

VAN HALEN: BIRTH OF THE BROWN SOUND LARRY COLLINS 1944-2024 SANTANA'S CARAVANSERAI

Vintage Guitar[®]

magazine

'60s VOX
MARK VI
'93 BOGNER
ECSTASY 100B

ROBIN TROWER
MICK MARS
PAUL REED SMITH
SUSAN TEDESCHI

'93 YAMAHA
WEDDINGTON CUSTOM

SUE FOLEY
FEMME FLAMENCO

APPROVED GEAR! Sundragon, Soldano, Squier, JangleBox, EHX, Epiphone

March 2024 Vol. 38 No. 06

\$8.50 U.S./Canada

www.VintageGuitar.com

A DRIVE DESIGNED

BY DIVINE ARTISTRY

INTRODUCING THE
MUSE DRIVER
OVERDRIVE
& DISTORTION

SWITCHABLE
SILICON-LED OR
GERMANIUM DRIVES
INSPIRED BY
ANDY TIMMONS
AND
PERFECTED BY
ROBERT KEELEY

AVAILABLE NOW
AT RKFX.COM
AND AT
DEALERS
WORLDWIDE



 **KEELEY**

RKFX.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

Swart Stereo Master 20
AMPLIFIER COMPANY

swartamps.com

1969 Fender Telecaster - some changed parts; 1966 Fender Esquire - some changed parts. Will trade both guitars for a 1950-1959 Telecaster neck. Ok if the neck needs a re-fret or repair - I am a luthier.

971-716-0696

JOHN STORIE
plays
Marchione

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

SOLUTION

The modern
SOLUTION
to a vintage
problem.

Schroeeder
GUITAR HARDWARE

WWW.SCHROEDERGUITARHARDWARE.COM



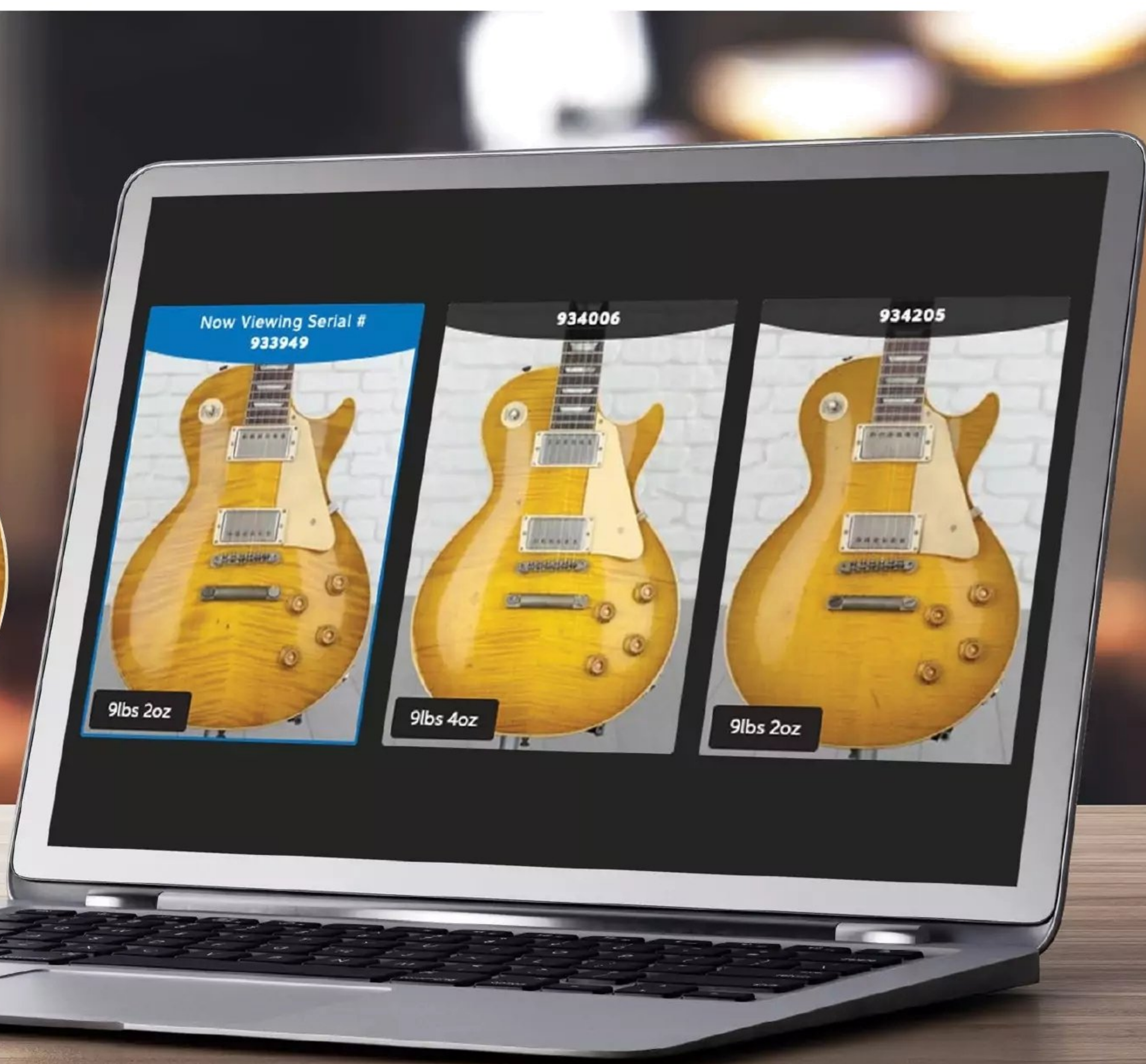
A Sweeter Way to Buy Guitars

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

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

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

Gibson Custom
1959 Les Paul Standard Reissue
Electric Guitar
– Murphy Lab Heavy Aged
Green Lemon Fade



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

Lark Street Music

479 Cedar Lane
Teaneck NJ 07666
201-287-1959

larkstreetmusic.com

Newer listings are in **Bold**



*** Vintage Awesome ***
*** Rock, Folk, Jazz ***

*** We Buy, Sell & Swap ***

*** 8 Minutes from NYC ***

Fender

Strat, 1964, sb, clay dots, green guard, vgc+, ohsc.....\$25,000
Strat, 1964, Fiesta Red, 5 new frets, exc, ohsc\$49,000
Stratocaster, 1979, Anniversary, Silver, exc, ohsc.....\$2750
SRV Strat, 2000, sb, Gold hdwr, rwood brd, exc, ohsc.....\$1750
Strat, '57 Custom Shop, Black, curly neck, exc, ohsc\$2750
Telecaster, 1959-60, Blonde, slab board, exc, ohsc ..\$39,000
Telecaster, CS Heavy Relic 2013, Shoreline gold over green finish, rosewood board, exc, ohsc\$2850
Telecaster CS Relic '60, 2021, Blonde Lacquer finish over Ash body, super faded and aged, papers, ohsc\$3500
Thinline Nocaster, CS 2018, Dirty Blonde Relic, exc.....\$3250
Telecaster Custom, 1978, Antigua, Rwood board, vgc+.....\$4900
Buck Owens Tele 1998, Ltd /Ed Red/Wht/Blue Spkl.....\$3900
Telecaster, 50's American Orig, 2020, **Lefty**, BlkGrd, nm...\$1350
Jazzmaster, 1959, body refinished White, vgc, hsc.....\$7500
Mustang, 1966, Daphne Blue, vgc+, ohsc.....\$2750
Coronado XII, 1967, Cherry Red, 12 String, vgc+.....\$2500

Gibson Solid Body

Les Paul Duane Allman '59 VOS, 2013, faded burst, 8.42 lbs, tags, cert, and Tee-cloth, ohsc.....\$8950
LP R8 '58 RI, ca 2014, 9.07 lbs, lemon burst, exc.....\$4500
LP Custom '57 Historic, 2004, Faded Cherry, nm.....\$4250
'61 SG Standard, recent, TV Yellow, exc+ ohsc.....\$3250
Lonnie Mack Flying V, cherry, Bigsby, exc+, ohsc.....\$7900
Firebird V, 1963, sb, maybe factory refin, exc, ohsc.....\$9500
Flying V, 1997, Black, 1 hb, vgc+, ohsc.....\$1650
S-1, 1976, Natural maple body, Maple neck, 3 pu, vgc..\$850

Gibson, Epiphone & Other Electric Archtops

ES-5N Switchmaster 1998, Blonde, 3 P-90s, vgc, ohsc.....\$4500
Duane Eddy Signature 2003, "Rockabilly Brown", "Pilot 5", Filtertrons, Bigsby, signed by Duane Eddy, flamed top...\$5500
ES-335 100th Ann, 1994, Cherry, real Diamonds, vgc.....\$3750
ES-335 Dot, 1991, sb, curly Maple, pghd repair, vgc+...\$2150
Howard Roberts Fusion, 1998, Cherry, thin hollow\$1695
ES-330TD, 1966, sunburst, 2 P-90, no pg, vgc+, hsc....\$5900
ES-225, 1959, sunburst, cutaway, 1 P-90, exc.....\$2900
ES-125 D, 1967, SB, thick body, cutaway with 2 P-90sv\$3950
ES-125 T, 1964, sunburst, non-cut, 1 P-90, exc.....\$2400
Buscarino Virtuoso, c 2000 18" cut- away, 1 hb, exc-, ohsc\$10,500

Gretsch & Rickenbacker

Gretsch 6125 Single Ann, 1960, 2-tone Green, exc\$1950
WhitePenguin, 2002, Japan, 2 DeArm, Caddy tp, nm, ohsc\$2900
Rick 360, 1968, Fireglo, 2 Toaster tops, exc+, ohsc.....\$5250
Rlick 660, 2010, MapleGlo, 2 Toaster tops, exc+, ohsc.....\$2250
Rick 325C64, RI, Black, 3 toaster top pu, Bigsby, exc ..\$2850
Rick Bantar 6000, '64, fireglo, 5-str elect Banjo, ohsc.....\$12,500

Acoustic Archtops

Colletti 17" Tribute Custom 2003, Blonde, exc.....\$2950
D'angelico New Yorker, 1944, Blonde, non-cut, refin by D'angelico in the late '50s, exc, ohsc.....\$25,000
Epiphone Zephyr Cutaway, 1951, sb, 17 3/8", NYer pu..\$2900
Gibson Style U Harp Gtr, 1907, Black, 21", exc-, ohsc.....\$6900
Super 400CESN, c 1980, Blonde 18" cutaway, vgc+.....\$7900
Gibson L-7C, 1964, sb, Johnny Smith pu, vgc, ohsc.....\$5500
Gibson L-3, '20, sb, 13 1/2" across 24 1/4" scale, ohsc\$2750
Heritage Sweet 16, 2003, Almond burst, 1 pu, exc-\$3750
Maccaferri Plastic guitar, G-40 Archtop, '50s, exc+, ssc\$650
Stromberg Master 400, Blonde, 1946, loudest!, ohsc ...\$35,000

Other Electrics

Carvin Double neck Model 11, c 1968, sb, Mandolin (1 pu) and Guitar (2 pu) necks, exc, ohsc.....\$3500
Godin Multiac Nylon Duet Ambiance, vgc++, gigbag....\$950
Ibanez Custom Agent, model 2405, 1976, sunburst.....\$1750
Jerry Jones Master Sitar, USA, c2010, w/ symp strings, exc\$2100
Kelly Custom, NYC, ca 08, Peach, 3 hb, trem, vgc+, hsc\$2650
National Glenwood 95, '63, White, Map guitar, exc, hsc\$4500
PRS Silver Sky, 2020, USA, Gold, Maple neck, exc-, ossc...\$1750
Silvertone 1445, Teisco, c'68, Jap, sb, 3 pu, Sculpted.....\$795
Spalt Player's Choice Tool #2, NEW, 2 pu, natural.....\$3250
Teuffel Bird Fish, recent, 3 pu, leather case, exc\$8900
TRUSSART Steelcaster Deluxe, thinline,Bigsby, exc, ohsc \$3750
UNIVOX Les Paul, '70s, Japan, black, vgc, ohsc.....\$750
WANDRE Spazial, c 1963, reddish/grey, beautiful\$6950
Watkins Rapier 44, UK, Fiesta red, 4 pu, Trem, exc.....\$1250
Woody Phifer, Signature, ca 2005, exquisite, near mint\$6500

Basses

Alembic Scorpion 1984, blistered Maple 32" scale 24 frets \$9500
Ernie Ball Music Man Stingray, sb R wood brd, exc++, \$1695
Fender Jazz Pro II, 2021, Miami Bue, Rwd brd, exc,\$1450
Hofner Club Bass, 1965, sb, 2 staple pu, exc\$3900
Modulus Graphite M-92 5 String '90s, CAR, exc\$2250
Rickenbacker 4003S, 2017, Maple glo, dots, nm ohsc..\$1850

Martins

F-9, 1936, flat top "42" convert by Monteleone, exc..\$29,500
D-45, 1941, Adir Spruce top, Brazil b&s Hexagon inlays, restored by John Arnold, the real deal, vgc+, hsc\$275K
D-45L, 1940, the only pre-war Lefty D-45 made, exc. inquire
M-36, 12 Fret neck, 2016, Custom Shop, exc, ohsc.....\$2450
D-35V, 1984, Anniversary model, Brazilian, vgc+.....\$6900
D-12-35, 1966, Engleman top, Braz b&s, vgc+, ohsc\$6500
HD18JB, 1998, **Jimmy Buffett**, Mahog b&s, exc.....\$7950
D-28 Aged Authentic, 2020, Ad top, Mad b&s, mint\$6900
D-28, 1974, all original, exc, blue case\$2995
000-28 Custom Aged Authentic, 2021, rare, nm, ohsc.\$5000
D-21 Special, 2017, Spruce top, Rosewood b&s, exc...\$2400
D-18 Authentic 1939, 2023, New 1 11/16" nut, ohsc.....\$5699
D-18 Retro, 2014, pickup, exc, ohsc\$2250
0-18K, 1928, all Koa wood body, 12 fret, vgc, hsc.....\$4500
5-18, 1949, Size 5 is Martin's smallest guitar, exc, hsc\$3500
2-17, 1927, all mahogany, vgc, hsc\$2950
T-15 Tiple, 1958, all Mahogany, vgc, ossc.\$895
C-1 Concert Uke, '50s, 3 tight back cracks rep, vgc+.....\$1150

Gibson & Epiphone Flat Tops

Nick Lucas Special, 1929, Spruce top, Mahogany back & sides, old refinish on top, vgc, ohsc.....\$6950
J-160E, 1965, sb, lots of checking, vgc, ohsc.....\$3950
Country Western, 1965, natural, 1 11/16" nut, exc.....\$5500
Dove, 2013 CS, nat. top, cherry curly Maple b&s nm...\$3950
LG-1, 1952, sb rep peghead, vgc, ssc\$2100
B-25 Natural, 1964, vgc, hsc.....\$1450
B-25-12N, 1964, 12 String, pin bridge, exc, hsc\$1895
Epi Eldorado, 1965, Spruce top, Mahogany b&s, exc.\$4900

Other Flat Tops & Classics

Bourgeois Custom Slope D, sb Adi, Mad R'wood nm.....\$5900
BOZO, Jumbo, ca 1969, Spruce top, Brazilian b&s, exc\$4900
Collings D-1 TS, c 2022, Dreadnought, nm, ohsc\$4500
Guild D-40, 1968, Cedar top, Mahogany b&s, theBest\$3500
Guild F-30NT, 1971, 000-size, exc, hsc\$1750
Larrivee C-10 LEFTY 1993, Cutaway, abalone trim, exc\$3500

Lowden L32-12, 1988 Ireland, cutaway 12 String, exc.....\$3500
Lyon & Healey Deluxe, X.Style A, ca 1928, exc.....\$4950
McAlister OM-28 Vintage 2007, exc, ohsc.....\$5200
SCGC Tony Rice Custom, 2008, Adi top, exc+ohsc\$5000
SCGC Model H, Cutaway, 2001, Spruce top, Rosewood b&s, 2 repaired top cracks, vgc+, hsc\$3350
Shelley Park Encore, 2013, oval hole Django, exc.....\$3500
Zemaitis ZAC 1995, heart soundhole, rope binding, exc,hsc..\$850
Contreras Classical, 1972, Cedar top, R wood b&s,exc.....\$5500

Resonator, Steel & Slide Guitars

National Style 4 Tricone, 1929, Square neck, exc\$7500
National Tricone Style 1, 2000, nickel/silver, nm ohsc.....\$3500
National Style 0, 1933, straight neck, vgc, ohsc.....\$4500
National Delphi, 2000, Taupe powder coat, nm, gb.....\$1850
Rick Lap Steel, B6, 1948, Bakelite, ohsc\$1650

Mandolins & Banjos

F-4, '13, Black top, double Flowerpot, Handels, exc, ..\$6500
F-4, 1928, sb, adj rod, a beauty, great tone, exc, ohsc.....\$6000
Gibson A-2-Z, 1924, Snakehead, blonde, exc, ohsc.....\$4000
Gibson A-40, 1961, sb, mahog b&s, exc+_, ossc\$1295
Gibson H-1 Mandola, 1928, Black top, exc+, ohsc\$3500
Martin 20-S, 1950, 2 point body, curly Maple b&s\$2500
Roberts Tiny Moore 5-string electric solid body, orangburst, ca 1979, Bigsby-like, exc, ohsc.....\$3500
Bacon Chubby Dragon, ca 1910, neck by Ray Alden\$3500
Bacon Professional Style 3, 5-string c. 1925, exc.....\$2500
Huber Sammy Shelor 5-String, ca 2014, exc-, ohsc.....\$3250
Paramount Aristocrat Tenor c 1926, gold hdwr ohsc, ..\$1295
Vega White Laydie #2, 1921, vgc+, ohsc.....\$2250

Amps

DUMBLE Overdrive Special Combo, 1982, Red suede, 60 or 100 watts, Electro-Voice 12" speaker, exc\$185K
Ampeg B-12XT, 1966, 2-12 Jensens, 100%, exc\$1250
Ampeg SVT Classic Bass Head, 300 watts, exc.....\$1250
Bogner Goldfinger 45 Watt head & 2-12 Bottom, exc\$2100
Dr Z Maz 38 Senior Head & 2x10 cab, Red, exc+.....\$1850
Fender Champ, 1959, Tweed, 8" speaker, all original.....\$3250
Fender '68 Custom Vibro Champ Reverb-Amp, exc.....\$795
Fender Super Champ, 1984, Rivera made, exc.....\$1295
Fender Deluxe Amp, 1952, Tweed, Wide panel, 5B3 circuit, original speaker reconed, vgc.....\$4500
Fender Dual Showman Head, 1968, drip-edge, modded.....\$850
Fender Reverb Unit, RI, professionally retrofitted with a face lift and now matches your VOX amp! exc.....\$850
Fender Vibrolux 1960, Tweed, Jensen P-10R reconed\$5500
Gibson GA-40 Les Paul Amp, ca 1953, 2-tone Brown, '63 Jensen 12" speaker, new output transformer.....\$1650
Gibson GA-20T Combo 1957, 2 tone Brown, exc\$2250
Guild Thunder I, 1966, Pink, 10" speaker 100%, exc.....\$850
Marshall JTM-45 MK II ri head, '93, 2 Gold Lion KT-66,\$1850
Polytone Taurus Elite, '80s, 3 channels, reverb & Leslie.....\$500

Mon-Thurs 10-6 • Fridays till 3
Closed Saturday
Open Sundays! Noon-5

Satisfaction Guaranteed!
Larkstreet@gmail.com

New Arrivals — www.larkstreetmusic.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

PRE ROCK 'N' ROLL SOLID BODIES

Willie's
American Guitars
Google us



'52 - BEFORE ELVIS OR CHUCK BERRY HAD A BAND.

- 1) '52 Goldtop astutely converted to '56 spec. No breaks, Orig finish, Neck set, real parts.
- 2) '52 Tele mixed screws, shaped case, missing finish only. Cool provenance. \$34k ea.



Lyra

Collaboratively designed by Greg Howe and Jeff Kiesel

www.KieselGuitars.com

KIESEL
CUSTOM GUITARS

CONTENTS

MARCH 2024 VOL. 38 NO. 06

FIRST FRET

- 14** **Reader Mail**
- 16** **News and Notes**
NGM Honors Emmanuel; Doobies Nominated for Songwriters HoF
- 16** **Mick Mars**
Different Flavors, Different Way
- 18** **In Memoriam**
- 20** **Robin Trower**
Bridge of Skies
- 22** **Susan Tedeschi**
Albums of Future Passed
- 24** **Rob Fleming**
From Bowie to KillerStar
- 26** **Paul Reed Smith**
Roaring With Hendrix
- 27** **Larry Collins**
1944-2024

DEPARTMENTS

- 40** **Vintage Guitar Price Guide**
- 52** **Effects Spotlight**
- 60** **Upcoming Events**
- 65** **VG Super Pickup Giveaway**
- 70** **Classifieds**
- 76** **Showcase**
- 80** **Readers Gallery**

COLUMNS

- 44** **Pop 'N Hiss**
Santana's *Caravanserai*
| **By Oscar Jordan**
- 46** **Fretprints**
Van Halen I: Birth of the Brown Sound | **By Wolf Marshall**

REVIEWS

- 66** **The VG Hit List**
Chris Schiflett, UFO, Jim Keweskin, Mick Mars, Phillip Sayce, Geddy Lee, Saxon, more!
67 **Check This Action**
England's Renaissance Bluesman
| **By Dan Forte**

- 72** **VG Approved Gear**
Sundragon Super Dragon, Soldano Astro-20, Epiphone "Greeny" Les Paul, Squier Paranormal Custom Nashville Strat, JangleBox AcoustiComp, EHX Pico Canyon and Rerun
- 73** **Gearin' Up!**
The latest cool new stuff!



28 A BETTER "CLASSIC"

The Yamaha Weddington Custom

In 1987, the Les Paul and Strat were still going strong, with few changes since first appearing in the early '50s. So it was a little cheeky when Yamaha tried to improve on such "dinosaurs." The mixed results included this now-obscure example.
| **By Michael Wright**

This one did heavy lifting on Steely Dan's first tour in two decades.
| **By Dave Hunter**

36 CLASSICS

A true oddball, Chris Butler's Vox Mark VI teardrop is a star thanks to the The Waitresses' "I Know What Boys Like." It's also the guitar you'll be hearing every December on "Christmas Wrapping." | **By Ward Meeker**

32 DAN HAMMER

Walter Becker's Bogner Ecstasy 100B

From Fender's tweeds to early Marshalls and the first Mesa/Boogies, revolutionary amp designs often have stars line up for a taste of the latest sound. That's how it went when Reinhold Bogner launched the Ecstasy in 1993.

54 SUE FOLEY

Femme Flamenco

Since emerging with her trademark "Pinky" Telecaster in Austin 30 years ago, Foley has earned stalwart status. Her latest projects – a book and album – pay homage to pioneering female performers. For the music, she unplugged and reached back to learn the playing styles of her heroines. | **By Greg Prato**

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

Win a set (9) of Electro-Harmonix Pico pedals valued at nearly \$1,500!



COVER PHOTOS: Sue Foley: Todd Wolfson. Edward Van Halen: Sheri Lynn Beh/Alamy. '98 Yamaha Weddington: Michael Wright. **THIS PAGE:** Sue Foley: Danny Clinch.

LEGENDARY BRITISH TONE VIA TOP-FLIGHT AMERICAN ENGINEERING

NEW!

BEL-RAY

**THREE BRITISH CLASSICS IN A
PERFORMANCE-READY PACKAGE**

With the big, powerful amplifiers of the golden age of guitar tone ever harder to use on stage and in the studio, the Carr Bel-Ray reconfigures three legendary '60s to early '70s sounds from across the pond into a portable, club-friendly package that dishes out classic British chime, crunch, and kerrang in a format today's player can actually use.

CELEBRATING **25** YEARS OF TONE

CARRAMPS.COM



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!



Awaken your inner darkness...

Strings fit for the Father of Metal



www.labella.com
La Bella Strings / E. & O. Mari Inc.

READER MAIL

CLASSICS – AND QUESTIONS

I loved Dave Hunter's profile of the '72 Narb Tremolo 100 (February '24), and especially the extra photos – *very* informative piece on a true classic that I'd guess is *beyond* loud.

Looking at the back of the amp, there appears to be a cover over the left side of the chassis. Do you know what it does? Also, it looks set up to run on 110-120 U.S. voltages, which is odd for a U.K. amp

I got a chuckle from the John Osborne interview and how he came to get that old Les Paul. I'll bet his financial planner nearly had a stroke. These days, you can spend \$6,000 on a Murphy Aged Paul – expensive, but made the old-fashioned way, aged to give it a nice patina, and it'll play as good as an original '59. I have several Les Pauls including a couple of Custom Shop models, and it's staggering how they can re-create the classics.

For several years, I've been playing partscasters that I assemble using Fender USA or MIM necks, stacked pickups, and MJT bodies with aged nitro finishes. To me, it's a Fender because it says so right there on the headstock!

Jim Bentley
Cocoa Beach, Florida

(Ed Note: Thanks much for the kind words, Jim, and we appreciate your shared curiosity. Here's what Dave said about the Narb's rear panel and voltage selector: "What you're seeing is actually the chassis' bare wall, and the 'cover' back panel over the right side dresses the holes for components and provides a surface for the legends. As seen in the photo with the panel on, only that part of the chassis was revealed when the amp was fully bolted up. And while it was purchased in the U.K., that amp and many Marshalls of the era had a voltage selector on the back panel, making them usable in the U.S. and in locations with 240 or 220 systems.)

JANUARY JONES

Wolf Marshall's "Fretprints" in the January issue contained a powerhouse of information about the classic "Beano" album.

Wolf managed to illustrate so many incredible details about that groundbreaking album, which, when released in 1966, was like an alien invasion that turned the music world on its head.

Eric Clapton's pairing of the Les Paul and Marshall made God-like magic that still is

the gold standard. The tabs inspired me to try my hand at Clapton wizardry. Great stuff!

Bill Nastali
Commerce, Michigan

I started reading VG when it was in newspaper format, and just want to tell you that the January issue was a great start to the new year.

I always look at the "Readers Gallery" first, but your writers and content are consistently very good. Not everything is of interest to me, but that's to be expected. Still, it was great edition of an excellent magazine.

Alan Smith
Huntsville, Alabama

KENNEDY, "CLASSICS," ET AL

I really enjoyed the feature on Jerry Kennedy (December '23). Most of us never knew about those behind-the-scenes musicians who played such a vital role in many of the songs we heard.

The "Classics" articles on gear, venues, and musicians has also been great reading. Keep up the good work.

Jim Zalewski
Lincoln, Nebraska

RHOADS RECOLLECTION

I met Randy Rhoads ("Fretprints," December '23) in the early '70s, when I picked up my little brother, Garry, from guitar lessons at Woodlow Music Center, in Woodland Hills, California. Garry was standing out front with his teacher, Ed King. Randy was with them. My brother introduced me and, as I walked up, Ed was telling them that he was about leave Strawberry Alarm Clock to join a band from the South called Lynyrd Skynyrd. He said they were both good enough to play professionally and encouraged them to audition for his spot.

For a time, Garry and Randy were inseparable pickin' partners. They would hitchhike with their guitars to Griffin Park to learn Scott Joplin-style piano rags emanating from the carousel speakers. They soon started playing the coffee-house circuit in the San Fernando Valley, Santa Monica, Venice, and Topanga Canyon.

Garry eventually lost contact with Randy, but I do recall one time when Randy called our house, and I answered the phone. He asked me to tell Garry that he could get him hooked up with a band and to call him. Garry couldn't accept Randy's offer, though, because he had just been asked to join a band being formed by

San Andrew, of Big Brother and the Holding Company.

Randy was a *helluva* guitar slinger, just like Garry.

Richard Robustelli
San Juan Capistrano, California

VG: CREAM OF THE CROP?

VG's coverage is always excellent. There's always products and players I'm not particularly interested in, but one must investigate new things, right?

The work you all do is the best in its field, and this subscriber is extremely grateful for the commitment you all put in – I especially appreciate the work of Dan Forte and Ward Meeker. Thank you!

Anthony S. Batey
Oxford, U.K.

I really love *Vintage Guitar* – lots of good content and a good mix. I really like the format because you are all over the place and not stuck with one genre; reminds me of *Guitar Player* in the '80s, which is a good thing.

I've been doing listening to a lot of the artists mentioned, and have found some real gems. For example, had no idea who Jack Wilkins ("Fretprints," November '23) was, and I'm *really* liking his stuff. I'm very grateful to my buddy that turned me on to the magazine.

Andy Krishak
Spring Mills, Pennsylvania

Congrats to *Vintage Guitar* for maintaining a very high quality. The pieces on old amps, and the repair section are my favorites, and while some of the artists you feature are unknown to me, it's great being exposed to new players and their music.

Alan Smith
Huntsville, Alabama

VG has rendered all of my other subscriptions to instrument, band, and songwriting magazines no longer necessary.

It was nice to see Elliot Easton's Custom Shop Tele in the November '23 issue "Reader Mail." As a lefty, I appreciate that you squeeze in musicians and gear that make me smile. And while I'm not a guitar geek, all of my gigging buddies are.

VG is the smartest, most-interesting and entertaining monthly music bible.

Ken Krumenacker
Sea Cliff, New York

SEND LETTERS TO

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

ISSN 10672605 • USPS 009383

Vintage Guitar[®] m a g a z i n e

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

Founder/Publisher
Alan Greenwood

General Manager
Doug Yellow Bird

**Editor In Chief/
Gear Editor**
Ward Meeker
Ward@VintageGuitar.com

Editor At Large
Dan Forte

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

Music Editor
Pete Prown
peteprown@icloud.net

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

Advertising
James Jiskra (Director)
James@VintageGuitar.com
Johnny Zapp
Johnny@VintageGuitar.com

Mike Naughton
Mike@VintageGuitar.com

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

Accounting
Dawn Flanagan

Editorial Assistant
Eden Greenwood

Online Coordinator
Cherry Carpio

Price Guide/Online
Wanda Huether, Ram Tuli,
Greg Martin, Ray Cum-
mins, Andrew Hendryx,
James Patrick Regan, Tyler
Morris, Karl Markgraf

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 ©2024 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.

GOLD RUSH



FIND YOUR **DREAM** GUITAR AT



813-254-8880
ReplayGuitar.com

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



Tommy Emmanuel

NGM HONORS EMMANUEL

The National Guitar Museum recently honored Australian guitarist Tommy Emmanuel with its “Lifetime Achievement,” citing his recordings and intense touring that have made him, “...perhaps the most popular acoustic guitarist in the world.”

“To watch Tommy play is to see possibilities most guitarists don’t even know exist,” said H.P. Newquist, Executive Director of the Museum. “His skill is second to none among modern players – he truly is one of the few about whom the term ‘jaw-dropping’ is perfectly suited. Over his decades-long career, he has become both an icon and an inspiration.”

Emmanuel (VG, July ’20) has released more than 40 albums, and in 2024 will tour the world including the U.S., Europe, and Australia.

The NGM is dedicated to the history, evolution, and cultural impact of the guitar.

DOOBIES NOMINATED FOR SONGWRITERS HOF

The Songwriters Hall of Fame has announced that The Doobie Brothers are among the nominees to be voted upon for induction at its annual Induction & Awards Gala, June 13 in New York City.

Active for five decades, the Doobies were inducted to the Rock & Roll Hall of Fame in 2020 and have won four Grammy awards. Their catalog includes two #1 singles (“Black Water” and “What a Fool Believes”) along with a string of other hits to go with three multi-platinum, seven platinum, and 14 gold albums.

In 2021, the band’s 50th anniversary tour reunited Tom Johnston, Michael McDonald, Pat Simmons, and John McFee. In November of ’23, they released the single “Lahaina” to raise funds for victims of the fires on Maui.

The Songwriters Hall recognizes the work and lives of composers and lyricists.



MICK MARS

Different Flavors, Different Way

Guitarist Mick Mars’ long-discussed solo album is finally done. The Other Side of Mars is crushing modern metal with gothic touches, violins and violas, prog-like soundscapes, and more. If you’re expecting a carbon copy of Mötley Crüe, you’re in for a shock.

The album features the core of keyboardist Paul Taylor (Winger, Alice Cooper), drummer Ray Luzier (Korn), bassist Chris Collier, and vocalists Jacob Bunton and Brion Gamboa.

How did this album finally come together?
Right after the final (Mötley Crüe) tour, I

Mick Mars: Seraina Mars.

started writing new *kinds* of material compared to what I'd done prior to that. I went, "Nope, too dated. Nope, too old." I had to keep writing and stay current to *me*. I reinvented my way of thinking and playing.

When I was with Mötley, I wrote Mötley Crüe songs, but I had a lot of other stuff in my mind that was more *me*. I started rewriting before The Stadium Tour, and after that, I finished what was left. I had these things rolling around in my mind for quite a while. I'd hear back some of this ear-

lier stuff that I did, when we did the final tour and I started writing, and then when we went back out after *The Dirt* movie and I listened to those songs, I went, "That's not what I'm hearing anymore." I just moved on and kept writing and redoing stuff.

Is it fresh material or does some of it go back?

All of it is pretty fresh.

You worked with well-known and unknown musicians. You could have used all-star friends.

I felt really strongly about the steps I took to do this. I didn't want an all-star group. When I was shopping this music, a lot of people were going, "The new modern way is to get a cool singer that's a big name." *Please* don't take this as an ego thing, but I go, "I'm already a big name. I don't need that. I would like to have some fresh talent." I wanted different flavors and a whole different way of being me.

Talk a bit about the first single, "Loyal to the Lie."

That's a heavy, in-your-face, modern-sounding song, *not* the '80s again. I think people expected me to do blues or an '80s-sounding thing, and I didn't want to do that.

"Undone" has a smooth guitar riff and piano and string parts played on a synth.

I'm very happy with the way that song turned out. It's the kind of thing I really like – not just, "Here I am wailing away on a solo." It's not mellow – it's aggressive – but 100,000 notes don't need to be played to get your point across.

I'm going to be honest with you. I think guitar solos are getting old. It's been done for *years*, and if it wasn't a guitar solo it would be a saxophone, piano, or drum solo. I'm not trying to weed out all guitar solos, because people love to hear them. But, to me, it's a little redundant; here comes the verse, here comes the chorus, here comes the guitar solo. I'm trying to rethink the way I write songs. I don't feel you *need* a guitar solo. Sometimes it sounds like an interruption.

The instrumental "LA Noir" is great fun.

I wrote that a long time ago and rediscovered it. I looked at old black-and-white sleuth movies, with the private eye. They always had that music that was kind of sleazy, played on trumpets and trombones. For the lick, I was thinking, "What would a saxophone do?" But I can't play those instruments, so I made it all guitar (laughs)! It's really slinky and loose.

Which guitars did you play on this album?

My normal guitar, the white ['96 Custom Shop Stratocaster] I use onstage, through my regular setup. I call her Isabella. On "Undone," I used an Ibanez seven-string that Steve Vai gave to me many years ago.

Have you thought about live performances, such as a residency?

I don't give a s**t about money, but if the demand for a residency was there, I would probably do that. Also, I would probably need to Youtube it so the people who couldn't make it could still see it. The grueling part of touring is way in the past for me. – **Bret Adams**

Exceptional craftsmanship
founded on solid engineering

*Lefty
Darling*



ALEMBIC
Beyond Custom

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

Tone for the Taking!

Get ThroBak.

Get Serious.



Vintage P.A.F. soul reborn.

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



www.throbak.com

IN MEMORIAM



FRANK FORD

Frank Ford, a renowned guitar builder and co-founder of Gryphon Stringed Instruments, passed away December 17. He was 79 and suffered complications due to congestive heart failure.

A native of the San Francisco area, as a student at UC Santa Barbara, Ford discovered blue-

grass music and began playing the mandolin, which spawned his curiosity on building and repairing stringed instruments. In 1969, he founded Gryphon with Richard Johnston, building guitars, mandolins and banjos in their Palo Alto shop. In February of '73, they expanded to include a retail and repair business, though Ford continued to focus on repairs, restorations, and maintaining customers' instruments, which was his passion.

Colleagues at Gryphon cited his kindness to customers and staff, as well as his penchant for going beyond the expected level of concern, which came naturally, as he enjoyed talking about every aspect of fretted instruments, from their history and maintenance to the music played on them.

Over decades, Ford developed new techniques and tools

for maintaining instruments. A self-taught machinist, he fabricated any replacement parts he couldn't buy or otherwise find. He built a number of fixtures used in his repair work, and documented much of his work to share via his website, frets.com. He was also a regular at repair clinics and lectures at Roberto Venn School of Lutherie, in Phoenix, as well as at various luthier conventions.

"Frank was a super-bright, warm, and generous person – a truly great guitar repairman," said fellow repairman and VG columnist Dan Erlewine. "With his passing, the lutherie world lost one of its greatest repairmen, inventors, and teachers of the trade.

"His reputation drew me to visit him in the late '80s, and we became fast friends, and he became my go-to answer man for many a repair dilemma. His

website has been a great source for thousands that will remain an extension of his legacy."

Gryphon repairman Brian Michael met Ford while he was a student at Roberto-Venn in 2002.

"He was doing a live demo showing how to re-fret a Martin in an hour, start to finish!" Michael said. "He offered me a job in Gryphon's repair department after I graduated, and I soon discovered why he was so respected among luthiers near and far.

"Frank enjoyed passing along his knowledge and expertise in instrument repair just as much as he enjoyed the work itself. He was more of a mentor and friend to me than my boss for 20 years, and his employees felt the same way about him. We miss him greatly, and will do our best to carry on his legacy." – **Ward Meeker**

THE REVEREND

CHRIS FREEMAN SIGNATURE



ROASTED MAPLE NECK
SOLID KORINA BODY
DUAL KILLSWITCHES
CUSTOM PICKUPS
EMO OVERLORD TONES

WELL
PLAYED



COPYRIGHT © 2023 EMG, INC. ALL RIGHTS RESERVED.

AGS

Organic tone,

**ELECTRIFIED
EXPRESSION**

The Original Active Pickup.
www.emgpickups.com



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

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

Hammond Manufacturing | www.hammondmfg.com



Sari Schorr and Robin Trower.

ROBIN TROWER

Bridge of Skies

At age 78, Robin Trower remains at the top of his game, musically – still offering smoldering solos from his Strat on his latest offering, *Joyful Sky*. Featuring vocalist Sari Schorr, the combination of Schorr and Trower is a winner, evidenced by tracks like “The Distance” and “Peace of Mind.”

Trower spoke with *Vintage Guitar* shortly after the album’s release.

How did *Joyful Sky* come about?

My manager, who is also Sari’s manager, asked if I would write something for her. I hadn’t heard her sing, but she sent tracks. And I was immediately knocked out because she’s such a great singer. The first thing I thought was that I’d love to arrange a song from my

last album, *I Will Always Be Your Shelter*, for her, to see how she’d work with my guitar. So, I did a demo and sent it to her. She tried it and sounded great, so I started to write things for her, and recorded a few. As we got deeper into recording, I had tracks that I’d recorded, and Sari loved them, so she sang on those, as well.

How did working with her compare to other vocalists you’ve worked with?

Obviously, it’s completely different working with a female – the keys are different, and that was a bit of a challenge because I tend to write in keys I’m comfortable with on guitar. For Sari, I had to get out of my comfort zone and write things that were right for her, vocally. But it was fun – just a little different.

Are there certain tracks you came to especially appreciate for the guitar parts?

There’s a few that I’m proud of; “I’ll Be Moving On” is probably my favorite, and I really like the instrumental section of “The Circle Is Complete.”

“Peace of Mind” also stands out.

That was a song I already had, and it was about to go on my next album, but I thought it was worth trying Sari on it. She so loved the lyric, and did a great job on it. It’s another song I’m proud of, definitely.

“The Distance” is another highlight.

That’s another song I already had. Again, somehow, Sari managed to key into the lyric and make it something she could relate to – as though it was her own song. And she delivered it that way.

What gear did you use for recording?

As far as amps go, I always use two of my Marshalls, usually in combination – either a 30-watt combo, a 50-watt head on a 2x12, or a 100-watt head on a 2x12. The guitar is my signature model Stratocaster, and the effects are all made by Fulltone. I use several overdrives/distortion pedals, a Clyde wah, and a Deja Vibe. Also, I use a pedal that Mike Fuller made for me – a wah, but the effect is on a Tone control and you can set it at one point. It’s a neat thing to kick in every now and again.

Looking back, who were some of your guitar influences?

The first big influence on me was Scotty Moore, who played with Elvis. Because of his playing, I wanted to play guitar. The next big influence would be B.B. King *Live at the Regal*. I played that hundreds of times. The Albert King album *Born Under a Bad Sign*, and Jimi Hendrix is a big influence – especially *Band of Gypsies* because it’s got a soul/rhythm-and-blues vibe. The bass and the drums have a completely different pulse. Particularly “Machine Gun” – that’s one of my all-time favorite guitar tracks.

Did you ever get a chance to meet Hendrix or see him perform live?

Yes, I did. When I was in Procol Harum, we were on the same bill in Berlin, and I did go back and say hello, but didn’t get to chat with him. When I saw him live about a year after that, I wanted to think about giving up the guitar (laughs). He was so great.

What can we expect on your next album?

It will have Richard Watts on vocals. I’m looking to do more of a rock-and-roll album. Obviously, *Joyful Sky* is my signature music, but my head is trying to go toward a rock-and-roll thing. – Greg Prato

Fralin
PICKUPS

CLEAN 2
MEETS 9
DIRTY 1



fralinpickups.com | (804)-358-2699





SUSAN TEDESCHI

Albums Of Future Passed

Susan Tedeschi's second album, *Just Won't Burn*, changed her life. Released in 1998, it pushed her from a local Boston blues act to a Grammy-winning international touring star, practically overnight.

Fantasy Records is re-releasing the album with bonus tracks, so VG got together with Derek Trucks' better half to talk about it.

What was going on in your life just before *Just Won't Burn*?

I started a band in '93 and we won a Battle of The Blues Bands then built a following in the Northeast. I was touring all the time and made my first record, *Better Days*, in '95. Because I did so well selling that album from the stage, I got a deal with Tone-Cool Records – my first label experience. I'd had a band for five years, but we were breaking up, so the album has a jambalaya of musicians.

It's a peek into what I was doing – rock and blues mixed with a little folky country stuff and a bunch of originals. I was hoping to sell 60,000 records, but we sold 600,000 and somehow got a Grammy for Best New Artist. I was like, "What?"

That was a huge turning point. It broke me out of the New England scene and got me all over the country and Europe. I opened for B.B. King, Buddy Guy, Jonny Lang, John Mellencamp, Jimmie Vaughan, and people like that. It helped me build a bigger base and continue working as a musician.

Did you write specifically for the album?

I wrote "Just Won't Burn" just before that, and "Friar's Point" for the record. We did a few covers like "Angel from Montgomery," "Mama, He Treats Your Daughter Mean," and "Little by Little," which were blues songs that I had been playing. It was showing the

two sides stylistically. "Looking For Answers" was a song I wrote a couple of years earlier. It was what I was doing at the time. Tone-Cool let me do what I do.

Sean Costello plays on the album. Which songs did you play on?

"Just Won't Burn" is me on lead. "Rock Me Right" is me and Sean. He plays the intense, badass solo on "It Hurt So Bad." He also plays on "Mama, He Treats Your Daughter Mean." Adrienne Hayes plays on "Can't Leave You Alone," which is her song. I'm playing slide on "Looking For Answers," and "Friar's Point" is me. Now, I can play all the solos, but back then, I wasn't very proficient. I was learning from them. The memorable solos are probably Sean's (laughs). He's a lot like Derek because he's a really melodic player. I play the bluesy stuff like on "Little by Little" and "Rock Me Right."

As impressive as your voice was back then, it's much richer today.

One thing I learned about singing through the years is that opera singers don't come into their prime until their 40s. It makes sense. I've been singing onstage since I was four. I could hear the youth in my voice; now it's much richer and has better tone and quality. That only comes with time and smoking pot with Willie Nelson (laughs).

In guitar-player terms, where was your head in '98?

I was copying T-Bone Walker, Johnny Guitar Watson, and Otis Rush. Tim Gearan helped me a lot. I started playing a lot of Jimmy Reed records. I was still learning on my first two records, working on my rhythm playing and breaking out on some lead.

What kind of gear were you using?

I was using a Super Reverb and an Ampeg Reverberocket. Buddy Guy gave me a 4x10 Victoria that I would pair with a '64 Super Reverb. If it was a tiny club, I'd bring the Super, and to this day it's my main amp in the studio.

How about guitars?

It was the Tele on the cover – a '93 American Standard. I bought it used in a music store in Cambridge for \$600, and I still love that thing. It's a little different because it has graphite saddles. I'm working on a prototype signature model with Fender, just like it. It works anywhere and with any kind of amp.

What's next?

We've been on the road non-stop. We'll be doing more touring, but we're going to take some time off to write and do another record. The Tedeschi Trucks Band is very prolific, so we have to set aside time and see where it takes us. – **Oscar Jordan**



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](https://www.gibson.com).



Gibson



Rob Fleming with his Custom Shop Tele, surrounded by his '68 ES-345, '63 LG-1, and '62 ES-330. Behind him is a mint-green custom axe that was played by Earl Slick at a 2016 Bowie tribute concert.

It was never intended to be a David Bowie homage, but of course when you have many longtime collaborators and band members, they conjure memories of his music.

We started writing and recording demos with no preconceived idea of where it would lead. I asked my friend, Emm Gryner, to sing backing vocals; she had been in Bowie's band and suggested asking Gail Ann Dorsey to play bass. One thing led to another, which led to Earl Slick agreeing to play second guitar. Same for Mike Garson on piano and Donny McCaslin, who played sax on "Falling Through."

The single "Should've Known Better" finds you soloing with melodic lines over Garson's piano at the end.

From the outset, I wanted to go for melodic lines that added to the cinematic vibe of

the outro, blending into the track alongside Mike's stunning piano. It was definitely one of those solos where I really *felt it* when recording. That lead is from the original demo; I intended to replace it, but it felt so right that I left it in.

What did Earl Slick bring to the party?

Earl sent us tracks and we were blown away by his contribution. He gave us beautiful playing that perfectly fit into the vibe of each song. Amazing riff playing, but also subtle ambient parts including exquisite Ebow. Earl said it was great to work with his old bandmates again and we were overjoyed how everything gelled.

What's your favorite guitar moment of Earl's on the album?

I love the driving rhythm guitars from Earl and myself on "Feel It." They blend really nicely and have so much power. His Ebow on "Falling Through" is delicious, as are his tone and the riffs on "Go (Hold On Tight)." For my guitar moments, I'd probably pick the outro lead on "Should've Known Better."

In "Go (Hold On Tight)," there are complex layers of guitars. What was Mark Plati's contribution?

Mark added lead lines where you can hear the parts double-up and harmonized. Earl also provided several tracks of guitar on that track and is playing most of the main riffs and lead licks, while I'm playing rhythm. We have an alternate version of that song where Mark added more guitar and keyboards. He did a fabulous remix and we plan to release it.

"Falling Through" is expansive FM rock, touching on Pink Floyd.

It's quite an adventure – a song of two halves, really. The first half recalls Pink Floyd in that it begins as a cinematic ballad with a few twists. Then it takes off into something different via some incredible saxophone by Donny McCaslin and also polyrhythmic drumming from James. Lyrically, it's evoking a moment in time and a special place of stillness.

Which guitars, amps, and pedals did you use on the album?

For many songs I laid down a basic rhythm track using an early-'60s Gibson LG-1. On most songs, it's blended very subtly and creates a bed for the electrics.

For electric, I used my Fender Custom Shop Tele, especially for the leads. There's also a '68 ES-345 I bought off Johnny Marr a while ago. It's an incredible guitar with a lot of mojo. I also used a '62 ES-330, which has been one of my main guitars for years.

My amps were a Fender Vibroverb '63 reissue and Princeton Reverb, and pedals included an Xotic EP Booster, original Klon Centaur, and an MXR phaser.

What's behind Bowie's eternal appeal?

Maybe it's his musical and artistic journey from the '60s through 2015. David had an unparalleled career that encompassed so many styles of music. It must be such an exciting journey for young musicians and fans to explore, just as it was for many of us growing up and witnessing it firsthand.

Also, instrumentalists are inspired by – and learn from – the musicians who worked with him. David had a knack for putting together the right people at the right time. We feel incredibly privileged to have worked on the KillerStar project with so many of them. – **Pete Prown**

ROB FLEMING

From Bowie to KillerStar

KillerStar is no David Bowie cover band. Instead, it's an uncanny project from U.K. guitarist Rob Fleming and drummer James Sedge, who brought in musicians from many of Bowie's bands to create an evocative self-titled debut.

Within its glam-filled grooves, listen for the sound of guitarists Earl Slick and Mark Plati, bassist Gail Ann Dorsey, and piano virtuoso Mike Garson, all alumni of the Thin White Duke's ensembles.

KillerStar craftily evokes Bowie, but has its own sound.

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

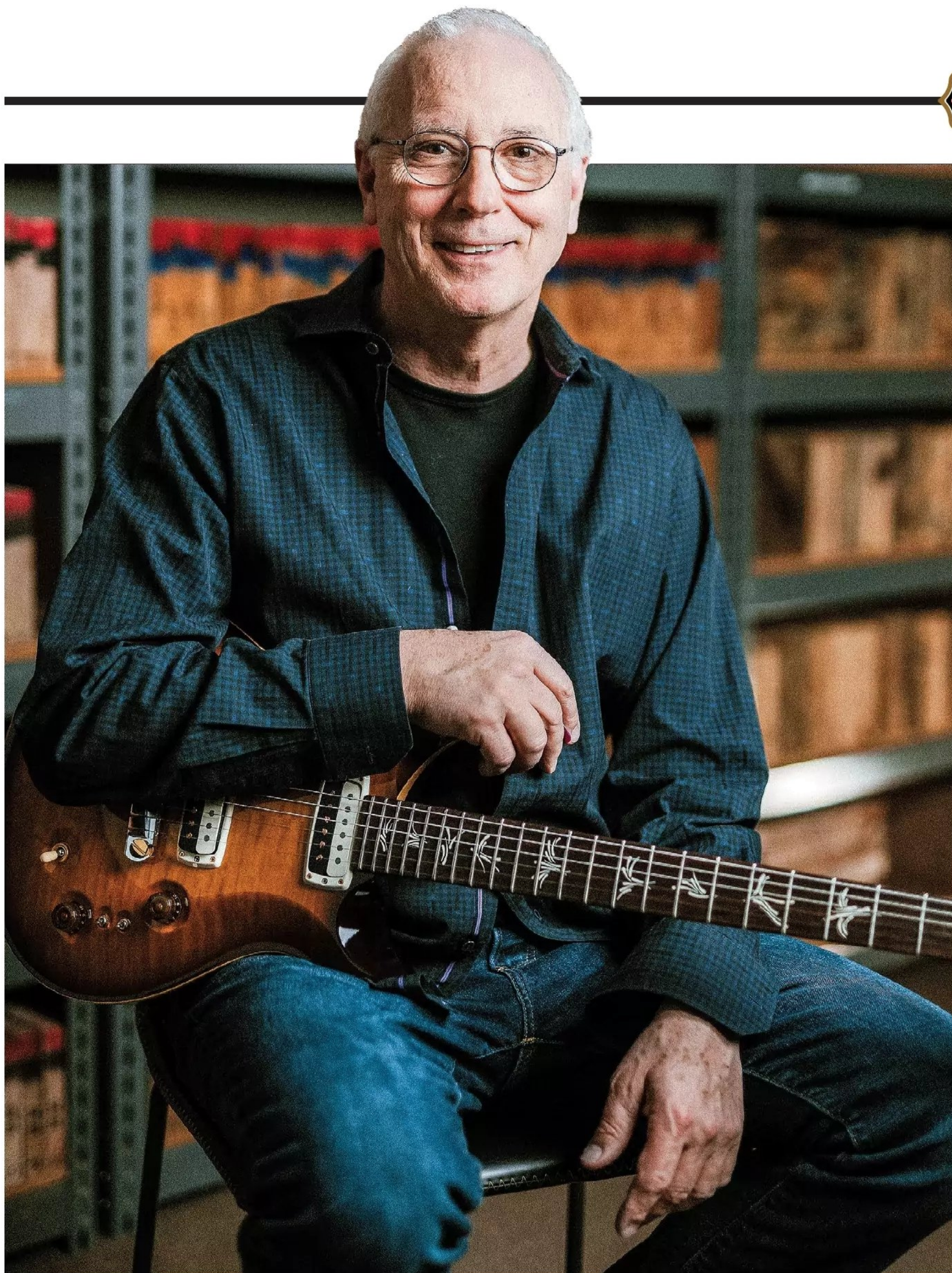
Inquiries: Aaron Piscopo | 214.409.1273 | AaronP@HA.com

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



PAUL REED SMITH

Roaring With Hendrix

Believe it or not, Paul Reed Smith can play the hell out of the guitar. In a world where most builders spend more time at the drawing board than unleashing epic solos, Smith ain't that guy.

Exhibit A is the latest release from his band, Eightlock. *Lions Roaring in Quicksand* shows Smith sharing decibels with heavyweight drummer Dennis Chambers and guitarists Mike Ault and Bill Nelson, all backing singer Mia Simone Davis. It's a soulful tonefest.

How did the band get together?

Bassist Gary Grainger, Mia, Mike, and I

have known each other for a long time. Once Dennis joined, I asked him, "What do you want to do?" and he said, "Let's get together and see if there's something there." So, we got together. At the studio, I asked, "What kind of groove do you want?" Dennis said, "No, no... Play!" So, I started a tune called "Never Give Up On Livin'," and the drums sounded like cannons and rockets – stunningly loud. There was nothing about it that I liked, but I wouldn't trade it for the world (laughs). We finished mixing the tune, and I said, "What do you want to do?" He said, "Let's do another."

"Breathe" really sticks to the ribs.

"Breathe" is an old tune that Mia wrote with me, and Gary thought it was the best one we'd written. So we decided to redo it with this rhythm section, and it turned out so well we made it the first single. Ricky Skaggs' engineer, Brent King, came out of retirement and helped mix it, and it's got a hip-hop kind of thunderous bass – it's majestic when we play it live. It comes to a head with the solo.

"Breathe" was the first song on which Mia heard herself on the radio, and it was a dream come true. She started screaming.

How did you find Mia?

Paul Rogers was supposed to sing at an event for PRS with Howard Leese, but he had to cancel at the last minute. We needed a singer for "Be My Friend."

Mia's mother was a full-time piano player in a gospel choir in Baltimore, which Mia joined at the age of three; she was a full-time member at six.

You're all using PRS guitars and get these huge tones, but it's never overkill.

Keb Mo' said, "You're a dirty dog for using that tone on top with the Graniger brothers' rhythm section." (laughs) He was surprised we were getting away with that tone on top of a sophisticated groove. It's got a lot of gain, but it's not over the top. It's supposed to be saxophone-like.

What other gear were you using?

I'm playing my Paul's Guitar, which has two humbuckers that sound like P-90s. The amp is the original, designed by Doug Sewell. The other was the Hendrix prototype, which became the PRS HDRX. We got to take Hendrix's amp apart.

What did you discover about Jimi's amp?

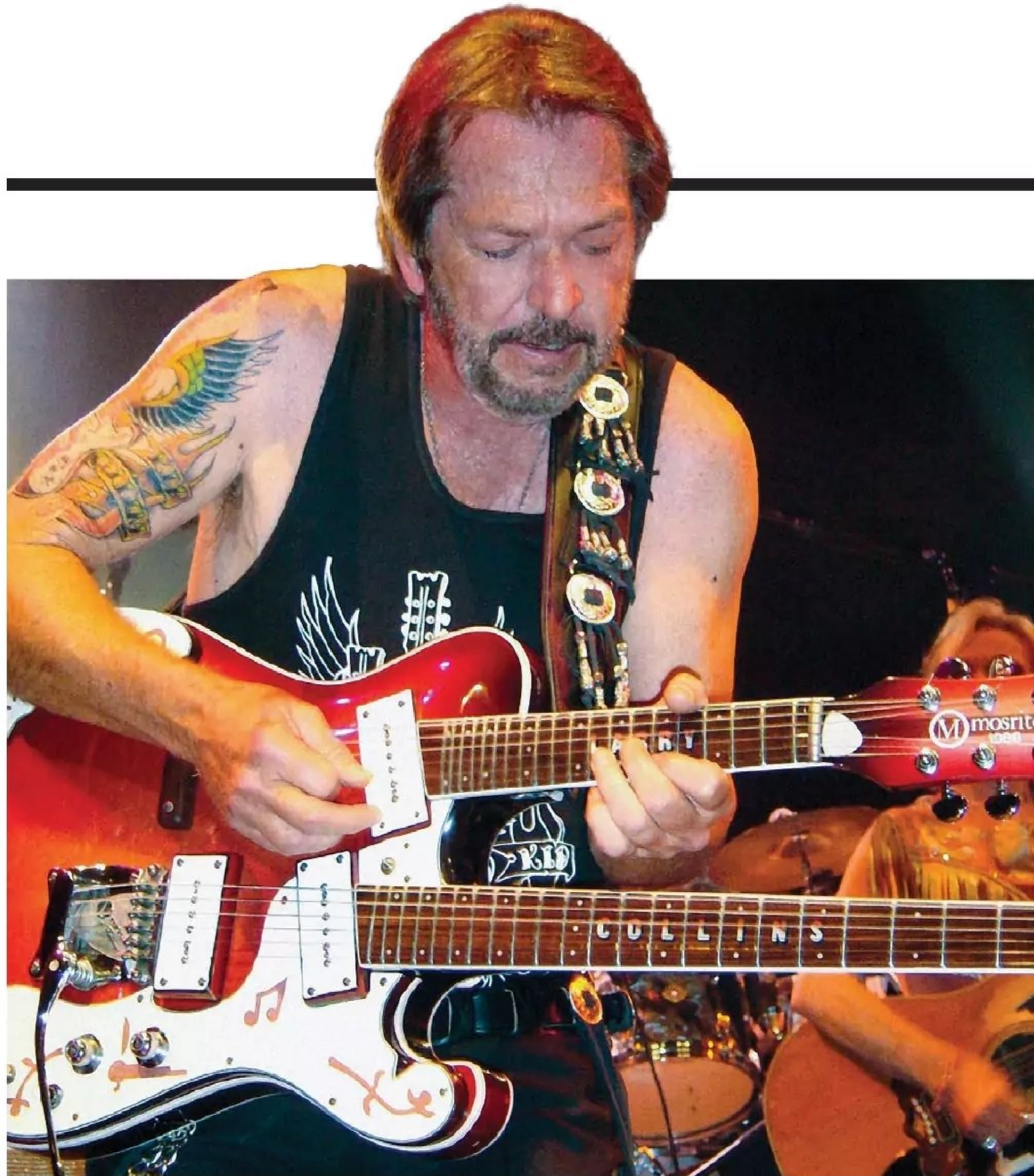
We opened it and our jaws hit the floor. They had done everything in their power to get it to not blow up on the road. It was in-between a Marshall JTM45, a 50, and a 100-watt – not stock by any stretch of the imagination. Looked like a rat's nest. It had been in the basement of Paul Allen's museum. Janie Hendrix gave me permission to open it, bless her heart.

What do you do with an amp that's been sitting for 60 years?

You don't turn it on (laughs). You get the circuit and build another one. The capacitors were dried up and it had military stencils all over it – "Handle With Care." They didn't have road cases back then. I would have loved to play through that rig at Woodstock.

What does the future hold for Eightlock?

We have a whole other record written and we're ready to record, but we need to ride this horse for a while. People are just becoming aware of the magic that has been coming out of our studio. – **Oscar Jordan**



LARRY COLLINS

1944-2024

Larry Collins, a guitar prodigy mentored by renowned flatpicker Joe Maphis, and half of the '50s brother/sister act The Collins Kids, died January 5 in Santa Clarita, California. He was 79 and passed from natural causes.

Growing up on a dairy farm near Tulsa, Larry (born October 4, 1944) and his sister, Lorrie, were raised by parents who nurtured their emerging musical talent; their mother played mandolin, violin, and piano.

After singer Lorrie won a talent contest, Leon McAuliffe, steel-guitarist for Bob Wills and his Texas Playboys, suggested she move to Southern California, center of a burgeoning country-music scene. Convinced, the kids' parents sold the cattle operation and in 1953 relocated the family.

After the kids won separate talent contests in California, their father suggested they perform as a duo, a move that in '54 earned them a spot as The Collins Kids on the cast of Tex Ritter's "Town Hall Party" (broadcast on KTTV and later dubbed "Ranch Party" for syndication). Just 10 and 12 years old, respectively, Lorrie sang lead and played rhythm on her Martin 000-18 while Larry played blazing fills and lead breaks.

"Larry essentially came up with his style in a vacuum," said Dan Forte, VG's Editor at Large.

name, much like what he'd done on Maphis' Super 400. He also added a Bigsby pickup near the bridge. In the years that followed, Larry worked with Semie Moseley on several fancy guitars including doublenecks that became trademarks associated with him and Maphis..

On "Town Hall Party," the Collins Kids played a style of music that was simultaneously emerging as a regional hit in Elvis Presley's "That's All Right." Rockabilly pioneers Carl Perkins and Jerry Lee Lewis wouldn't hit with "Blue Suede Shoes" and "Crazy Arms" until '56. They also appeared alongside major country stars of the day as well as young rock-and-rollers like Perkins, Lewis, and Gene Vincent. Perhaps most notably, Larry began to play astounding guitar duets with Maphis, some of which appeared on the 1958 EP of instrumentals, *Swinging Strings*.

Another star who played alongside Larry on the show was surf-guitar legend Dick Dale. Forte interviewed him in '83.

"Dick dated Lorrie for a time and told me that sometimes, when he'd bring her home, he'd wake Larry and ask him to show him some licks," he recalled. "Larry corroborated this with a chuckle."

From '55 through '63, The Collins Kids were signed to Columbia, where they recorded songs

"When I interviewed him for *Guitar Player* in 1991, I asked who his early influences were. He mentioned Maphis and Merle Travis, but said they came after the move to California. Pressing him to unlock how he got so proficient so young, he only said that he liked boogie-woogie piano and heard gospel singing at a nearby church at night."

At first, Collins played a Gibson LG-2, but almost immediately, the kids were sent to guitar builder Paul Bigsby's shop in Downey, where he had customized or built instruments for Travis and others on "Town Hall." For Larry, he dressed a 3/4-size Gibson ES-140 with an inlaid armrest and pickguard with Larry's

aimed at teens, such as "Hush Money" and the rock rave-up "Hoy Hoy," as well as rockabilly tunes like "Hop, Skip and Jump," "Hot Rod," and "Whistle Bait."

"Columbia was under Mitch Miller, who hated rock and roll," Forte said. "At their age, the Collinses were too young to be marketed as rock and too wild to be marketed as country. They were truly rock-and-roll pioneers who got lost in the shuffle."

In 1961, Lorrie gave birth to her first child and largely stepped away from music. Though the duo made a few TV appearances, Larry was forced to go solo. Working primarily as a songwriter, he collaborated with Alex Harvey on "Delta Dawn," which was a #1 country hit in '72 for Tanya Tucker; the following year, Helen Reddy's version topped the *Billboard* Hot 100 and earned a Grammy nomination. In '81, David Frizzell and Shelly West scored a country hit with "You're the Reason God Made Oklahoma," written by Collins and Sandy Pinkard (credit was later amended to include Felice and Boudleaux Bryant, who wrote the similar melody for "Rocky Top" in 1967).

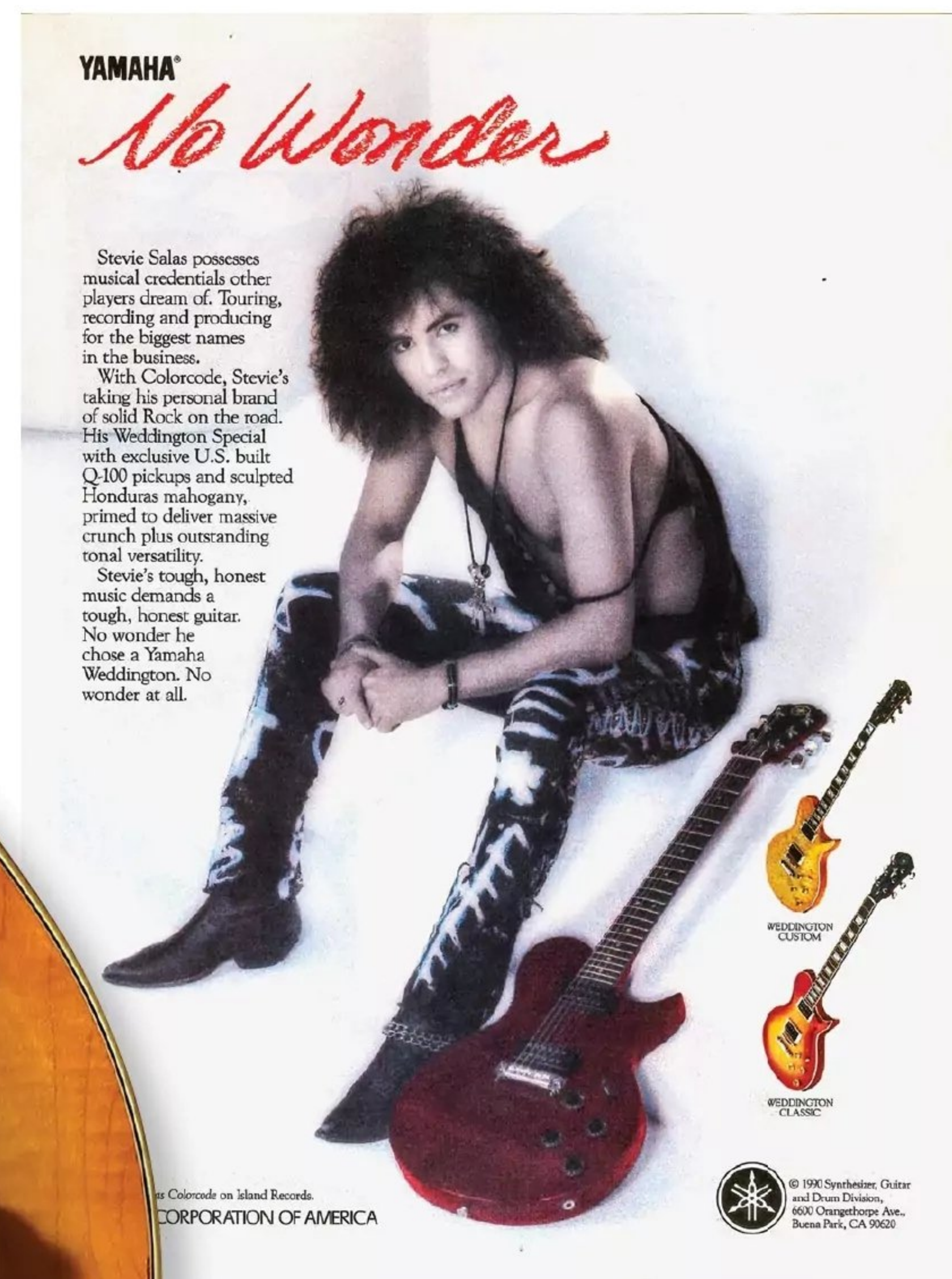
"Larry was one of the most-talented and least-appreciated guitarists in the history of the instrument," said Walter Carter, a guitar historian who interviewed Lorrie for the October '18 issue of VG. "His hot-rocking playing on the old 'Ranch Party' videos is still impressive. When you consider that he was barely a teenager, that it was the '50s – the infancy of rock and roll – and that he was dancing and grinning through it all, it's a shame he never got the national exposure that his talent deserved."

"Watching the Collins Kids on those black-and-white broadcasts of 'Town Hall Party' brings a smile for both visual and aural reasons," said VG contributor Willie Moseley, who interviewed them for a February '13 feature. "It's fascinating, watching Larry's rapid-fire stage antics – a tyke with a crew cut, sporting a fringed Western outfit and that doubleneck. His prowess is still mind-blowing almost 70 years later."

"I was also impressed by Larry's loyalty to Semie Moseley," he added. "They stayed in touch over the decades, and wherever Mosrite guitars were produced, Larry would order another doubleneck."

In 1993, Larry reunited with Lorrie to appear at a rockabilly festival in Britain, and they continued to perform occasionally until 2012. Lorrie died in 2018 and was inducted to the Oklahoma Music Hall of Fame the following year.

Collins is survived by a daughter, two grandsons, and a sister. – **Ward Meeker VG**



An August, 1990, ad for the Weddington Special in Cherry featuring Steve Salas.

A BETTER “CLASSIC”

The Yamaha Weddington Custom

BY MICHAEL WRIGHT

In 1987, classic American guitars like the Les Paul and Stratocaster were still going strong, with few changes since their first appearance in the early '50s. Thus it was a little cheeky when Yamaha tried to improve on these “dinosaurs” (as their ads put it), but the result was one of the company’s most-successful guitars, the Pacifica, and the now-obscure Weddington.

The idea for improving classic guitars came from the subsidiary Yamaha Corporation of America, which had been established in 1960 primarily to promote its piano business. Yamaha was one of Japan’s oldest musical instrument manufacturers, beginning with reed organs in 1887 and expanding into pianos in 1900. It’s first guitars – the Dynamic acoustics – appeared in 1951 designed to take nylon or steel strings. Domestic electric guitars debuted in '66 with exports beginning in the mid '70s, greatly abetted by the endorsement of Carlos Santana, who played a Yamaha SG (later SGB) designed for him by Yamaha’s Custom Shop in Hamamatsu.

In '87, Yamaha decided to set up a division called Yamaha Guitar Development, initially to challenge the dinosaurs, then eventually to become its American Custom Shop. Space was rented on Weddington Street, North Hollywood, and officially opened in 1990 with Ken Dapron in charge of development. Guitar designs would originate in L.A. and be translated into CAD/CAM by a team in Japan headed by Jackie Minakuchi.

The designer hired to develop these new guitars was Rich Lasner, assisted by luthier Leo Knapp. Known mainly to industry insiders, Lasner is an unsung hero to hardcore guitar aficionados. Among his achievements

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



are exceptionally cool creations for Hoshino USA just prior to his joining Yamaha, including the svelte Ibanez Saber and legendary (and highly desirable) Maxxas. Neither caught on, but in 1986-'87, Lasner also transformed the Ibanez RS Roadstars into the sleek RG Series that were so successful they anchor the line to this day.

Not surprisingly, there's more than a little resemblance between the RGs and Yamaha's Pacificas. In early '87, Lasner designed the JEM for superstar virtuoso Steve Vai.

The Weddington was Yamaha/Lasner's answer to the warhorse Les Paul. Offered in three grades – Custom, Classic, and Special – all had solid one-piece Honduran mahogany bodies, four-piece laminated mahogany-and-maple necks with a glued-in joint that inserted the neck deep into the body. Then, the heel was scooped out from the tip of the cutaway horn to the upper shoulder for “heelless” access up the fingerboard. Fretboards had 22 frets with a 1¹¹/₁₆” nut and 12” radius.

The Custom was top of the line with a bound two-piece carved/

This '88 Weddington Custom is finished in Faded Burst. The model was named for the street on which Yamaha built its first American guitarmaking facility.

figured maple cap and bound ebony fretboard with fancy split-block mother-of-pearl/abalone inlays. Hardware included Gotoh tuners, a stop tailpiece, and a Tune-O-Matic-style bridge with lockingsaddles. Pickups were specially designed DiMarzio DHB2 and DHB3 humbuckers running through a

five-way selector that gave normal bridge humbucker (1), bridge with single-coil sound (2), two humbuckers in middle position (3), the two inner coils like a humbucker (4), but adding in the outer bridge coil out-of-phase by turning Treble down, and normal neck humbucker (5). Control knobs were two Volume and two Tone.

The Classic was the same except the carved top was plain maple with simpler binding, sometimes finished in opaque colors (including sparkle), and the fingerboard was rosewood, not ebony. The Special – like a Les Paul Special – was a mahogany slab-body without the maple top, unbound rosewood fretboard with dots, and two DiMarzio DHB4 humbuckers and a wrap-around bridge/tailpiece. Some later Specials were outfitted with a half-oval pickguard holding the neck pickup and five-way.

Finished in Faded Burst, Roseburst, and Cherry, Weddingtons debuted in 1990 and weren't advertised after '95. This guitar's serial number is OM30033; Yamaha's date codes used H-Q (1 to 0) and X, Y, Z (10, 11, 12) to represent year and month. O is the eighth letter in the sequence, making this a 1998, made June 30. 033 indicates it was the 33rd unit, but it's not clear whether that's of the day or month (or something else). However, since Weddingtons were essentially custom-made, it's probable this order was filled well after they were no longer being promoted.

**NEVER CHANGE. NEVER ADAPT.
NEVER IMPROVE.
AND DIE NAKED, COLD AND ALONE.**

The dinosaurs could have used this kind of wisdom. Instead they relied on tradition. They relied on old thinking. They relied on the weather forecast. Bad move.

With this in mind we designed the Weddington. It's one guitar that respects tradition. It captures the style and sound of vintage guitars without forgetting this simple fact: we've learned a lot since Ike was president.

Like what makes a vintage guitar sound so good. And what doesn't. And it's not about how old it is. And it's not about the color of the pick-ups. It's about wood.

The Weddington body is a single, solid piece of mahogany. And we're talking Honduran mahogany. The kind the classics were made from. Not the heavier, cheaper, more common, African variety. Go down to

the music store and ask the sales person for a mahogany guitar. Now ask if it's African or Honduran. They love customers like you.

The top is figured maple. It brings a bit of brightness to the Weddington's tone. And it's one of the pieces that was carefully selected by our own expert wood buyers. Their sole job requirement is to find beautiful wood for our guitars. The end result is

spectacular. Look at the picture there. Nice job.

The neck is mahogany and maple, set-in to the body. The heel is beautifully sculpted so it's easier to play the higher frets. They didn't have this in the old days. This is progress.

The fingerboard is bound ebony. It's inlaid with sparkling abalone and mother-of-pearl. And it all looks good. But how does it sound?

Vintage. If you want it to. Actually, it'll sound just about any way you like. The pick-ups are genuine DiMarzio humbuckers. They're custom-designed and made in the USA. And the switch has five positions

so you can choose from a variety of distinctly different and useful tones, all hum-cancelling

By now you may feel a dull throbbing sensation at the base of your cerebellum, where your instincts used to be. You should go call 1-800-879-1131, ext. 200. We'll send you more information about the Weddington Custom, Classic and Special. Or go down to your local Yamaha Guitar Dealer and take a look at the Weddington. You can touch it. You can pick it up. Best of all, you can play it.

The dinosaurs cannot. There's a moral here somewhere.

YAMAHA
Weddington

©1991 Yamaha Corporation of America, Guitars, P.O. Box 6600, Brea, California 92621-6600. (714) 825-5011.

This 1991 ad for the Weddington Custom in Roseburst was still running in early '93.

The very notion of redesigning classic guitars like the Les Paul and Strat made sense in the context of '80s, which began with Eddie Van Halen and Randy Rhoads and wrapped with Joe Satriani and Mr. Vai. Never before were there so many great guitar players, their styles ranging from super-fast riffarama to sophisticated lyrical finesse. The Weddington, with its slim, fast, all-access neck and sonic versatility, was perfect for the times... or maybe not.

In the fall of '91, Nirvana dropped its revolutionary *Nevermind* album, its deliberately naïve sound foreshadowing a crippling blow to virtuosic shredding. Kurt Cobain thrashed on a cheap pawn-shop parts guitar as his band's enormous success thrust the guitar market into disarray. All of a sudden, guitar makers didn't know what young guitarists wanted. They tried neo-retro (Ibanez Talman) and Fender even made a replica of Cobain's Mustang mutt. But nothing really clicked. “Superstrats” like the RG and Pacifica receded, but survived; very few players were looking for an expensive, super-deluxe, custom “Les Paul” hot rod. The Weddington barely got out of the gate before it slipped into obscurity, left to be appreciated only by vintage-guitar cognoscenti. **VG**

Your destination for...

GRETSCH



Dave's GUITAR SHOP

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



DAN HAMMER

Walter Becker's Bogner Ecstasy 100B

BY DAVE HUNTER

In 1993, when Bogner was fast becoming the hippest name on the high-gain-amp scene, star guitarists were clamoring for that hot new tone. One who missed out recently brought “his” amplifier home.

Whether it was Fender's tweed creations, early Marshalls, or the first generation of Mesa/Boogies, most revolutionary new amp designs have found stars lining up for a taste of the latest sound on the block. Things were no different in the late '80s, when Reinhold Bogner packed up his soldering iron and left his native Germany for the rock-infested waters of Los Angeles.

Bogner established his reputation modifying and hot-rodding amps on the L.A. scene. In 1989, he developed a three-channel, rack-mounted tube preamp at the request of Joey Brasler, a session guitarist, solo artist, and sideman who toured with Bob Welch, Boz Scaggs, Steve Lukather, the Beach Boys, and others. Dubbed the Triple Giant, 25 were built in '89-'90. Segueing through other projects, Bogner and his new partners, Greg Bayles and Jorg Dorschner, brought the Fish preamp to market and sold about 250 units before moving into full-on amp production in '93 with the 100-watt Ecstasy 100B head. And

1993 BOGNER ECSTASY 100B

- Preamp tubes: six 12AX7
- Output tubes: four EL34
- Rectifier: solid-state
- Controls: (right-to-left from input) Gain 2, Gain 3, Bass, Middle, Treble, Vol 2, Vol 3, Gain 1, Bass, Middle, Treble, Vol 1, M. Vol, Presence
- Output: approximately 100 watts RMS

for a time, it seemed every guitar slinger in town was angling to get one.

Considered by some to be the finest high-gain channel-switching head ever made, the Ecstasy 100B generates 100 watts from four EL34 output tubes (in the “B” version, for British, versus four 6L6s in the “A” for American version), with six 12AX7 preamp tubes for cascading gain stages, EQ, and phase inverter. Its three channels use 14 front-panel knobs to deliver the player's desired clean, crunch, and saturated lead tones, alongside myriad voicing switches. The rear carries two further features that affect the amp's feel as much as its sound

Fourteen control knobs tame the Ecstasy's firepower across three channels, two overdrive channels coming first.

— a Sound Style switch for New/Old, and a Variac On/Off to drop voltage, enabling the fabled “brown sound.”

Home base for Bogner Amplifier sales was the L.A. branch of the Chicago-based Make'n Music, which had opened that year.



Reinhold Bogner (left) and Joey Brasler with the 100B and its well-traveled road case.

Amp courtesy of Joey Brasler, photos by Gene Kirkland.



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.

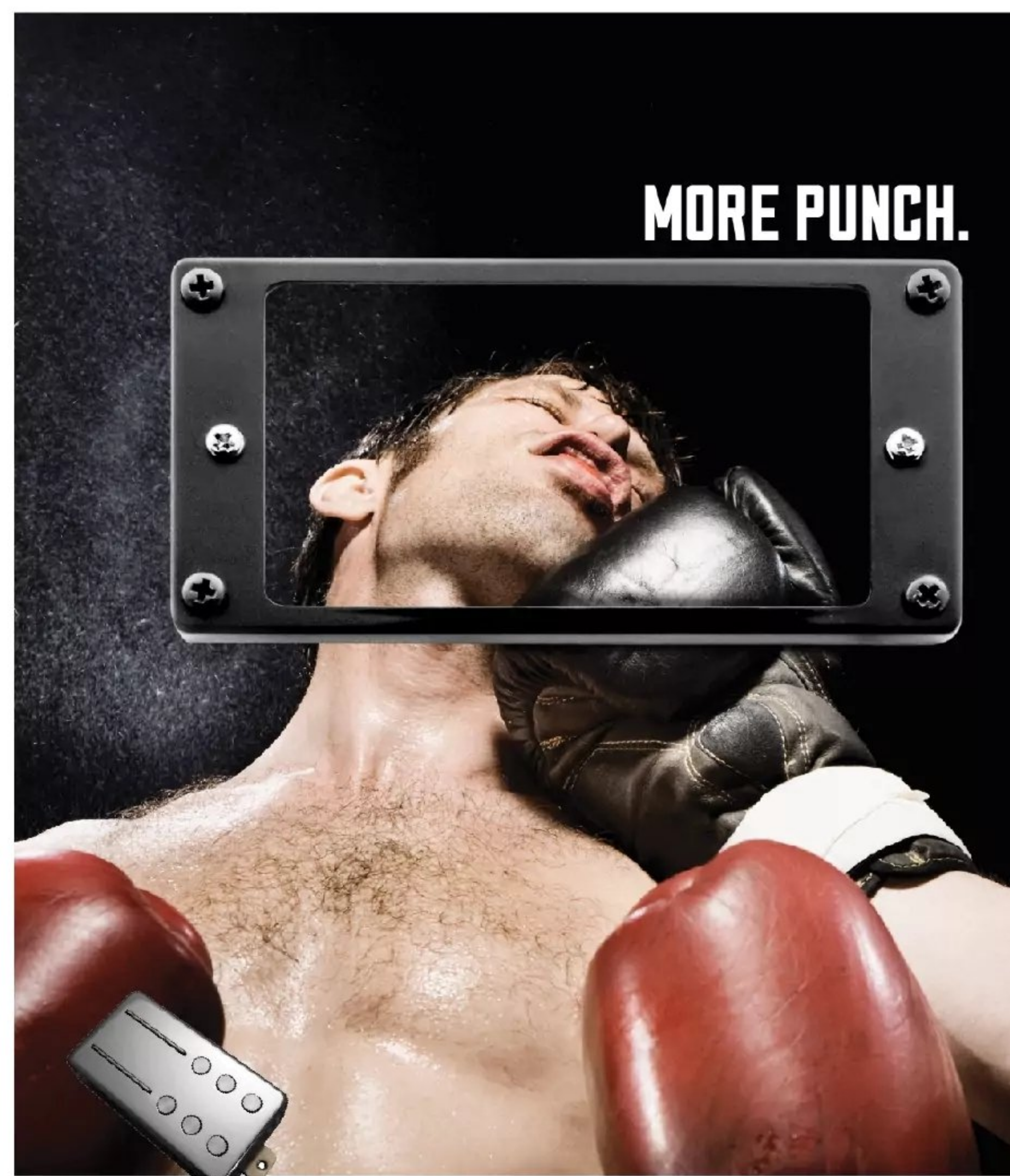
Does your favorite "player" acoustic guitar sound just a bit flat or too thin? Add an Acousticomp to your mix!

JangleBox

1.866.352.6453

www.janglebox.com

info@janglebox.com



MORE PUNCH.

RAILHAMMER
LOUD & CLEAR

RAILHAMMER.COM [f](#) [t](#) [i](#)

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.

DUDLEY TAFT

'...providing constant lyrical and atmospheric change-ups to a formidable muscle-rock format'

'Cincinnati's own guitar God' - *Blues Blast magazine*

- *Roots Music Report*

WWW.DUDLEYTAFT.COM

**KUMMER'S
VINTAGE
INSTRUMENTS**

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

Always buying prewar National and Dobro guitars



Brasler needed a day job when he wasn't on the road, so he jumped in to help.

"We tested every 100B as they came through and paid close attention to nuances in tone, touch, frequency variations, pot performance – sensitivity and linearity – and overall tonal variations from amp to amp," Brasler recalls. "In addition, pedals were placed pre-input, rack effects in the loop, and cabinets of varying impedances were connected. Plus, we listened for microphonic tubes, scratchy pots, and intermittent noises. It was a rigorous routine.

"While they were very consistent, after testing a number of units, I discovered one that was an exception with a truly magical 'something more' going on. I had to have that amp, so I set it aside and began making payments."

A few days later, Brasler returned from a lunch break to hear a player in the testing room, "...doing a pretty decent Eric Johnson impersonation." He asked a colleague who it was, only to be

The underside of the Ecstasy's footswitch declares (and literally underscores) this is Walter Becker's "main amp."

told it was indeed Johnson. Brasler introduced himself to the acclaimed guitarist, who said he was looking for a new amp to take on tour with B.B. King that summer. He then fetched "his" Bogner 100B for Johnson to try.

"He started ripping and didn't stop for an hour, after which he called me in and said 'I'll take it' – as if there were a chance he wouldn't. It became E.J.'s dirty sound on that tour. I was grateful I'd put the amp aside so as to introduce the Bogner sound to Eric. With a tear in my eye, I began my search for a new Ecstasy."

A couple months later, after testing another 25 or so and concluding that lightning wouldn't strike twice, it did.

"Another angel emerged," says Brasler. "I

In addition to the Effects Loop, Line Out (with Channel Selector) and speaker outputs, the Ecstasy's rear panel offers two unusual voicing/feel switches – Old/New and Variac On/Off.

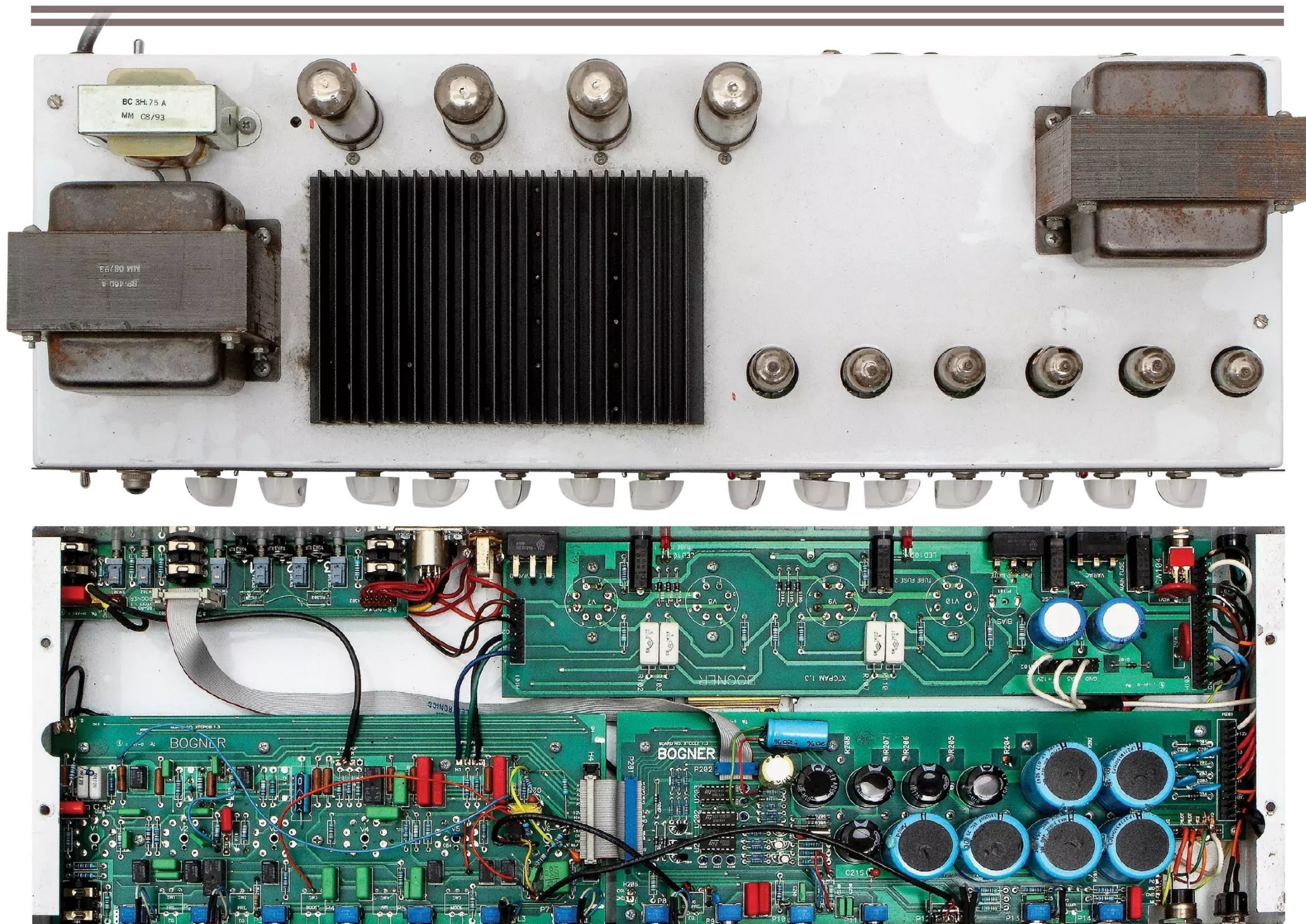
didn't think it was possible for an Ecstasy to stand that far out from the litter, but there it was. I hid it away and began making payments – *again*. I swore to myself that I would keep it a secret. Then, Walter Becker walked in."

While most musicians loved and respected Becker's work and the music of Steely Dan, Brasler virtually worshiped the guy. He hadn't met Becker previously, but he tells us Becker was friendly, saying he was on the hunt for new gear prior to a reunited Steely Dan getting back out on the road.

"Walter came right up to me and said, 'So, what's new?' Without a moment's hesitation, I pulled out my beloved Ecstasy and said, 'This.' I put Walter and my baby in a room together, knowing what was about to happen.

"He noodled for two hours, came out and said 'I'll take it!' Feebly, I said 'Okay, I'll get you one.' And he said, 'No, *that* one.' So, I sold him that amazing Ecstasy, serial





number / Δ +, and a Bogner 4x12" slant cab with Celestion Vintage 30s. He played that head on Steely Dan's first tour after two decades off the road."

One quirk of early Bogner production was the use of symbols instead of traditional serial numbers – a numerical system was introduced in 2005. Though Becker bought other Ecstasy heads as backups, serial / Δ + remained his number one until his death 24 years later.

As sad as he was at his hero's passing, Becker's death offered Brasler a chance to reacquire that '93 100B when it came up in an auction of Becker's gear in October, 2019 – yet even then he came alarmingly close to losing it.

"At least one person was bidding against me, maybe more, which is how it quickly rose. After I bid \$3,000, bidding stopped; the auctioneer was stalling, something I hadn't seen him do all morning. He'd been closing bids very quickly because he had a 595-page book of items to sell. No

matter, after some time he closed bidding, and I won."

The next day, Brasler called his good friend/former Make'n Music colleague Jamie Kime, Grammy-winning guitarist from *Zappa Plays Zappa* and former Dr. John sideman to tell of his good fortune. Kime also had a story about the amp. He related that his Baked Potato Club bandmate Danny Carey, also the drummer for Tool, had asked his advice on items to bid on in the Becker auction, and was hotly pursuing the Bogner. Kime was on the phone with Carey throughout the auction and advised him to bid up to \$5,000, telling him, "This was Walter's first Ecstasy and his number one amp."

But shortly after Ecstasy Serial number / Δ + came up, the tour bus ferrying Carey home after a Tool tour hit a cell-service dead zone and he lost connection.

"The auctioneer had stalled because he was waiting for Danny to come back online," Brasler relates. "But it was taking

Four EL34 output tubes and six 12AX7 preamp tubes (top) deliver the Ecstasy's full fury, along with whopping transformers and a large heat sink. Even early in production, the Bogner circuit – laid out on four rugged printed circuit boards – was an efficient and well-organized affair.

too long, and he had to drop the hammer in my favor."

After an \$840 buyer's premium and \$364.80 in California sales tax, Brasler paid \$4,204.80.

While planning the photo shoot with acclaimed photographer Gene Kirkland, Brasler invited Reinhold Bogner to see the amp.

"At the shoot, Reinhold noticed a modification on the circuit board. He didn't remember exactly when it was installed, but said it updated the clean channel to 101B spec, which adds a third gain stage, making it possible to run the clean channel a little hotter. So, the hot got hotter, and / Δ + was finally home. **VG**



Classics

Melding garage rock with glam, punk emerged in the early '70s, set on stirring society's pot. From New York to London, Dallas to Detroit, youthful contempt spurred the creation of raw, loud, low-budget music raging against Top 40 and arena rock.

In Akron, Ohio, the anger was disproportionate. Poster child for the dying American industrial town, kids there hammered on guitars to stand against the dread of settling into a factory job and watching the calendar flip. But their music was different.

Informed by art and the intellectualism of U of Akron and Kent State, it had a sound all its own.

After Devo's "challenging" act landed an opening slot for David Bowie, record companies converged, hoping to wring revenue from other new-wave/post-wave bands representing the "Akron sound." The Rubber City Rebels, Bizarros, and Tin Huey were all courted and recorded, but none became stars.

Thanks to a quirky tune called "I Know What Boys Like," Chris Butler almost did. While serving as guitarist/percussionist/"floater" in Tin Huey, in 1979, Butler wrote the tune and recorded a demo, then played it for the band. It was met with a sideways glance.

"They were very sophisticated and erudite, and here I was, pitching this sexy-tease pop song," Butler chuckled. "I wasn't surprised."

After Huey disbanded later that year, Butler moved to New York to live with his girlfriend and continue writing songs. Along for the ride were acetates of "I Know What Boys Like" and one other tune he intended to pitch to labels; "Boys Like" quickly caught the ear of a rep at Island who signed Butler to a singles deal on the subsidiary Antilles Records, then asked for a B side. Not having a band to record one, he dipped into NYC's downtown "no wave" scene to recruit keyboardist Dan Klayman, bassist Dave Hofstra, saxophonist Mars Williams, vocalist Ariel Warner, and

Though he borrowed a '60s Tele to record the song, Chris Butler's Vox Mark VI teardrop in rare Light Blue finish is a star thanks to the video for The Waitresses' "I Know What Boys Like." It's also the guitar you'll be hearing every December on "Christmas Wrapping."

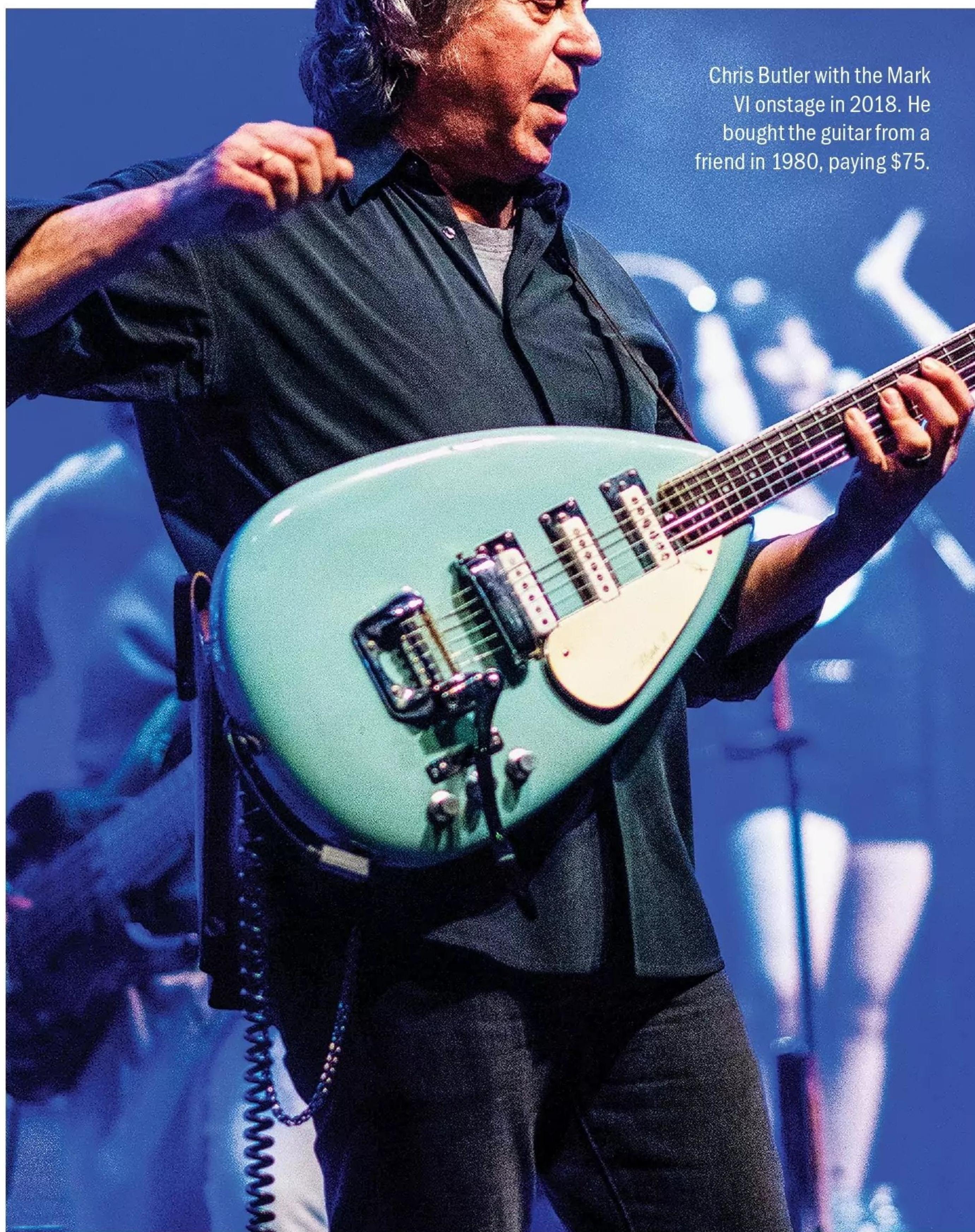
Chris Butler's Vox Mark VI: Beth Becker.

drummer Billy Ficca. He then phoned to ask Kent State student Patty Donahue (whom he'd met through a musician friend and coaxed onstage to sing a couple of his songs at a Huey gig) to join them. After Butler wired his last \$50, she boarded a Greyhound.

Butler dubbed the gathering The Waitresses, and within a few weeks they "sweetened" "I Know What Boys Like" and did 10 other Butler songs to create *Wasn't Tomorrow Wonderful*. The band's new label, ZE Records, opted to release "Boys Like" as a single (with "No Guilt" as the B side), and it peaked just outside the Top 50 in late May, thanks to support from MTV and a slot on the soundtrack to the hit teen flick *The Last American Virgin*.

Well-received by critics, the band and album stood out for Butler's clever, literate lyrics and the attitude in Donahue's vocal delivery. After Hofstra was replaced by Tracy Wormworth that summer, the band finished a tour then, after an 11th-hour phone call, immediately headed to Los Angeles to record the theme song for a new CBS sitcom, "Square Pegs," starring Sarah Jessica Parker. Upon landing, they were informed the song hadn't yet been written. The task fell to them.

Hoping to ride a bit of momentum, after a few weeks off, they recorded an EP, *I Could*



Chris Butler with the Mark VI onstage in 2018. He bought the guitar from a friend in 1980, paying \$75.



Rule the World If I Could Only Get the Parts, which offered fans the chance to buy "Square Pegs" and four other songs, including one that would become a surprising part of the 21st-century holiday zeitgeist.

Originally released in England on a 1981 Island/ZE Records holiday compilation, "Christmas Wrapping" was The Waitresses' view of the season from the perspective of a frazzled 20-something single girl.

Penned by Butler (a self-confessed "Scrooge" at the time) and recently labeled

The headstock's decal was applied in '88 by Chris Cush's partner, Arline Lasbergh, who made jewelry in dinosaur shapes.

"...a delightfully cynical 'anti-Christmas' song" by the BBC, it came together under less-than-ideal

circumstances. In the midst of a long, hot tour, the band was far from being in a holiday mood when it involuntarily entered Electric Lady Studios on August 10. Butler had sorted through leftover licks to devise the melody and was still penning lyrics on the cab ride there, his oddball Vox Mark VI "teardrop" guitar propped next to him. Not fond of the compilation album's concept and having the session wedged into their schedule, the process was uncomfortable right down to the studio's guitar amp.

"I hadn't played through a Marshall until we recorded 'Christmas Wrapping,'" he said. But they at least let him use his pedals – an MXR Phase 90 and MXR Distortion+. The latter came to him in an unusual way.

“Bruce Springsteen played the last date supporting *Darkness on the Edge of Town* in Akron on January 1, 1979, and a friend of mine was a stagehand at Richfield Coliseum. When the set was over, he took me onstage, where Bruce was thanking the crew. I was introduced and mumbled something about how great his guitar sounded. He *ran* across the stage and pulled up the Distortion+, then shoved it in my hand and said, ‘I’m not going to be needing this.’”

Both pedals were later stolen during a Waitresses gig at The Peppermint Lounge, in New York.

“We were coming out to do ‘Christmas Wrapping’ as an encore, and somebody had grabbed them,” Butler recalled. “There’s nothing lamer than playing that opening riff without distortion (laughs).”

The Waitresses recorded one more album, 1983’s *Bruiseology*, but never had another hit before folding in ’84, succumbing to the frustration of never quite making it.

By ’87, Butler was disillusioned with the music biz and sold off most of his guitars and gear to friends Chris Cush and Peter Kohman at Mojo Guitars, on 12th Street in Manhattan. Though he was still writing/recording songs and gigging on drums as a hobby, he supported himself by working as tape logger for ABC News.

The Mark VI never crossed his mind, until one day in the fall of 2002, when Kohman called to tell him that Christine Maes, who’d bought it in the summer of ’88, wanted to sell it, but only to someone who could appreciate what it was. Butler was intrigued, if unsure.

“I had a little money and thought it’d be fun to have, and maybe would be a good investment,” he said. “Plus, I’d sold it under sad circumstances and thought getting it back might restore some balance in my universe.”

Maes being in Belgium made for some logistical effort, and then...

“A day or two before I was set to fly over, Peter called and said that on the day Christine bought the guitar, a truly bizarre cosmic alignment had actually placed *two* very rare blue Mark VIs in their shop, and they couldn’t say for certain which one she got.”

Kohman, who believes the guitars were very likely assembled and finished together the same day, asked Butler what he remembered about his, but there wasn’t much beyond its broken vibrato arm, a fact rendered useless by Cush’s having given it a vintage replacement.

Butler began doubting himself, thinking, “It’s not like I’m looking for my lost youth or trying to recapture some shining moment; truth be told, the Waitresses experience

was pretty miserable. *Why am I doing this?*”

Nonetheless, he got on the plane. Mid flight, it occurred to him; “I’m doing this because there’s a 50/50 chance that’s *my g**damn guitar!*”

In Brussels, Butler used a Sony MiniDisc to document the transaction along with Maes’ memories of using the Mark VI through the ’90s in a band that recorded many songs and toured the European pub and festival circuit. When he landed back in Newark, customs asked if the guitar was his. Butler’s reply (and having to pay the \$43.67 import duty) cemented its status in his mind.

Today, Butler runs a recording studio in Akron, working on his own projects and helping friends with theirs. Naturally, it requires a gathering of instruments and amps, so the walls are lined with a refin ’64 Jazzmaster

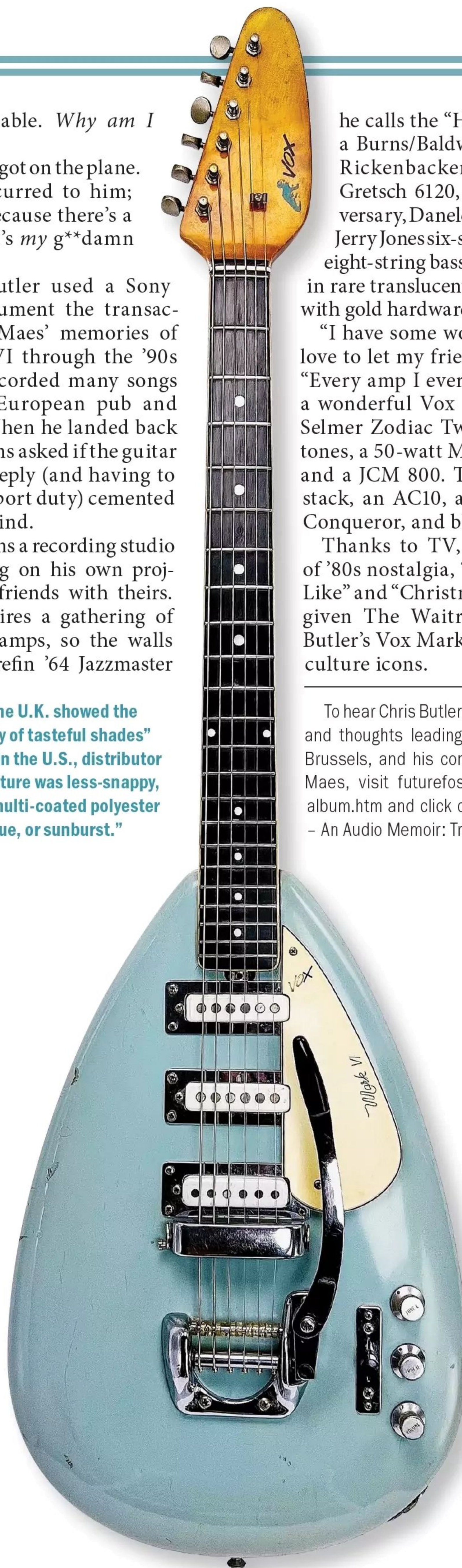
JMI/Vox catalogs in the U.K. showed the Mark VI in “... a variety of tasteful shades” including Light Blue. In the U.S., distributor Thomas Organ’s literature was less-snappy, referencing only “...multi-coated polyester finish in red, white, blue, or sunburst.”

he calls the “House Paint Special,” a Burns/Baldwin Double Six, two Rickenbacker 12-strings, a ’63 Gretsch 6120, a ’68 Double Anniversary, Danelectro Longhorn bass, Jerry Jones six-string bass, Hagstrom eight-string bass, a Guild Starfire XII in rare translucent Ebony Grain finish with gold hardware, and other pieces.

“I have some wonderful stuff and I love to let my friends use it,” he said. “Every amp I ever lusted for is here – a wonderful Vox AC30, an AC100, a Selmer Zodiac Twin 30, two Magnatones, a 50-watt Marshall Super Lead, and a JCM 800. There’s also an SVT stack, an AC10, a Vox Cambridge, a Conqueror, and blackface Fenders.”

Thanks to TV, movies, and loads of ’80s nostalgia, “I Know What Boys Like” and “Christmas Wrapping” have given The Waitresses – and Chris Butler’s Vox Mark VI – status as pop-culture icons.

To hear Chris Butler’s recording of the events and thoughts leading up to his 2002 trip to Brussels, and his conversation with Christine Maes, visit futurefossilmusic.com/myalbum/album.htm and click on the embedded “Album – An Audio Memoir: Track 8.”



Chris Butler Vox Mark VI: Beth Becker.

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

D-28 '43, great playing, superb sound, Inquire

O-18 '70, exc cond, fresh neck reset, \$3500

00-18 '70, exc cond, fresh neck reset, \$3650

000-28 '90, Sing Out! #10 of 40 exc cond, \$2950

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

VINTAGE/USED ELECTRICS/BASSES

Fender CS Paul Waller 2Tone Custom Tele, \$5250

Gibson CS LP R4 "ToneQuest", mint! \$7950

Gibson CS LP 60th Anni R9 '19, GLF, mint, \$5850

Suhr Modern Carve Top '17, Waterfall Burl, \$4500

Collings 290DC-S Crimson, vgd cond, \$2950

Silvertone "U-2" Model 1301'59, exc cond, \$1850

VINTAGE/USED ACOUSTIC

Gibson AJ Luthiers Choice '01, Brazilian, \$7250

Gibson Country & Western '58, exc+ cond, \$7750

Gibson J-45 '52, as good as it gets, superb! \$10,500

Bourgeois O Custom Koa '10 NAMM #8, \$4000

Muiderman OM cutaway '06, superb! \$6995

National Style O Deluxe 12 fret '05, exc cond, \$3500

ARCHTOPS

Stromberg G-3 '32, Sunburst, exc. cond, \$6950

Guild A-350 '63, refret, DeArmond RC, \$3650

COLLINGS - NEW & USED

Authorized Dealer - Call for custom builds

New In Stock: OM2HSS, 003, 001, D2HA, I-35 Black

I-35 Blonde, 290 Doghair/Pearloid, SoCo Iced Tea

Used: '21 002H-T, '18 D1A-T, '16 D2H-T, '98 D1Asb

'21 MF Gloss Top, Blonde, mint! \$4950

NOVAX FANNED FRET GUITARS

Exclusive Dealer

New In Stock: Sweet Annie, Sassy Annie, \$2700

CH8 "Charlie Hunter Model" \$3850

Expression, last hand-made example, \$5000

Used: J-Bazz '19 \$1895, Sweet Annie '20, Blue, \$2150

AMPS

Magnatone Custom 480 '62, exc cond, \$2750

Magnatone Custom 280 '59, vgd cond, \$1650

Fender '53 Champion 600, vgd+ cond, \$2650

Tavo Vega Nocturne "Raygun '59" mint! \$2350

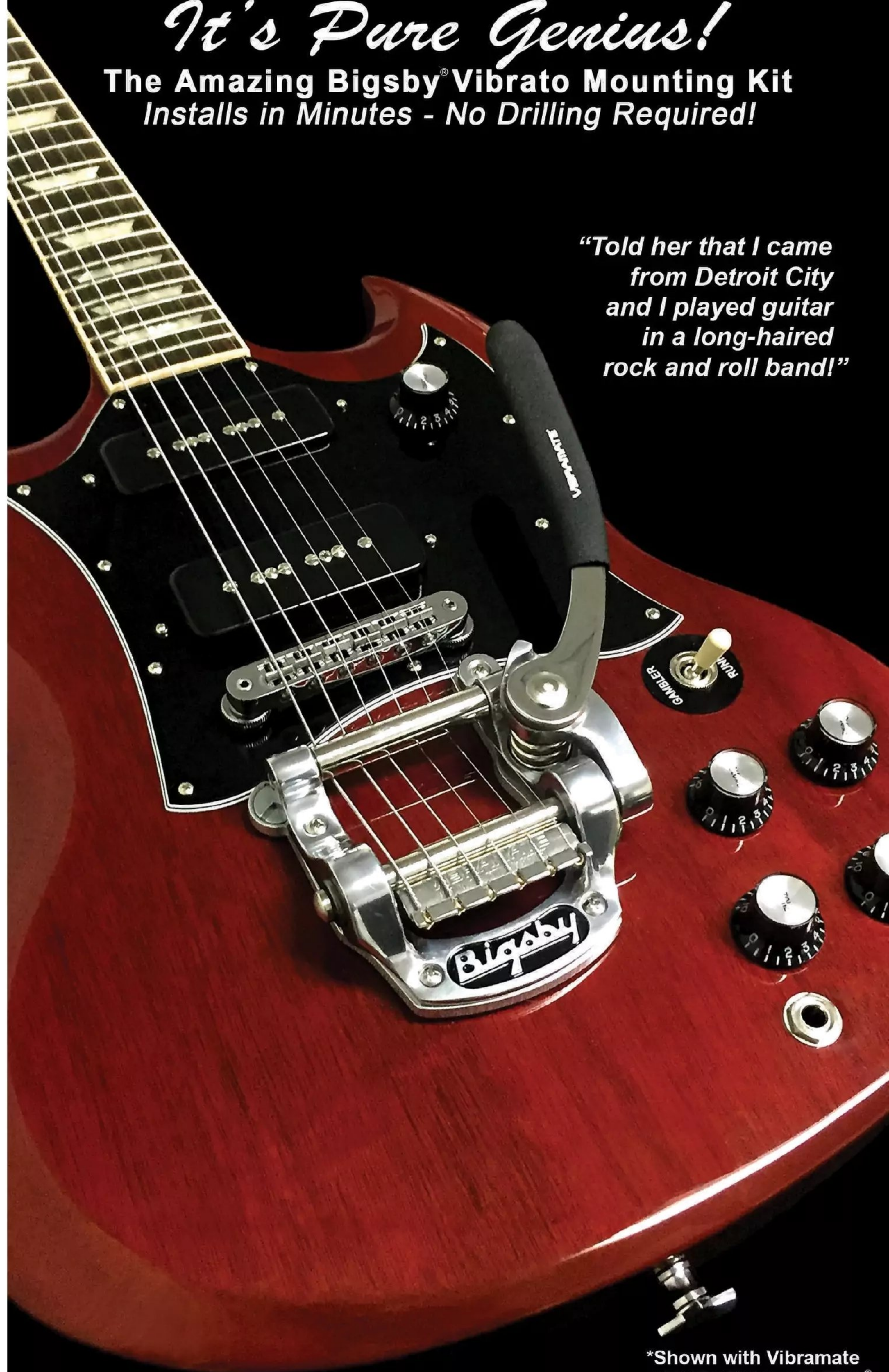
VIBRAMATE®

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.

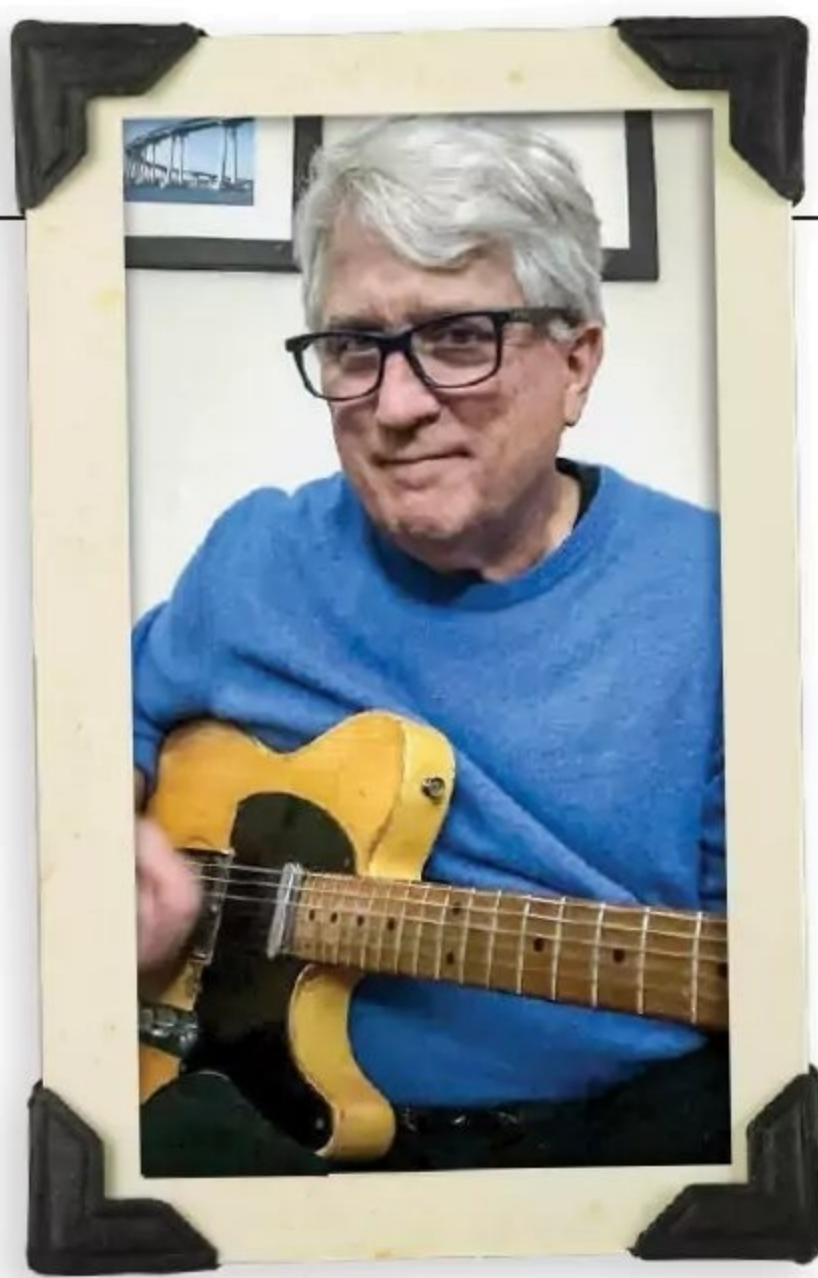
Price Guide

By Alan Greenwood & Ram W. Tuli



1967 Fender Telecaster with "smuggler" body (clear pickguard added for display).

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1977	Acoustic 120 Head	125 watt head	\$200	\$300
1966	Ampeg ASB-1 Devil/ AUSB-1 Devil		\$5,000	\$7,500
1994	Ampeg SVT-CL			
	Classic Bass Head		\$800	\$1,250
1989	B.C. Rich Gunslinger	Class Axe era	\$700	\$950
1981	BC Rich Warlock (USA)		\$2,000	\$3,000
1999	Boss Super Shifter PS-5		\$110	\$125
1992	Chandler 555 Model	sharp doublecut	\$750	\$975
1995	Collings DS41	Indian rosewood, fancy	\$4,500	\$6,000
1960s	Crown Electric			
	Solidbody	Import	\$300	\$450
1957	Danelectro Model 72 Centurion	1x12	\$550	\$850
1983	Dean Z			
	Standard (U.S.A.)	Common finish	\$2,500	\$3,250
1980s	Dobro Model 33 H	Square neck	\$1,500	\$2,000
2016	EarthQuaker			
	Devices Acapulco Gold	Grandma		
		Cyclops version	\$80	\$130
1980	Electra Roto Phase II		\$80	\$95
2010	Epiphone ES-175 Premium		\$775	\$1,000
1961	Epiphone EA-50 Pacemaker	1x8	\$425	\$600
2007	Epiphone Les Paul			
	Custom Silverburst		\$650	\$850
1957	Epiphone Triumph Regent (Cutaway)	Cutaway, natural	\$3,500	\$4,500
2021	Fender American			
	Acoustasonic Stratocaster	Cocobolo top	\$2,250	\$3,000
1972	Fender Bass VI	Sunburst	\$6,000	\$8,500
1948	Fender Champion 800	1x8	\$1,625	\$2,475
1966	Fender Echo-Reverb		\$350	\$400
1998	Fender Geddy			
	Lee Signature Jazz	Black, import	\$795	\$1,050
1960	Fender Jazzmaster	Common Color	\$17,250	\$22,500
1983	Fender			
	Musicmaster Bass	Blackface	\$525	\$700
1996	Fender '50s Precision	Japan	\$650	\$900
1956	Fender Princeton	Narrow panel, small cab	\$4,250	\$6,500
1985	Fender Sidekick Reverb 30		\$100	\$125
1959	Fender Stratocaster	Blond, nickel hw, maple 'board	\$50,000	\$140,000
1994	Fender 1500sx		\$600	\$800
1967	Fender Telecaster	Blond, smuggler body	\$13,000	\$17,000
1969	Fender Telecaster Custom	Custom color	\$22,000	\$30,000
2007	Fender Vintage			
	Hot Rod Telecaster	All models	\$1,500	\$2,000
1990	Fender '63 Vibroverb Reissue		\$1,500	\$2,000
1991	G&L ASAT			
	Classic Commemorative		\$7,000	\$10,000



Featured Survey Participant
Rick Hogue, of Garrett
Park Guitars, with a
1951 Telecaster.

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1910s	Gemunder Parlor	Rosewood body, spruce	\$1,250	\$1,625
2007	Gibson B.B. King Lucille	King logo	\$3,000	\$4,000
1969	Gibson Crest Silver	Silver-plated	\$6,000	\$8,000
1957	Gibson ES-125 T 3/4		\$2,500	\$3,250
1958	Gibson ES-335 TD	Sunburst bound neck	\$60,000	\$75,000
1967	Gibson ESM-1235			
	Double Mandolin	SG body	\$20,000	\$26,000
1965	Gibson FJN Folk Singer		\$2,125	\$2,750
1969	Gibson GA-5W		\$100	\$130
1987	Gibson J-200 Celebrity		\$4,000	\$5,000
1920	Gibson L-3 (Archtop)		\$2,500	\$3,250
2010	Gibson 50th Anniversary 1960 Les Paul Standard	\$5,000	\$6,500	
1997	Gibson Les Paul	Les Paul		
	Florentine Plus	Custom version	\$3,500	\$4,500
1972	Gibson Les Paul Standard	Special order goldtop, P-90s	\$9,000	\$11,000
1962	Gibson LG-3	Plastic bridge	\$3,000	\$4,000
2012	Gibson SG Dickey Betts	VOS, unsigned	\$4,000	\$5,000
1965	Gibson SJ			
	(Southern Jumbo)	Cherry sunburst	\$4,250	\$5,500
1943	Gibson TG-00		\$2,000	\$2,500
1968	Goya Rangemaster	Wide variety of models	\$925	\$1,250
1965	Gretsch Double Anniversary Mono (6117/6118)	Various colors	\$1,750	\$2,250
2008	Gretsch Round-Up			
	Knotty Pine (6130KPW)	Knotty pine top	\$3,250	\$4,250
1984	Guild Brian May BHM-1		\$4,000	\$5,000
1987	Guild GF-25	Mahogany	\$850	\$1,125
1965	Guild Slim Jim T-100		\$2,000	\$2,500
1976	Hagstrom			
	D'Aquisto Jimmy	2nd design	\$1,250	\$1,750
1963	Harmony H15 Silhouette	2 pickups	\$500	\$650
1965	Hilgen Troubadour T-1506	Small practice amp	\$375	\$500
1980s	Hohner Sound Producer SP 55		\$75	\$110
1996	Ibanez Iceman PS10 I			
	Paul Stanley	Black	\$2,250	\$3,000
1989	Ibanez Modulation Delay PDM1		\$100	\$200
1982	Jackson San Dimas			
	Serialized Plated		\$5,000	\$6,500

SURVEY ADVISORY BOARD

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

- Brian Goff**
Bizarre Guitars
- Garrett Tung**
Boingosaurus Music
- Dave Belzer**
Burst Brothers
- Walter Carter**
Carter Vintage
- Daniel Escauriza**
Chicago Music Exchange
- John Majdalani**
Cream City Music
- Dave Rogers**
Dave's Guitar Shop
- David Davidson and Paige Davidson**
Davidson's Well Strung Guitars
- Drew Berlin**
Drew Berlin's Vintage Guitars
- Stan Werbin & S.J. "Frog" Forgey**
Elderly Instruments
- Dewey Bowen**
Freedom Guitar
- Rick Hogue**
Garrett Park Guitars
- Gary Dick**
Gary's Classic Guitars
- Eric Newell**
Gruhn Guitars
- Richard Johnston**
Gryphon Strings

- Kennard Machol & Leonard Coulson**
Intermountain Guitar & Banjo
- Jim Singleton**
Jim's Guitars
- Kevin Borden**
Kebo's BassWorks
- Dave Hinson**
Killer Vintage
- Timm Kummer**
Kummer's Vintage Instruments
- Buzzy Levine**
Lark Street Music
- Larry Wexer**
Laurence Wexer, Ltd.
- Artie Leider**
McKenzie River Music
- Neal Shelton**
Neals Music (California)
- Lowell Levinger**
Players Vintage Instruments
- Howie Statland**
Rivington Guitars
- Eliot Michael**
Rumble Seat Music
- Sammy Ash**
Sam Ash Music Stores
- Eric Schoenberg**
Schoenberg Guitars
- Richard Gellis**
Union Grove Music
- Fred Oster**
Vintage Instruments
- Richard Friedman**
We Buy Guitars
- Nate Westgor**
Willie's American Guitars

AVAILABLE
NOW!

The Official *Vintage Guitar* magazine

Price Guide

By Alan Greenwood & Ram W. Tuli

2024

ONLY!
\$42.97
FREE SHIPPING*

VALUES ARE UP, UP, UP!

**ELECTRIC GUITARS ACOUSTICS BASSES
AMPLIFIERS EFFECTS LAP STEELS STEELS UKULELES**

THE ONE THE DEALERS USE!

The Guide gathers input from 35 of the world's foremost expert dealers, each of whom brings decades of experience in the business. That's one of many reasons

it's the most-trusted source for values! Conveniently available in both print

and digital streaming editions - no matter where you go you will have The Guide right at your fingertips.



plus BONUS DIGITAL EDITION!

ORDER AT WWW.STORE.VINTAGEGUITAR.COM

Call 1-800-844-1197 or (701) 255-1197 outside U.S. • Vintage Guitar, Inc.
PO Box 7301 Bismarck, ND 58507 • VGuitar@VintageGuitar.com
**Digital edition offer ONLY available with Price Guides purchased directly from
Vintage Guitar. Digital edition redemption code ships with the print edition.

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1958	Kay K161 Thin Twin/ Jimmy Reed		\$1,000	\$1,500
1909	Knutsen Convertible		\$4,250	\$5,500
1973	Kustom Hustler Combo	Black, 4x10	\$325	\$500
1990s	Larrivee OM-02		\$1,000	\$1,375
1960	Magnatone Model 280A		\$1,900	\$2,600
1969	Marshall JTM 50 Model 1961 MK IV 4x10 Combo	50 watts, post bluesbreaker	\$5,400	\$8,250
1976	Marshall Model 1992 Super Bass 100-Watt Head	Black	\$1,750	\$2,625
1970	Martin 5-18		\$2,125	\$2,750
2008	Martin 000-28LSH/ LSH Custom		\$3,000	\$4,000
1925	Martin 00-18K		\$6,000	\$7,500
1947	Martin 0-18T		\$2,125	\$2,750
2009	Martin D-16 Adirondack		\$1,675	\$2,125
2022	Martin D-28 Rich Robinson	Custom Signature Edition	\$5,000	\$6,500
1997	Martin DCM		\$650	\$850
1997	Martin HD-28LSV		\$2,625	\$3,500
2000	Martin OM-21		\$2,125	\$2,750
2001	Martin SWDGT	Gloss top	\$1,250	\$1,625
1999	Mesa-Boogie Mark III Combo	Custom hardwood cab	\$2,900	\$4,425
1969	Morley Power Wah/Fuzz PWF		\$300	\$450
1978	Music Man Sabre II		\$1,250	\$1,625
1951	National Model 1125 Dynamic	1 pickup, sunburst, elec-arch	\$900	\$1,125
1970s	Oliver Model B-120 Head		\$550	\$850
1920s	Paramount GB	Guitar Banjo	\$1,125	\$1,500
1984	Peavey Mantis		\$300	\$400
1958	Premier Custom Solidbody	3 pickup	\$850	\$1,125
2015	PRS P245		\$2,250	\$3,000
1979	Rick Model 4003		\$1,700	\$2,200
1970	Rickenbacker Model 360		\$5,000	\$6,500
1950s	Rickenbacker Model S/NS (New Style) Steel		\$800	\$1,000
1977	Ross Flanger		\$135	\$250
1966	Silvertone Model 1451 Amp-In-Case	1 pickup, round cut	\$650	\$900
1970s	SPEKTR SPEKTR-3		\$100	\$150
1938	Supertone Singing Cowboys		\$425	\$550
1990s	Tacoma JR-14C Jumbo Rosewood		\$1,000	\$1,300
1993	Taylor 810c		\$2,000	\$2,500
2011	Taylor NS34ce		\$900	\$1,250
1966	Traynor YGA1 Head	45 watts	\$625	\$900
1994	Victoria Model 35210	35 watts, 2x10	\$1,475	\$2,000
1966	Vox New Orleans	2 pickups	\$875	\$1,125
2009	Xotic Effects EP Booster		\$75	\$90
2011	ZVex Effects Fat Fuzz Factory		\$175	\$200

Gary's

We Buy, Sell & Trade Fine Vintage Guitars

CLASSIC GUITARS LLC

Serving Investors, Collectors and Professionals Worldwide

Garysclssc@aol.com 513-891-0555



Garysguitars.com



PAGEANT OF ENLIGHTENMENT

Santana's *Caravanserai*

By Oscar Jordan

By the summer of 1971, 24-year-old Carlos Santana and his band – Neal Schon on guitar, drummer Michael Shrieve, Gregg Rolie on keys, bassist David Brown, and percussionists Mike Carabello and Jose “Chepito” Areas – had finished their third album, *Santana III*, and the pitfalls of fame and fortune were taking a toll.

Fueled by alcohol, drugs, and sexual escapades on tour, they were on a bad path. Being so young and admittedly misguided, Shrieve today acknowledges they weren't equipped with the maturity to deal with their surroundings, but points out they *were* self-aware.

“Carlos and I were making a shift, spiritually, and making different choices after having been through a whirlwind of success,” he told VG. “There were a lot of influences, and we felt it was time to get away from them and do something more spiritual.”

Brown, who had succumbed to heroin addiction, was fired. Santana himself even left the group for a short time, refusing to return until Carabello and manager Stan Marcum were fired for supplying the drugs. After some discussion, Carabello was voted out and Carlos returned. In his 2015 biography, *The Universal Tone: Bringing My Story to Light*, Carlos recalls needing to step away for fear of the band becoming a caricature.

“When you overindulge, staying up all night doing whatever you're doing, then the next day you gotta play, and now you take cocaine to get the energy back – and now you're tired, wired, and you smell funny – and you look horrible. We were like, ‘This s**t is depressing, man. We gotta do something different.’ We needed spiritual discipline.”

With the goal of achieving a shift in consciousness, Carlos and Shrieve began reading the same books, making better choices, and becoming informed by the zeitgeist of early-'70s San Francisco. Carlos rejected the business of Christianity and religion, preferring to lean into the inclusiveness of spirituality and Christ consciousness. This included the teachings of Buddha,

Santana onstage in 1972.

Carlos Santana 1972: Michael Zagari.

Rama, Krishna, and Allah. Their shifting mindset pushed the music of Santana to become much more profound and universal.

Seeking fresh *musical* identities, they immersed themselves in the work of Miles Davis, John Coltrane, Pharoah Sanders, Weather Report, Antonio Carlos Jobim, and others, nurturing their spirits and giving them the courage to take chances in a world of brands, labels, and targeted consumerism.

“All this music was coming out and it was exciting,” said Shrieve. “*Bitches Brew* blew the doors open, and the beautiful thing about Miles is that musicians that came from him went on and became fruitful. They multiplied.”

“It was Michael who... corrected my twisted perception that ‘Jazz is only for old, fuddy-duddy people,’” Carlos says in *The Universal Tone*. “He went through my record collection, saw what I *didn’t* have, and decided I had to hear Miles and Coltrane. He brought over a big stack of records. ‘Whoa, what is *this*? It’s really different from John Lee Hooker.’”

“When he brought *Miles in the Sky*, it was over. He opened my eyes, my ears, and my heart to a lot of things. Some drummers only have chops, but Michael Shrieve had vision.”

Thus began a new chapter, with a new musical direction and new members in percussionists Mingo Lewis, Armando Peraza, bassist Doug “Dougie” Rauch, and (later) keyboardist Tom Coster. Columbia Records wanted more hit songs like “No One to Depend On” and “Everybody’s Everything,” from *III*, but Carlos has never been one to serve fast food; rather, he needed to combine his evolving artistry with his blossoming sense of humanity and spirituality, and this new iteration of the band was fully along for the ride.

From the opening track of *Caravanserai*, the instrumental “Eternal Caravan of Reincarnation,” Carlos wanted to set the mood with the sound of nature. To get the effect, engineer Glen Kolotkin recorded an ensemble of crickets in his back yard. The track continues with Hadley Caliman on saxophone, joined at 1:44 by Tom Rutley on acoustic bass and Shrieve gently introducing a pulsing rhythm with Rolie’s delay-soaked organ and Schon on guitar.

The intensity increases on “Waves Within,” where Carlos’ guitar plays against Latin



grooves and sparse chordal stabs from Douglas Rodrigues on guitar.

“Look Up (To See What’s Coming Down)” highlights the funk-infused interaction between Shrieve and Rauch against Latin percussion arrangements, Rolie’s gritty organ pads, and Carlos’ soaring guitar lines. “Just In Time to See the Sun” is Rolie’s vocal introduction on the album, which harkens to the band’s previous work.

One of *Caravanserai*’s highlights is “Song of the Wind,” which has Carlos and Schon delivering a classic guitar tour de force that resonates to this day. Side one closes with “All the Love of the Universe,” which offers a potent concoction of psychedelia, jazz, Latin rock, burning organ, hypnotic arpeggiation, incendiary wah-guitar soloing, and Eastern metaphysical philosophy within the lyrics. Side two is even better, with Carlos channeling Gabor Szabo, Antonio Carlos Jobim, and Herbie Hancock’s *Crossings* on the epic “Every Step of the Way.”

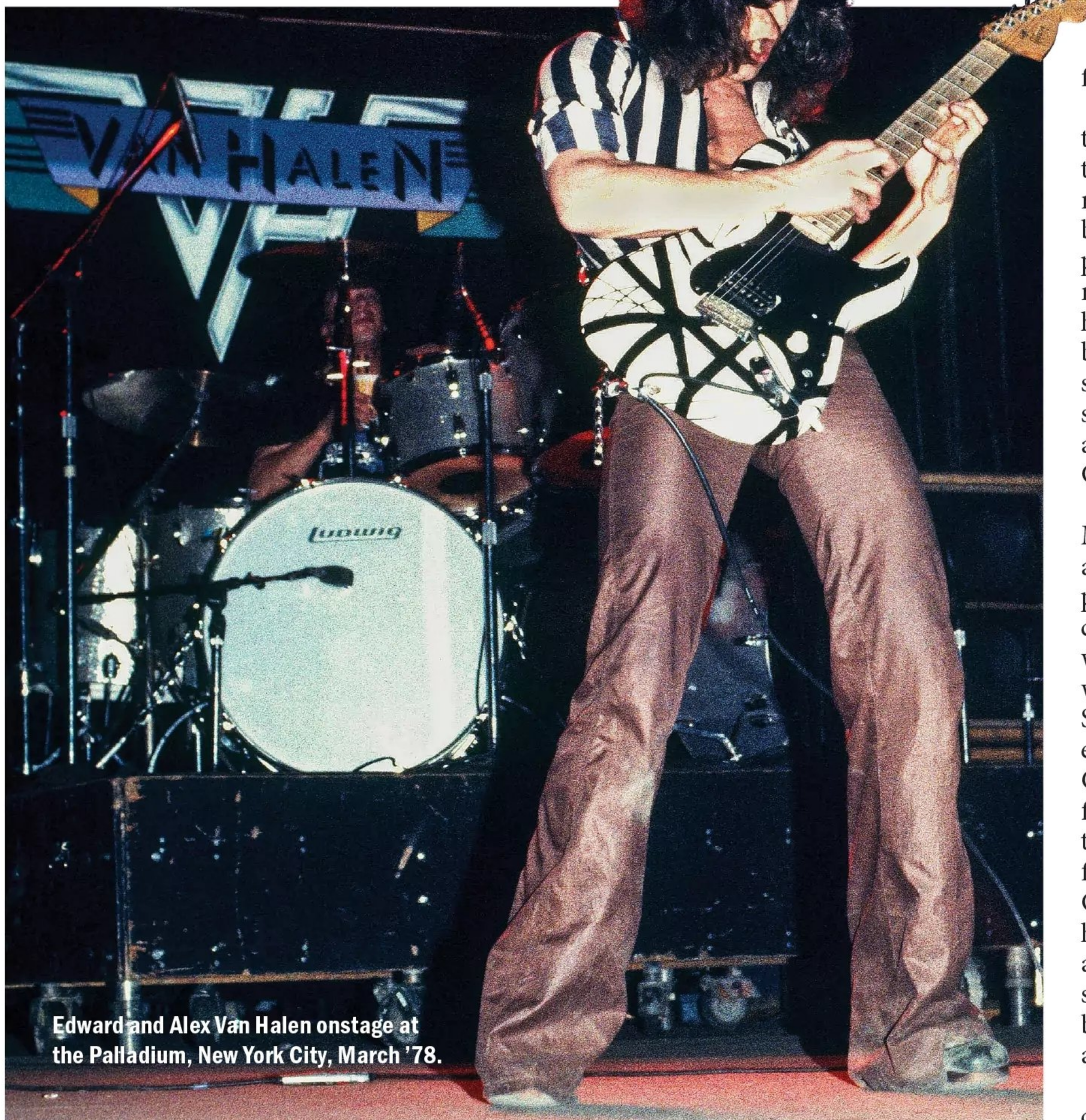
Released October 11, 1972, *Caravanserai* stalled at #8 on *Billboard*. And while it yielded

no hit singles, alienated many fans, and was considered a commercial failure, it is today cherished among Santana fanatics as one key to the band’s longevity.

“We thought it was appealing to the ear and to the *soul*; it made me feel good inside,” said Shrieve. “There is a certain purity in the music that had to be recognized, that would touch people if they really listened to it.”

But not everyone was happy with the band’s new direction. Rolie and Schon left and soon after formed Journey.

“[Some people] called it my first career suicide, but I called it dancing with the unknown in unpredictability,” Carlos wrote in 2015. “It takes a lot of courage to do that. People say, ‘You’re going to lose your fans.’ Maybe they were never my fans. My real fans would accept me for my growth and not for who they want me to be. *Caravanserai* is a statement of pure spiritual discipline – pursuing something that your light, your spirit, your soul, and your heart want to do. That’s different than your ego.” **VG**



Edward and Alex Van Halen onstage at the Palladium, New York City, March '78.

VAN HALEN

Birth of the Brown Sound

By Wolf Marshall

In the late 1970s, hard rock was on the ropes. Always a guitar-dominated form of music, it had been diluted to the point of near extinction. But with the 1978 arrival of *Van Halen*, guitar phenom Edward Van Halen redefined it with new grooves, riffs, sound, attitude, stagecraft, ridiculous guitar antics... *everything*.

In 1981, Frank Zappa personally congratulated Edward for “reinventing the electric guitar” but that was obvious to anyone hearing his band’s eponymous debut. What could be more telling than “Runnin’ with the Devil” followed by “Eruption” and “You Really Got Me”? Just 23 when *Van Halen* was recorded,

Edward was already a fully formed creative dynamo who did for heavy-metal guitar what the Beatles did for pop rock, singlehandedly launching a legion of copyists, creating the mythos of “superstrats” and modded Marshalls, and recalibrating the sound of the next decade. Some labelled the album “heavy metal,” owing to the power of the music; more accurately, it was simply the next step in rock’s evolution. Universally acknowledged as one of the most-significant rock albums of all time, it’s unquestionably the *most*-significant rock-guitar album of the last 40 years; no recording since Jimi Hendrix’s *Are You Experienced?* has made a greater impact on guitar players, and

none since *Led Zeppelin* has so successfully purveyed the power-trio-plus-power-mouth format.

The band’s origins reach back to ’67, when the Van Halen family emigrated from Holland to Los Angeles, center of the youth-oriented, rock-obsessed counterculture. Edward had been into music since seven, studied classical piano and theory at his dad’s insistence, and routinely won piano competitions. In L.A., he embraced rock and began playing drums, but switched to guitar when his brother Alex showed more promise. He then began to absorb sounds of the Beatles, Beck, Page, Blackmore, and particularly Cream/Bluesbreakers-era Clapton.

While in high school, the brothers formed Mammoth, recruited singer David Lee Roth and bassist Michael Anthony from rival bands, played backyard parties, beer bars, small clubs, and dances in the Pasadena area, and wrote original material. By the mid ’70s they were playing auditoriums, opening for UFO, Santana, Nils Lofgren, and Sparks. Their influence then expanded to Hollywood, where Kiss’ Gene Simmons watched them play in ’76, and funded their early demos. Though they failed to attract label interest, their reputation and following grew. A year later, Warner Brothers CEO Mo Ostin and producer Ted Templeman heard them on a rainy night in the spring of ’77 at an almost deserted Starwood, and virtually signed them on the spot. That August, the band entered Sunset Sound with Templeman and engineer Donn Landee.

Van Halen boasted a live feel sharpened by countless gigs, with minimal overdubs. In three weeks, the band recorded about 40 songs, paring the list to 11; their originals evaded cliché while covers of “You Really Got Me” and “Ice Cream Man” were supercharged treatments that took reinterpretation to a zenith. The music was multifaceted and unmistakable, and in some cases uncategorizable – the sound of rules being broken.

Most established metal bands didn’t attempt to cross the stylistic boundaries that Van Halen did with unerring regularity and ease. The public concurred. *Van Halen* reached #19 on *Billboard*’s Top 200, garnered Gold by May ’78, and went Platinum that October. It has remained a perennial best-seller, eventually going to eight-times Platinum and reaching Diamond status in ’96. After its release, the band toured with Journey and Montrose, but soon transcended support status and opened internationally for Black Sabbath. In ’79, they were global headliners.

The music said it all. “Runnin’ with the Devil” opened with a cacophonous choir of

Free Time ♩ = ca 145
tune down 1/2 step

(C#m A Adim B E)

(chords implied)

(C Csus2 D Dsus2)

(E E7 Edim)

(Am E E7 Edim Am E)

Etc

The musical score is written in 4/4 time, with a tempo of approximately 145 beats per minute. It features a series of tapping patterns, each consisting of a sequence of notes followed by a triplet (3x) or a quadruplet (4x). The fret numbers are indicated below the notes, and the chords are listed above the staff. The score is divided into five systems, each with a key signature change indicated by a sharp sign (#) on the C line of the staff. The first system is in C#m, the second in C, the third in E, the fourth in Am, and the fifth in E. The score ends with 'Etc'.

Producer Ted Templeman was astonished by Ed's two-handed tapping technique in "Eruption." He equated the melodic outlines with Bach keyboard music, which is well-founded. This excerpt from the closing section is a brilliant case in point. Consider the Baroque motor-drive rhythm of 16th note (sextuplets) and smooth voice-leading in the chord inferences that spell out the modulating progression

of C#m-A-Adim-B-E-C-D-E7. Ed generally held his pick between thumb and middle finger, leaving the index free to tap notes, and jammed the pick into a space made by curling his middle finger towards the palm. He supported his right hand on the neck, resting on the top of the fretboard with the thumb, and gripping on the opposite side (treble side) with pinky and ring fingers.

made a distinction between "melodic" (composed) and "spontaneous" (improvised) solos in the repertoire. The fixed melodic thread was immediately counterbalanced by the spontaneous spectacle of "Eruption." Proving to be the musical Pandora's Box of the '80s, the instrumental was a 1:42 roller-coaster ride of fretboard pyrotechnics culminating in a cascade of tapped arpeggios emulating classical keyboard figuration. Cognoscenti have speculated about its ancestry. The opening phrases allude to Cactus' "Let Me Swim" while the tremolo-picked passage was a paraphrase of Kreutzer's second violin etude that Ed had been playing in his solo spot since '75 and lent a seminal neo-classical-metal tinge. Tap-ons had been played by Gibbons, Beck, Carlton, Hackett, and Mandel, but never with such verve and ferocity. Precedents in no way diminish the effect of "Eruption." The ostentatious guitar showcase re-shaped and codified the ingredients, introduced tap-ons to a generation of players, started the solo guitar rage (prompting virtually every known metal/rock guitarist from Rhoads and Malmsteen to Vai and Lynch to throw down their respective gauntlets), and anticipated the instrumental rock-guitar trend of the late '80s. Interestingly, "Eruption" (called "guitar solo" in session notes) was included as an afterthought, last to be recorded, at Templeman's suggestion. It was a high point of Van Halen concerts (later augmented with "Spanish Fly," "Mean Streets," and "Cathedral").

The first single, "You Really Got Me," epitomized the band's handling of cover material. The Kinks' signature piece received

car horns (a metaphor for L.A. traffic?). Ed's catchy triad riff recalled and updated the rock-and-roll swagger of Keith Richards and Zep, and was the first of many memorable

hooks. His fixed "melodic solo" accompanied by overdubbed rhythm guitar, was thematic and tuneful – and couldn't possibly prepare the listener for the sonic bombast to come. Ed

a characteristic heavier treatment including a spontaneous solo with repurposed blues licks, tapping, controlled feedback, and toggle-switch flicking. "Ain't Talkin' 'Bout Love" was

the band's lighthearted jab at punk rock, but became one of its most-beloved riff tunes. A melodic solo doubled by an electric sitar/guitar overdub gives an otherworldly twist. "I'm the One" was the first of many turbocharged boogies (presaging "Bottoms Up" and "Hot for Teacher"), with an unstoppable riff tantamount to ZZ Top on steroids. Describing its energy, Ed admitted he favored improvising on the "quick stuff" and the song contained his favorite spontaneous moments; a virtual catalog of Van Halenisms replete with intricate cross-picked string skipping, fast triplet scale runs, tapped sequences, wide string bends, whammy-bar antics, pinch and natural harmonics, tremolo picked patterns, and mutated blues mannerisms.

"Jamie's Cryin'" (third single) was a departure that revealed the album's melodic metal or power pop side... or is it just tuneful hard rock? Flaunting a rock/tango feel with clever rhythmic breaks, it bore a strong riff-based structure with thoughtful overdubs, and presented Ed's restrained thematic approach in a melodic question/answer solo. Years later, the riff was sampled for Tone Loc's "Wild Thing."

"Atomic Punk" commenced with an example of "neat noises" emblematic of the band's repertoire. Ed's scratchy, phased (and flanged) string scrapes, strummed with his palm edge and played percussively, are vaguely reminiscent of a swooping helicopter and set a precedent for physically generated effects (later realized in "Mean Streets"). His spontaneous solo was laced with phaser/echo colorations and contained wide bends, triplet blues runs, and tremolo-picked passages.

"Feel Your Love Tonight" was a cruising, riff-based tune with simpler chords, relaxed tempo, and gang vocals that exemplified arena-bound anthems. It's perhaps the most straightforward,

Moderately Fast Blues

N.C. (E)

Ed often incorporated wide left-hand stretches into his solos, played these with such ease that many perceived them as two-handed tap-ons. The opening phrase of the "Ice Cream Man" solo is telling. These fingerings yield major-triad arpeggios with an added second, hinting at a pentatonic sound on a single string. For example, E-G#B (major triad) plus F# (added second) on the high E string. The fingering pattern was moved rapidly

and seamlessly across the fretboard at the 12th position, spelling out E (first string), B (second string), G (third string) D (fourth string) and A (fifth string) major chords. Notice Ed's enlargements of blues-rock clichés in measures 6-10. These come in the form of tapped slides, vibrato on a slow bend, and a whammy-bar dive bomb in the midst of post-Clapton blues-scale shredding.

accessible tune on the album. Accordingly, Ed's solo struck a balance, splitting the difference between melodic procedure and improvisation, with overdubs to thicken texture.

"Little Dreamer" was a moody minor-mode love ballad buoyed by solid rhythm guitar and one of his most-striking solos; hints of Blackmore's influence lie in the chugging eighth-note grooves,

A

N.C. (Am)

A N.C. (Am)

Palm-mute staccato notes

1/4

3

TAB

0 0 0 7 0 0 0 5 0 0 0 7 0 5 0 0 0 7 0 5 5 0 7

3
P.M.---| 3
* 5 0 7 5 0 7 5 0 7
TAB

3
P.M. 3
* 5 0 7 5 0 7 5 0 7
TAB

* Semi-harmonics

Musical score for "The Wind" by Peter Dinklage. The score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some triplets. A "Harm." (harmonic) section is indicated by a dashed line. The score ends with a double bar line. Below the staff, a "TAB" (fingerboard) line shows the fret numbers for each note: 0, 0, 0, 7, 0, 5, 5, (7), 12, 12, 12, 7, 7, 7, 5.

B

0:31

0:31

TAB

16 17 19 16 17 19 16 17 19 16 17 19 16 17 19 16 17 19 (17)

Van Halen was renowned for making a Ferrari out of country-blues go-karts popularized by John Lee Hooker, ZZTop, Savoy Brown, Foghat, et al. The opening phrases of their first, "I'm the One," (A) present some of his innovations and depict his balanced lead/rhythm approach. Note the varied colorful fills decorating the simple (but propulsive) boogie played on the A and D strings, and his effective palm-muting of the figure. To each iteration of the riff, he adds a different ending – a metal dyad, vibratoed low bend, a remarkable cross-picked string-

skipping maneuver in measures 4-6, and natural harmonics sustained and wanged with the bar in 8-9. A key aspect of his shredding style is found in B. This quick, ascending scalar sequence was played as a rapid fill in the intro of "I'm the One" at 0:31. This type of figure, and its infinite variations, was ubiquitous in his solos and fills, and remained so throughout his life. He credited the inspiration and legato execution to players like Holdsworth, but his application put a different – and highly personal – spin on the idea.

triad riffs, and allusions to the “snake charmer” sound in the solo.

“Ice Cream Man” is blues for the 21st century. Roth’s rustic open-tuned acoustic-guitar intro belied the hard-edged blues-rock in band sections. Ed’s guitar work revealed refinements in

his blues approach, with Chuck Berry comping figures, stop-time breaks taken to metallic extremes, and a stunning spontaneous solo with dizzying finger stretches, contorted blues licks, whammy-bar bends, dives, and dips, and

his ES-335. He then opted for a body of denser ash (a Boogie Body via Wayne Charvel) routed for only a bridge pickup screwed directly into the wood, single Volume control, and an old Fender vibrato tailpiece with four springs. To this he added an unfinished maple-board neck

a distortion-laden country-blues
quote beginning the second
chorus.

"On Fire" was a solid closer, with thundering power chords in the intro conjuring more "neat noises" – low-register bending, tremolo-picked glissando, and alternating high natural harmonics and muted strings that presage "Panama." Tricks gave way to a powerful fast-rock groove, a heavy riff punctuated with colorful ad-lib fills, and syncopated juggled-chord interlude (1:18) that likely inspired Randy Rhoads' "Steal Away." Bandmates encouraged Ed to take an adventurous fusion approach in the solo. Originally planning something melodic, he responded with an idiosyncratic group of phrases that conceptually alluded to John McLaughlin and Allan Holdsworth with quasi-symmetric patterns ascending the fretboard sequentially and obscured any tonality during the brief eight-bar flight. The improvisations personified Ed's "fall down the stairs and land on your feet" credo.

SOUND

Ed labelled his guitar tone “a warm, brown sound... a rich, toney sound” and it became a synonym (and metaphor) for the holy grail of rock-guitar tone. His recipe called for DIY guitars plugged into modded low-tech pedals feeding modded non-Master Marshall amps. On *Van Halen*, he used the black-and-white-striped “Frankenstrat” shown on the cover – the first in a cavalcade of instruments that whetted an appetite for superstrats with eye-catching graphics. Experiments began with a ’58 Strat on which he replaced the bridge pickup with a humbucker from

COLUMN Fretprints

from Lynn Ellsworth at Boogie Body, fitted with large Gibson frets and Schaller tuners. He tried various humbuckers including DiMarzio and Duncan, finally preferring rewind and potted vintage PAFs – setting in motion another trend. He favored the configuration until 1980, when he began using Floyd Rose vibratos for *Fair Warning*. On *Van Halen*, Ed alternated between his Frankenstrat heard on “Eruption,” “Ain’t Talkin’ ‘Bout Love,” “Jamie’s Cryin’,” “Atomic Punk,” “Little Dreamer,” and “Ice Cream Man,” and his Ibanez Destroyer with a PAF for “Runnin’ with the Devil,” “You Really Got Me,” “Feel Your Love Tonight,” and “On Fire.” He tuned down a half-step and preferred Fender 150XL strings (.040-.032-.024-.015-.011-.009) and Fender medium picks.

Ed used 100-watt/non-Master Marshall Super Lead heads with 4x12 cabinets. His favorite was the house amp at the Rose Palace, in Pasadena – a ’68 Model 1959 plexi that he bought from the venue. His heads went through various modifications including larger transformers and capacitor swaps, mods by Jose Arredondo, and connection to an Ohmite variac voltage regulator.

By late-’70s standards, Ed’s pedalboard was primitive, with generic stompboxes including an MXR Phase 90 and Flanger, and switches for two Echo-Plex tape delays, duct-taped to a plywood board. He used an EQ to boost the signal lost from a long cable and added a Univox EC-80A tape echo for the effects at the end of “Eruption.”

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.

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

John Pearse® String Swipes™

SWIPE ON - WIPE OFF

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

Extend String Life
John Pearse® String Swipes™
For All Stringed Instruments
Suspend & Removes Oxidation
Creates Microscopic Barrier

Suspend & Removes Oxidation
Creates Microscopic Protective Barrier
Non Flammable
Non Toxic
Non Corrosive
Ozone Safe

610/691-3302
info@jpstrings.com

Vintage Guitar magazine

SUBSCRIBE! 1-800-844-1197

ORDER ONLINE AT WWW.VINTAGEGUITAR.COM

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!!

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 Alder body 100% original in Mint condition
'57 Mary Kaye 100% original in EX condition, Rare!!
'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.
'59 Sunburst/Slab Rose neck 100% original in "Brand-New" condition
'61 Olympic White/Slab Rose neck 100% original in Mint condition
'61 Dakota Red/Slab Rose neck 100% original. Near Mint condition.
'62 Sunburst/Slab Rose neck 100% original in "Brand-New"

www.hi-guitars.com

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" Gold Hardware 100% original
'65 Olympic White "Tortoise Shell Pickguard" 100% original
'66 Sunburst We have 3 in stock, 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 Lake Placid Blue/4 Bolt Rose neck 100% original!!
'71 Olympic White/4 Bolt Rose neck only refrets changed nut, Super clean!!
'72 Natural 1String tree Maple neck 100% original in Mint condition, Super rare!!
'74 Blond Rose neck Gold Hardware 100% original in Mint condition, Super rare!!
'74 Olympic White "Lefty" Rose neck 100% original in Mint condition, Super rare!!
'74 Sunburst "Lefty" Maple neck 100% original in Mint condition, Super rare!!
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

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

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 90th Anniversary Stratocaster "One of Kind"
We have more than 200 Vintage Stratocasters in Stock!
Please check our website.

Original Vintage Strat Parts

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

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



Craig and Patti Brody
www.guitarbroker.com

816 NW 6th Ave
Ft. Lauderdale, FL 33327



1965 Fender Strat
"Eric Clapton Group"



1975 Fender Strat factory
Lucite Bodied NAMM show



1997 Fender Strat C.S.
1 of 4 just 7 lbs WOW



2013 Fender Rosewood
Tele "Master Built"



1993 Fender Jaguar
Fred Stuart personal axe

This weeks exceptional selection !



1934 Martin 0-17T
Tenor Guitar Clean !



1940 Martin D-18
Tortoise Headstock



1941 Martin 0-15
Tortoise Pickgard



1946 Gibson J-45
Huge fat neck too



1957 Martin 0-18
1 of the best ones !



1965 Martin D-21
very Figured Brazilian.



1965 Martin D-28
Brazilian & Tortoise !



2019 P. Thompson
0-12 KK "Huge tone"



1952 Gibson Les Paul
Std. All Gold Fact.Lefty



1972 Gibson Firebird V
the final example of 367.



1967 Gibson Flying V
all original example



1981 Gibson Explorer
the 1st Korina Reissue.



1982 Gibson Les Paul
Std. 30th Anniversary



1981 Gibson Les Paul
Std. 80 Heritage '59 Re.



2003 Gibson Les Paul
'59 "Brazilian" Reissue



2008 Gibson LP Std.
50th "Murphy-aged"



1956 Fender Tweed
Champ amp Clean !



1957 Fender Tweed
Tremolux quite rare !



1959 Fender Tweed
Vibrolux very desirable.



1962 Fender Princeton
Brown Tolex new spkr.



1965 Fender Twin
Reverb factory JBL's !



1966 Fender Bandmaster
4x10" killer Tonemeister



1969 Fender Twin
Reverb factory JBL's !



1979 Mesa Boogie
Mk. IIIA 8 available



1966 Fender Precision
Bass Perfect "Ice Blue"



1969 Fender Precision
Bass 100% untouched



1969 Fender Jazz Bass
Factory Black H'stock



1971 Fender Precision
Bass cool Birdseye neck



1971 Fender Jazz Bass
we have 2 like this



1978 Fender Jazz Bass
factory Left Handed



1980 Fender Jazz Bass
Bass 1-off Maui Blue



2003 Fender Jazz Bass
Marcus Miller USA



1959 Rickenbacker 4000
Bass 100% untouched



1971 Rickenbacker
4001 Bass Fireglo



1976 Rickenbacker 4001
rare Factory Fretless



1967 Rickenbacker
4005WB Bass 1-off



1964 Gibson Thunderbird
II Bass "Polaris White"



1999 Gibson Flying V
Bass 1-off Custom Shop



1978 Music Man
Stingray String Thru



1991 Zemaitis Metal
Top Bass "Engraved"

VG'S GUIDE TO THE LATEST EFFECTS



Electro-Harmonix

The EHX Spruce Goose Overdrive is an elevated take on a Bluesbreaker®-style OD with a smooth, rich breakup that retains clarity and dynamics. With a host of new features including a LIFT switch accessing 3 input gain settings, additional output, and expanded EQ, the Spruce Goose sends your tone flying. www.EHX.com



One Control

Experience sonic perfection with the One Control BJJ-S100 Amplifier. Designed by Björn Juhl from BJFE, this compact powerhouse revolutionizes your sound, delivering clarity and depth with late 60s plexi-style UK tone. With two channels from clean to mean and built in tape-voiced echo, it adapts to any musical style. Elevate your playing with the One Control BJJ-S100 amplifier - where excellence meets innovation. <https://one-control.com/products/bjf-s100>



Cicognani LePrism

The ultimate Italian echo designed to replicate vintage Binson units. Four selectable & summable echo heads and four selectable & summable feedback settings allow for endless repeat possibilities. Ultra-linear tube-preamp provides analog warmth. Simulated mono or stereo with output volume adjustment and wet/dry outputs. Feedback with tone adjustment, modulation and varispeed to simulate tape & motor wobble. Street Price - \$639 <https://godlyke.com/products/le-prism-br-4-head-delay-br>

Keeley Effects

The Muse Driver - Andy Timmons Full Range Overdrive allows you to orchestrate everything from clean boost to a square-wave, germanium fuzz generator and more. RK's side of the drive toggle engages two germanium diodes for a smoother, slightly compressed drive, while AT's mode produces a brighter and more articulate attack. Buffered or true bypass. Engineered and manufactured in the USA. www.rkfx.com



Earthboard

Clean up your pedal rig! The EARTHBOARD is the world's only pedalboard where pedals attach magnetically to powered steel rails. They are easily swapped, making setups easy. Isolating a pedal doesn't require a separate power supply. It can be powered by either an AC adapter or a battery, making it clean and portable. Connect multiple boards together via cables. www.earthboardmusic.com



Rockn Stompn LLC

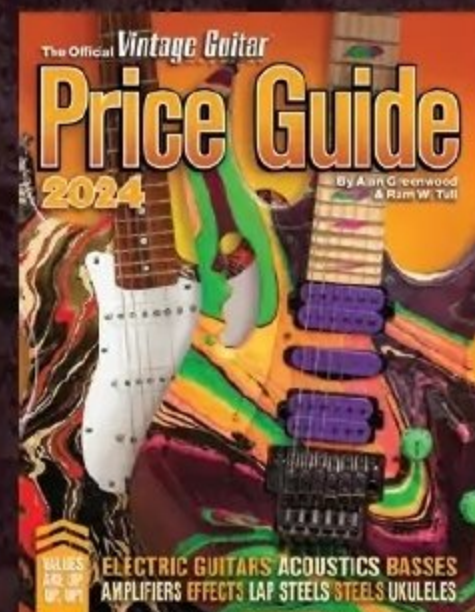
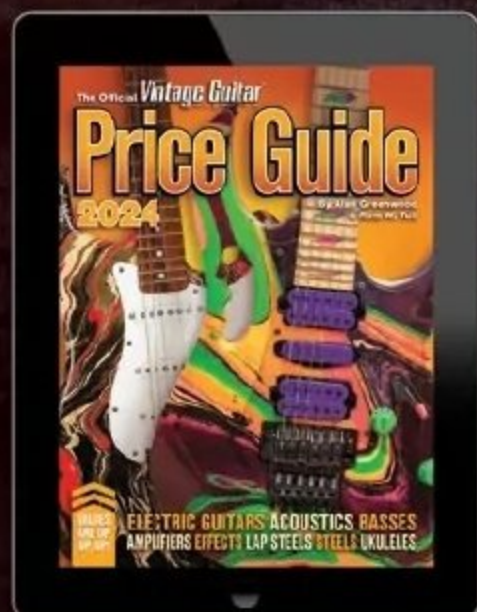
Engineered to be the best home sound studio power management system, that loves to go out on gigs. www.rocknstompn.com



NEARLY 90% OF THE INSTRUMENTS IN TODAY'S MARKET ARE SEEING ALL-TIME-HIGH VALUATIONS. YOUR COLLECTION IS WORTH MORE THAN EVER!

Les Paul Spotlight Special

1983-1984. Curly maple and walnut top, 2 humbuckers, gold hardware, multi-bound top, Custom Shop Edition logo, natural or sunburst. 1983-1984 Figured top. \$7,250 - \$9,500.



THE ONE THE DEALERS USE!

The Guide gathers input from 35 of the world's foremost expert dealers, each of whom brings decades of experience in the business. That's one of many reasons it's the most-trusted source for values! Conveniently available in both print and digital streaming editions - no matter where you go you will have *The Guide* right at your fingertips.



ORDER AT WWW.STORE.VINTAGEGUITAR.COM

Call 1-800-844-1197 or (701) 255-1197 outside U.S. • Vintage Guitar, Inc. PO Box 7301 Bismarck, ND 58507 • VGuitar@VintageGuitar.com

**Digital edition offer ONLY available with *Price Guides* purchased directly from *Vintage Guitar*. Digital edition redemption code ships with the print edition.



SUE FOLEY

FEMME FLAMENCO

❖ BY GREG PRATO ❖

Sue Foley: Todd Wolfson.



Wish you were here! Foley in Paracho, Mexico (left), and guitar builder Salvador Castillo.

In a time when pop-music performers rely heavily on post-recording fix-ups and pre-recorded tracks onstage, it's refreshing – even admirable – when someone takes the “honest road.” Singer/guitarist Sue Foley is one of the few.

While the Austin-by-way-of-Ottawa guitarist is known primarily as a blues artist, she's also a skilled classical/flamenco player, as heard throughout the just-released *One Guitar Woman*, a compilation of tunes written and originally performed by pioneering females. It closely followed 2022's *Live in Austin Vol. 1*.

Having issued albums since the early '90s, Foley is also about to add “author” to her credentials, eyeing the release of her first book, *Guitar Woman*, in which she interviewed Bonnie Raitt, Nancy Wilson, Charo, Joan Armatrading, and many others.

Foley spoke to *Vintage Guitar* about all three projects, her preferred gear, favorite tunes, and the state of blues music.

What was the inspiration behind *One Guitar Woman*?

A lot of things. It's a culmination of years of study. I'm working on a book, which has been the biggest project; it's based on interviews with women guitar players. I've always wanted to do a proj-

ect based around learning the styles of some of my heroines, reaching back to the women who started the whole thing, and their stories. I became fascinated with female pioneers of guitar. I started nearly 20 years ago – got into reading about the Carter Family and Maybelle's contributions.

I've always been a big Memphis Minnie fan; she's my favorite artist and an icon for my own career as a blues musician. Her story has always fascinated me.

Over the years, I tracked all these women, studying their work and learning their styles, and it's been so cool. All of their guitar styles are so singular, just like their stories. They're really interesting people who did interesting things.

Given the expansive history you were exploring, how did you select songs?

I've been thinking about the theme, and some of the song choices were more based on their personal narrative. When you perform other people's work – and being a traditional blues artist, I've been doing other people's work my whole career – you

study it. You need something inside *their* story that resonates with your own. I could have taken a lot of different approaches.

For instance, with Sister Rosetta Tharpe, I picked “My Journey to the Sky,” which barely has guitar in it – it's piano-driven with Marie Knight when they were a duo. I've studied Sister Rosetta's guitar style, with open tunings and the way she approached that, and she's a very forceful, single-note lead player. But I picked that song because I love it. So, it was really songs that have fascinated me and resonate with me, personally.

Which guitars did you use for *One Guitar Woman*?

The other cool thing about this project is that it was all done on one guitar, which I got in Paracho, Mexico. Paracho was founded by Spanish luthiers, and whoever was in charge at the time decided it would be a guitar town – towns in that area of Mexico each have a specialty. One is silversmiths, one is leather works... this and that. Paracho was guitar, and it's thriving.

I went because I wanted a guitar made in Paracho. The luthiers there are world class so it's the same kind of flamenco or classical guitar you'd get in the south of Spain, and you can get in Paracho for a



very good price. And you can meet the builders. On my Youtube channel is a video of me receiving this guitar.

I wanted a flamenco because you can beat them up a little bit more than classical – classical are very resonant and pristine, but a flamenco is a little more utilitarian. I needed something with a little more grit, and I decided on a beautiful Flamenco Negra from Salvador Castillo.

You recorded at Blue Rock Studios, in Austin's Hill Country.

We wanted to be in a pristine room, and Blue Rock is a *beautiful* studio. It was produced by Mike Flanigin and recorded live in Atmos surround sound, so it's top of the line. It was mixed at Abbey Road.

Which songs present your most-inspired playing?

I was really stoked to get "Romance in A Minor" under my belt. It's by Niccolò Paganini and it's from the 1700s. It's not the most technically challenging classical piece, but I'm used to playing within a framework where I can improvise. So it took a certain amount of discipline, working on a scripted piece. It was a really interesting process because you have to find a way within it to express yourself. I found it to be very bluesy. It's an old piece of music, but you can find the framework

that resonates to popular music today and how we construct "pop" songs.

Another is "La Malagueña," which always fascinates me and is always fun to play. Mine isn't particularly impressive, but in the context of, "Hey, she's playing Piedmont... she's playing blues... she's playing country." Maybelle Carter's "Carter scratch" was one of the most-challenging things I learned. I do some Carter scratch in my song, "Maybelle's Guitar," and I reference the "Wildwood Flower" melody within that song, which is one of the most-famous from the Carter Family.

Another is "Lonesome Homesick Blues," which is also a Maybelle song. Maybelle was cool because she had that Carter scratch – her own style. But, Maybelle was a very curious musician who played *a lot* of styles – slide, open tunings, a little Mexican. It took me a while to figure out that "Lonesome Homesick Blues" was in open tuning, and I think she played it with a flat pick, which I didn't know she sometimes did. In every video I've seen, she's got metal fingerpicks and a thumb pick. A video by her daughter, Helen, talks about Maybelle's guitar styles, and watching it, I had an "A-ha!" moment where I was like, "Okay, *now* I've got this song."

Your live album from last year, *Live in*

Foley with the Castillo flamenco and engineer Chris Bell at Blue Rock Studios, setting up to record in Atmos surround.

Austin Vol. 1. was recorded over two nights at the Continental Club.

The place was packed – a lot of energy. Austin's a super-fun town and it's the band I've been touring with for the last couple of years, so we're pretty tight. It was really lively and fun.

It was recorded totally live?

Completely. My last two albums [*The Ice Queen* and *Pinky's Blues*] were recorded almost the same way – live in the studio. There are no fixes. We couldn't fix anything even if we wanted to (laughs).

Do you have a preference for playing live or recording?

It's pretty much the same. I like playing with musicians in real time. I'm not huge on tracking. With blues especially, or jazz, we're responding to each other in real time and getting ideas as they come about. Everybody's feeding into it. So, I think it's really important to keep that spontaneity, that energy.

From a guitar standpoint, do you have any favorite songs from the album?

I really like the opening track, "New Used Car," because it's really fresh and I love the riffs. For a rock-blues song, it's fun, conceptually. At that point of the night, we were *giving* it. It was that moment where you're like, "I'm just going for something, and if I get there, great. If I miss it, great." But we actually got there (laughs) – hit all the spots.

I really love "Howlin' for My Darlin'" because there's some great interplay between me and Derek O'Brien – he was our special guest. Derek is an Austin institution: Antone's, Austin, blues. He's so understated, and it's a classic Austin/Texas vibe. Texas guitar players... it's not like they're over the top; I mean, obviously, Stevie Ray was way over the top and did everything. But when you look at Stevie Ray compared to Jimmie Vaughan, Jimmie is all pulled back and restrained – really intentional about how he puts his notes. Derek comes from that school.

Judging from the album's title, there will be other live recordings?

Definitely. We played more than three hours each night, to a packed house. So yeah, we have a lot of stuff. But I wanted to put out more of my catalog and not just repeat my last two albums, *Pinky's Blues* and *The Ice Queen*.

What was your guitar setup?

My pink paisley Telecaster. I've got three of them now, all made in Japan.

Which amp do we hear?



Foley with bassist John Penner (left) and drummer Corey Keller. Foley's Salvador Castillo flamenco (right) is the only guitar heard on her latest album.

My '59 Bassman reissue 4x10, which is my favorite amp. On the road, I sometimes use a '65 Twin reissue, and the only effects I use are a [Strymon] Reverb Tremolo and an Xotic RC Booster. I like to drive the amp pretty hard. I play loud, but mainly sort of clean, with the dirtiness that comes from the amp.

How did you start playing a Tele?

I got into the Tele after seeing Albert Collins – master of the Telecaster. There are certain players that changed the way I think about guitar and soloing, and Albert Collins was one of them because he would just play one note. You'd see all these guys come out and play 100 notes. Albert would play *one* and blow them away. I was like, "I want to learn how to do that – because *that's* got power."

Muddy Waters also played a Tele, Keith Richards. Everybody was buying Strats because of the Vaughan brothers, and I didn't want to sound like everybody else, so I picked a Tele. It's a pure guitar – so simple.

Is blues music alive and well today?

Yeah. Blues is having an interesting transformative rebirth. I think Kingfish [Christone Ingram, VG, January '24] is fantastic – I love that he's getting all

the attention. There's a lot of people infusing things into blues, but there are some wonderful young artists who are

reaching into the tradition and re-expressing it. It's great. I love Jontavious Willis, who is a traditional acoustic player. He can play his butt off and is into pre-war blues.

Do you have a preference for playing acoustic or electric?

I don't. I love my Telecaster, but I feel really at home on both. I *will* say I love nylon-string – Spanish guitars. At home, I'm only playing my flamenco. I don't practice on electric, but I *love* turning up an electric guitar.

How do you quantify the difference in playing each type?

Well, they're completely different. The intricate right-hand techniques you use on a classical or a flamenco can be applied to the electric. They're very simpatico that way. And if you can learn to play with an open hand rather than a flat pick, there's so much you can do. I used to watch a lot of electric players like Clarence "Gatemouth" Brown and Albert Collins, and they never used a pick. I was always fascinated with the

right hand. The personality of a player really comes out in the right hand

– you can play with tones, you can play with colors, you can use technique. It really makes a difference.

So, I love both. And I love how I can apply things from classical and flamenco techniques on electric. It's like, "Chef's kiss, baby!"

I love it! VG

COOL GUITAR VIBES, ALL YEAR LONG!

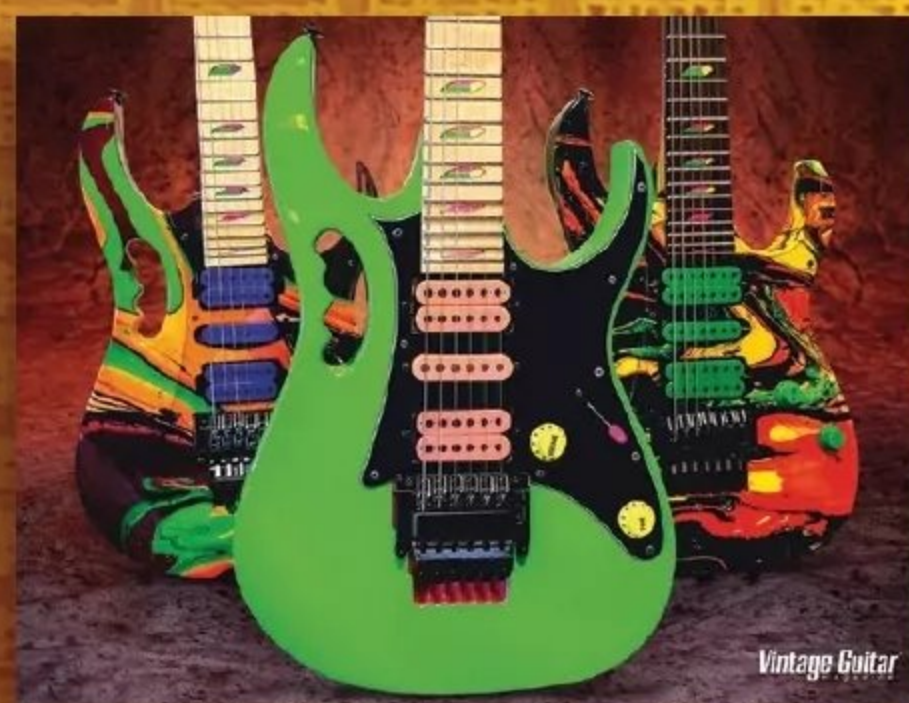
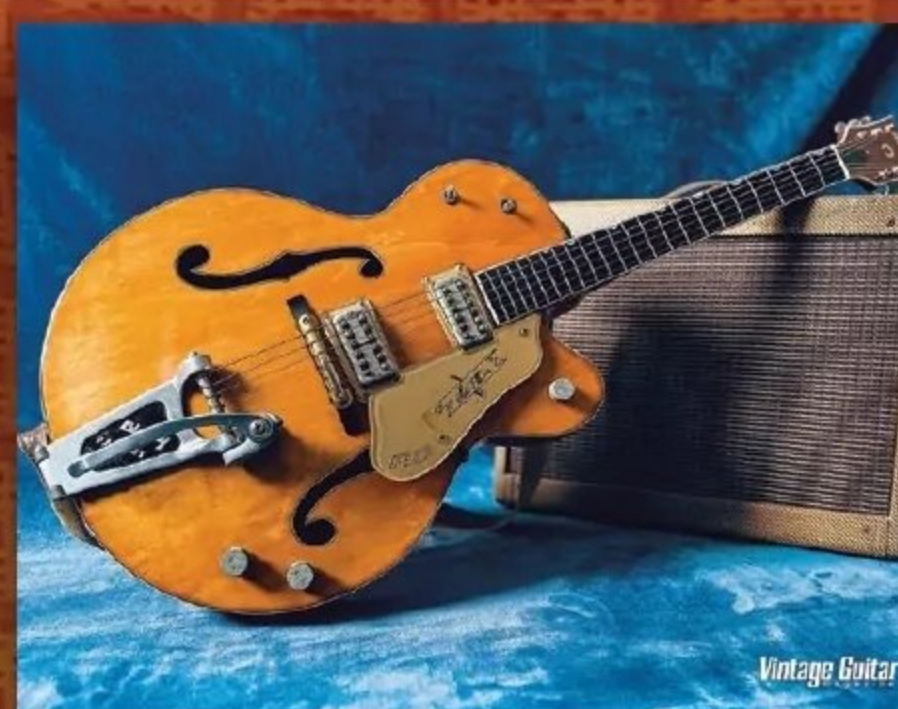
VINTAGE GUITAR'S 2024 WALL CALENDAR

Make every day of 2024 brighter with a glance at the VG calendar, because no matter if the instruments shown are beautifully plain,

fancy, rare, or colorful, they're all great! This year features contributions from readers as well as famous players and renowned dealers. Plus, every day you'll know if one of your heroes is celebrating or being honored on their birthday.



DIMENSIONS: open 11" x 17", folded 11" x 8.5".

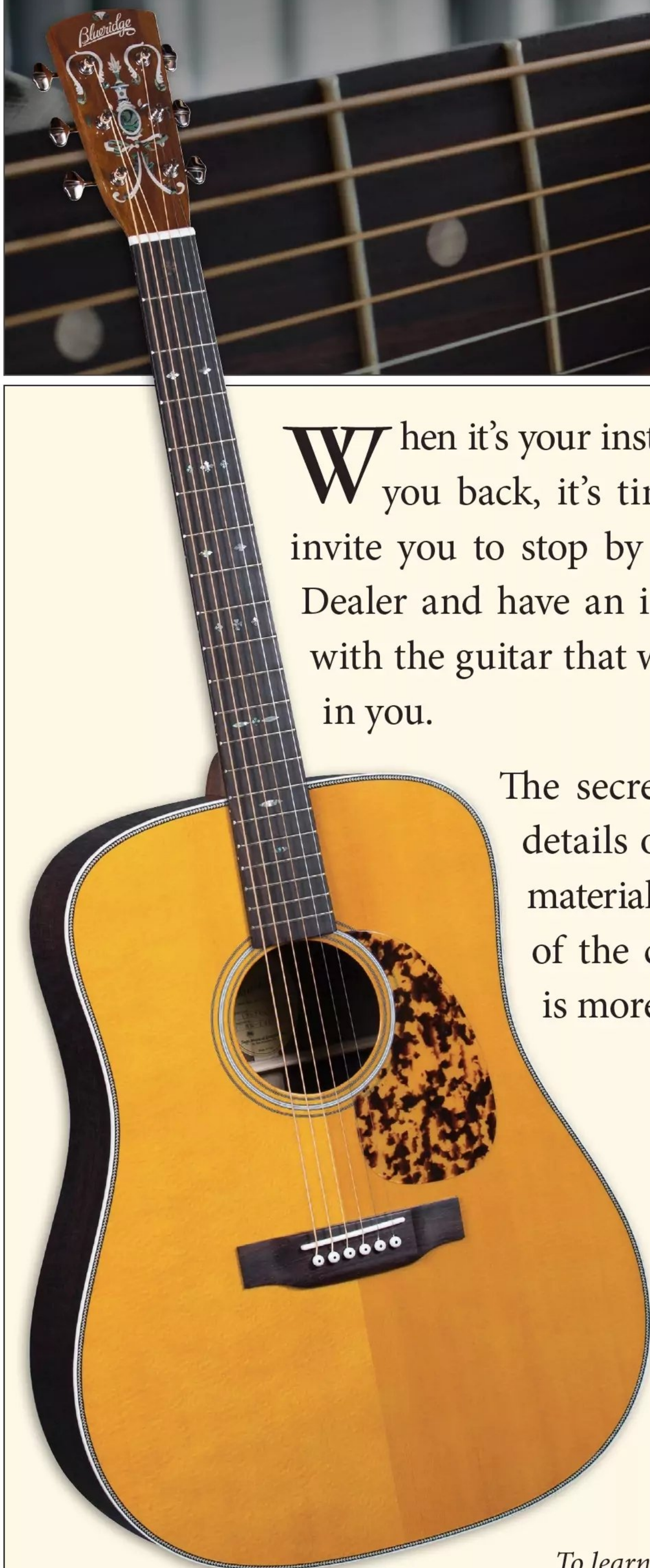


ORDER AT WWW.STORE.VINTAGEGUITAR.COM

Call 1-800-844-1197 or (701) 255-1197 outside U.S. • Vintage Guitar, Inc. PO Box 7301, Bismarck, ND 58507 • VGuitar@VintageGuitar.com

*Pay no shipping in the U.S. or discounted shipping outside the U.S. All content ©2022 Vintage Guitar, Inc. All rights reserved. Vintage Guitar is a registered trademark of Vintage Guitar, Inc.

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



BR-160 Dreadnaught

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!

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 [f](#) [v](#)

Dealer Inquiries Invited!

Upcoming Events

KEEP UPDATED AT WWW.VINTAGEGUITAR.COM

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@lcmssm.com, (352)735-0025 or visit www.lcmssm.com. March 10, May 12, 2024.

2024

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 (See Advertisement on page 63.)

Cincinnati Guitar Show, March 9-10 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. (See Advertisement on page 62.)

Lansing Music Instrument Swap, Sunday March 24, 2024 from 10am - 4pm at the Causeway Bay Convention Center, 6820 S Cedar St., Lansing MI 48911. Contact Shawn VanSteeland at 517-410-6409 or visit www.musicinstrumentswap.com

APRIL

West Coast Guitar Show - NorthWest, Saturday, April 6th, 2024 from 10am - 3:30pm at the Renton Community Center - Renton, WA. For more info contact Bruce Adolph 253-445-1973 bruce-adolph@mac.com (See Advertisement on page 60.)

The Greater Pittsburgh Guitar Show, Sunday, April 7, 2024. Print-scape 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

Elmira Vintage Guitar Show, Sunday, April 21, 2024, 11am-4pm at the Woolwich Memorial Centre, Elmira, Ontario, Canada. Go to www.elmiravintageguitarshow.ca for more information

MAY

Dallas International Guitar Festival, May 5-7, 2023 at the Dallas Market Hall, 2200 N Stemmons Fwy, Dallas, TX. For more info visit www.guitarshow.com. (See Advertisement on page 61.)

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 County Fairgrounds Arena, 229 E Howe Rd. Tallmadge, OH 44278. Hrs 10am - 6pm. For more info visit www.guitarfestguitarshow.com

Amigo SoCal World Guitar Show, June 15-16, 2024, OC Fair & Event Center, Arlington & Fairview St., Costa Mesa, CA. For more info call Larry at (918) 288-2222, amigoshow@stringwest.com, www.amigoguitarshows.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

Kalamazoo Music Instrument Swap, Sunday September 24, 2024 from 10am - 4pm at the Kalamazoo County Expo Center, 2900 Lake St. Kalamazoo, MI 49048. Contact Shawn VanSteeland at 517-410-6409 or visit www.musicinstrumentswap.com

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

OCTOBER

Mesquite 2024 - formerly Guitarlinton, October 19-20 at the Mesquite Convention Center, 1700 Rodeo Dr, Mesquite, TX. For more info contact **continued on page 64...**



WEST COAST GUITAR SHOW NORTHWEST

SATURDAY April 6, 2024

10:00am-3:30pm

VINTAGE USED NEW

BUY SELL TRADE

Admission \$15

CEDAR RIVER PARK RENTON COMMUNITY CENTER

1715 SE Maple Valley Hwy Renton, WA 98057

WestCoastGuitarShows.com

GUITARS
BASSES
AMPS
PEDALS
BANJOS
MANDOLINS
LAP STEELS
UKES

West Coast Guitar Shows
BUY SELL TRADE
VINTAGE NEW-USED
EST. 2010
WA/OR/CA



DALLAS INTERNATIONAL

46TH
ANNUAL

EST.

2024

1978

GUITAR FESTIVAL

MAY 3RD-5TH
2024

DALLAS MARKET HALL • WWW.GUITARSHOW.COM

AMIGO NASHVILLE

Guitar Show 2023



Saturday, March 25
10 AM to 5 PM

Sunday, March 26
10 AM to 5 PM

Williamson County
AgExpo Park
Franklin, Tennessee



Co-sponsored by
Vintage Guitar
magazine

RUTH BRINKMANN
817.312.7659
ruthmbrinkmann@gmail.com

DAVE CROCKER
417.850.4751
davelcrocker@gmail.com

LARRY BRIGGS
918.288.2222
show@stringswest.com

amigoguitarshows.com

Carolina Guitar Show

MARCH 9 & 10

SATURDAY 10AM – 5PM + SUNDAY 10AM – 4PM

WNC AGRICULTURE CENTER

I-26 Exit 40 1301 Fanning Bridge Road

Gate #5 Fletcher, N.C. 28732

BUYING • SELLING • TRADING
NEW • USED • VINTAGE



Thousands of guitars,
amps, effects and
accessories. Bring an
instrument to **SELL** or
TRADE! Turn unused
gear into **CASH\$\$**

Children 12 and under
free with adult.

CO-SPONSORED BY

Vintage Guitar[®]
m a g a z i n e

BEE-3 VINTAGE • 828.298.2197 • WWW.BEE3VINTAGE.COM

Upcoming Events

...continued from page 60.

Ruth Brinkmann (817) 312-7659
ruthmbrinkmann@gmail.com,
Larry Briggs (918) 288-2222 larryb@
stringswest.com, Dave Crocker (417)
850-4751 davelcrocker@gmail.com,
Fax 817-592-3381 www.amigoguitarshows.com

Ferris State University Music Instrument Swap, Sunday October 20, 2024 from 10am-4pm at the Interdisciplinary Resource Center (IRC), 1301 S State St. Big Rapids, MI 49307. Contact Shawn VanSteele at 517-410-6409 or visit www.musicinstrumentswap.com

NOVEMBER

Ann Arbor Music Instrument Swap, Sunday November 3, 2024 from 10am -4pm at the Eastern Michigan University Student Center, 900 Oakland St., Ypsilanti, MI 48197. Contact Shawn VanSteele at 517-410-6409 or visit www.musicinstrumentswap.com

Midwest Music Gear Swap presents-

its Fall Swap meet, Sunday November 17 at Emidio's Event Center, 48 E Bath Rd, Cuyahoga Falls, OH from 10am to 4pm. Contact Corey at midwestmusicgearswap@yahoo.com or 330-753-5050

2025

MARCH

Illinois Guitar & Gear Expo, 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.

KILLER VINTAGE®
Guitars
St. Louis 314-647-7795
Dallas 972-707-0409
www.killervintage.com

Sign Here!
PHILADELPHIA TOOLS & SUPPLIES LUTHER
www.philadelphialuthiertools.com

MARC SCHOENBERGER
805-471-5905
or email Luthier17@aol.com
NATIONAL GUITAR REPAIR
RESTORATION OF ALL FINE RESONATOR INSTRUMENTS
WWW.NATIONALGUITARREPAIR.COM
NATIONALS & DOBRO

Q-parts®
Aged collections
Build up the history now
www.qparts.com
info@qparts.com
(213)-674-7346

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.

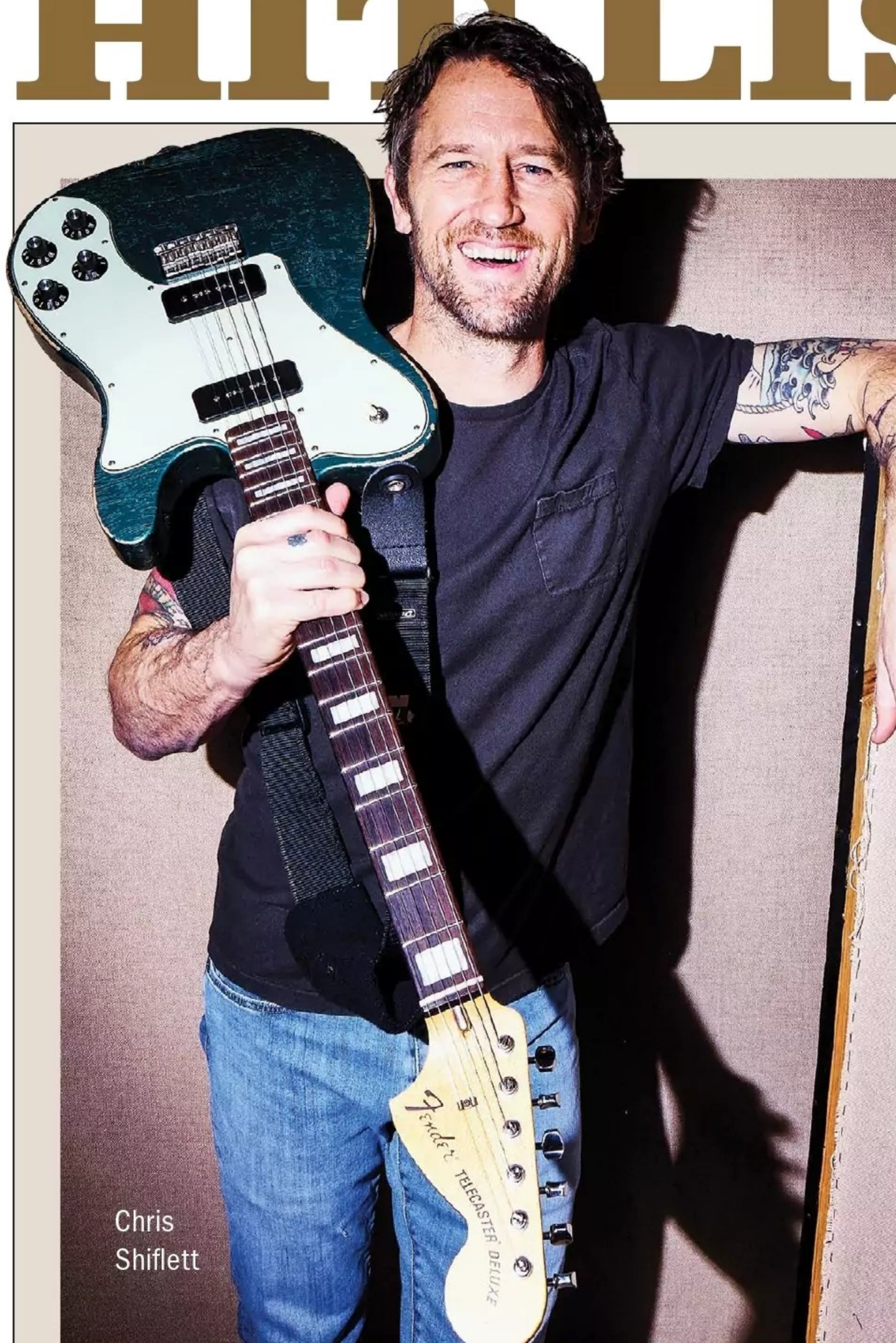
RH RAILHAMMER
— TONAL DOMINATION —

*Raw
Vintage*

RIO GRANDE PICKUPS

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.



Chris Shiflett

NASHVILLE COMPATIBLE

Rock icons have made forays into country since the Everly Brothers paved the way in the '50s, followed by Duane Eddy, Rick Nelson, and (in 2007) Bon Jovi with *Lost Highway*. Chris Shiflett's affinity for Americana and California honky-tonk was unveiled on his 2017 album, *West Coast Town*.

Nashville is the focus this time, where Shiflett (lead guitarist in Foo Fighters) and producer Jaren Johnston drew on the talents of three current Music City guitar heroes – electric virtuoso Tom Bukovac, acoustic master Charlie Worsham, and Nathan Keeterle. Again, there's nary a hint of retro nostalgia. Shiflett fused his tough vocals, instrumental

chops, and compositional gifts with the town's cutting edge.

Shiflett ranges all over the place, from the punkish "Parties" to the reggae-tinged "Damage Control," complementing the snarling, swampy "Dead and Gone," with a raw, gut-bucket Shiflett guitar ride. The malevolent, murder-themed "Black Top White Lines" gets a similar adroit treatment.

Worsham's skills frame the reflective ballad "I Don't Trust My Memories Anymore." "Where'd Everybody Go?" includes a blistering guitar break, while "Carrie Midnight Texas Queen" slyly digs at tired bro-country clichés.

If Shiflett intended to prove his compatibility with 2023 Music City, he more than succeeded. – **Rich Kienzle**



Chris Shiflett
Lost at Sea



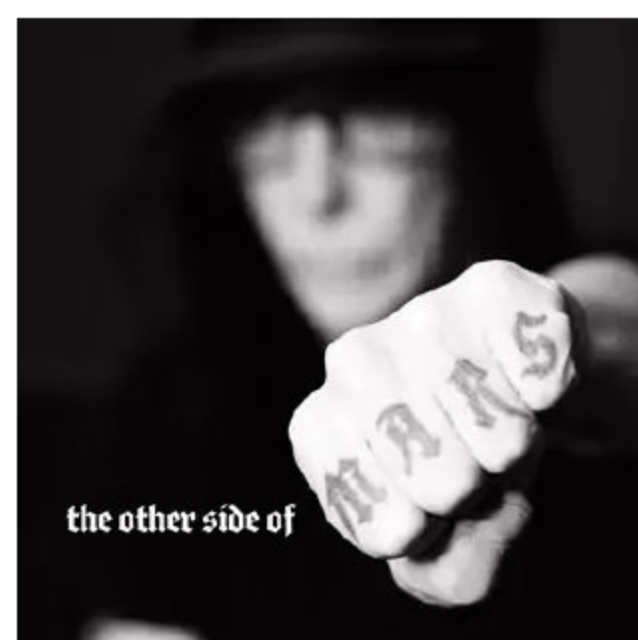
Jim Kweskin
Never Too Late: Duets with my Friends

The Jim Kweskin Jug Band was among the most-influential acts of the '60s folk revival. Its free-spirited mix of retro jug band, jazz, blues, folk and ragtime inspired the Lovin' Spoonful and Dan Hicks & His Hot Licks. After years away from music, Kweskin launched a solo career focused on his trademark style, centered around his energetic vocals and solid fingerpicking. *Never Too Late* reunites him with duet partners old and new.

Kweskin's impressive picking opens "You're Just in Love," sung with granddaughter Fiona Kweskin, as it does the pop chestnut "Side by Side," with Samoa Wilson and backed by Cindy Cashdollar's Dobro. Maria Muldaur, the best-known Jug Band alumnus, joins for "The Sheik of Araby" and the Louis & Lillian Armstrong duet "Let's Get Happy Together."

Kweskin's guitar and Cashdollar's lap steel stand out on the title track, sung with Juli Crockett. His duet with Wilson on the Carter Family's "Engine 143," opens with Maybelle-style picking enhanced by Cashdollar's resonator. His easygoing licks on Leadbelly's "Relax Your Mind," sung with Rose Guerin, bring the laid-back mood implied by the title.

These 18 tracks not only validate 83-year-old Kweskin's original vision, but each is superbly sung and picked. – **Rich Kienzle**



Mick Mars
The Other Side Of Mars

On his first solo album, former Mötley Crüe guitarist Mick Mars leaves his glam-metal discography in the rearview, instead

going full beast mode with epic themes, dense production, and exceptional guitarman ship.

Gothic soundscapes, hard-charging riffs, soaring solos, and tortured ballads permeate an album with co-writes by keyboardist Paul Taylor. Team Mars also includes Chris Collier on bass, Ray Luzier on drums, and vocalists Jacob Bunton and Brion Gamboa, who handles two tracks. Producer Michael Wagener sits in the ringmaster's chair, delivering bona fide metal atmospherics. Out-of-the-box ditties like "Broken On The Inside" mix skull-punishing riffs with clever use of stutter effects, while "Alone" sounds like the best metal ballad Queensrÿche never recorded.

The 72-year-old riffmeister conjures unadulterated guitar intensity on the intro to "Killing Breed," his tone blistering and savage. "Right Side of Wrong" chugs mightily as a respite from the triple-thick epic ballads; its lead is pure Mars melodicism. On "Loyal to the Lie," Mars solos like a boss.

In all, *The Other Side Of Mars* is a work of fine metal craftsmanship. – **Oscar Jordan**

CHECK THIS ACTION



ENGLAND'S RENAISSANCE BLUESMAN

By Dan Forte

Last month, I focused on the blues box *Shake 'Em On Down*, which included a couple of songs by London-born **Dave Peabody**. The guitarist/bandleader has covered a lot of ground and worn many hats, including photographer and music journalist, in addition to recording and performing.

"I listened to all kinds of music, but really liked the classic jazz of musicians like Jelly Roll Morton and Bix Beiderbecke," the 75-year-old said. "I didn't really get into playing guitar until I was 16. A bit later, I started listening to folk via Woody Guthrie and Bob Dylan."

Then, in '63 or early '64, he saw one-man-band Jesse Fuller.

"It changed my life, as he was playing the kind of music I had been waiting and looking for. Within a week, I had purchased a Big Timer jumbo acoustic from a secondhand shop. It was cheap and cheerful and set me on my way. A year or so later, I purchased

my first serious guitar, from Jim Marshall's music shop in Hanwell, West London. It was a late-'20s/early-'30s Gibson Army & Navy model GY."

The London scene of the '60s, he effuses, was dynamic. "So much music, so much atmosphere. After hearing Jesse Fuller, I fully embraced both the folk and blues scenes. Although I was learning to play acoustic blues, I regularly went to see my favorite bands, often at Eel Pie Island – John Mayall's Bluesbreakers, first with Eric Clapton, later with Peter Green, and the mighty Graham Bond Organisation – the wildest band on the R&B scene."

Organist Bond's group boasted no less than bassist Jack Bruce, drummer Ginger Baker, and saxophonist Dick Heckstall-Smith.

Influenced by Big Bill Broonzy, Blind Blake, Blind Willie McTell, Robert Johnson, Son House, and Tampa Red, Peabody listened to everybody he could.

"Then I started meeting blues artists like Johnny Shines, Robert Lockwood, Jr., and later performing with Big Joe Duskin, Charlie Musselwhite, Chicago Bob Nelson, Big Boy Henry, and Neal 'Big Daddy' Pattman. Playing with those guys, you have to adapt your style a little bit to the way they play, and you absorb a little something from the experiences."

Along with cuts by Jo-Ann and Dave Kelly, Mike Cooper, and others, Saydisc's six-CD anthology *Blues Like Showers Of Rain*, from their *Matchbox Bluesmaster Series*, contains 40-odd tracks by Peabody from the '70s. Solo

and in various ensembles, or leading his band Tight Like That, they showcase his versatility as fingerpicker, bottleneck, songwriter, and interpreter, demonstrating his vast knowledge of myriad styles, from Delta blues to jug-band to ragtimey Piedmont picking.

"Around 1968, I was playing Bunjies Coffee House & Folk Cellar, where [Blue Goose label head] Nick Perls, who was in London to sign Jo-Ann to CBS, approached me, wanting to buy my guitar. I didn't want to sell it, but after a good bit of haggling, we agreed on a swap – my Gibson for a Martin D-18, which became my main guitar."

The '90s found Peabody playing electric in the King Earl Boogie Band. His magazine work was mainly with musician/editor Ian A. Anderson's *Folk Roots*, across the publication's run of 40-plus years.

"Almost all the interviews I conducted were blues-orientated," he reflects. "My first were for Karl Dallas, who wrote for *Melody Maker* and had his own magazine. I was in New York City, where I interviewed Larry Johnson and John Hammond."

Having met Dave in San Francisco, I hooked up with him in London in 1989. A blues festival happened to be going on at Queen Elizabeth Hall, and I got to tag along as Dave interviewed Mississippi bluesman David "Honeyboy" Edwards, who was a direct link to his friend Robert Johnson.

By '89, two photos of Johnson had surfaced, but there was speculation as to their voracity. Before meeting Edwards, Dave hatched a plan to see if Honeyboy would recognize Johnson from the "dime-store photo" of him holding a guitar. Rather than just flash the photograph (because that would seem too obvious), Dave collected a stack of prints of various blues figures and showed them to Honeyboy.

Then 74, Edwards nodded as he sorted through them; "Yeah, that's Tampa Red..." Little Brother Montgomery, etc. But when he turned over the Johnson picture, he paused. "Who's that?" he quietly asked. Dave said, "We're not sure. Do *you* know who it is?" Another pause. Finally, Honeyboy said, "Is that Robert?"

My hair nearly stood up. Dave asked, "Is it?" Obviously, Honeyboy had never seen it. He said, "Yeah, that's him. He had that droopy eye," referring to Johnson's lazy left eye.

To me, that was more validation than a hundred musicologists

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



Geddy Lee



Geddy Lee My Effin' Life

Great autobiographies fill gaps and provide details untold in prior interviews. That's true with this memoir by Rush vocalist/bassist/keyboardsist Geddy Lee.

As you'd expect, the book focuses on Lee's bond with guitarist Alex Lifeson and drummer Neil Peart; especially revelatory are insights on their friendship and musical collaboration, including recollections of how mixing and playback sessions tested Lee's sanity and how expressing opinions earned him the nickname "Mr. Bossypants." Readers may get teary-eyed when he describes Peart's glioblastoma and 2020 death.

Other topics include the departure of original Rush drummer John Rutsey, the inevitable marital/family strain brought on by his career (the unions have survived), and Rush's pop-culture renaissance. Notable instrument-related stories include how his Rickenbacker wasn't up to snuff on "Tom Sawyer," so he switched to his rarely used Jazz, which later became a main axe. Later dissatisfied with his Steinberger's sound on some *Grace Under Pressure* tracks, famed mastering engineer Bob Ludwig worked magic to salvage them.

A shy Jewish kid whose parents survived the Holocaust and immigrated to Canada, Lee recounts their horrific experiences and how they, in turn, profoundly affected his outlook on life.

Even if you're not a Rush fan, every

guitarist and bassist should enjoy Geddy's saga. – **Bret Adams**



Boulou & Elios Ferré Fathers & Sons

Alongside Django Reinhardt, the music of the Ferré family is at the heart of Gypsy jazz. And it's still beating strong thanks to Boulou and Elios Ferré. The Paris-based brothers are the sons and nephews of former Django sidemen Matelo, Baro, and Sarane – each of whom also boasted wide-ranging, supremely creative, and influential careers. This new album pays proud tribute to that legacy.

Armed with Selmer-style guitars, the brothers are joined here by accordionist Ludovic Beier; Stéphane Belmondo adds bugle on three tracks. And in keeping with their heritage, Boulou and Elios recognize few limits to their jazz as they mix old and new, from "Gypsy waltzes," swing, ballads, bebop, to modern jazz.

The standout is "La Folie" ("The Madwoman"), a bebop waltz written and recorded by Baro in the late 1940s. Starting with the song's funky time structure and odd melodic intervals, the brothers launch stunning and startling improvisations that range through techniques and across the fretboard. The song is at once charming and unsettling, ferocious and stunning.

In sum, this album is a masterpiece – a fitting homage to the brothers' birthright and a new classic of Gypsy jazz. – **Michael Dregni**



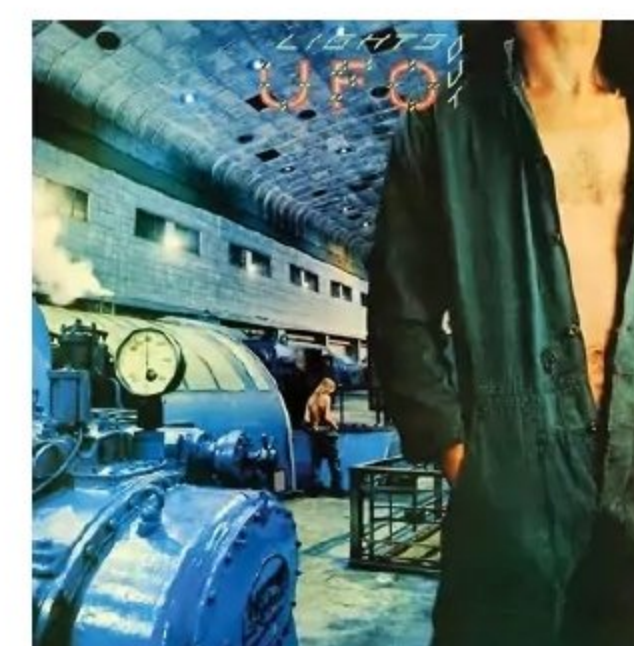
Shooter Jennings & the Werewolves of Los Angeles Do Zevon

He may not have found a home in a certain institution in Cleveland, despite overwhelming "fan votes," but the late Warren Zevon was highly respected among fellow artists.

Linda Ronstadt, Dwight Yoakam, the Bangles, Drive-By Truckers, and many others covered his songs, Jackson Browne produced him, and his albums featured guitar greats such as David Lindley, Waddy Wachtel, Danny Kortchmar, Joe Walsh, Jerry Garcia, and Mike Campbell. Here, six-stringers John Schreffler and Brian Whelan take those formidable shoes in stride, trading hooks, solos, and rhythms.

Jennings was born 30-plus years after Zevon, but his affinity is immediately obvious as his taut band hits the stage blazing on "Lawyers, Guns and Money." This is how tribute albums should be; songs of addiction like "Carmelita" are stark, while "Keep Me In Your Heart" is beautifully touching, and rockers like "Poor, Poor Pitiful Me" blow the roof off.

Schreffler's Les Paul delivers bends on "Lawyers," while Whelan's Tele punctuates "Desperadoes Under The Eaves." Signature figures like the chorus of "Excitable Boy" are delivered with gusto – no tiptoeing here. With Zevon gone since '03, this is the closest to a concert by the man as you're likely to hear. – **DF**



UFO Lights Out 2024 Remaster

UFO was a ferocious live band, but had trouble translating that hard-rock excitement to the studio. They got close on 1977's *Lights Out*, and this remaster is proof, delivering chunky, restored bass tracks and exceptional clarity from the guitars. A bonus is a '77 concert tape from The Roundhouse, in London.

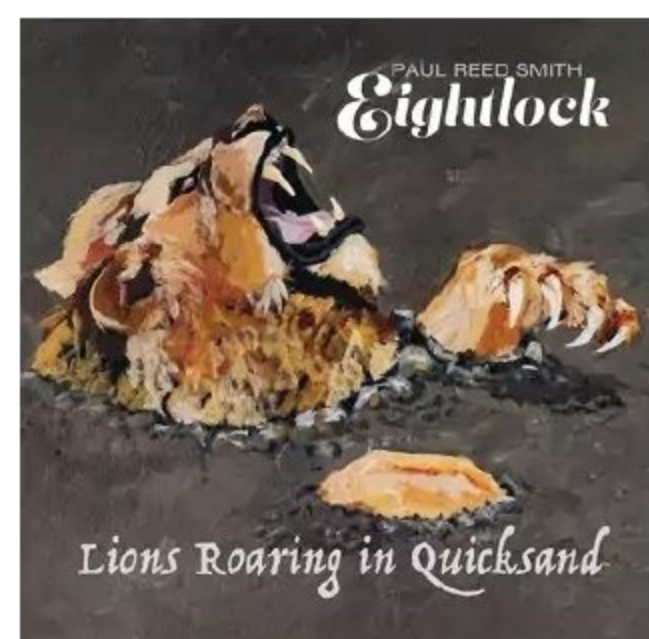
Within these grooves, rising Euro-metal hero Michael Schenker emerged as the next big thing in metaldom, blazing on his Flying V with unparalleled finesse. You may know the rockers "Too Hot to Handle" and "Lights Out," which sound absolutely brutish here.



Paul Reed Smith (second from left) onstage with Eightlock.

But there are worthy deep tracks like the hypnotic explorations of “Electric Phase” and quasi-flamenco cover of Love’s 1967 single “Alone Again Or.” The ballad “Love to Love” has one of the most-daring Schenker solos of all time, a blast of *sturm und drang* with the highest guitar notes imaginable.

The icing on the cake are The Roundhouse live tracks, including the power-chord fest “Gettin’ Ready” and Michael’s showcase “Rock Bottom,” rife with 50-watt Marshall tone. Another high point is the three-chord rocker “Shoot Shoot,” full of the German’s slippery Dorian licks. It’s just one of several reasons this reissue is worth a listen. – **Pete Prown**



Paul Reed Smith Lions Roaring in Quicksand

The new album by guitar builder Paul Reed Smith and his band, Eightlock, offers soul-based sounds with deep grooves, three drummers, and three guitarists. Veteran drummer Dennis

Chambers, bassist Gary Grainger, and guitarists Mike Ault and Bill Nelson (director of the Johns Hopkins Kimmel Cancer Center) are fronted by vocalist Mia Samone Davis. Smith is one of the co-writers and more than holds his own in the “bodacious guitar solo” department.

The word of the day here is *funk*, and whether the band is rockin’ on “Sarah,” “I’m Ready,” or “Drivin’ At Night,” or chillin’ on ditties like “Echoes,” “Phoenix In My Blood,” or “Breathe,” the funk is prevalent, accompanied by excellent percussion.

The band covers Norman Whitfield’s “War” and Al Green’s “Love and Happiness,” which marinates the band in a strong early-’70s Afro-Sheen afterglow – with a lot more guitar! Davis is an excellent vocalist who brings seamless artistry to the covers and excels with the original material. As one would expect, massive guitar tones are everywhere, like on “Sarah” and “Never Give Up On Livin’,” but it’s never overkill. Smith gets well-earned props for dirty guitar badassery on “Never Give Up...,” “Breathe,” “He’s The One,” and “Drivin’ At Night.” – **OJ VG**

Paul Reed Smith and Eightlock: Erick Gibson.

extra. EXTRA



KILLERSTAR

KillerStar

Fronted by vocalist/guitarist/keyboardist Rob Fleming and drummer James Sedge, this band merges classic rock, art rock, and powerful melodies/harmonies. It features many David Bowie collaborators including guitarists Earl Slick and Mark Plati. “Should’ve Known Better” rockets to catchy heights. “Go (Hold on Tight)” spotlights Plati’s baritone guitar and notably reflects Bowie’s experimental bent. “Feel It” is a resonant rocker. – **BA**



EDDIE ROBERTS & THE LUCKY STROKES

Eddie Roberts & the Lucky Strokes

Welsh six-stringer Roberts of the New Mastersounds combines jazzy leads with scratchy soul rhythm. With Royal Horses singer/guitarist Shelby Kemp and the Galbraith sisters (Ashely on bass, Taylor Galbraith on drums), the quartet produces a wall of funk, complete with squawking wah. Think Tony Joe White meets Jimmy Nolen, the Meters, Jimi Hendrix, and Little Milton. – **DF**



GERI ALLEN AND KURT ROSENWINKEL

A Lovesome Thing: Live at the Philharmonie de Paris

This 2012 performance captures Allen, a jazz-piano giant (1957-2017), with guitarist Rosenwinkel. From start to finish, her harmonic brilliance meshes flawlessly with his low-keyed, powerful eloquence. Along with two originals, “Simple #2” and “Open-Handed Reach,” they explore and reimagine Billy Strayhorn’s “A Flower is a Lovesome Thing,” Thelonious Monk’s “Ruby, My Dear” and George Gershwin’s “Embraceable You.” – **RK**



GRATEFUL DEAD

Wake of the Flood 50th Anniversary Deluxe Edition

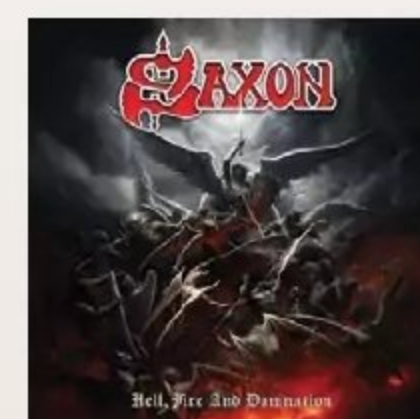
The LP’s 1973 release signaled a jazzier Dead in the wake of the band’s psychedelia and Americana guises, with the stellar “Eyes Of The World” becoming a Deadhead fave and, quite possibly, Jerry Garcia’s masterpiece. This edition adds two demo tracks (including “Eyes”), plus a second disc with a live show featuring the full “Weather Report Suite.” – **MD**



PHILIP SAYCE

The Wolves Are Coming

Stratocaster beast Philip Sayce comes out the gate swinging on “Oh! That Bitches Brew.” It’s post-SRV blues-rock wizardry soaked in fuzz, Univibe, and Octavia. Emo ballads like “It’s Over Now” and the acoustic “This Is Hip” shows Sayce is about more than just pentatonic pyrotechnics. Gear savvy and a helluva singer, he funks out and gets psychedelic on “Blackbirds Fly Alone.” – **OJ**



SAXON

Hell, Fire and Damnation

Sometimes you need a blast of ’80s-style metal, and here, Saxon delivers that timeless NWOBHM crunch. With original frontman Biff Byford and guitarists Doug Scarratt and Brian Tatler, “Fire and Steel” sports blistering solos, while “Pirates of the Airwaves” is a power-chord slugfest. Produced by Judas Priest touring guitarist Andy Sneap, Saxon’s wall-of-guitar sounds huge and devastating. Attention, headbangers! – **PP**

VG Classifieds

Rivington
GUITARS

www.RivingtonGuitars.com

Instruments & Amplifiers

PARKWAY MUSIC

518-383-0300

WWW.PARKWAYMUSIC.COM

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



JustStrings.com

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

Computers!!! Search
for Warren's music on
Spotify & iTunes.
Go to applebyrocks.
com for free music.

MISC WANTED

INSTRUMENTS FOR SALE

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 dimensions are: 1 3/4 nut, 1st fret depth .91, 10th fret .101 inches. OHSC included. Asking \$7,800.00. Mike (203) 520-9003 mwoolen@snet.net

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

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

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

MISC FOR SALE

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

Warren Appleby's 15th album, Blood Amber, is out now! Rush & Rainbow without the vocals! Killer guitar riffs & tones in abundance! No

Mother-of-pearl plastic fretboard/necks such as the ones found on 60s Goyas, Bartolinis, etc. Got one on a trashed guitar body? I just need the neck for a custom guitar. Contact David at insectsurfers@gmail.com or 323-217-2866

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

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

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!!!

BUILDERS

JCA Circuits is currently accepting press kits for a very special artist endorsement with

our very best complete 2X dual amplifier rig! Visit www.jcacircuits.net for details Submissions will be accepted until March 31, 2024.

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 Rattle-Caster" Series. Viper - Anaconda

Chatsworth Guitars creates custom, handcrafted 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.

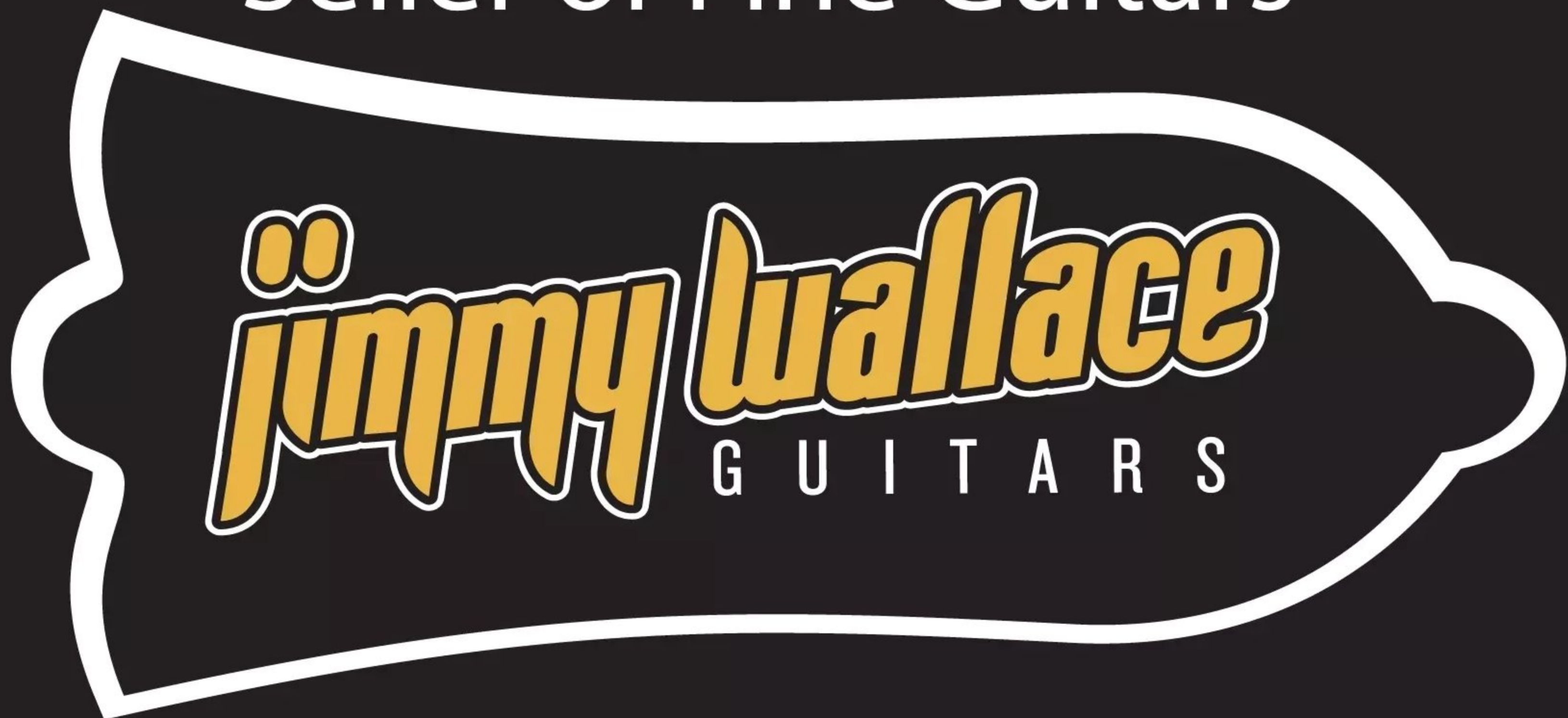
REPAIR

Mr. B is Back! All types of amplifiers, pedals, vintage radios, and musical equipment repaired/modified/perfected. Vintage parts and tubes are in stock. Reasonable estimates and working man's prices on repairs. On the Lake Huron shore, 2 hours North of Detroit. LDRepair@thelawndragon.com or Bruce at 248-320-0345

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

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

Seller of Fine Guitars



WE BUY USED, VINTAGE & COLLECTIONS

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



A LIFE PURSUIT OF TONE

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

A LEGEND WITHIN REACH

The Epiphone Greeny Les Paul

Following Peter Green Collectors Edition and Custom Shop tribute models from Gibson (priced in the tens of thousands), Epiphone recently jumped into the segment with its version, the Kirk Hammett “Greeny” 1959 Les Paul Standard.

Half the cost of the standard-production Gibson, it’s still one of the most-expensive instruments ever offered by Epi. And with its price come certain expectations.

With a solid mahogany body, one-piece mahogany neck, bookmatched flame-maple cap, satin finish on a soft-C neck, and Grover Rotomatic tuners, the Greeny has the makings of a stellar playing experience. Furthering the vibe, it gets the same Greenybucker pickups as the Gibson versions, along with the mismatched Tone and Volume knobs. Out of the box, the fit, finish, action, and intonation (verified with a strobe tuner) on our tester were immaculate.

Plugged into a low-watt tube amp with mild boost between, the low-output Greenybuckers brought a clarity that would beguile a single-coil/P-90 enthusiast. The neck pickup with no boost delivers the sonorous tones of Green’s “Albatross.” Add a touch of boost and you’ll recognize the sound of Moore’s intro to “Still Got the Blues.”

The out-of-phase tone with the selector in the middle can be modulated with each pickup’s Volume knob, starting with a Strat-like quack and going down to a subtle, plaintive moan.

The Greeny’s secret weapon is its neck pickup. Positioned with the pole pieces closer to the bridge, it offers a touch more brightness and note definition.

With the selector the middle position with no boost, the tone is pleasantly woody; add boost and it becomes snarky. To hear something akin to Green on “World Keep on Turning,” select the bridge pickup and keep the boost out of it. Tap the boost, and it snarls.

The Epiphone Greeny’s playability, tonal variety, and appearance put the essentials of a legendary instrument within reach of many more players – **Bob Dragich**

Price: \$1,499
www.epiphone.com



Price: \$265
www.janglebox.com

SWEET WOODINESS

The JangleBox Acousticomp

Compression and sustain are the icing on most guitarist’s tonal palette. While many use such effects in service of electric guitars, acoustics can benefit from the same attention to detail.

The JangleBox Acousticomp is a stomp box made specifically to expand an acoustic guitar’s tonal range while supplying organic sustain. Running on a 9-volt adapter, five knobs on the face of the pedal offer Mix, Attack, Tone, Volume, and Sustain. With simple functionality that works exactly like a compressor for electrics, users can create an abundance of nuanced sounds without sacrificing the guitar’s tonal character. Designed with “soft-knee compression chip circuitry,” it offers exceptional tonal enhancement for the discerning performer.

Adjusting sounds on the fly is easy; with all controls set at noon, it offers robust 3D tones. Tone and Mix are critical in crafting overall sound, and turned our dull-sounding Yamaha beater with old strings into a thing of aural beauty. Punchiness and a tougher attack were had, but with the ability to easily locate the sweet spot using the Sustain and Volume knobs.

The JangleBox offers everything from classic ’70s Cat Stevens’ compressed Ovation sounds to the pastoral tones of James Taylor. Choked settings inspired “Mediterranean Sundance” licks, with super-sweet sustain. – **Oscar Jordan**



THE SOUND REMAINS

Sundragon's Super Dragon

A few years back, amp builder Mitch Colby and music producer Perry Margouleff teamed with Jimmy Page to introduce the Sundragon amp (VG "Approved Gear," July '19), a reproduction of Page's Supro heard on the first Led Zeppelin album.

For their next act, the trio is offering the Super Dragon, a re-creation of the '68 Marshall Super Bass used by Page for live and studio work starting with *Led Zeppelin II*. Page debuted the Super Dragon during his Link Wray tribute performance for the Rock and Roll Hall of Fame in November, and the team offered VG first chance to give it a try.

To build the intended run of 50 Super Dragons to Page's exact specs, certain parts were custom-designed, including transformers, chassis and speakers. Tubes are NOS including a quartet of GE 6550 power tubes, a pair of Mullard 12AX7s in the preamp, and an RCA phase inverter. Other electronics include Iskra and Allen Bradley resistors, along with Phil-

Price: \$22,500
www.sundragonamps.com

lips "mustard" caps. The circuit in a planned lower-cost version will be dressed differently.

With a 1960 Les Paul Standard running into Channel One, the Super Dragon produced a smooth, musical distortion with its Volume control around 10:00, but kept notes articulate as it was turned up to dined. With *all* controls full up (where the amp is producing about 150 watts), even arpeggiated passages remained clear, each note distinct. Unlike modern Master Volume amps that noticeably compress every note, the Super Dragon accentuates the dynamics according to picking attack, which at first feels a bit unforgiving but ultimately proved highly rewarding. Channel Two introduced more low-end but remained highly responsive, retaining the articulation of the treble channel. While Channel One is brighter, it presents enough low-end so there's no need to "jump" channels, as is commonly done with vintage Marshalls. If jumping is your thing, the Super Dragon can handle it, no problem.

The Super Dragon was equally at home with a '63 Strat, accentuating the tonal differences of all pickup combinations, and sounding huge through all of them. Despite the lower output of the Strat's pickups, the guitar (rather surprisingly) pushed the amp into breakup. It also responded well when an Ibanez TS-5 Tubescreamer was introduced, producing more dirt, tonal variety, and seemingly endless sustain.

Regardless of the guitar being used, the Super Dragon is dynamically responsive to an instrument's Volume controls, to the point of having its full array of sounds at one's fingertips; even with all amp settings on 10, overdrive can be regulated from the guitar's Volume pot – from a heavy distortion when full up to a gorgeous clean tone when backed off a few notches.

Sold as a head and 4x12 cab, the Super Dragon is dressed in a patterned black Tolex, and each will be signed by Jimmy Page.

– Tom Guerra

GEARIN' UP



FENDER 70TH ANNIVERSARY AMERICAN PRO II STRAT

Fender's 70th Anniversary American Professional II Stratocaster has a maple neck with Deep C shape, flame-maple top on an alder body, rosewood fretboard, V-Mod II Strat pickups, and aged control knobs. It's offered in Comet Burst finish.



PRS DEAD SPEC SILVER SKY

PRS Guitars' Dead Spec Silver Sky has an ash body, maple neck with 635JM-R shape, rosewood fretboard, and three 635JM pickups. Its Gen III Tremolo has a brass block, nut, and string retainer. Its Alembic Blaster preamp can be used as a straight boost or add 2 to 14 dB of gain. It's finished in Moc Sand satin nitro.



DEAN VENGEANCE SELECT FLUENCE BLACK SATIN

Dean Guitars' Vengeance Select Fluence Black Satin has a mahogany body, Fishman Fluence Modern pickup with single Volume control, three-piece set maple neck with slim C shape and 25.5" scale, 12"-radius ebony fretboard, Graph Tech NuBone nut, and Mini Grover tuners.

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

NO CHOICE REQUIRED

Squier's Paranormal Custom Nashville Stratocaster

Can't decide between a Tele and a Strat? The new Squier Paranormal Custom Nashville Stratocaster may ease your worried mind.

With a double-bound/double-cut poplar body and maple neck, the guitar has the neck and bridge pickups of a standard Tele with a middle pickup borrowed from a Strat. All have Alnico polepieces and the trio is controlled by a five-way switch familiar to any Strat player, complemented with a Tele's knurled Volume and Tone knurled barrel knobs. The Tone knob is a push/pull that engages the neck position when the blade is in the first or second position.

Price: \$429.99
www.fender.com

Vintage-style tuners, three-barrel/string-through-body bridge, three-ply pickguard, and aged binding give the Nashville a thoroughly vintage vibe.

Any Strat or Tele player will feel right at home with this instrument; the C-shaped neck with a 9.5" radius, narrow/tall frets and laurel fretboard provide excellent play, while the synthetic bone nut and steel bridge barrels bolster resonance.

The control plate is flipped, putting the Volume knob very close to the bridge pickup, allowing for convenient volume swells. The neck and bridge pickups do everything a Tele does, with a distinct '50s tone. The neck pickup is particularly warm and round, easily usable

for jazz. The bridge can go from chicken pickin' to full-on roar by just bumping up the Volume knob. The Strat-style pickup is full-sounding, and with the blade selector in positions two and four produces the characteristic "cluck" of a Strat. Pulling the Tone knob engages the neck pickup with the



selector in positions one and two, providing an even wider palette.

Inexpensive, well-built, and great-sounding, the Paranormal Strat could easily fill two slots on any working musician's guitar stand. – **Bob Dragich**

SPACIOUS SOUNDS, LESS SPACE

EHX's Pico Canyon, Rerun

Electro-Harmonix's Pico pedals are designed for players running out of space on their pedalboards. Each occupies just 7 1/3 square inches while providing features that set them apart.

The digital Pico line includes two delays – the Canyon and the Rerun. Each has a control for Blend, Delay time (eight milliseconds to three seconds), and Feedback (number of repeats). The Canyon offers precise digital delays, while the Rerun simulates tape echo machines. Both have a Tails Bypass function that allows the effect to trail off after the footswitch is clicked, so the effect doesn't end abruptly.

Plugged in between a solidbody P-90 guitar and a low-watt tube amp, the Canyon and Re-

run sounded distinctly different. Overall, the Canyon's repeats were clear and distinct, as would be expected of a digital delay. However, the Filter knob accentuates low frequencies when turned to the left of straight up, high frequencies to the right. To the left of noon, the Filter accentuates the crispness of each repeated note, to

the right it replicates the low-fi sound of vintage "bucket brigade" delays.

The Tap Tempo function works instantly and accurately, allowing for changes in rhythm on the fly. In addition to the basic Tap Tempo, there is a Tap Division function. Once

its button is depressed, the selected tempo can be divided in half (LED displays green), three-quarters (orange), or returned to original tempo (red).

In contrast, Rerun emulates low-fidelity tape delays. The Saturation control reproduces the sought-after preamp distortion of tape echo units, while Flutter allows three levels of tape warble, from a hint to full-on seasickness. Like the Canyon, the Rerun

Price: \$137.50 (Rerun),
\$149.50 (Canyon)
www.ehx.com



offers Tap Tempo, but not with the half or three-quarters options.

Picos are housed in sturdy metal enclosures and ship with a power supply. Others in the line include a limiter/compressor, tape reverse simulator, overdrive/distortion/fuzz, pitch shifter, octave generator, and a sound retainer/sustainer. – **Bob Dragich**

ROCK MACHINE

The Soldano Astro-20 combo

Mike Soldano is the man behind amp tones that influenced a generation of guitarists, his hot-rodded ideas having been used on countless albums by artists from Warren Haynes and George Lynch to Steve Lukather, Mark Knopfler, and Edward Van Halen.

Soldano's latest, the Astro-20, is a three-channel amp that combines classic tones with 21st-century features like onboard IRs and MIDI connectivity; for the computer savvy, Soldano's Editor software offers an intuitive interface that allows users to assign different Galaxies (voicings) to the player's choice of overdrive channels. Users can also mix and match IRs for all three channels. Loading and organizing an IR library is fairly simple with a little time and patience, and it allows saving up to 128 MIDI pre-sets.

The 20-watt amp brings old-school tube circuitry, with four 12AX7 preamp tubes and two 6V6 power tubes. Its three-channel setup offers

clean and two overdrives. Designed for flexibility, the Astro-20 combo sports a Celestion G12M Greenback, but can be used without the speaker – perfect for gigs, rehearsals, or recording using the DSP-powered IR cabinet simulation.

Wielding a Superstrat, the

Price: \$2,999.99
www.soldano.com



amp's four voicings, accessed by the "Galaxy" switch, produced loads of options. Green is the clean channel – described as high-headroom, similar to an American combo amp. The sounds range from Wes Montgomery clean to Led Zeppelin crusty-clean. Blue provides phat bluesy cleans and crisp overtones that pop. Purple pushes the gain with a tighter response, and the Red brings the high-gain crunch that brought adoration to Soldano. Blue, Purple, and Red can be assigned to either overdrive channel independently and saved as a pre-set. The overdrives are easy to customize, and you can program multiple pre-sets for specific

songs with varying output levels. You can also create channel to act as a boost with additional gain stages, which creates a new set of voicings.

What about output? Well, there's loud, and then there's *Soldano loud*. The Astro-20 is loud enough to handle almost any gig, and its higher-gain tones are unique – voluminous, mud-free, ballsy – reminding us what the late-'80s SLO-100 was all about. And even with its Master Volume, three-band EQ, Presence, Depth, and Bright switches, and all the bells and whistles, it feels like a plug-in-and-go rock

machine. – **Oscar Jordan VG**



The Fender and Gibson
restoration specialists

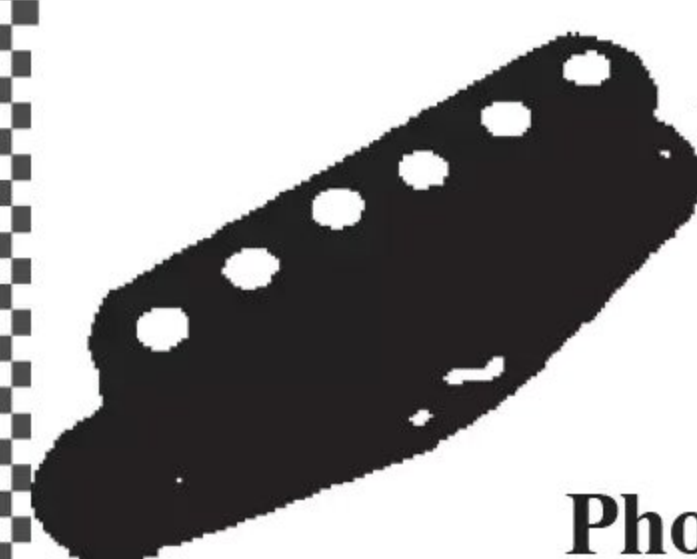
Most authentic restorations
in the USA

- 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>

Magnet Charging e-mail: rewinder@zoomtown.com

SAVE 35% NOW!

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

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

SAVE 35% NOW!

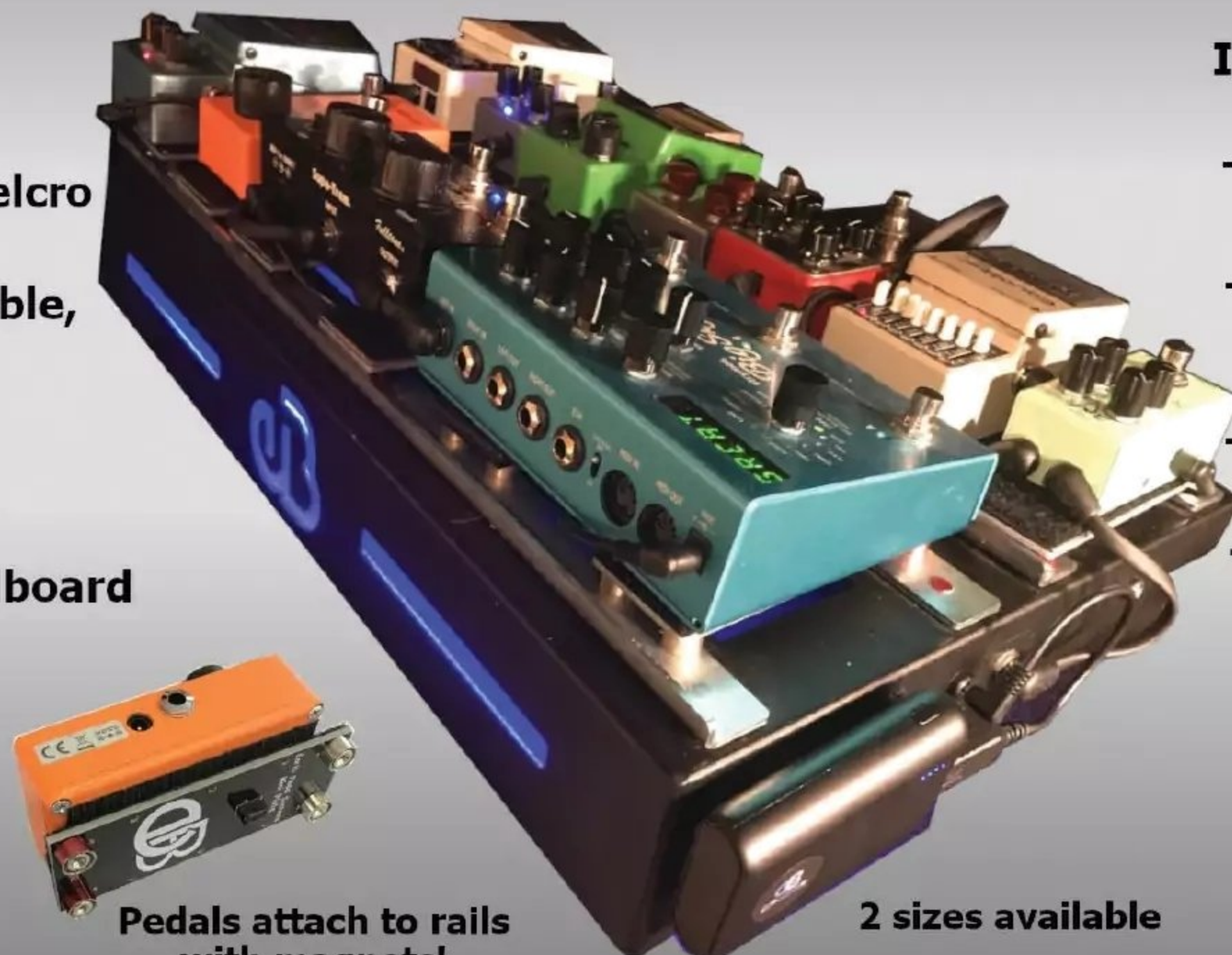
If...

- 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.



web site!



Pedals attach to rails with magnets!

2 sizes available

earthboardmusic.com

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

Questions about your rig? Send us an email with your setup and we will do a free analysis!

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.



quick build!



★★★★★
JOHNNY ZAPP
★★★★★

#@k yeah!

The new live album by **Johnny Zapp**, featuring former Pistoleros rhythm section, Scott Andrews and Mark Riggs, with Matt (aka: Fido) Lubben.

HIGH ENERGY ROCK AND ROLL.

www.johnnyzapp.com



Scan QR code to order your mystery color vinyl, signed copies and CDs directly, or visit www.johnnyzapp.com.

Facebook icon Big Bends Nut Sauce

TUNING LUBRICANT

Big Bends

NUT SAUCE®

String Sleeves

Encore Scratch Remover

Groove Luber

bigbends.com

888-788-BEND

TRUSTED BY MUSICIANS WORLDWIDE SINCE 1972

100F

Elderly

Instruments

EST. 1972

NEW, USED & VINTAGE INSTRUMENTS

elderly.com

BUY · SELL · TRADE · CONSIGN · APPRAISALS

517-372-7890

LANSING · MICHIGAN

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 NYC

Cindy GUITARS

NYC tiff 50 @ f i

POWER YOUR PEDALS

ENVIRONMENTALLY CONSCIOUS OPERATION

POWER-ALL® ECO-DAPTER®

EXPANDABLE 9-VOLT DC GREEN POWER SYSTEM

WORLD'S FIRST CARBONFREE® POWER SUPPLY FOR EFFECT PEDALS!

GREEN POWER SYSTEM

POWER-ALL® ECO-DAPTER®

CERTIFIED Carbonfree

Carbonfund.org

- ♦ 9 VDC, 2000 mA regulated power supply.
- ♦ Powers your pedals from a single supply.
- ♦ Special low-noise circuitry for silent operation.
- ♦ CarbonFund.org Carbonfree® certification.
- ♦ **LIFETIME WARRANTY**

WWW.GODLYKE.COM/ECO

SAVE THE WORLD!

SHOWCASE

THE T-SHIRT CLUB FOR GUITARISTS




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

GUITARSHOPTEES.COM

#SupportYourLocalGuitarShop

Rivington GUITARS



NYC's Best Little Guitar Store

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

Dave's GUITAR SHOP



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

Authorized Online Store
Gibson



SCOTT HENDERSON

SIGNATURE DISTORTION

SH9™





Scott Henderson

TWA

TOTALLY WYCKED AUDIO

WWW.GODLYKE.COM/SH9



"The SH9 is the best distortion pedal I've heard for live playing, and sounds equally great on the bridge and neck pickups. It has all the compression and punchiness needed for legato playing, plus a versatile tone knob, a low, clear bass frequency, and an overall fat and musical tone. This pedal rocks!"

-Scott Henderson

AVAILABLE NOW!



The Official *Vintage Guitar* magazine

Price Guide

2024

By Alan Greenwood & Ram W. Tuli

ONLY!
\$42⁹⁷
FREE SHIPPING*

VALUES ARE UP, UP, UP!

**ELECTRIC GUITARS ACOUSTICS BASSES
AMPLIFIERS EFFECTS LAP STEELS STEELS UKULELES**



THE ONE THE DEALERS USE!

The Guide gathers input from 35 of the world's foremost expert dealers, each of whom brings decades of experience in the business. That's one of many reasons it's the most-trusted source for values!

Conveniently available in both print and digital streaming editions - no matter where you go you will have *The Guide* right at your fingertips.



ORDER AT **WWW.STORE.VINTAGEGUITAR.COM**

Call 1-800-844-1197 or (701) 255-1197 outside U.S. • Vintage Guitar, Inc. PO Box 7301 Bismarck, ND 58507 • VGuitar@VintageGuitar.com

**Digital edition offer ONLY available with *Price Guides* purchased directly from *Vintage Guitar*. Digital edition redemption code ships with the print edition.

.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 Tony Quinn's collection of vintage Telecasters includes examples from 1951, '52, '56, '59, '62, '66, '68, and newer ones, "Plus a Nachocaster for good luck!" he says.

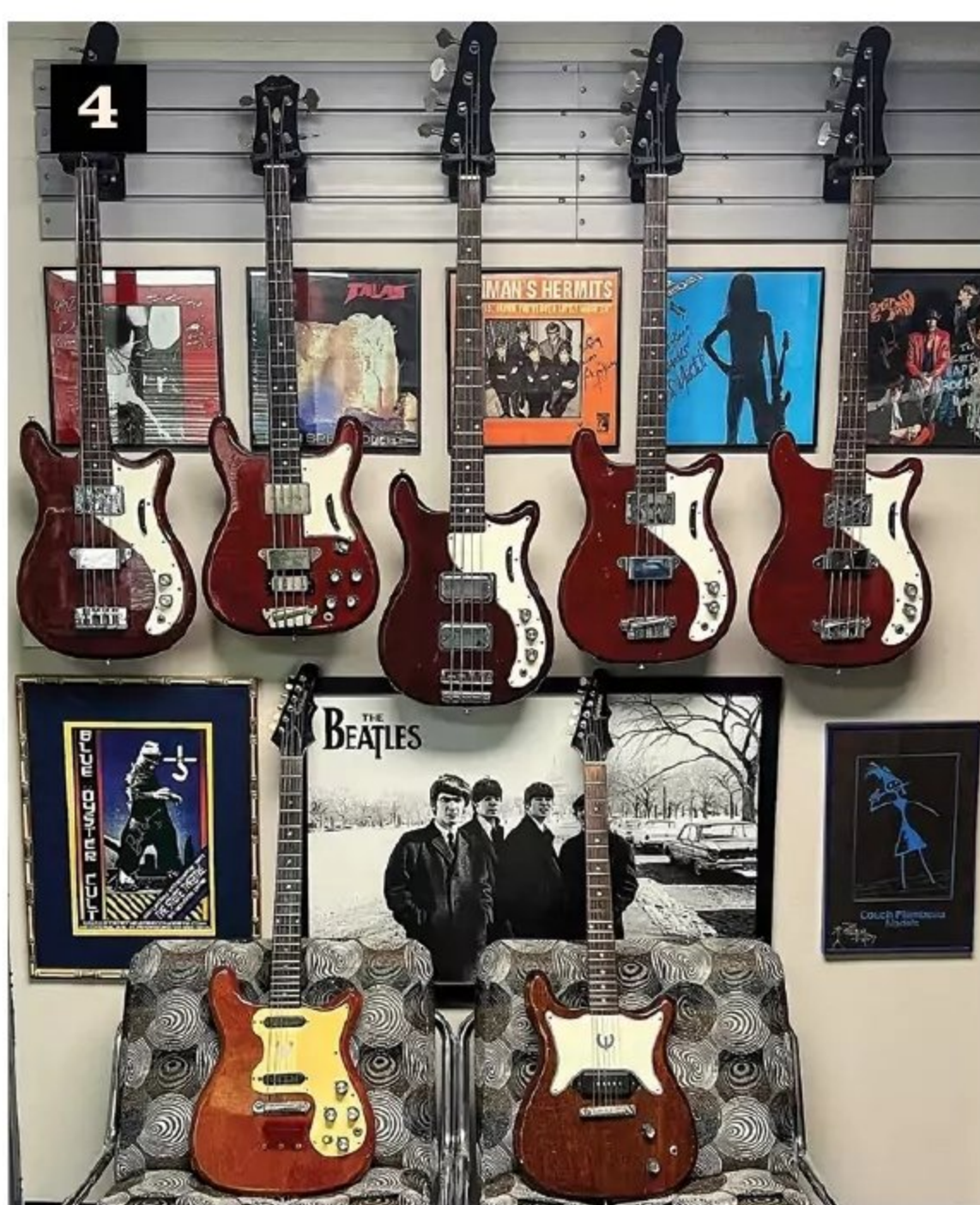
02 While working as a member of Nile Rodgers' team at the Power Station, Ralph Legnini (a.k.a. E Boy) got to strum many guitars, including this '60s Hagstrom, which he bought from Rodgers' production manager. "It's in awesome shape and, as you see, is stunning!" Ralph says.

03 Jay Tiller took advantage of a recent sunny day to gather his pointy guitars. From left they are a '78 Explorer, '82 Hamer Standard (four-digit), '83 Custom Shop Korina Explorer, and an '86 Hamer Blitz.

04 Greg Kurczewski and Steve Ripley sent this look at their quite dignified "Gathering of Epiphones." Bases along the top are a '65 Newport (left), '63 Newport Deluxe, '67 Embassy Deluxe, '65 Newport, and a '67 Newport. At the bottom are a '65 Olympic and '63 Coronet.

05 Two of Warren Gordon's favorite combos are this '66 Gretsch Double Anniversary and a modern Gretsch Streamliner paired with his Vox A-4 TV and Vox AC30 Custom Classic.

**SEE MORE PHOTOS ON
WWW.VINTAGEGUITAR.COM**



VINTAGE GUITAR® MAGAZINE (ISSN 10672605) (USPS 009383) is published monthly by Vintage Guitar, Inc., PO Box 7301, Bismarck, ND 58507. Phone (701) 255-1197, fax (701) 255-0250. Standard subscription price for one year is \$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.

PLAYERS OF FINE STRINGED INSTRUMENTS

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

**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

The Ultimate Experience In Music Education!



STUDY & JAM IN FLORIDA WITH:



Matt Schofield



Andy Timmons

Plus GWP faculty and more!

Winter Session

**Fort Lauderdale, Florida
February 22-25, 2024**



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**



ELECTRO-HARMONIX PRESENTS

ehx

NYC • DSP



POWERHOUSE EFFECTS IN A PICO-SIZED PACKAGE

electro-harmonix

Demos and more: ehx.com/picos



FLYING HIGH AGAIN

Focusing on great sound, simplicity, and ease of use, Gibson's all-new Falcon amplifiers pay homage to our legendary past but offer the versatility demanded today in home studios, on stage, and beyond. Handcrafted in Petaluma, California, with an elegant vintage-style aesthetic and modern boutique build quality, these all-tube tone machines feature Jensen® Blackbird Alnico speakers, spring reverb, and onboard power attenuation for touch-sensitive, harmonically rich American tone in a compact and easily portable package.

The Gibson Falcon amplifiers are available now via authorized Gibson dealers and [Gibson.com](https://www.gibson.com)

