IN THE BOX

The Friedman IR-X Dual Channel Preamp

Most guitar-electronics companies make a direct-recording preamp, many promising to provide ultimate distortion and overdrive via impulse responses (IR) or cabinet simulations. Dave Friedman, of course, is known for putting his name on high-end tube heads and combos, so when he slaps his vaunted brand on an IR box, expectations rise.

Price: $499.99
www.friedmanamplification.com

The IR-X Dual Tube Preamp is a high-voltage, two-channel unit with two glowing 12AX7 tubes inside, all controlled by a digital back end.

A few things genuinely stand out about the IR-X. First, you can set it like the front panel of a guitar amp, twiddling knobs until you find sounds you like, and then stomp away. Channel 1 is your clean-to-dirty channel (think Nashville twang to Aerosmith), while Channel 2 is dirty-to-insane (Led Zeppelin to Van Halen or Alice in Chains). There's a third footswitch for Boost, which gives added kick on either channel. Next to it is a small switch, which offers three 4x12 cabinet IRs each, based on Friedman's favorites from his own collection. There are also Tight/Bright switches to tailor the tone to taste, and an effects loop for time-based pedals.

In studio tests, the IR-X offered scary-good tones. While many manufacturers offer good crunchy tones, this unit delivers the actual *thump* of a loud 4x12 cab. Recording into a DAW, its captured guitar sounds were beefy and rockin', with all kinds of EQ options to sweeten them up. There are USB and MIDI connections so you can access Friedman's easy editing software and save up to 128 presets. Still, many will use the IR-X as a basic piece of hard-rock hardware, turning knobs and savoring the fury of those tubes and fine circuitry.

No matter how you apply it, the Friedman IR-X is a serious stack-in-the-box.
– Pete Prown

Price: $129
www.EHX.com

BLUES-BREAKERS BUMP

The EHX Spruce Goose OD

Known and loved for its smooth breakup and sensitivity, Marshall's Bluesbreaker circuit is a legend unto itself. The Spruce Goose Overdrive is the Electro-Harmonix version of it.

Offering a simple layout with controls for Volume, Gain, Bass, and Treble, it brings true-bypass switching and a toggle Lift switch with three options – the bottom yields a low-gain/natural-sounding clean boost, middle pushes input signal to 9 db of gain, and the top increases input to 21 db with added saturation and compression. It uses a 9-volt power supply and has a press-and-hold footswitch that can be held down for supercharged soloing.

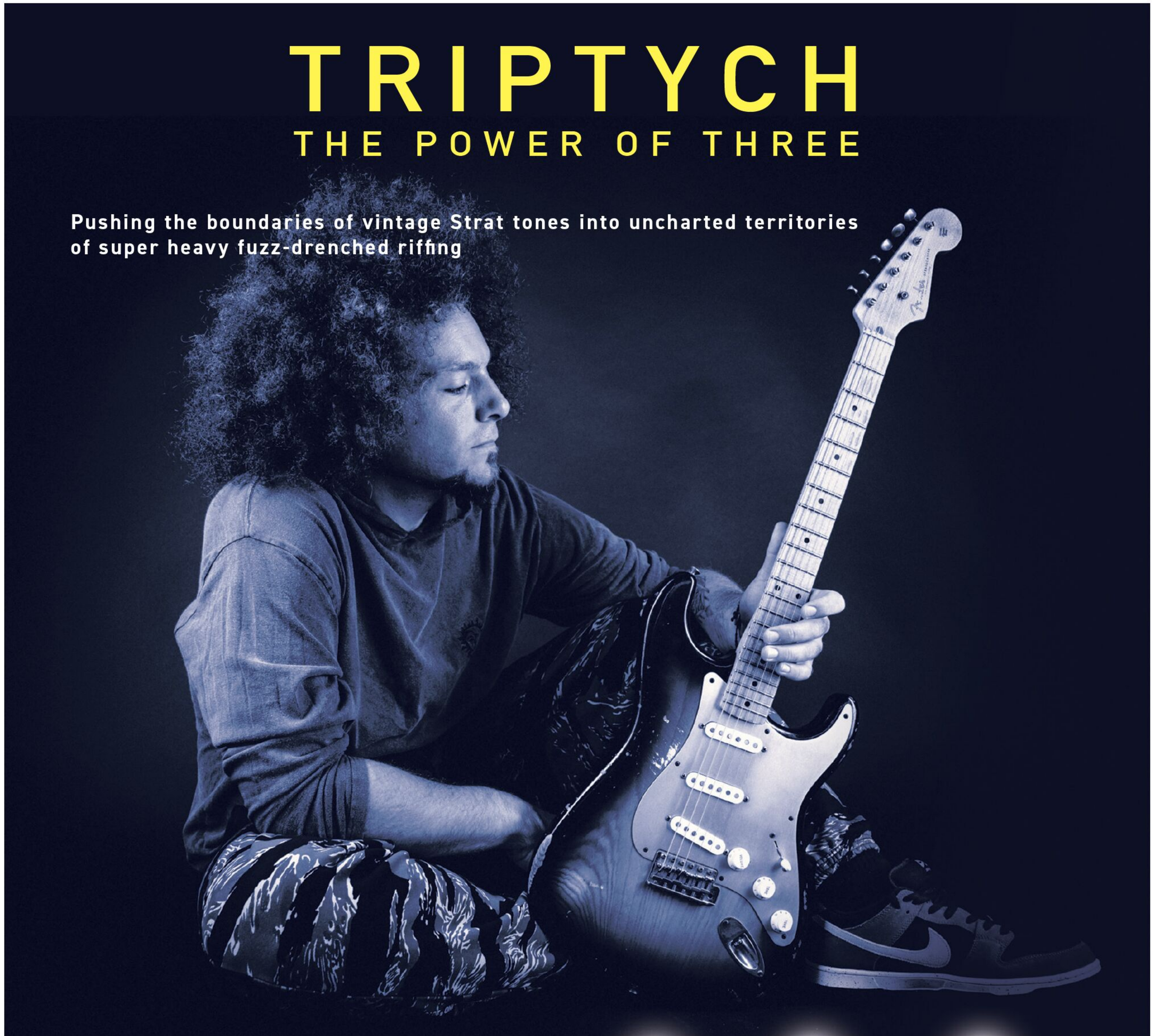
Onstage through a Bassman and a PRS Custom 24-08, the Spruce Goose enriched sets ranging from the Rolling Stones to Michael Jackson and Steely Dan. It was perfect for sculpting boosted lead tones on the fly and shined while stacked with fuzz and time-based modulation effects. Single-coils received correct girth, humbuckers unleashed smooth, organic sustain, and the effective momentary footswitch is an excellent tool for busy pedalboard users.

The Spruce Goose provides rich clarity, indispensable ZZ Top, and earthy clean boost. And, it's the perfect size for a crowded pedalboard. ***– Oscar Jordan VG***

TRIPTYCH

THE POWER OF THREE

Pushing the boundaries of vintage Strat tones into uncharted territories of super heavy fuzz-drenched riffing



"For me, the perfect Strat tone has been an ongoing journey for the last few years, and I'm happy to say that the journey has ended with the Triptych single coils"

RABEA MASSAAD

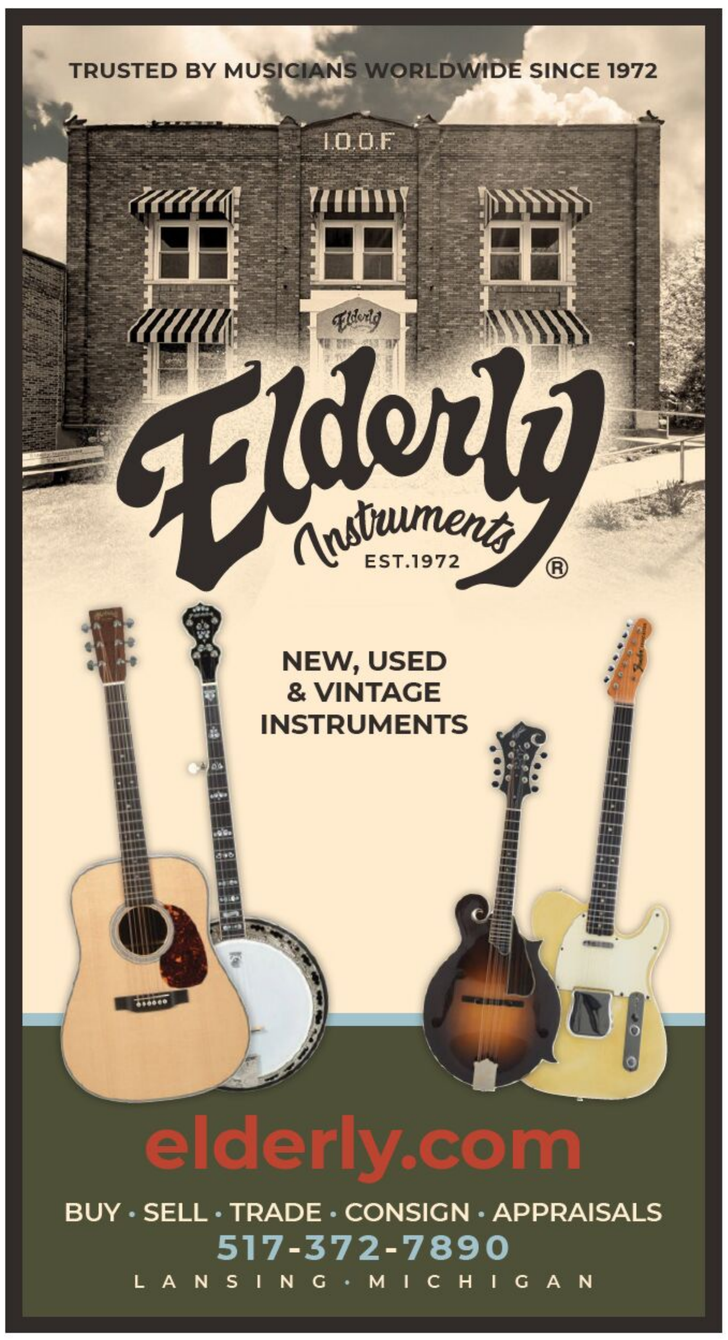
BEA

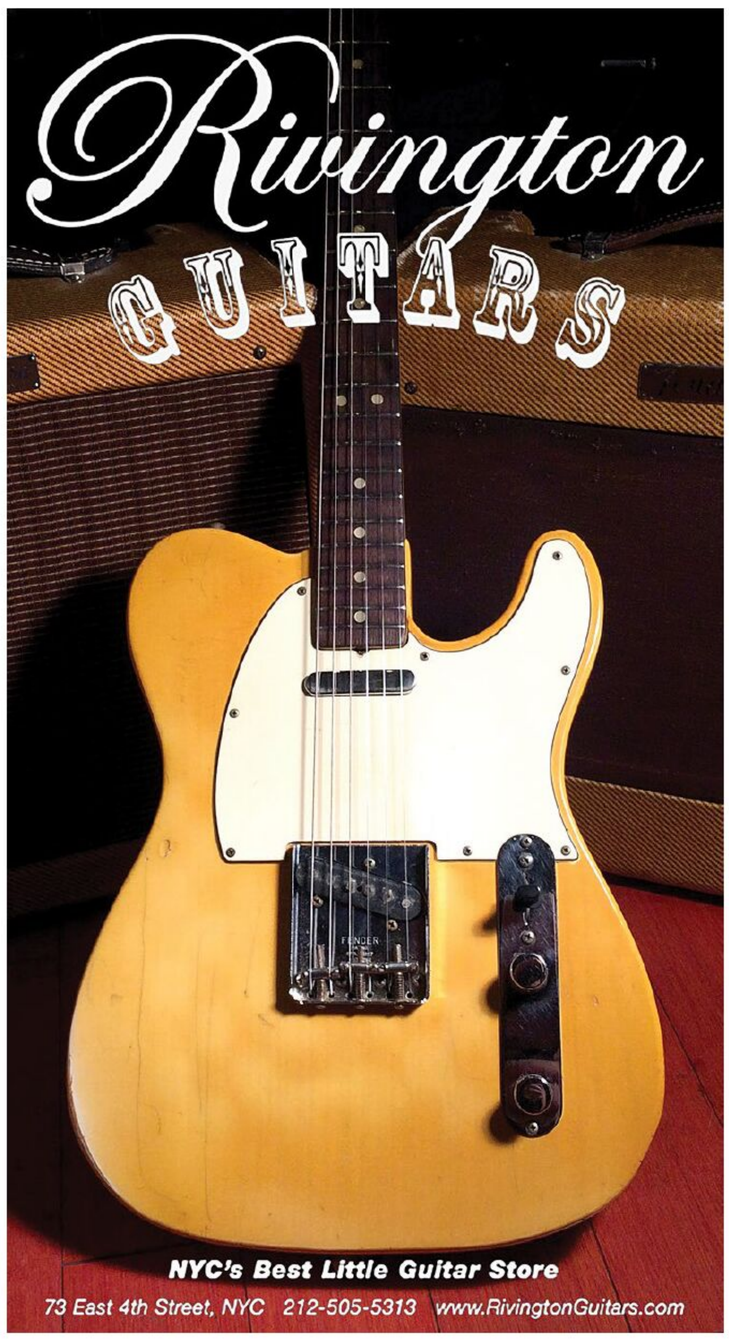
bareknucklepickups.co.uk

Bare Knuckle

SHOWCASE

Contact us at vguitar@vintageguitar.com or 1-800-844-1197





Come see us in California!

We'll be at the Amigo SoCal Guitar Show Jan 27-28 Costa Mesa CA

Big discounts at the show!!

You have not seen anything like this before.

THIS RIG IS GIG READY.

Battery or AC Power. Available as double row or single row.

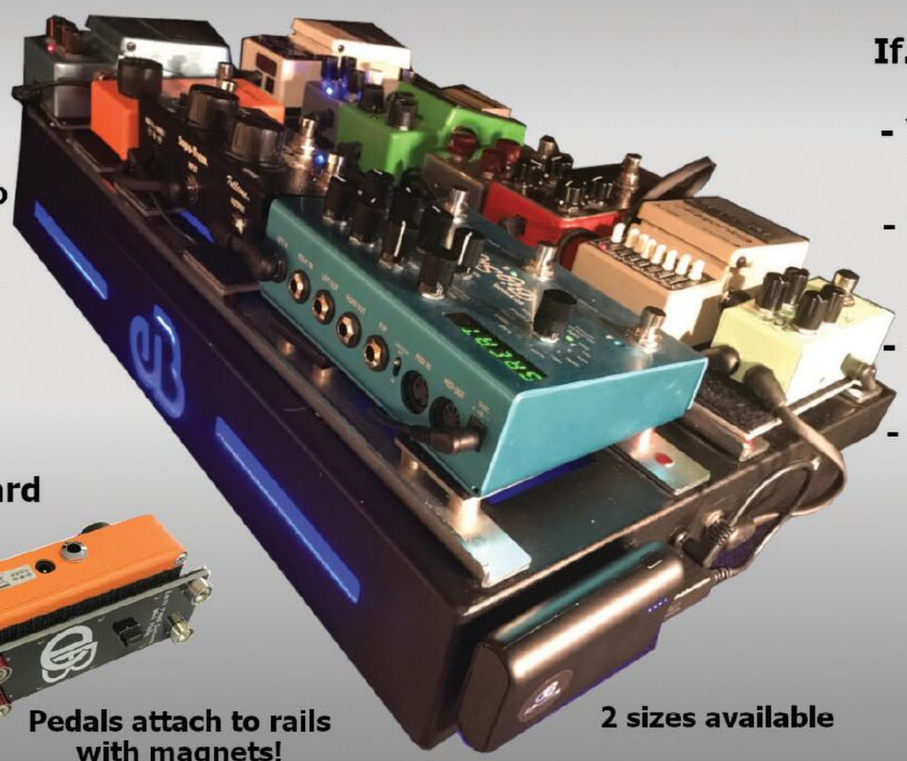
Isolate pedals & change voltage with no extra power supplies.

25% OFF Buy on line! code:vg25

If...

- You're tired of spending a day ripping your pedals off of your velcro carpeted board...
- You're tired of dealing with horrible, noisy, humming house power...
- You think your pedalboard is a cobweb of cables that look like a ball of yarn...
- You don't want to carry a pedalboard the size of a pallet...

We are here for you.



Pedals attach to rails with magnets!

2 sizes available

If...

- You want to be able to change pedals in seconds - even between songs...
- You want a neat pedalboard that can be expanded without having to use a hand truck to move it...
- You want portability and flexibility NO other pedalboard offers...
- You want a quiet pedalboard that is instantly capable of power all over the world...

We are here for you.

web site!

earthboardmusic.com

Ph: 615-624-7194 info@earthboardmusic.com

quick build!

EARTHBOARD

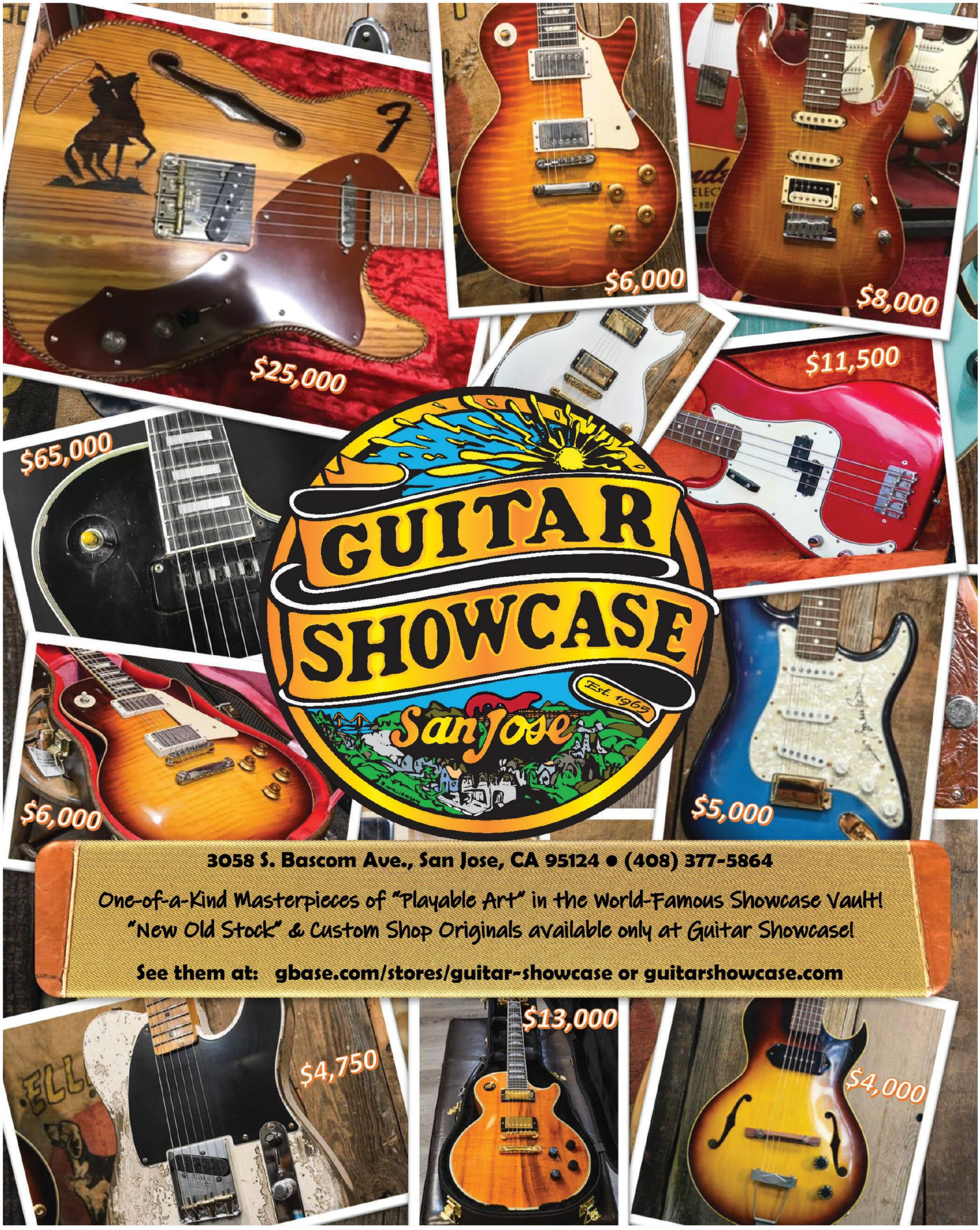
AC-22LX

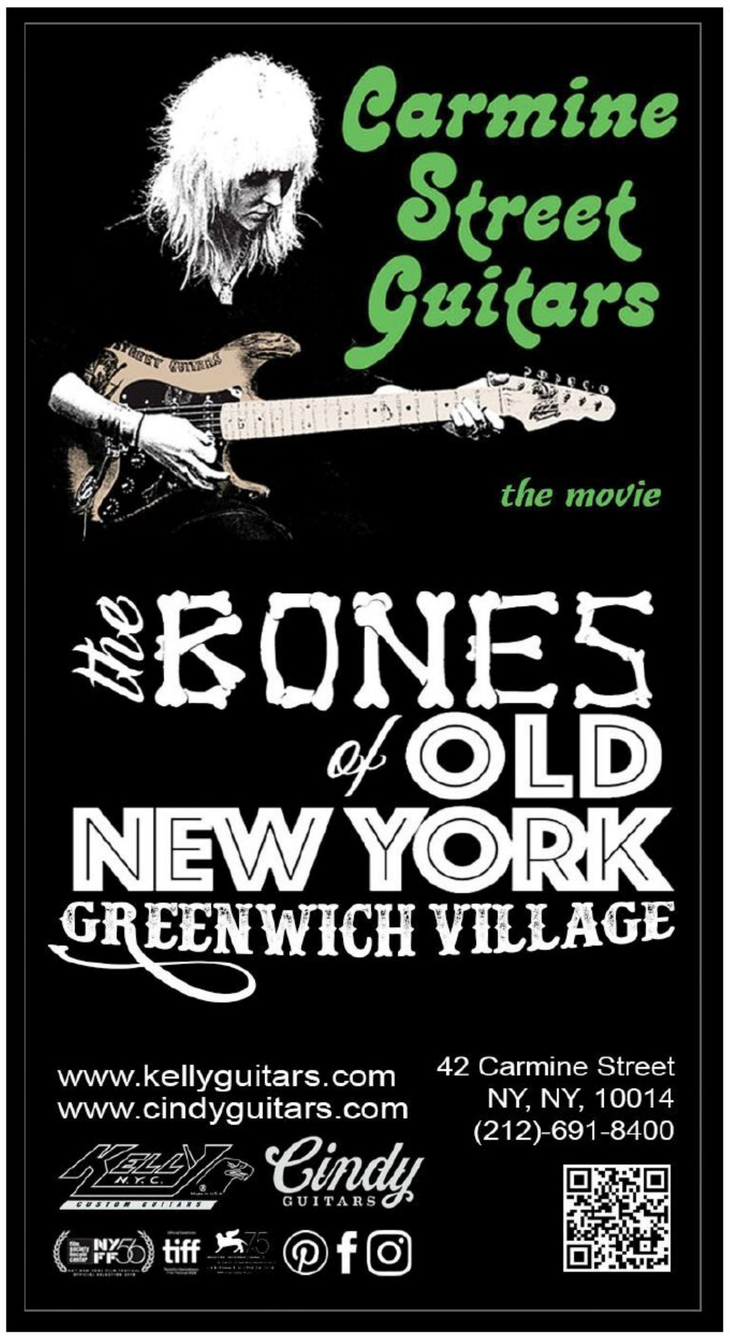
Multi-Dimensional Tone with Air Feel

The AC-22LX presents a new concept in acoustic amplification, bringing you a full-immersion playing experience realized through advanced BOSS spatial technology. Air Feel transforms your pickup's sound with acoustic richness and dimension never possible until now. Simply plug in and enjoy your instrument's natural acoustic character at performance volumes—without the need for microphones and audio engineering skills.

BOSS®
boss.info

Vintage Guitar APPROVED GEAR

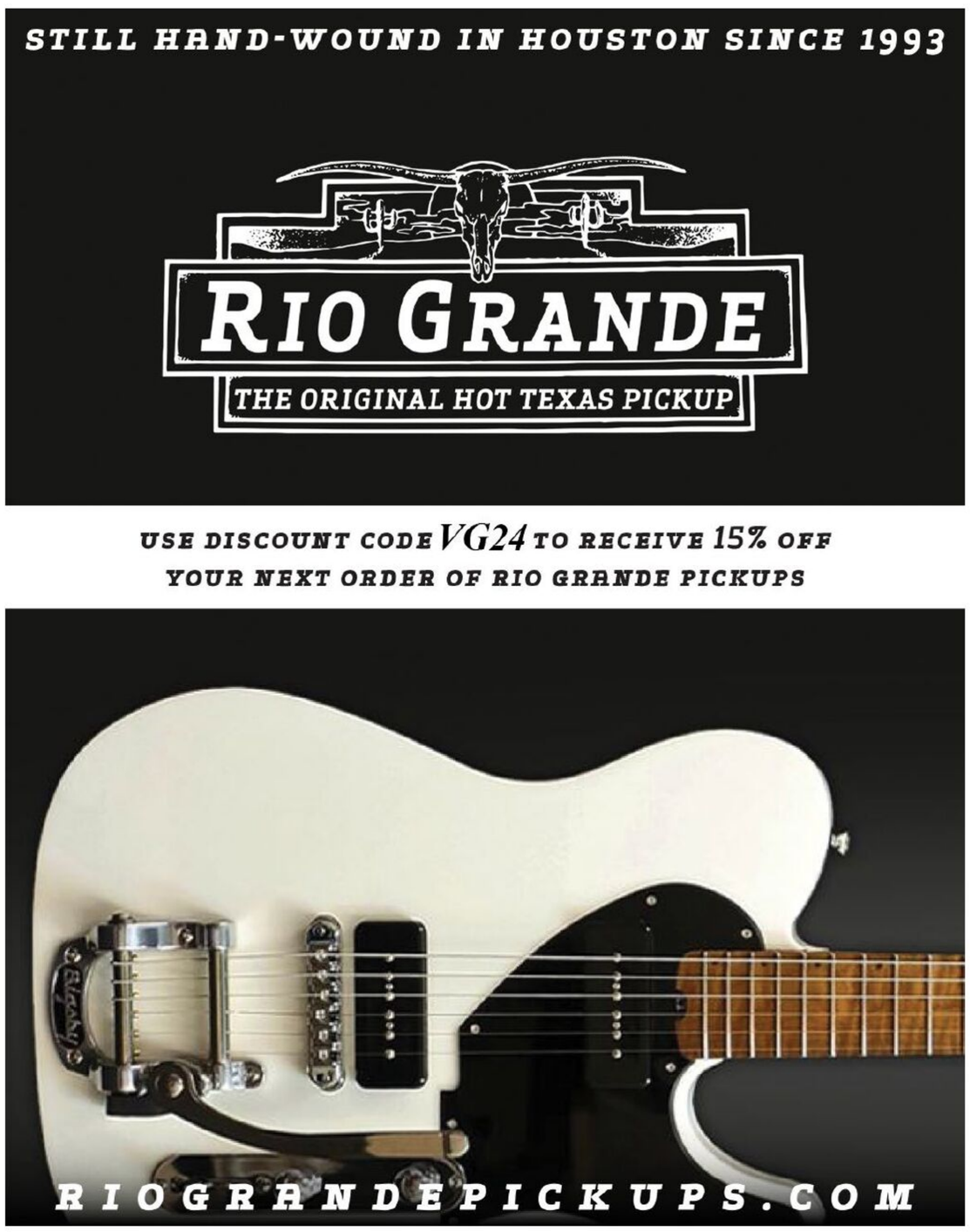

$25,000
$6,000
$8,000
$11,500
$65,000
GUITAR
SHOWCASE
Est. 1969
San Jose
$6,000
$5,000
3058 S. Bascom Ave., San Jose, CA 95124 • (408) 377-5864
One-of-a-Kind Masterpieces of "Playable Art" in the World-Famous Showcase Vault!
"New Old Stock" & Custom Shop Originals available only at Guitar Showcase!
See them at: gbase.com/stores/guitar-showcase or guitarshowcase.com
$4,750
$13,000
$4,000


Carmine Street Guitars
the movie
the BONES of OLD NEW YORK
GREENWICH VILLAGE
www.kellyguitars.com
www.cindyguitars.com
42 Carmine Street
NY, NY, 10014
(212)-691-8400
KELLY N.Y.C. CUSTOM GUITARS
Cindy GUITARS

THE T-SHIRT CLUB FOR GUITARISTS
the guitar spot
RED LION, PA
UNIQUE QUALITY GUITARS & AMPS
Get a new limited edition t-shirt each month from an iconic guitar shop!
GUITARSHOPTEES.COM
#SupportYourLocalGuitarShop

Dave's GUITAR SHOP
Gibson
CUSTOM
1227 3rd Street South
LaCrosse, WI. 54601
www.davesguitar.com
Info@davesguitar.com
1-608-785-7704
AUTHORIZED ONLINE STORE
Gibson
2012/2013

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


STILL HAND-WOUND IN HOUSTON SINCE 1993
RIO GRANDE
THE ORIGINAL HOT TEXAS PICKUP
USE DISCOUNT CODE VG24 TO RECEIVE 15% OFF
YOUR NEXT ORDER OF RIO GRANDE PICKUPS
RIOGRANDEPICKUPS.COM

READERS Gallery

Send your photos to:
Doug@VintageGuitar.com
Subject: Readers Gallery

Readers submit photos with the understanding that they may be used in any *VG*, Inc. project. Due to the volume of photos we receive, we are unable to return them, please do not send your only print.

01 Mike Sawyers tells us these are, "My keep-until-I-croak acoustics." From left are a '79 D-35, '22 000-16 Streetmaster, '08 J-200, '05 HD-28, and an '11 Taylor 214ce-SB. "Thanks for the work that goes into putting out the best guitar magazine available," he adds. Well, *thanks*, Mike!

02 Longtime subscriber Alex Clarke's collection includes (top, from left) a '76 D-35, '18 000-17 Black Smoke, '49 BR-9 lap steel, 1990 HD-28, and a '53 ES-175. Along the bottom are a '76 Guild D-44M, Jeff Beck Strat, Les Paul '59 reissue, Carr Impala, '91 Strat, '64 Vibroverb, and a '66 Strat.

03 Looking pretty, it's Dave Rauschenberger's '77 Les Paul Artisan. At 9 pounds, 6 ounces he says, "It's well over a pound lighter than the other two Artisans I've owned, and sounds incredible. The Series VII pickups are very full-sounding, with a top-end sizzle not heard in my other Les Paul Customs."

04 Robert Meaney is a fan of vintage slope-shouldered Gibsons like his '47 LG-1, '44 LG-2, and '49 J-45.

05 As a high-school kid in 1968, Rod Abernethy played in a psychedelic garage band. Figuring his '61 Les Paul Junior should fit the theme, he hit it with a sander and applied this finish himself. "I also sanded 'Junior' off of the headstock because I didn't want a guitar that said 'Junior,'" he laughs (kinda). "But at least I held on to it. It's one of my favorite guitars."

SEE MORE PHOTOS ON WWW.VINTAGEGUITAR.COM

1

2

3

4

5

VINTAGE GUITAR® MAGAZINE (ISSN 10672605) (USPS 009383) is published monthly by Vintage Guitar, Inc., PO Box 7301, Bismarck, ND 58507. Phone (701) 255-1197, fax (701) 255-0250. Standard subscription price for one year is $32.95 in the USA, $52.95 in Canada, and $77.95 in all other countries. U.S. First Class subscription is $65. All non-U.S. orders must be prepaid in U.S. funds by credit card or International Money Order only. Periodicals postage paid at Bismarck, ND, and additional mailing offices. POSTMASTER: Send address changes to VINTAGE GUITAR MAGAZINE, PO Box 7301, Bismarck, ND 58507.

GIVE YOUR GUITAR-LOVING FRIENDS THE GIFT OF VINTAGE GUITAR!

AND TREAT YOURSELF TO THE CLASSIC *VG* 2024 WALL CALENDAR - FREE!

They'll enjoy Vintage Guitar as much as you do and stop borrowing your copy! **Plus, we'll send *you* a 2024 *VG* Wall Calendar!**** Order by December 10th to ensure you receive the Calendar before Christmas.

A GREAT GIFT – 12 MONTHS OF *VINTAGE GUITAR!*

There, that was easy... now go play guitar.

$30.95
for first gift
(or your own renewal)*

$14.95
for each additional gift*

FOR FASTER SERVICE, VISIT

VINTAGEGUITAR.COM/HOLIDAY23/ OR CALL US AT 1.800.844.1197

***VG* Wall Calendar sent to orders paid by March 15th, 2024 or while supplies last. Calendar cover subject to change.

Platinum Selling Guitar Tones Secret

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

-Johnny K., Multi-platinum selling producer

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

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

Recording. Reinvented.

TASCAM®

PLAYERS OF FINE STRINGED INSTRUMENTS

Musical instruments are your passion. Protecting them is ours.

We'll give your instruments the worldwide protection they deserve.

For over 30 years, fine musical instrument players, collectors, builders and sellers have depended on Heritage to customize a comprehensive and affordable insurance policy for their needs. It's time you joined them!

Nobody appreciates your instruments like Heritage. That's why we're committed to protecting them from damage and theft on a worldwide basis. We have flexible and affordable policies that are customized to meet your needs.

HERITAGE
INSURANCE SERVICES, INC.

A culture of commitment. A tradition of trust.

COVERAGE HIGHLIGHTS INCLUDES:

- All Risk of Direct Physical Damage
- Devaluation Due to Breakage
- Agreed Value- Your Value is Guaranteed
- Shipping and Air Cargo
- Worldwide Coverage
- Entrustment
- Dishonesty of Entrustment
- Theft from vehicles/trailers
- Faulty workmanship
- Mysterious disappearance
- Knowable Claim Adjusters
- Minimal Exclusions
- Top Rated Insurance Carriers

Call or email to ask about the best coverage in the industry

1-800-289-8837 info@musicins.com

www.musicins.com

GIBSON CUSTOM SHOP

MURPHY LAB
ACOUSTIC COLLECTION

VINTAGE TONE AND FEEL, REDEFINED.

Our exclusive Murphy Lab lacquer and thermally-aged tops enhance resonance and tone while our Light Aging treatment provides the played-in feel and look of a vintage guitar with softened edges throughout.

Scan the QR code to hear them in action, and shop the Collection at gibson.com.

Gibson CUSTOM MURPHY LAB