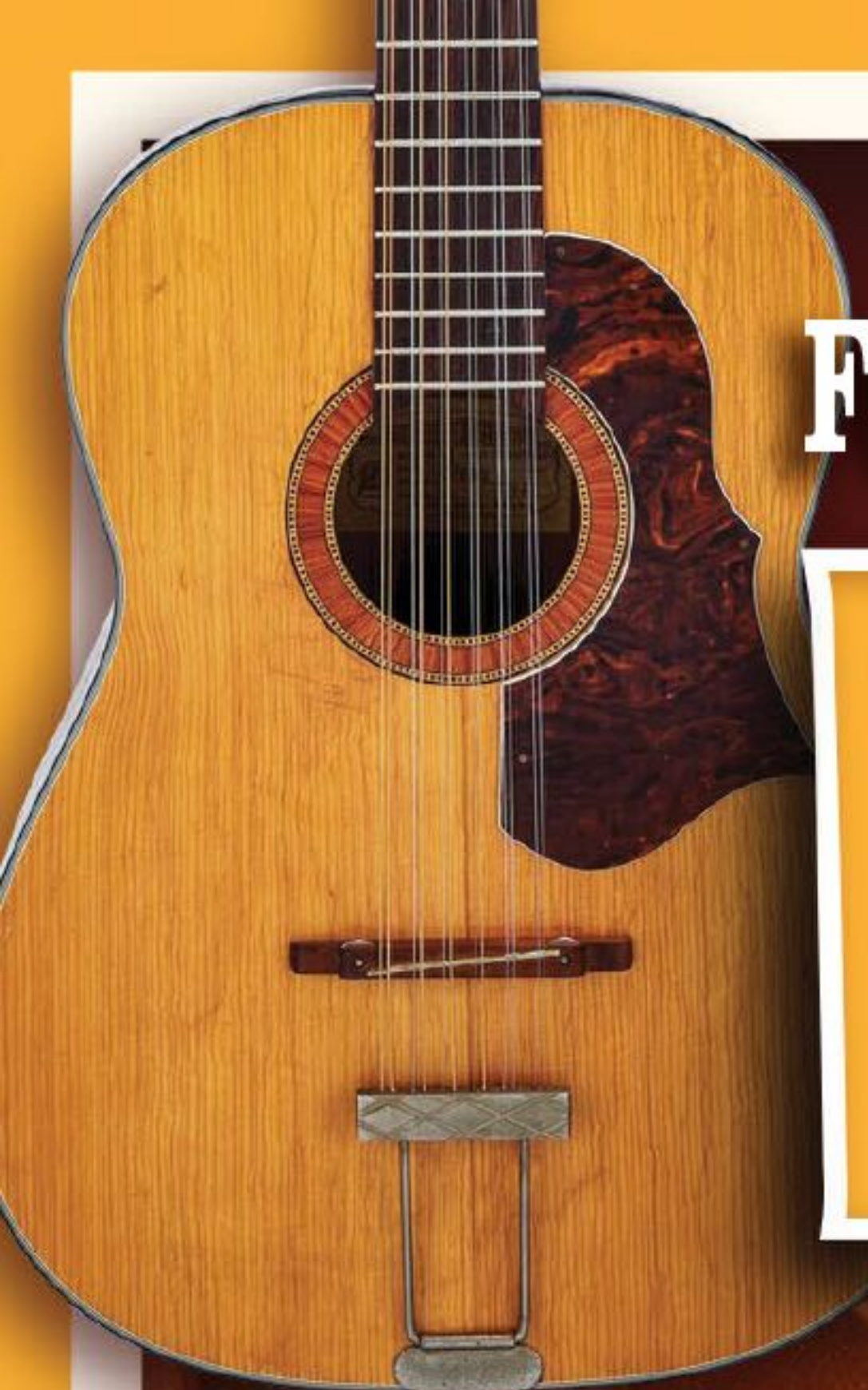
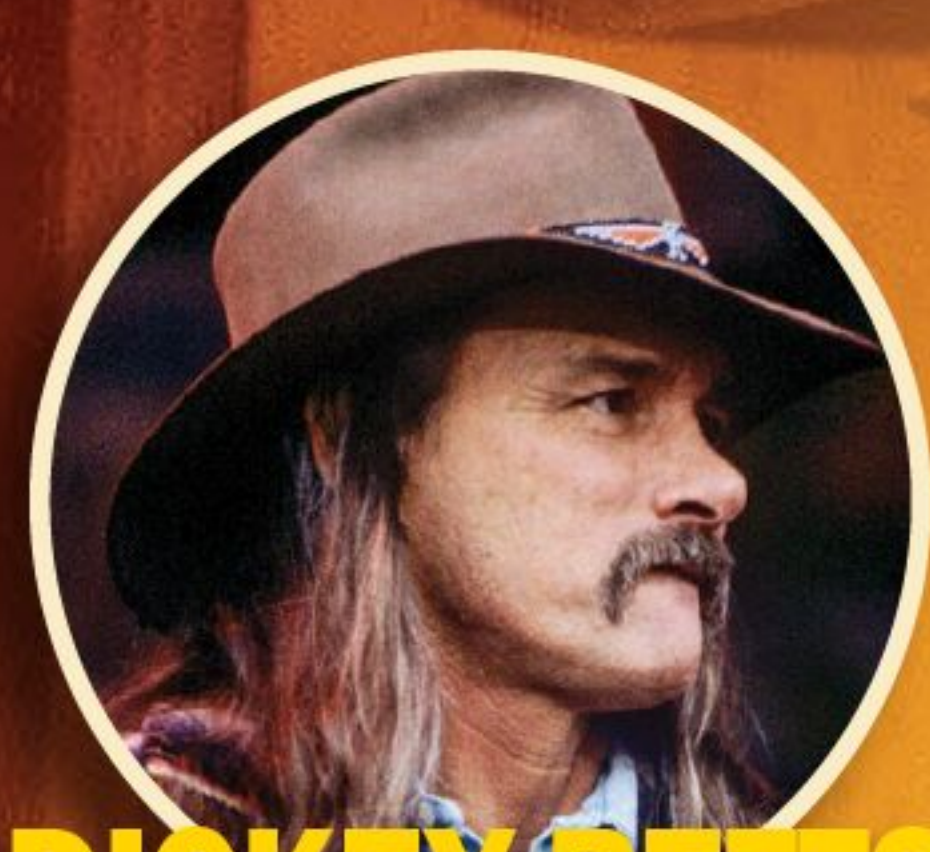




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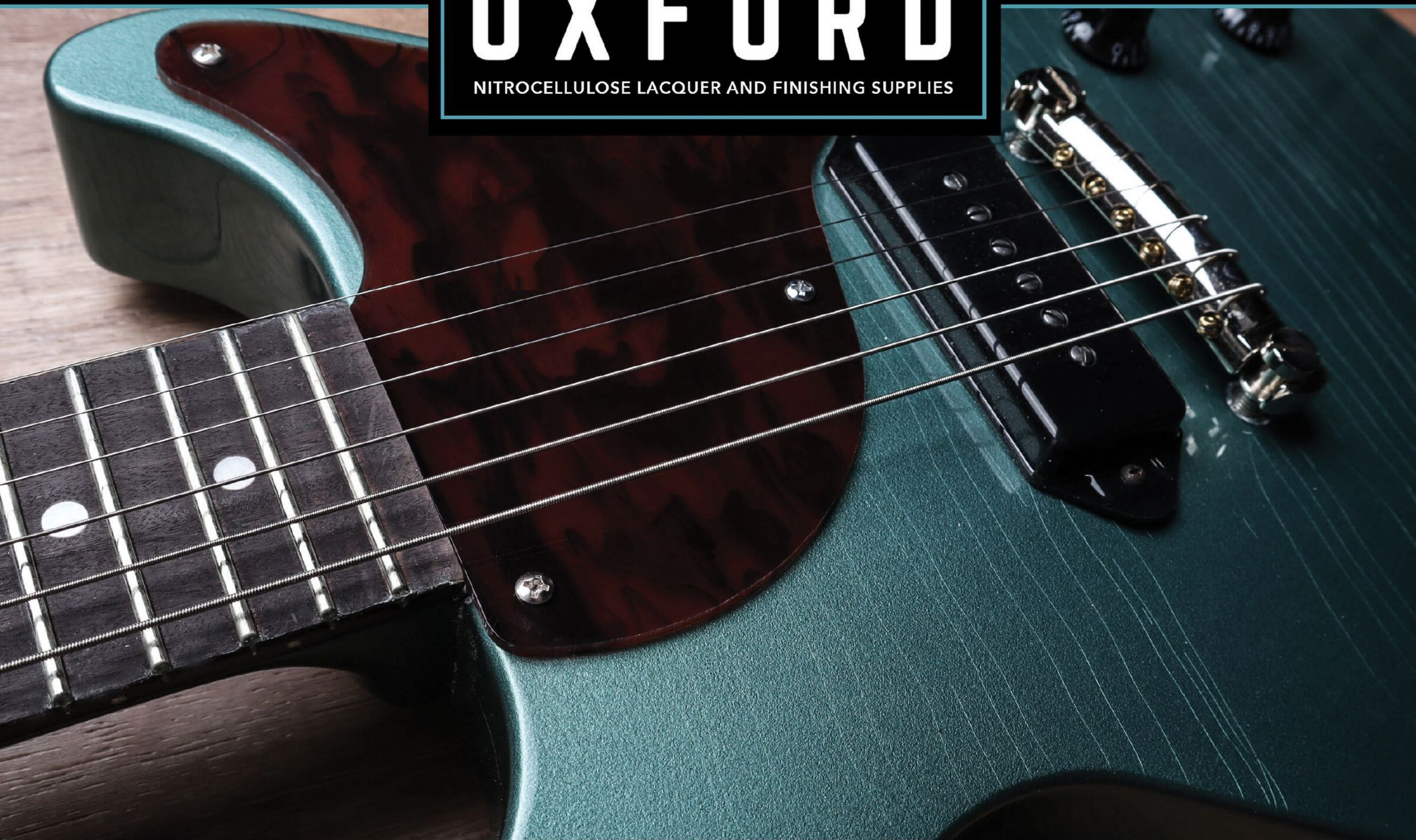
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Strat, 1964, sb, clay dots, green guard, vgc+, ohsc..\$24,000
Strat, 1964, sb, clay dots, green guard, vgc+, ohsc.....\$26,000
Strat, 1964, **Fiesta Red**, 5 new frets, exc, ohsc.....\$47,500
Strat 1966, sb, Rare "A" neck all orig, vgc, ohsc.....\$16,500
Strat '59 Relic, Fiesta Red, 2018, heavy relic, cert,.....\$3500
SRV Strat, 2000, sb, Gold hdwr, rwood brd, exc, ohsc..\$1750
Telecaster, 1959-60, Blonde, slab board, exc, ohsc.....\$37,500
Telecaster CS Relic '60, 2021, Blonde, exc papers, ohsc..\$3500
Thinline Nocaster, CS 2018, Dirty Blonde Relic, exc.....\$3250
Buck Owens Tele 1998, Ltd /Ed Red/Wht/Blue Spkl.....\$3500
Mustang, 1966, Daphne Blue, vgc+, ohsc.....\$2500
Jazzmaster AVRI 62,2008, LPB refin by MJT, exc, ohsc...\$2750
Coronado XII, 1967, Cherry Red, 12 String, vgc+.....\$2500

Gibson Solid Body

Les Paul Special, 1959, Cherry, double cut, 2 P-90s,
no cracks or repairs, vgc, hsc.....\$12,900
Les Paul Standard 1978, sb, pro refret, exc, ohsc.....\$3500
LP Standard, 1986, Alpine White, exc, ohsc.....\$3250
Les Paul Duane Allman '59 VOS, 2013, faded burst,
8.42 lbs, tags, cert, and Tee-cloth, ohsc.....\$8500
LP R8 '58 RI, ca 2014, 9.07 lbs, lemon burst, exc.....\$4500
LP Custom 1977, Black, all orig, exc, ohsc.....\$4500
LP Custom '57 Historic, 2004, Faded Cherry, nm.....\$4250
LP Custom '57 Historic, 2007, Black, 2 hb, exc, ohsc.....\$3750
Firebird V, 1963, sb, maybe factory refin, exc, ohsc.....\$9500
Flying V, 1997, Black, 1 hb, vgc+, ohsc.....\$1650

Gibson, Epiphone & Other Electric Archtops

L-5 Wes Montgomery, 1996, sb, 1 hb, curly b&s, vgc+..\$8500
L-5CESN, 1997, Blonde cutaway, carved Spruce top,
curly Maple b&s, 2 humbuckers, exc+, ohsc.....\$9250
ES-5N Switchmaster 1998, Blonde, 3 P-90s, vgc, ohsc.....\$3900
Howard Roberts Fusion, 1998, Cherry, thin hollow.....\$1695
ES-347, 1979, Natural, Gold hdwr, ebony brd, pearl block
inlays, original coil tap switch, exc, gigbag.....\$3700
ES-335, 1991, White, PAF reissue hb exc, hsc.....\$4250
ES-335, 2022, 2-tone sb, Dot-neck, ohsc, like new.....\$2350
ES-330TD Special, 1965, sb, 2 P-90, original Vibrola,
one owner, looks new, near mint, hsc.....\$8900
ES-330TD, 1966, sunburst, 2 P-90, no pg, vgc+, hsc.....\$5900
ES-330 Historic, 2016, sb, 2 P-90, Bigsby, exc.....\$3950
ES-225, 1959, sunburst, cutaway, 1 P-90, exc.....\$2900
ES-175D, ca 1970, sb, rep headstock, 2 "Pat No"pu.....\$2950
ES-125 T, 1964, sunburst, non-cut, 1 P-90, exc.....\$2400
EPI Casino, 1961, light sb, dot inlays, tremolo, 2 black
P-90s, aka the Keith Richards Casino, hsc.....\$16,500
Buscarino Virtuoso, c 2000 18" cut-away, 1 hb,exc-, ohsc\$9,500

Gretsch & Rickenbacker

Gretsch 6125 Single Anniv, 1960, 2-tone Green, exc.....\$1950
Gretsch Tennessean, 1968, Walnut, 2 HiLoTrons, exc-, ohc.\$2750
WhitePenguin, 2002, Japan, 2 DeArm,Caddy tp, nm, ohsc \$2900
Rick 360, 1968, Fireglo, 2 Toaster tops, exc+, ohsc.....\$4900
Rick 660, 2010, MapleGlo, 2 Toaster tops, exc+, ohsc.....\$2250
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
D'angelico Excel, 1960, sb, 16 3/4" wide, cutaway, curly
Maple back & sides, 1 11/16" at nut, vgc, ohsc.....\$55,000
Epiphone Zephyr Cutaway, 1951, sb, 17 3/8", NYer pu.....\$2900

Gibson Style U Harp Gtr, 1907, Black, 21", exc-, ohsc.....\$6900
Gibson L-7C, 1964, sb, Johnny Smith pu, vgc, ohsc.....\$4900
Gibson L-3, '20, sb, 13 1/2" wide, 24 1/4" scale, exc, ohsc..\$2950
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

D'Aquisto Custom Electric, c 1978, amberburst, semi-solid
w/ curly Maple body, rare, 1 of 19, vgc++, hsc.....\$32,500
Carvin Double Neck 11, c 1968, sb, Mando &Guitar ohsc...\$3500
Dan Armstrong Lucite, '69, 2 extra pu, tags, exc, ohsc.\$5500
D'Pergo Vintage Classic, 2006, Strat, Vintage cream,
Maple neck, 8.1 lbs, tremolo, exc, ohsc.....\$5250
Duesenberg Starplayer TV Goldtop, 2014, Trem, exc..\$1950
Fano Artifact RB6, SB, 2 P-90s, Maple neck, exc.....\$1950
Godin Multiac Nylon Duet Ambiance, vgc++, gigbag.....\$950
Ibanez Custom Agent, model 2405, 1976, sunburst.....\$1750
Jerry Jones Master Sitar, USA, c 2010, exc, ohsc.....\$1900
Kelly Custom, NYC, ca 08, Peach, 3 hb, trem, vgc+, hsc\$2650
Nash S-63/MH Strat, 2024, Gold Sparkle, new.....\$2850
National Glenwood 95, '63, White, Map guitar, exc, hsc.....\$4500
Parker NiteFly, c 1997, USA, White s/s/s & Piezo, trem.....\$1750
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
Woody Phifer, Signature, ca 2005, exquisite, near mint.....\$5900

Basses

Alembic Scorpion 1984, blistered Maple 32" scale 24 frets \$8900
Jazz Bass, 1970, sb, bound R'wood brd, pearl block....\$4900
Fender Jazz Pro II, 2021, Miami Bue, Rwd brd, exc,.....\$1450
Hofner Beatle Bass, c1967, bar magnet pu, sb, vgc+....\$2500

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. \$225K
D-45L, 1940, only pre-war Lefty D-45 made, exc-see above
D-35V, 1984, Anniversary model, Brazilian, vgc+.....\$6500
D-12-35, 1966, Engleman top, Braz b&s, vgc+, ohsc.....\$5500
D-28, 1942, H'bone, Adi top, Braz b&s, vgc+, hsc...\$75,000
D-28 Aged Authentic, 2020, Ad top, Mad b&s, mint.....\$6900
000-28EC, 2010 Clapton, rep'd center seam, vgc.....\$1900
D-21 Special, 2017, Spruce top, Rosewood b&s, exc.....\$2400
00-21NY, 1963, Brazilian b&s,exc, hsc.....\$7950
D-18 Retro, 2014, pickup, exc, ohsc.....\$1995
000-18, 1943, light weight and beautiful, vgc+, hsc.....\$17,500
0-18K, 1928, all Koa wood body, 12 fret, vgc, hsc.....\$4500
0-16, 1970, 12 fret, slotted pghd, Spruce top, Mahog b&s..\$2750
2-17, 1927, all mahogany, vgc, hsc.....\$2950
Size 5 Custom,'18, Spruce top, Maple b&s, exc, ohsc.....\$3900
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-50, 1964, 1 11/16" at nut, great sounding, new pg.....\$4200
J-160E, 1965, sb, lots of checking, vgc, ohsc.....\$3950
Country Western, 1965, natural, 1 11/16" nut, exc.....\$5500
Dove, 1970, curly Maple back sides & neck exc-, ohsc\$5500
LG-1, 1952, sb rep peghead, vgc, ssc.....\$2100
Epi Eldorado, 1965, Spruce top, Mahogany b&s, exc.....\$4900

Other Flat Tops & Classics

BOZO, Jumbo, ca 1969, Spruce top, Brazilian b&s, exc.....\$5900
Collings D-1 TS, c 2022, Dreadnought, nm, ohsc.....\$4500
Guild D-40, 1968, Cedar top, Mahogany b&s, theBest.....\$2900
Larrivee C-10 LEFTY 1993, Cutaway, abalone trim, exc....\$3500
Lowden L32-12, 1988 Ireland, cutaway 12 String, exc\$2900
Lyon & Healey Deluxe, X.Style A, ca 1928, exc.....\$4500
McAlister OM-28 Vintage 2007, vgc++ ohsc.....\$4900
SCGC Model H, Cutaway, 2001, R'wood b&s, vgc+, hsc.....\$2950
SCGC OM, sb Spruce top R'wood b&s, vgc+, hsc.....\$3950
Shelley Park Encore, 2013, oval hole Django, exc.....\$3500
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 #2, '30, Wild Rose, Square neck,exc,ohsc..\$4500
National Tricone Style 1, 2000, nickel/silver, nm ohsc.....\$3500
National Style 0, 2023, mint, ohsc.....\$3500
Deneve Sq.Nk Dobro, birdseye top, fancy and loud.....\$2100
Rick Lap Steel, B6, 1948, Bakelite, ohsc.....\$1650

Mandolins & Banjos

GibsonF-4, '13, Black top, double Flowerpot, Handels, exc, \$6500
Gibson F-4, 1920, sb, great tone, vgc ohsc.....\$4900
Gibson H-1 Mandola, 1928, Black top, exc+, ohsc.....\$3500
Bacon Chubby Dragon, ca 1910, neck by Ray Alden.....\$3500
Bacon Professional Style 3, 5-string c. 1925, exc.....\$2500
B&D Peerless 5 String Banjo, '30s, resonator, ohsc.....\$1250
Paramount Aristocrat Tenor c 1926, gold hdwr ohsc.....\$1295
VEGA Style M Tubaphone Irish Tenor, 1925, exc, ohsc.....\$895

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.....\$950
Bogner Goldfinger 45 Watt head & 2-12 Bottom, exc.....\$2100
Fender Champ, 1959, Tweed, 8" speaker, all original.....\$2950
Fender Princeton, 1959, Tweed, 8" speaker, exc.....\$2950
Fender '68 Custom Vibro Champ Reverb-Amp, exc.....\$795
Fender Princeton Reverb, 1973, clean!.....\$2000
Fender Reverb Unit, RI, with a VOX facelift exc.....\$850
Fender VibroChamp, Black Panel, 1965, nice!.....\$1950
Fender Vibrolux 1961, Tweed, Jensen P-10R, vgc.....\$5500
Gibson GA-20T Combo 1957, 2 tone Brown, exc.....\$2250
Guild Thunder I, 1966, Pink, 10" speaker 100%, exc.....\$850
MARSHALL JMP Super Lead 100 1/2 stack, 1969, Plexi,
4x12 cab orig green backs, Pulsonic cones.....\$10,900
MESA BOOGIE MK III, 1985,, 60w, 1-12 spker, exc.....\$1850
ORANGE OR-120 Head, ca 1972-3, UK, Fan added on back
sounds crazy amazing great, vgc.....\$3000
Roland RE-201, Japanese, 110v, '70s, vgc+.....\$1495

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Collings I-35 LC Dlx '14, Blonde, exc cond \$5250

Collings CL Dlx '15, Acid Wash Flame Top, \$5650

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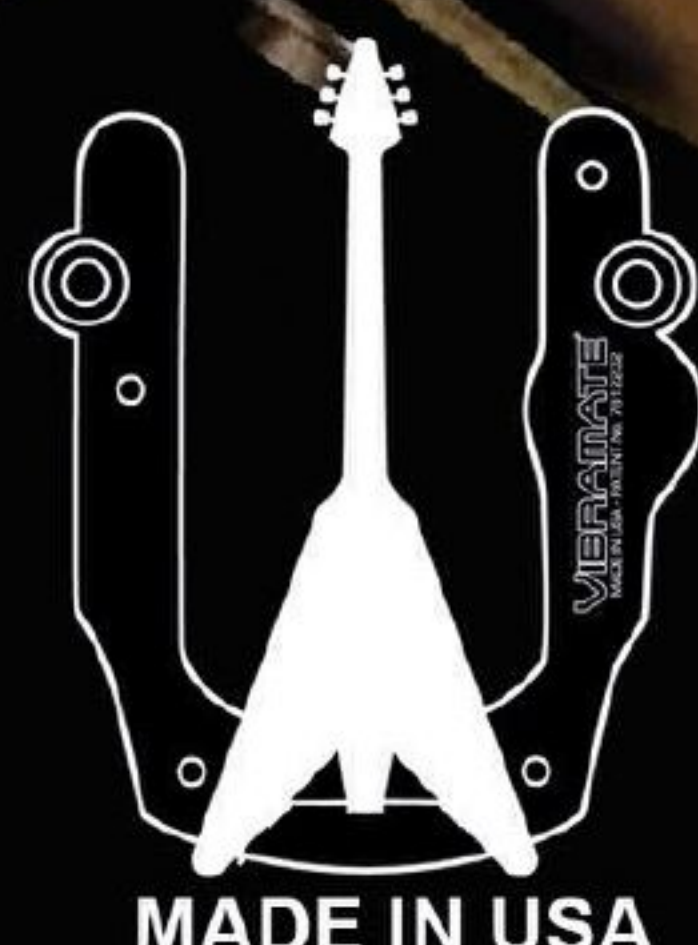
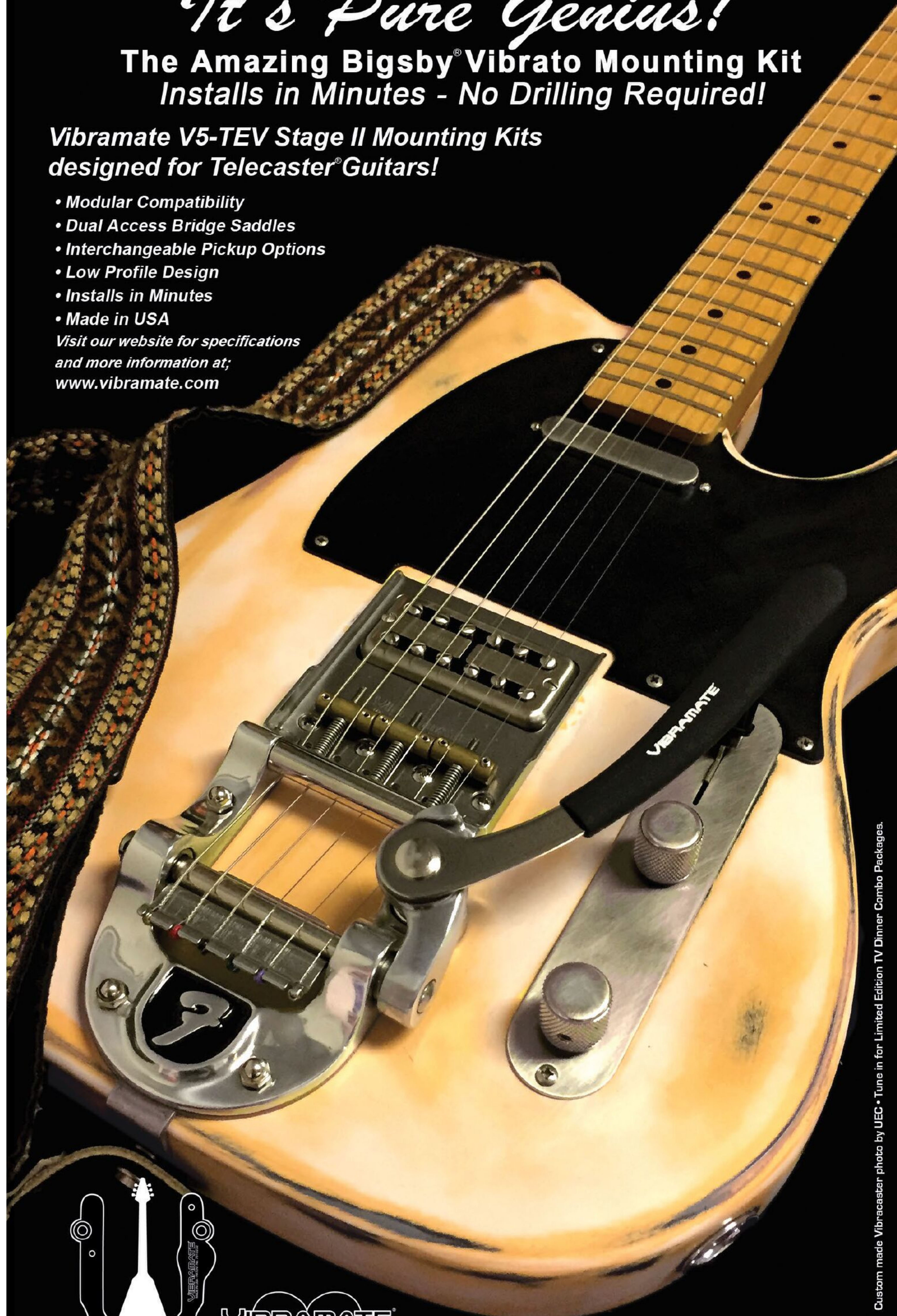
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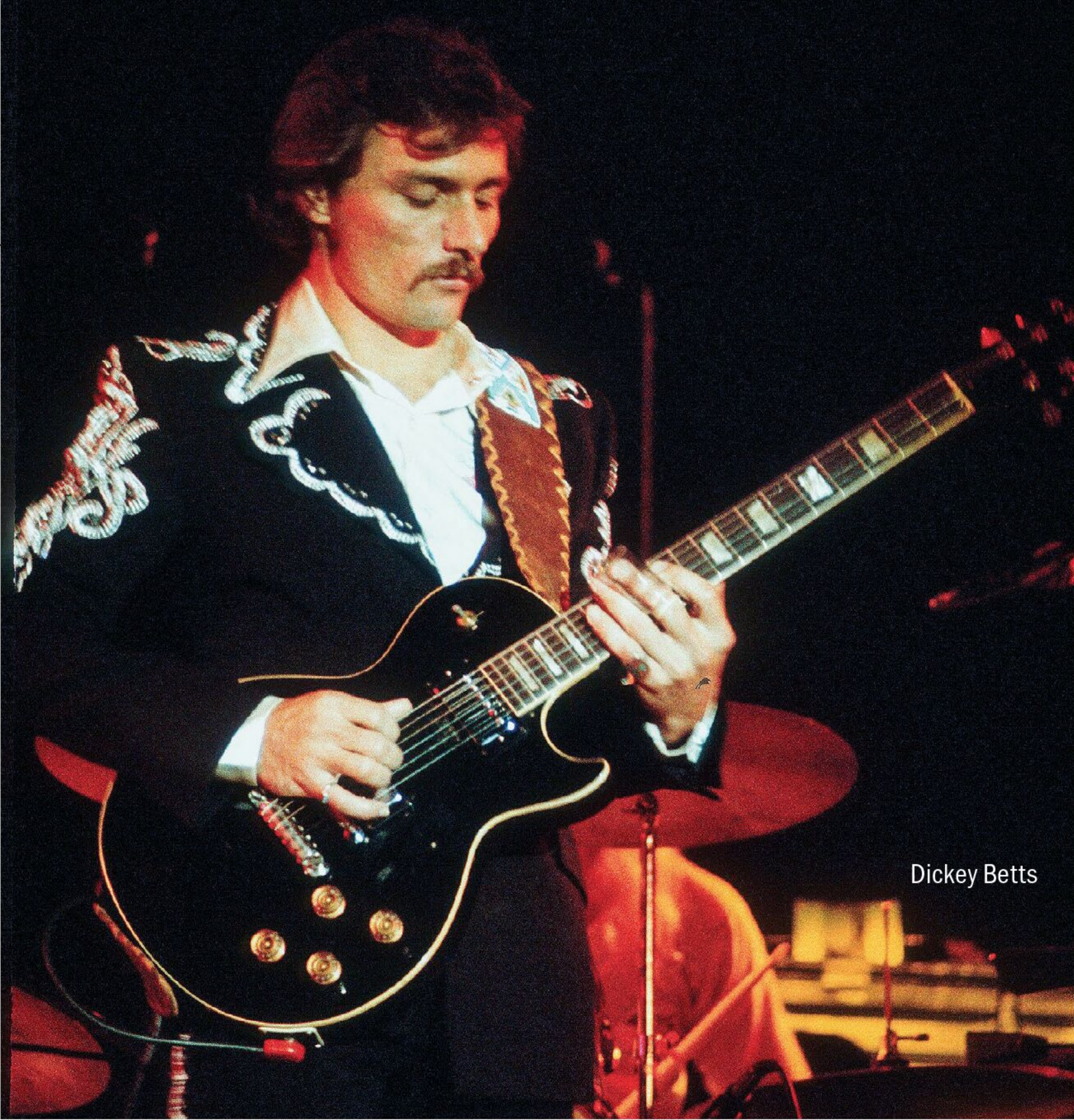
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he became its ace songwriter and
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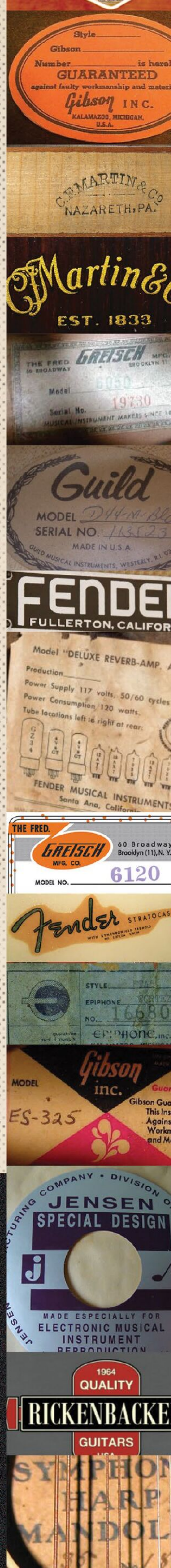
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Vintage Guitar, Inc., PO Box 7301, Bismarck, ND 58507
Phone (701) 255-1197 www.VintageGuitar.com

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.com

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 Kienzle,
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

Assistant Publisher
Dawn Flanagan

Editorial Assistant
Eden Greenwood

Online Consultant
Joe Greenwood

Online Coordinator
Cherry Carpio

Price Guide/Online
Wanda Huether, Ram Tuli,
Greg Martin, Ray Cum-
mins, Andrew Hendryx,
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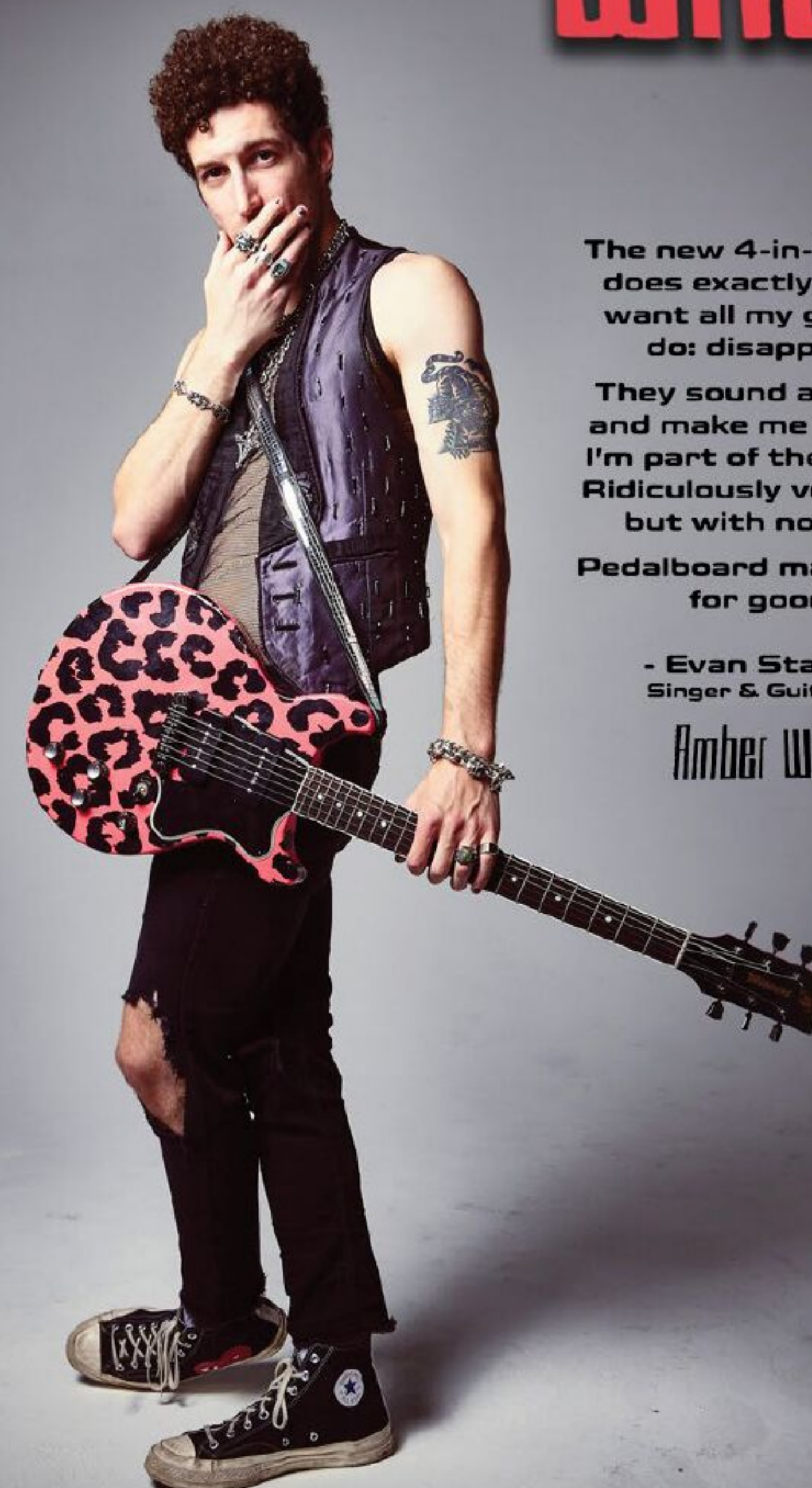
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BAKERSFIELD LUTHIER CRAFTS HAGGARD “BOXCAR GUITARS”

Following the build of 14 guitars with wood from Trout’s nightspot in Bakersfield, luthier Tony Brown and partner Theresa Spanke (VG, September ’23) have fashioned two using wood from Merle Haggard’s childhood boxcar home. The two wrote and recorded “The Boxcar Song” in 2015 as part of a fundraising effort to restore and relocate the boxcar.

“Theresa performed it as the opener for what turned out to be Merle’s final show in his hometown of Bakersfield,” said Brown.

In ’22, they were commissioned to build a guitar for future fundraising efforts.

“We donated the time and labor to build one, and were given enough wood to build one more,” Brown said.

The guitars have ash bodies, maple necks, ebony fretboards, and Zhangbucker pickups. The guitar Brown kept is being used to collect autographs, and to date has been signed by Marty Stuart, Eugene Moles, and the Strangers’ Norm Hamlet. – **Willie G. Moseley**

MARCUS KING STARTS CURFEW

Singer/songwriter Marcus King (VG, April ’20) recently launched the Curfew Foundation, which is dedicated to raising funds for causes close to King’s heart, including the development of a support system for musicians from all walks of life who are battling challenges with mental health and addiction.

“Destigmatizing, providing outreach and community around mental health issues within the arts community... this idea came to me after the death of peers and friends within the music community and a feeling that something needed to change,” King said. “I’m very excited to... get the message out and to help those in need.”

Learn more at www.curfew-foundation.org.

OOPS! DEPT.

Last month’s “Price Guide” column included a photo of a ’50s Gibson Explorer with the caption “1958 Gibson Flying V.” In the unlikely event you were confused by the error, we apologize!



JOE BONAMASSA

Return Of Black Country Communion

After a seven-year hiatus, Jason Bonham, Derek Sherinian, Glenn Hughes, and Joe Bonamassa have reunited to release *Black Country Communion V*. A symphony of impressive guitar tones, it’s a love letter to early-’70s British blues rock. Guitarist Bonamassa has never been shy about sharing his tools of the trade.

How does *Black Country Communion V* compare to past albums?

It’s the best one. I didn’t think it was going to be the best one because we weren’t as prepared as we were for the others. But it came out good; I was surprised (laughs)!

Did you hit the ground running or was it a slow burn?

★★★★

JOHNNY ZAPP

★★★★

f#@k yeah!

We had sketches of songs – this bit, that bit, this bit over here. We spent a week doing two songs a day, building the tracks, then sat in the courtyard at Sunset Sound and bashed through it. We'd listen back then re-record something if we had to.

Did you make the call to get the band back together?

Yes, with a text thread (laughs). I was like, "Hey, it's been seven years." Everybody texted back within a day. They were like, "I'm in!"

You've taken specific influences and used them like watercolors for a painting. It's familiar but not plagiaristic.

It's not imitation when a couple of them invented it. Glenn Hughes is Glenn Hughes, so it's going to sound like an early-'70s classic-rock band. We're unapologetically that. This music has been played by everyone. We come at it from different points of view, but it all works.

It's derivative, but millions of people miss that style. Is that good or bad?

I have a question for you: Who the f**k is re-inventing the wheel these days? If you have drums, organ, bass, electric guitar, and a singer, hasn't that been around for over 75 years? *Everything* is derivative! There's not much in rock and roll right now that can't be traced back to something else. It's been a while since the Immaculate Conception (laughs).

"Stay Free" has the Led Zeppelin "Trampled Under Foot"

clavinet riff and sound. It's so close.

We have a Bonham in the band, so there will always be that influence. We have a Hughes, so there's always going to be that influence. The band is American and British influences coming together. In this context, I'm more of a Brit player. Keyboardist Derek Sherinian comes from a prog background. Are we for everyone? No.

We were looking at our catalog and thinking, "You know, this isn't bad." I'm proud of the work we put in, and I'm glad the album didn't flatline. We didn't just go through the motions, and we felt more honest and free. Black Country Communion would have been really big in 1972.

Which guitars did you choose?

I've gotten lazier in my old age, and don't bring a lot to the studio anymore. I used to bring 20 to 25 guitars and end up only playing three. This time, I brought a '53 J-200, a '58 Les Paul Standard, and my '59 Standard Custom Skinnerburst, which I used throughout the record. I also used a '59 rosewood-fretboard Strat.

The tones are super-rich.

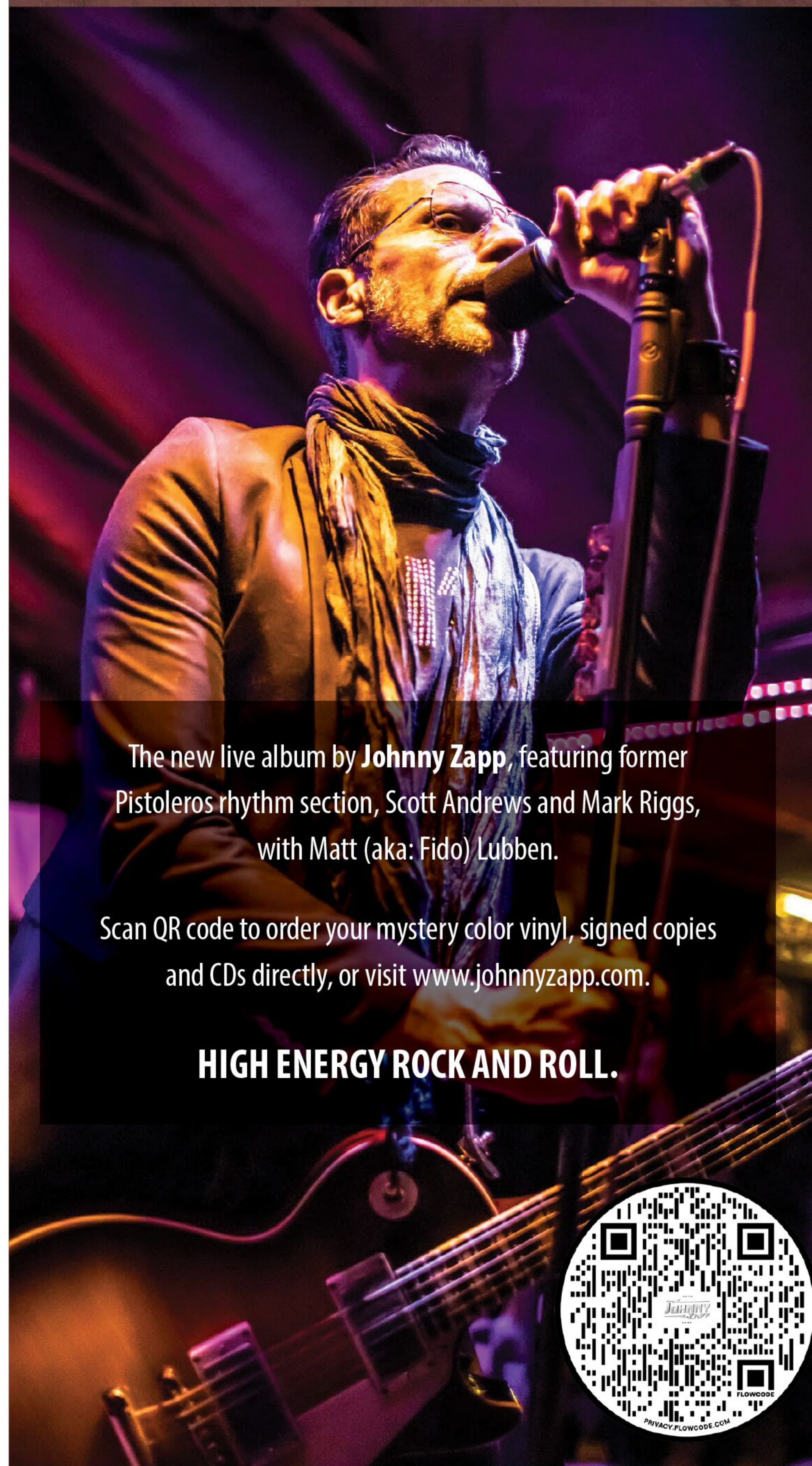
Glenn and Derek play pretty distorted. My job on the rhythm side is to play clean. Most of the record was done with a Marshall JTM45 and the Volume knob never went past 4¹/₂. It's clean, crunchy, and a good foil for the other two sounds. I also used my Ultraphonix-modded Vibrolux for some of the solos. If you listen to Deep Purple, Glenn was distorted as f**k, Jon Lord played through Marshalls, and Ritchie Blackmore was the cleanest-sounding guy onstage.

What's the psychedelic effect on the solo to "Stay Free?"

That's an Echoplex, the Vibrolux, and a Strat. I brought a bag full of old pedals. Usually, it's an old-school Tube Screamer, my signature Cry Baby wah, one of the Echoplexes, a Klon, and a Boss CE-1 chorus. Most of the gain is from the amp. I've also been using a White Whale by Crazy Tube Circuits, which has a really good reverb.

What's your latest tip for guitar collectors?

Don't let emotion cloud your vision of what you want. Right now, there's a lot of excitement in the vintage world, with buzzwords like "uncirculated," "original owner," etc. At some point, original owners gotta be turning 120 years old (laughs). Make sure what you're buying makes you happy. Don't let anybody talk you into something. If that refinished Strat is hacked up, modded, and it's your dream guitar, let it be your dream guitar. Don't let somebody tell you need a straight one. – **Oscar Jordan**



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

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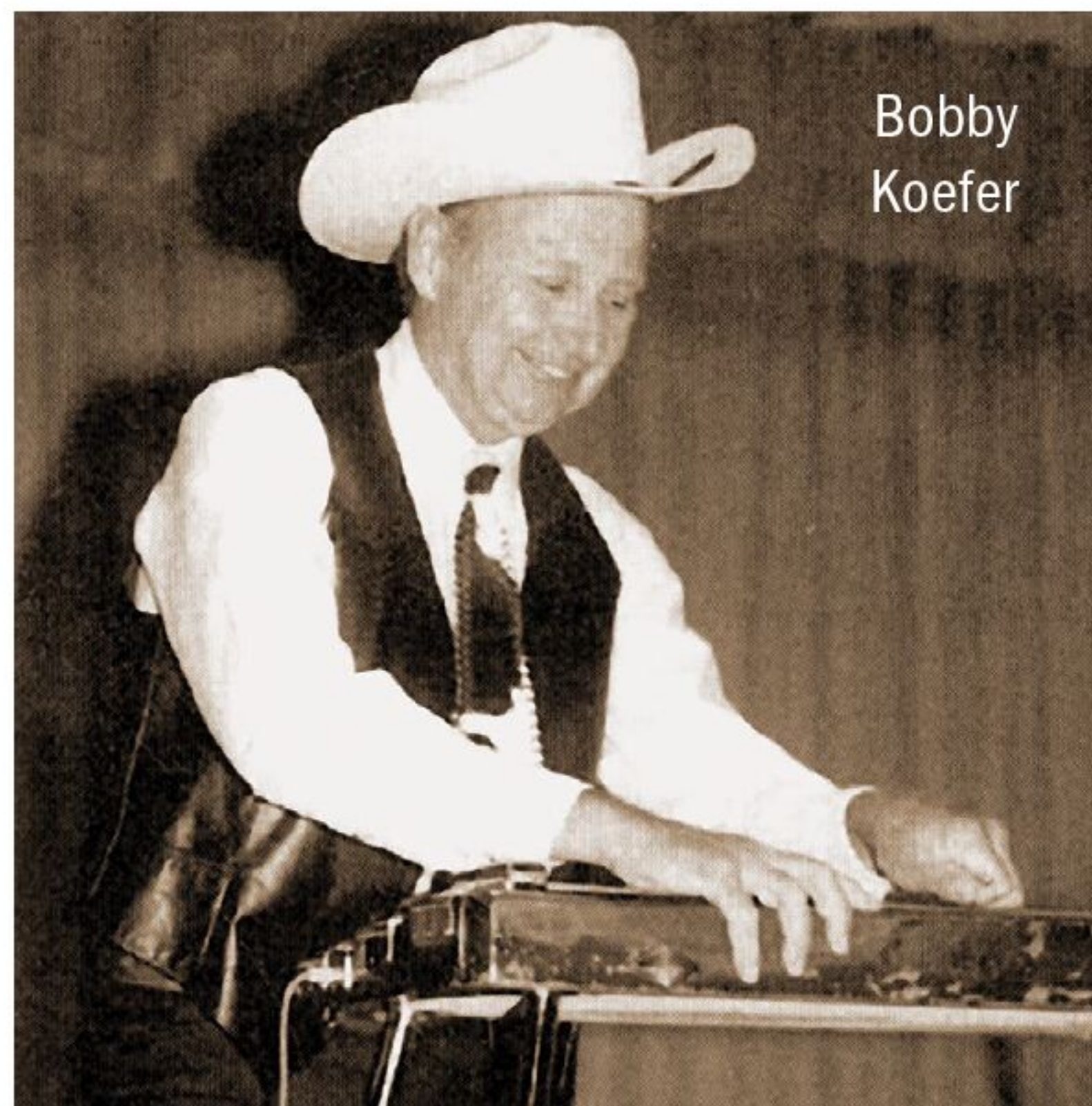
IN MEMORIAM

BOBBY KOEFER

Bobby Koefer, a revered steel-guitar player and early proponent of Fender musical instruments, died March 16 in Bend, Oregon, following a brief illness. He was 95.

A self-taught musician, Koefer invented an unorthodox playing style with an unusual grip on the bar in his left hand and utilizing only a thumb pick on his right hand. His career began in Dallas in the mid 1940s and he worked with Bob Wills at MGM Records and also played Nashville's Grand Ole Opry with Pee Wee King.

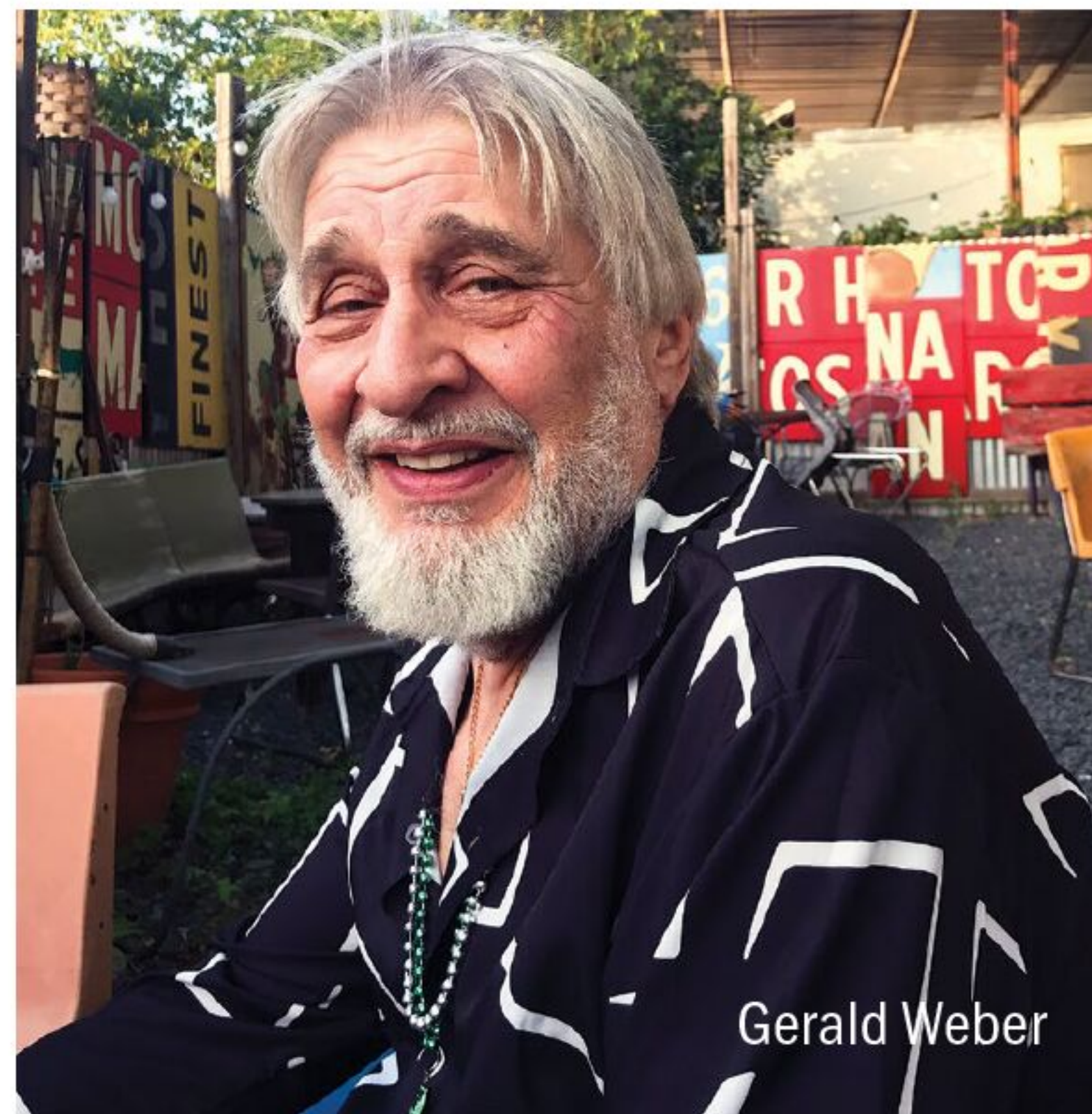
Koefer's association with Fender instruments began early and included a close friendship with bandmate



Bobby Koefer

Bill Carson, who had by then played a key role in developing the Stratocaster.

"I started using Fender amps when they first started making them," Koefer recalled in Carson's 1998 biography. "I used to have one that was in a blond, curly maple cabinet and a red, fuzzy front with a couple of chromium-plated



Gerald Weber

early age. His mother sponsored a teen club where, at age 11, Weber began attending events with his older sister acting as chaperone. Among the acts he saw there was Billy Gibbons in Moving Sidewalks. He started playing in local bands at 14 and was first-chair drummer in the school band; he eventually took up other instruments.

After spending most of the 1980s operating direct-to-consumer meat companies in Texas, New Mexico, Colorado, and Florida, in '88 he began building amplifiers in a small shop on his property in Pflugerville, Texas. There, he learned to design and wire circuits by studying books about tube amplifiers written by Ken Fischer and others. He spent many hours on the phone with Fischer, talking about amps and other music topics. In February of 1991, he began writing the "Amps" column in VG, followed later that year by the "Ask Gerald" Q&A column. He compiled some of that material and further research while authoring five books on tube amplifiers.

"Gerald was committed to building the very best amplifiers he could," said Jill Weber, his wife of 30 years. "He continually researched and designed circuits in pursuit of the best tone he could get from his designs. He had very high standards and was always willing to speak with people about their tone and amplifiers, and very much enjoyed sharing his knowledge with everyone. He had a weekly webinar that brought him a lot of joy because he could speak with people who had the same passion.

"He was always genuinely interested in everyone he met, and was willing to help all." — **Ward Meeker**

strips down the middle. I was one of the first players in Dallas to get one of those."

In 1954, Koefer was given a Fender steel by salesman Don Randall, and he met Carson the following year, when the Billy Gray Band was being organized.

"We made an instrumental album for Decca," he remembered in '98, "and a lot of people are still making some good comments about it, even though it was recorded a long time ago."

Koefer later moved to Alaska and worked in construction for 25 years. He returned to music when he moved to Oregon in '89, playing Western swing with Eldon Shamblin, Tommy Allsup, Johnny Gimble, and Carson, among others. Other notable venues and events on his resumé were the Lincoln Center in New York and the 2009 presidential inauguration. — **Willie G. Moseley**

GERALD WEBER

Gerald Weber, who built guitar amplifiers under the Kendrick brand and was a longtime contributor to *Vintage Guitar*, died at his home April 17 after battling cancer for two years. He was 71.

Weber grew up in Port Arthur, Texas, and fell in love with music at an



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JOHN PISANO

1931-2024

John Pisano, doyen of the Los Angeles jazz guitar scene, passed away at his home May 2, at the age of 93. During a seven-decade career, he recorded and often toured the globe with artists such as Frank Sinatra, Tony Bennett, Barbra Streisand, Burt Bacharach, Natalie Cole, Peggy Lee, and Diana Krall, among many others. He also appeared in two major motion pictures, *Jazz on a Summer's Day* and the classic *The Sweet Smell of Success* with Burt Lancaster and Tony Curtis.

A charter member of Herb Alpert's Tijuana Brass, Pisano composed the group's hit "So What's New?" and was the go-to guy for the extraordinary Joe Pass. Their 1964 album, *For Django*, was a harbinger of several subsequent recordings and culminated with *Duets* in 1991. Pisano also designed and endorsed guitars for the Eastman company and other manufacturers.

Pisano was often referred to as "the godfather of jazz guitar," and no other player served as the lynchpin and touchstone for so many important jazz and studio-caliber guitarists. For 22 years, he was the genius loci of Guitar Night, a weekly event that not only featured veteran players but also served as a right-of-passage for dozens of newcomers. Over the decades, it showcased a who's who of talent including George Van Eps, Pat Martino, Ted Greene, Laurence Juber, Lee Ritenour, Tim May, Joe Diorio, Mitch Holder, Bob Bain, Herb Ellis, Pat Kelley, Sheryl Bailey,

Barry Zweig, Al Viola, and Mike Anthony to name a few. Thanks to Pisano's vision and perseverance anyone, for the price of a drink, could enjoy many of the world's finest jazz guitarists.

VG spoke with a number of the industry's greats, who offered comments and remembrances.

Lee Ritenour, the first artist to appear at Guitar Night, said, "We could all write a book about John. He had such an impact on so many of us. He liked to joke that he was twice my age, and that was true at the first Guitar Night at Donte's in North Hollywood, when I was 20.

"When I was 14, my dad would take me to hear Joe Pass with John playing the most-amazing rhythm guitar. Soon after, I heard him with Peggy Lee and Lena Horne. Later, he recommended me for both of those gigs, which was the beginning of my career. His impact will reverberate over a lifetime. He influenced countless guitarists. He'll be loved and missed."

"John contributed more to the advancement and exposure of the jazz guitar than anyone," said studio great Mitch Holder. "He created a comfortable situation for veteran players as well as any 'new kid on the block.' John was a cheerleader for all and will be remembered as one of the best guitarists of all time – and one of the nicest."

"When I was 18, I drove from my hometown

of Tulsa to attend a five-day Howard Roberts seminar," added Pat Kelley, veteran of George Benson and Natalie Cole's groups. "Donte's was also my destination one night, where I heard John Pisano leading his band and swinging like there was no tomorrow. He was 39, and little did I know that, 50 years later, I would consider him one of my closest friends. His 22-year run of Guitar Night concerts, which I played at least 50 times, were a gift to me and the entire jazz guitar community. He was a true inspiration to all."

"He was a patriarchal figure in the L.A. jazz guitar community," said Chris Standring. "It won't be the same now that he's gone."

"His beautiful support for Joe Pass on *For Django* is a great example of his exceptional ability," said Adrian Ingram. "Those who knew or worked with John were captivated by his warm personality. Guitarists were all family to him, never rivals, and his passing leaves an enormous void in the jazz-guitar fraternity."

"There are so many great things to say about John Pisano – great guitar player, and the most gracious guy ever," said Tim May. "I will never forget the first of many times I shared the stage with John. We played the head of the first tune, and as I began to solo, I was struck by John's accompaniment. It felt like he was laying down a red carpet to play over, it was so great and inspiring! John will be sorely missed."

Studio pianist Tom Ranier added, "Sometimes in life, the artist and their art are one and the same. Their output is a direct reflection of their personality. The life and work of John Pisano's music was beautiful, sensitive, carefully considered and full of love. His was a life well lived, and the treasure he found in living was directly translated into his art."

"I've known John since I was 19," said his good friend, bassist Chuck Berghofer. "My wife and I were married in the Pisano's garden, and John became godfather to my daughter. I'll always remember his inspirational playing, generous spirit, and great friendship."

– **Jim Carlton**

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BILL FRISELL

Expanded Horizons

Bill Frisell's newest album, *Orchestras*, is a double set that pairs the guitarist and his seasoned trio with both the Brussels Symphony and the Italian jazz ensemble Umbria. The trio improvises as the ensembles play arrangements that allow them to move with – and react to – the Trio.

Jazz guitar with orchestrations stirs memories going back to his late-'60s high school years in Denver, when he heard Wes Montgomery playing "Bumpin' on Sunset," orchestrated and arranged by Claus Ogerman.

"That was a huge turning point for me, hearing Wes at that moment, when I was really fired up about music but hadn't heard much jazz."

Before his unexpected death, Montgomery was set to headline a 1968 Newport Jazz Festival tour stop in Denver. Frisell attended anyway, and discovered vibraphonist Gary Burton's innovative jazz-rock quartet with Larry Coryell. "My mind was blown... wide open," he says.

On Burton-Coryell albums, he discovered composer/conductor/arranger Michael Gibbs.

"He had written a lot of music they were playing and there was a sound – the harmonies and the melodies and stuff I'd never heard."

While studying at Berklee a few years later, Frisell learned that Gibbs was teaching there. So, he studied with him and played in a band organized by Gibbs. They became friends who then toured Europe and worked together in New York.

"You see how long the hook (is), and what a huge impact he's had on my life – my sense of melody and harmony."

That led to *Orchestras*. A Belgian jazz promoter proposed the Brussels Philharmonic to Frisell, while an Italian jazz promoter suggested Umbria. Frisell and his trio would play his standards and new material, enhanced by Gibbs' flexible arrangements.

"He listens to me a lot, and I listen to him a lot. And then just trusting, being able to take a chance. There was no fear involved. It's not like, 'Oh, God, we're gonna make a mistake!' None of that stuff – just an invitation to go for it."

The pandemic caused multiple postponements. Once things cleared, Frisell, the trio,

and Gibbs did the sessions in a similar time frame.

"I'm so lucky with Blue Note that they're so supportive of whatever I've got goin' on," he said. "They wanted to put the whole thing out."

Frisell favorites "Monica Jane," "Strange Meeting," and others were augmented by new material including "Lush Life," bassist Ron Carter's "Doom," and "Nocturne Vulgaire."

He happily recalls recording live with the Brussels orchestra and conductor Alexander Hanson.

"We were completely free. I remember the first rehearsal, and we didn't have any charts. There were no rules, so we could (enter) this amazing wonderland and just go whichever way we wanted."

"I felt like (Hanson) was so in tune with the way we were playing, phrasing, his sense of rhythm and ability to translate that to that large group was really great. That doesn't always happen. It's another thing that just lined up in a good way."

Umbria gave them a more jazz-centric setting with leader Manuela Morbidini.

"It wasn't like he was conducting, so it was much more intimate, where the whole band is just listening," Frisell recalled. "So it's more like playing in a small group."

Frisell's crystalline tone derives from his skill and choices in gear, along with foregoing most of the effects pedals he uses so skillfully in other settings.

"When I travel, I carry my guitar and a few pedals," he said. "I don't take an amp. I usually rent a Deluxe Reverb reissue; I need just my guitar with a little bit of reverb. I used tremolo only a couple times."

He used a Strymon Flint Reverb pedal, noting, "If I only had one pedal, that would be it."

On the album's closing rendition of "We Shall Overcome," he used a Jam Rattler pedal for fuzztone.

In Brussels, he relied on a single-cut solid-body made for him by former Fender Master Builder J.W. Black. The neck pickup is a Lindy Fralin humbucker with staggered polepieces. Recording with Umbria, he used a Collings I-30 with humbuckers that he's particularly fond of.

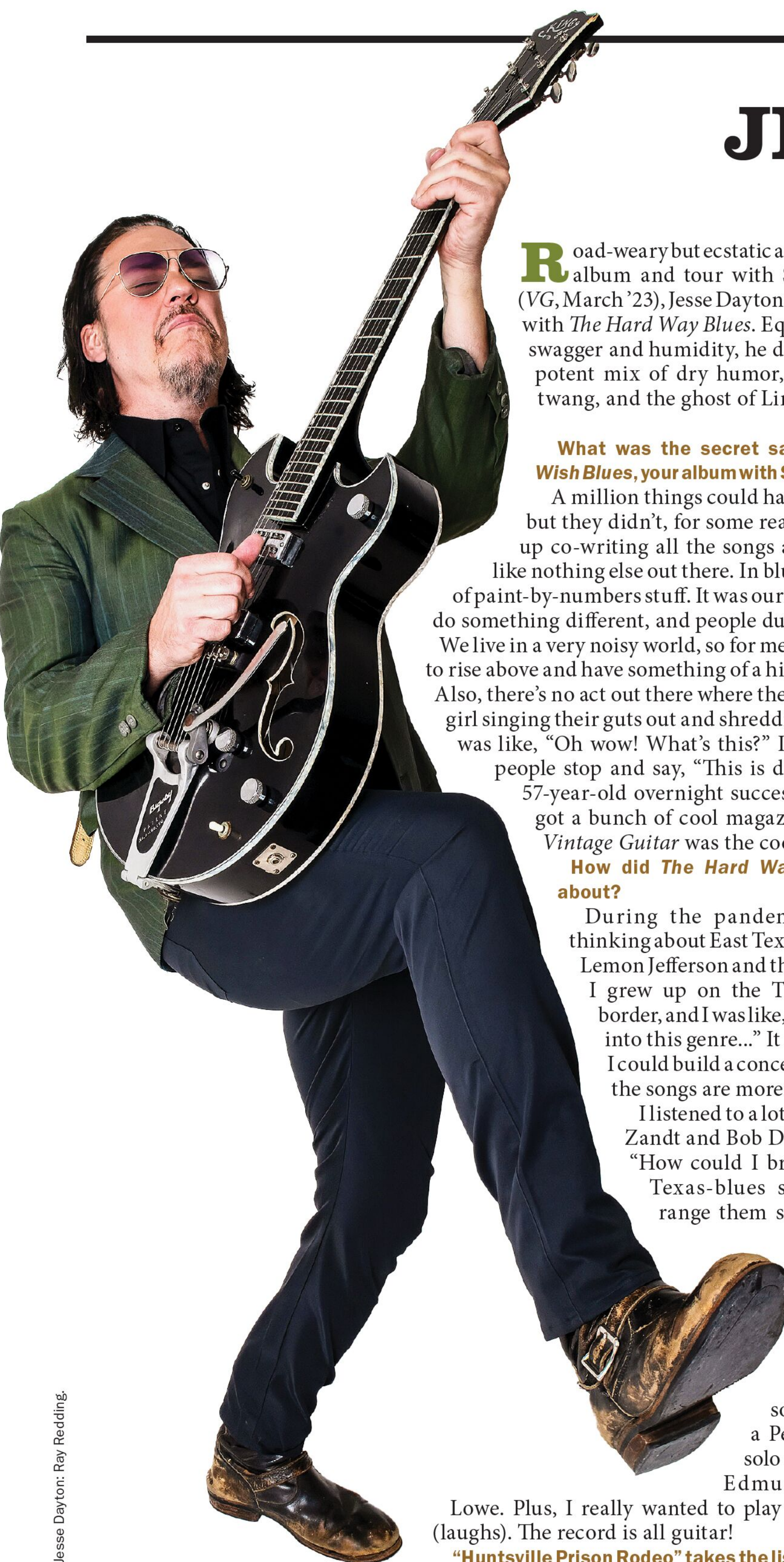
His strings are D'Addario Chromes from .011 through .052, with one twist. "The normal set has a wound G, but on Telecasters I usually change it to an unwound .020 G."

Orchestras is a celebration of his collaboration and friendship with Gibbs, who is now 86.

"I always feel if I play a chord or a note, he's hearing this sort of halo. It has a way of expanding everything that I play." – **Rich Kienzie**

JESSE DAYTON

Hollowbody Chronicles



Road-weary but ecstatic after a successful album and tour with Samantha Fish (VG, March '23), Jesse Dayton is riding a wave with *The Hard Way Blues*. Equal parts Texas swagger and humidity, he digs deep with a potent mix of dry humor, unadulterated twang, and the ghost of Link Wray.

What was the secret sauce for *Death Wish Blues*, your album with Samantha Fish?

A million things could have gone wrong, but they didn't, for some reason. We ended up co-writing all the songs and it sounded like nothing else out there. In blues, there's a lot of paint-by-numbers stuff. It was our opportunity to do something different, and people dug it.

We live in a very noisy world, so for me and Samantha to rise above and have something of a hit was shocking. Also, there's no act out there where there's a guy and a girl singing their guts out and shredding. That visual was like, "Oh wow! What's this?" It made a lot of people stop and say, "This is different!" I'm a 57-year-old overnight success (laughs). We got a bunch of cool magazine covers, but *Vintage Guitar* was the coolest.

How did *The Hard Way Blues* come about?

During the pandemic, I started thinking about East Texas blues – Blind Lemon Jefferson and that whole thing. I grew up on the Texas/Louisiana border, and I was like, "This is my way into this genre..." It was something I could build a concept around, and the songs are more story oriented.

I listened to a lot of Townes Van Zandt and Bob Dylan, thinking, "How could I bring this heavy Texas-blues sound but arrange them so they're story songs?" But there's also

a British influence; when I listen to "Hard Way Blues," it sounds to me like

a Pete Townshend solo record, or Dave Edmunds. Or Nick

Lowe. Plus, I really wanted to play a lot of guitar (laughs). The record is all guitar!

"Huntsville Prison Rodeo" takes the listener on a ride.

It all happened to me and my uncle. My parents would take me to that in the late 1970s. People were getting killed. It was traumatic! Even on "The Hard Way," it's about banging your head against the wall and expecting different results. The whole record is about getting out of my own way. Finally getting old enough to have some clarity and see. "Oh, I see what I need to do here." Lyrically, I'm very proud of this record.

Your guitar is a force of nature.

I played a prototype made by a company called Blast Cult. There are only two like mine, and I have the first. The second was owned by the late Nick Curran, a killer player from Austin who was in The Fabulous Thunderbirds. I used it in this Rob Zombie *Halloween* movie because Rob wanted an evil guitar. Everyone thinks it's a Gretsch, or they say, "What's with the 'Trini Lopez on crack' guitar (laughs)?" It has that big, full hollowbody sound with TV Jones pickups and I can get super-warm clean stuff or low-down dirty swamp s**t. Its Bigsby forces me to approach the bar in a different way – I use it almost like a pedal-steel. It's kind of cool if you're playing rock and roll because no one is expecting it. They're expecting dive-bombs. I love Van Halen, but that's not my world.

Do you tour with it?

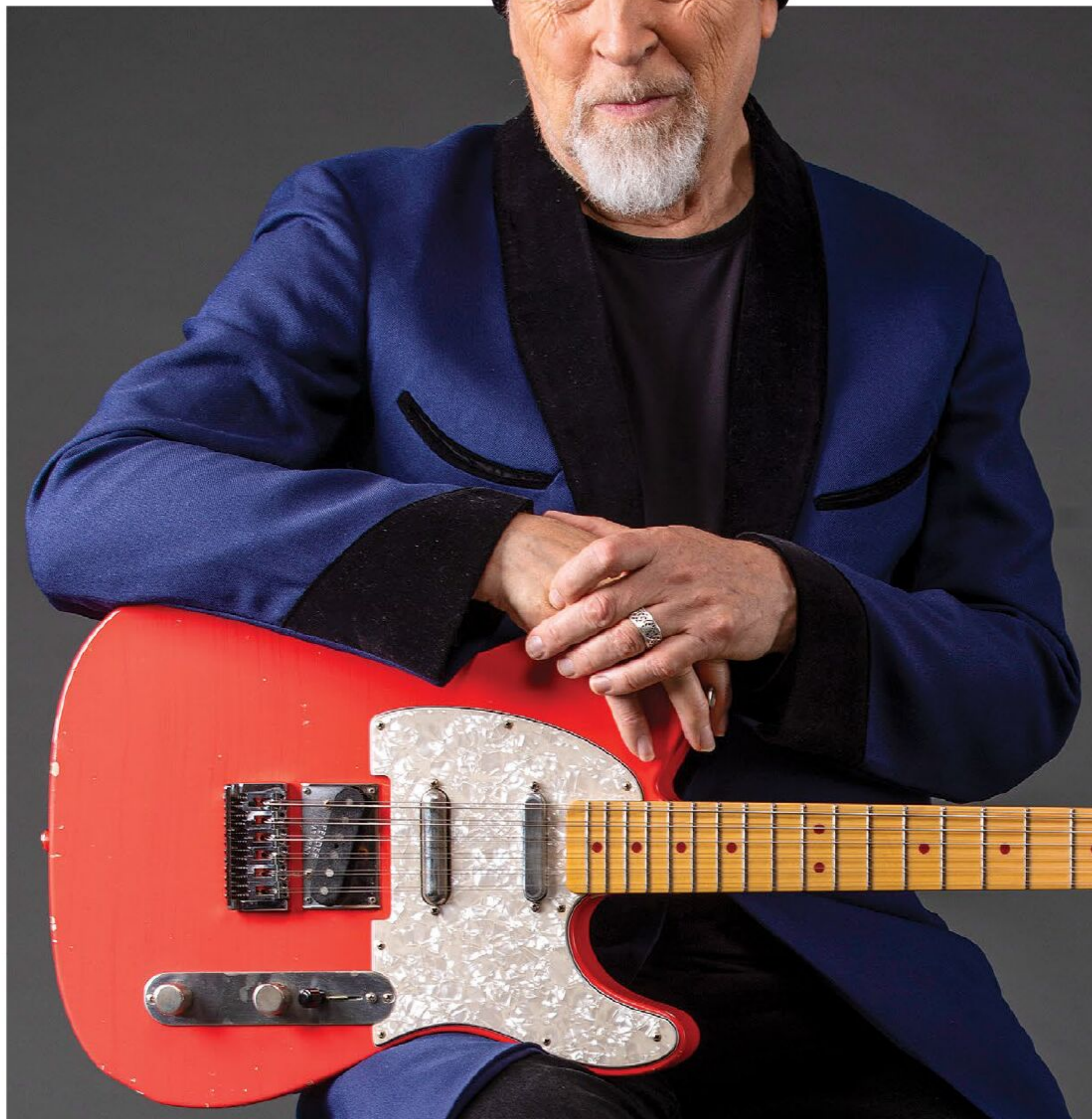
Non-stop, and I cannot believe how well it stays in tune. I use it to intentionally get feedback. I place my amps so if I move my body a little, I can get feedback. It's all sustain, and I can control it. I get all kinds of Duane Eddy and Link Wray-sounding stuff. I'm really into Link. I got to open on one of his last tours. I tried to go back to that sound with the tube Echoplex plugged directly into a small Fender amp.

Are you using small amps onstage?

I prefer using smaller amps, but I have to use bigger amps because we've been playing bigger places. I tried using my blackface Super Reverbs, but they were too woofy, so I bought a couple of Princetons.

What's next?

Do you remember the *Showdown!* album with Albert Collins, Robert Cray, and Johnny Copeland? Me, Ian Moore, and Johnny Moeller, the guitar player from the Thunderbirds, went into the studio and cut some s**t, and it is *on fire!* It's the most Texas-sounding s** I ever played in my life! – **Oscar Jordan**



RICHARD THOMPSON

Shore Thing

A living legend of folk-rock, Richard Thompson has been earning fans and rave reviews as a solo artist for more than 40 years – and well before that during his partnership with then-wife Linda Thompson and as lead guitarist in Fairport Convention. On his first album in six years, *Ship to Shore*, the singer/songwriter/guitar hero continues to fuse British folk reels and ballads with American rock and roll in his singular style.

You once said that when writing a new album, you keep “office hours” and compose new material from roughly 9 a.m. to 5 p.m. Is that still the process?

I now work 7 a.m. to noon; if it’s going well, I’ll resume after lunch. That doesn’t mean I don’t have the antennae out the rest of the time.

Do you use different guitars, or stick to one or two?

I think different models have different

songs in them – maybe something to do with the overtones. You know how you can find one chord that sounds good on a terrible guitar? So, it’s handy to have various instruments around, including some you’re less-familiar with.

As a player, you’ve always sounded unique.

How did you avoid the Clapton/Beck/Hendrix clichés in the late ‘60s?

At 14, I sounded *just* like the U.K. blues players. Then I realized it was an overcrowded scene and I tried to have different influences.

Your lead licks on “Maybe” and other cuts on the new album contain a lot of double-stops – sometimes they sound more like pedal-steel guitar. How did you develop that multiple-string bending style?

I had a pedal-steel compilation album – I think it was on Starday Records – and I loved the idea of using those licks on the guitar. Nothing unique about that; James Burton was doing the same thing a decade earlier and the B-Bender was a similar idea. That’s another thing that took me away from sounding like a U.K. bluesman.

“Trust” has a strong, but understated, guitar and rhythm groove. It simmers, without turning up the heat too high. How did that develop in the studio?

I wanted a Motown kind of groove with the lyrics coming over it at half-speed. The lyric can sound reflective, but you can still dance to it. It didn’t change much between the demo I sent to the band and the finished product.

The solo in “The Fear That Never Leaves” has a beguiling guitar lead that matches the lyrics very well. Can the abstraction of a solo support the narrative or intent of the lyrics?

It’s *supposed* to do that in *all* instances. A guitar solo is a story told by other means – an extension of the narrative.

“The Old Pack Mule” has a classic Richard Thompson solo – fingerstyle with heavy modulation. Which pedals did you use for that effect?

I think that was a Dunlop rotary-speaker pedal. They break a lot, so not something I would rely on out on the road, but they sound good.

Which other guitars and amps did you use?

There was a Strat in Coral Red finish, assembled by my tech, Bobby Eichorn. I have a black SG, gifted by Bobby, as well, various Lowden acoustics, and one old Martin that sounded not so good to the ear but recorded well.

I took my usual amps to the studio – Headstrongs and Fenders. But as is often the case, the ones lying around in the studio served better. There was an old Fender Princeton, a Vox AC15, and a Magnatone with the pitch-change vibrato.

You’ve lived in the U.S. for decades, but your music still beckons us to the British Isles. How do you maintain that cultural connection? Is it planted in your DNA?

I’m split between New Jersey and the UK. I’ve always felt culturally British, and a song landscape can be something you carry around inside you; it doesn’t get too affected by wherever you happen to find yourself. I liked the idea of having a strong base to work from and reaching out from there. I think of my base as being British traditional music, but there’s also Scottish music, there’s Irish music. There’s jazz and country and classical. As far as I’m concerned, once you establish your base, you can reach out anywhere. It’ll still be you ringing through, wherever you decide to go musically.

As a young player, did you grow up on Bert Weedon guitar-tutorial books and Shadows records?

Exactly that! Everyone started on Bert’s *Play In A Day*, and you really could play something in a day. The Shads were a huge influence – I still play a Strat, for Pete’s sake. In fact, Shadows records still sound amazing. There were real drum and bass sounds, a fab guitar tone, and all that EMI technology that served the Beatles so well a few years later. – **Pete Prown**

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SETH LEE JONES

Tulsa Tornado

Seth Lee Jones is an Oklahoma guitar powerhouse. Not only does he build his own solidbodies and acoustics, but he's a formidable performer. His latest, *Tulsa Custom*, melds blues-rock, funk, and gumbo into a punchy sound that's made for FM radio and dimly lit bars coast to coast. In addition, he has developed innovative slide techniques and approaches to guitar construction. Let's hear from the Okie builder/player on his latest moves.

The track "110" has seriously fat tone. In this day of DI recording, it sounds like a tube amp and good miking technique.

"110" was recorded with some great vintage mics. I'm not much of a studio buff when it comes to mics, but I used a '68 Super Reverb and a '61 Concert, both 4x10s with Warehouse

orange-frame speakers. We re-amped the guitar track through a '93 Fender Tonemaster head and 4x12 cab. So it's actually three amps on that track. We did that on a few songs and it makes for huge tone.

"Bird of Paradise" is a great slide display. Describe your bottleneck approach, combining slide with that multi-lever Hipshot bridge.

The slide approach is something I've been working on since the early 2000s. I'd played lap steel since I was a teenager, so making the transition to playing it on a guitar was not that far of a stretch. The song has elements of pedal-steel and what folks call "bottleneck," but for me that's just the result of years of messing with the Hipshot and string gauges until it stuck.

A number of songs have that swampy groove we associate with the "Tulsa sound."

That's pretty varied these days, depending on the age and genre of the players. I've got a great rhythm section in drummer Matt Teegarden and bassist Bo Hallford, and they play for a lot of folks other than me. As the groove setters in any group, they can *swamp* anything, given the opportunity. But they also play in jazz outfits and serve food, too (laughs). They can really do anything.

Which pedals did you use on the record?

I used a Keeley DDR, Seafoam chorus, Mini Compressor, and Halo delay. Also a Hudson Electronics Broadcast preamp, Hilton low-profile volume pedal, and a Morley Lead Wah. I've also got a ReVibe harmonic tremolo and spring reverb, made by Bob Peck. I always leave the trem on, just a touch. It gives a bit of space and warmth that moves very subtly.

What makes one of your SLJ builds different from the usual Fender-type solidbody?

First, I'm doing it all by hand. No shade to CNC makers

at all; that's just how I've done things the last 18 years, being in the 400-square-foot space where I do restoration and repair. I make the truss rod, dots, guards, bodies, necks – as much of it as possible is done in that little building.

Secondly, as a player, I build my preference of feel into each guitar. I use unique woods, sometimes salvaged from old buildings, barns, or furniture. I source walnut and really lay my hands on every aspect of the process. I'm also pretty picky about hardware and pickups. I use products I believe in because I've tested them playing live rather than an online review or something of that nature.

How long does it take to build one?

I split my time between playing and working in the shop. That balance is difficult, but I'm navigating it pretty well. The main challenge for building is paint. The modern finishes are not that much trouble, but the nitro finish can be a pain. I don't have a spray booth and in Oklahoma the weather can be tricky. It takes between 18 to 28 hours, but with backlog I generally end up four to six months on an electric build, a bit longer on an acoustic.

Do you have a unifying philosophy that serves you as a player and builder?

There are a lot of ways you can look at one single job, and I've paid attention everywhere I've worked as a builder. I've done the same as a player. I've taken lessons from lots of players, I still surf Youtube to pick up game both as a player and a maker. If you never stop learning, you never stop growing. – **Pete Prown VG**

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TIME MACHINE

1937-'38 Dobro Amplifier

BY DAVE HUNTER

In the mid 1930s, the “electric” guitar was the latest in a string of innovations aimed at making the instrument louder, though it was by no means guaranteed to be a final solution. This pristine Dobro amplifier is a time capsule from the first decade of plugging in and turning up.

Any fan of vintage amplifiers will feel a flutter in the ol’ ticker at the sight of an immaculate early example like we have here. But this mid-/late-’30s combo is even more stunning to behold when you consider that it arrived just a decade after the world’s best solution to the guitar’s paltry volume was to put its strings directly in contact with a thin aluminum resonator cone

built into its body. As such, the electric-Hawaiian and electric-Spanish guitars and the amplifiers that accompanied them were a great and swift leap forward, and many were designed and manufactured by the same pioneers who had concocted that more-archaic solution of the ’20s.

The concept of “guitar made louder” was changing at breakneck speed in that

The Dobro’s cabinet exemplifies the “electrified suitcase” look, while the speaker grille is on-point for the era.

1937-'38 DOBRO AMPLIFIER

- Preamp tubes: 6N7
- Output tubes: two 6V6
- Rectifier: 90
- Controls: volume
- Output: 10 watts RMS +/-
- Speaker: one 11" “Electro Dynamic” field-coil

era, and the National Dobro Company was evolving just as quickly. As founders of the National Stringed Instrument Corporation, John Dopyera and his brother, Rudy, developed the resonator guitar in 1926 and introduced it to the market in ’27. Slovak-Americans whose family had emigrated to California in 1908, John was a skilled instrument maker, repairman, and inventor – and the brains behind the resonator concept. He filed for a patent for the original tricone resonator design in April, 1927, and it was granted in December of ’29. By then, he and Rudy had

Amp and photos courtesy of Jim Duffer.



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split from their National partners, which included co-founder musician/inventor George Beauchamp and an expanded management team. Along with brothers Louis, Emil, and Robert, they formed the Dobro Manufacturing Company (the name being an acronym derived by merging Dopyera and Brothers), and began building single-cone resonator guitars.

By 1933, National had moved on to manufacturing electric lap-steel guitars that it sold with outsourced amplifiers, and the rift between the Dopyeras and their former partners was on the mend. The two joined forces as the National Dobro Corporation and moved to Chicago in '36, becoming a much bigger operation that then morphed into Valco a few years later as it stepped into the modern age of electric guitars and amplification. Along the way, however, this distinctive combo was born wearing a brand name that most guitarists today associate purely with acoustic resonator guitars.

This combo – referred to in the catalog of the day simply as “new Dobro Amplifier,” with no model name or number given – was likely made in 1937-'38 as the company got its feet on the ground, but before partners Victor Smith, Al Frost, and Louis Dopyera combined the first

The open back reveals a design in two distinct compartments, keeping the speaker and the amplifier entirely separate.

letters of their first names with “co” (for company) to form Valco.

Housed in a nifty two-chamber cabinet with the upper left corner stylishly rounded off and the upper right squared, the Dobro Amplifier carries an 11" field-coil speaker in one compartment and a 10-watt amplifier chassis in the other, inserted from the back. A pair of Coke-bottle-shaped 6V6 output tubes do the heavy lifting, with two metal-sleeve 6N7 preamp tubes and a 90 rectifier tube. The catalog boasts of “two independent inputs” but makes no play of the Volume control that goes all the way to... 9. The amplifier's stylish looks do get a nod, however:

“This new Dobro Amplifier introduces for the first time advanced improvement in portable amplifiers – the Streamlined ‘Over

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AMPLIFIER
This new Dobro Amplifier introduces for the first time advanced improvement in portable amplifiers — the Streamlined “Over Night Boy” cabinet — is compact, light weight and handy to carry.
Covered with a hard wearing whipcord waterproof material — has a neat leather handle.
A compact but powerful amplifier having 5 tubes and 2 individual inputs and 10 watt output, using a custom built 11" speaker giving a full undistorted tone.
An attractive grill plate protects the speaker adding modern lines to its appearance.
Evenly distributed weight of 17½ lbs.

CASE
An economical case designed especially for The New Dobro Electric. Made of keratin — lined with silk crush plush, a real protection at nominal price List \$6.00.
This case is supplied with all instruments unless otherwise specified.
A triple, silk crush plush case available at List \$15.00.

HAWAIIAN GUITAR
Body built of carefully selected and seasoned hardwood, finished in a dark grained mellow mahogany, hand rubbed. The back has two strips of securely inlaid felt, a sure grip to the lap while playing.
Unique in design, has the popular 23" scale, having an over all length of only 29½ inches.
Ultra modern is the deep colored oiled like fingerboard, frets and position marks accurately and artistically engraved into the everlasting surface. Headpiece made of same material — an exclusive National Dobro feature.
The powerful and sensitive PICK UP UNIT is neatly constructed and has both volume and tone control conveniently arranged so that various tone effects can be obtained while playing.
A positive contact cord connects the screw type jack. The unit shield and string guard plate are heavily nickel plated.
Weight of instrument only 5½ lbs.

(Finished also in “Spanish Model”)

The amp and its Hawaiian-guitar partner in Dobro's catalog.

Packing the amp into this tight, square chassis left just enough room for two inputs and a Volume control. A look inside the chassis reveals a rat's nest of archaic components, including a large, red power resistor sporting worrying scorch marks.

Night Bag' cabinet – is compact, light weight and handy to carry... Covered with a hard wearing whip-cord waterproof material... An attractive grill plate protects the speaker adding modern lines to its appearance.”

In this case, the “modern” is obviously relative, but point taken. The set, including an accompanying Dobro Electric Hawaiian or Spanish model cost an even \$100. That sounds like an insane bargain until you calculate for inflation and discover the sum in 1937 had the same purchasing power as \$2,200 today.

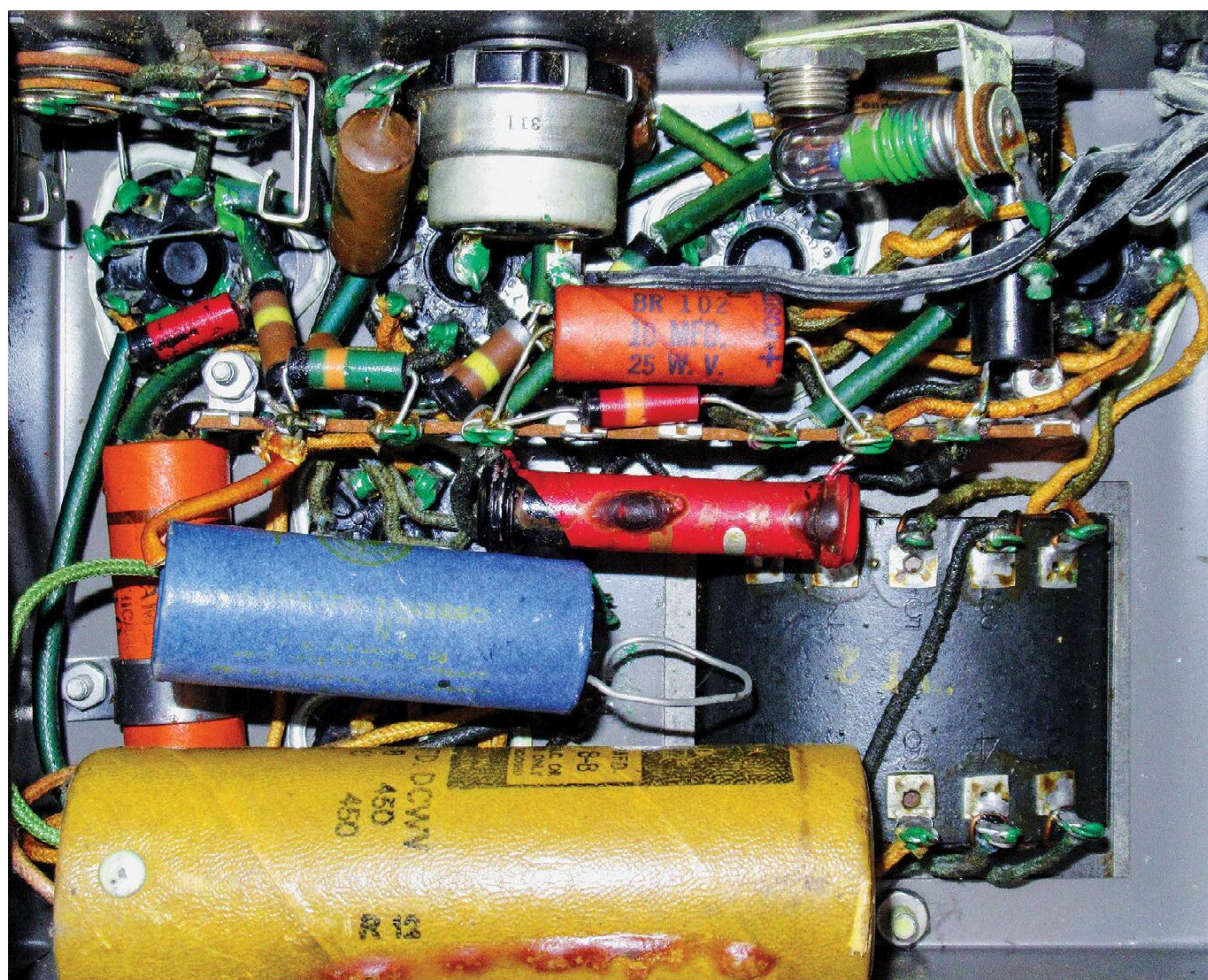
This example is owned by amp collector Jim Dulfer.

“From 1980 until 1995 – when I was between 30 and 45 and primarily an acoustic-guitar player – I went through a phase when I was attracted to the design and look of old amplifiers, and sought out the eye-catching examples I could find at estate sales and antique shows, which were plentiful throughout my home state of Florida,” he said. “I acquired close to 50 cool amps that I used to decorate my music room.

“I was not savvy and I learned a hard lesson never to plug in old amps without a Variac and someone with some expertise, so I bought amps to enjoy as examples of musical-history art and design.”

One result of Dulfer's disinterest in bringing this Dobro up to playing condition is that it remains even more frozen in time. A look inside the square, folded-steel chassis reveals a real rat's nest of archaic electronic components. Among them, we find a massive yellow multi-capacitor electrolytic can that would certainly need replacing to make the amp safely functional, and a large, red power resistor, which – in displaying its scorch marks as signs of past (or imminent) catastrophic failure – reinforces Dulfer's wisdom in exercising caution when firing up old amps.

Provided the original speaker is functional or can be repaired/replaced, there's no reason another guitarist couldn't make an old gem like this fully operational and enjoy the sound of some of the earliest tech in guitar amplification. Even as it sits, though, the Dobro makes for a heady trip back in time to a bygone age, and a fun reminder of the early efforts to crank it up. VG



Price Guide

By Alan Greenwood & Ram W. Tuli



1964 Epiphone
Casino

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1960s	Airline Electric Res-O-Glas	2 pickups	\$1,000	\$1,500
1940	Bacon & Day Senorita Archtop		\$2,250	\$3,000
1982	Charvel San Dimas			
	Serialized Plated	Pointy headstock	\$2,000	\$2,500
1959	D'Angelico New Yorker Special	Sunburst	\$27,000	\$35,000
2008	EarthQuaker Devices			
	White Light		\$125	\$250
1964	Epiphone Casino (2 Pickups)	Various colors	\$7,500	\$9,750
1954	Epiphone Zephyr			
	Emperor Regent	Sunburst	\$5,750	\$7,500
1966	Fender Jaguar	Rare Color	\$9,000	\$12,000
2002	Fender Squier			
	Tom DeLonge Stratocaster		\$350	\$450
2017	Fender Parallel Universe Volume II Strat-Tele Hybrid		\$1,500	\$2,000
2013	Fender 1972 Telecaster			
	Custom Closet Classic		\$3,000	\$4,000
1975	Foxx Phase III		\$150	\$200
1947	Gibson BR-9 Lap Steel		\$650	\$850
2013	Gibson ES-339 Traditional Pro		\$2,000	\$2,500
1918	Gibson GY (Army-Navy)		\$850	\$1,125
1970	Gibson Les Paul Custom	Various colors, 3 pickups	\$6,500	\$8,000
2009	Gibson Nighthawk 2009 Limited	Dot markers, figured top	\$1,625	\$2,125
1964	Gibson Trini Lopez Deluxe		\$8,500	\$11,000
1997	Gretsch Synchromatic			
	Limited (G450/G450M)	Spruce	\$1,125	\$1,500
1966	Guild Stuart A-550/A-500B		\$3,500	\$4,500
1982	Hofner Model 180			
	Shorty Standard	Travel guitar	\$275	\$350
1971	Ibanez Model 1912	ES-355 copy	\$1,000	\$1,375
1979	Ibanez ST980 Studio	8-string	\$700	\$950
1981	Kramer Duke			
	Custom/Standard		\$450	\$600
1960s	Marco Polo Solidbody	Various models	\$100	\$300
1966	Marshall Model 1959			
	Super Lead 100-Watt Head	Custom color, plexi	\$8,500	\$13,000
1973	Marshall Model T1959	100w Black, hand-wired,		
	Super Lead (Tremolo) Head	small box	\$2,250	\$3,500
1934	Martin 000-18	14-fret	\$20,000	\$25,000
2005	Martin ASD-41 Australian Series		\$4,000	\$5,250
1999	Martin DXMAE		\$400	\$550
1994	Matchless Lightning 15 Head		\$1,450	\$2,000
1980	MXR Flanger	AC power cord	\$150	\$350
2008	Peavey 6505+	Combo, 1x12	\$450	\$650
1980s	Ramirez A/1A	Brazilian	\$6,750	\$8,750
1996	Rickenbacker			
	Model 380L Laguna		\$2,500	\$3,500
1988	Robin Medley Standard	US-made	\$1,125	\$1,500
1989	Stinger OD-30 Overdrive		\$60	\$80
2000	Taylor Big Baby BBT		\$325	\$450
1990s	Vox AC30 Reissue Model	Hand wired	\$2,250	\$3,150
1986	Yamaha SA (Super Axe) Series	Mid-level	\$950	\$1,250

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SOPHOMORE SUCCESS

Robin Trower's *Bridge of Sighs*

By Greg Prato

High on any list of '70s guitar-rock albums is Robin Trower's six-string masterpiece, *Bridge of Sighs*. 2024 marks 50 years since its arrival.

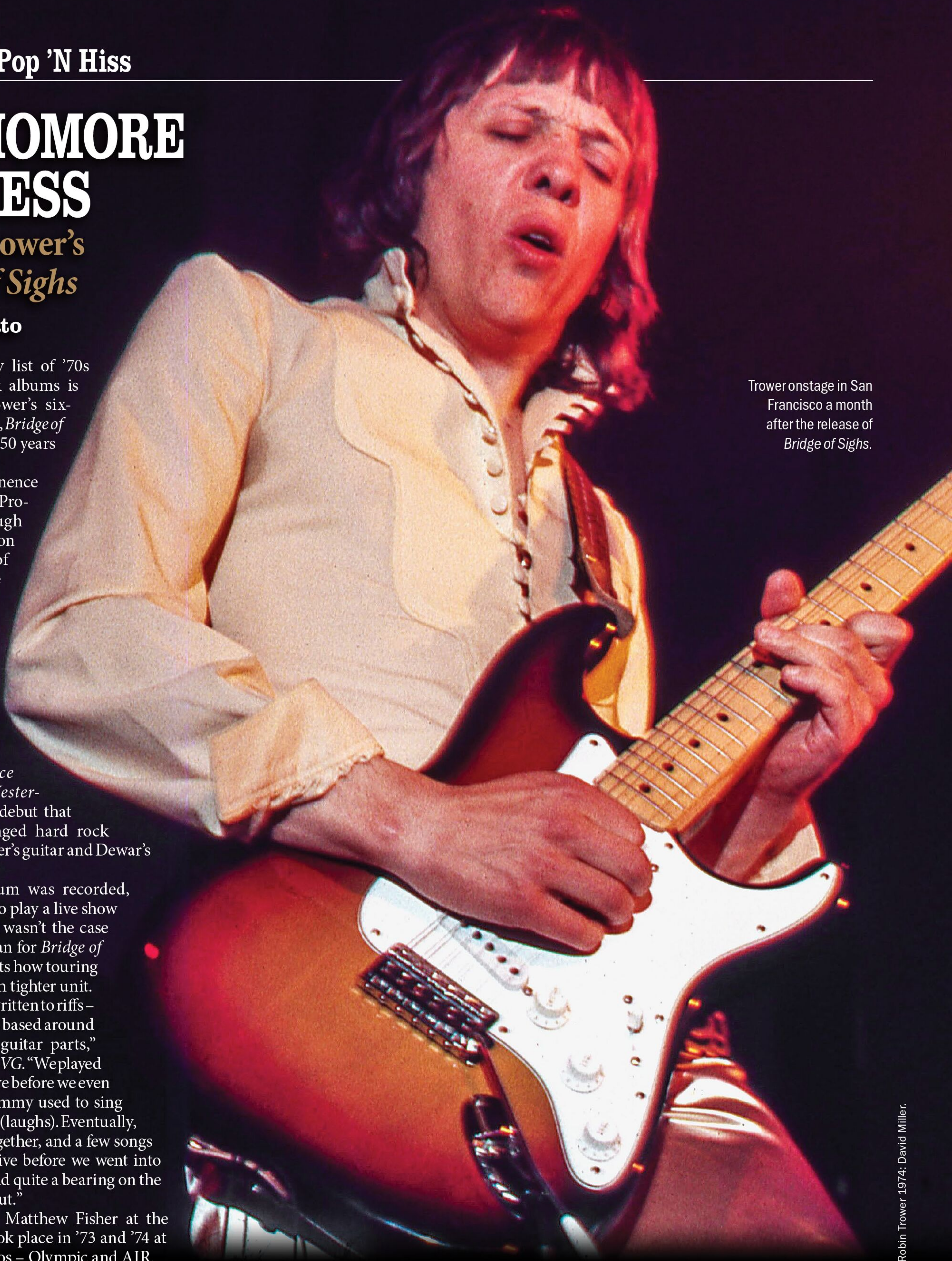
Rising to prominence as a member of Procol Harum (though he did not play on "Whiter Shade of Pale"), by 1973, the British guitarist was directing a trio with singer/bassist James Dewar and drummer Reg Isidore. They introduced themselves to the world with *Twice Removed from Yesterday*, a promising debut that blended blues-tinged hard rock propelled by Trower's guitar and Dewar's soulful vocals.

Before the album was recorded, the band had yet to play a live show together. But that wasn't the case when writing began for *Bridge of Sighs*, which reflects how touring made them a much tighter unit.

"*Bridge* was all written to riffs – the whole album is based around guitar ideas and guitar parts," Trower recalled for VG. "We played 'Bridge of Sighs' live before we even had two verses; Jimmy used to sing the one verse twice (laughs). Eventually, the lyrics came together, and a few songs had been played live before we went into the studio. That had quite a bearing on the way it all turned out."

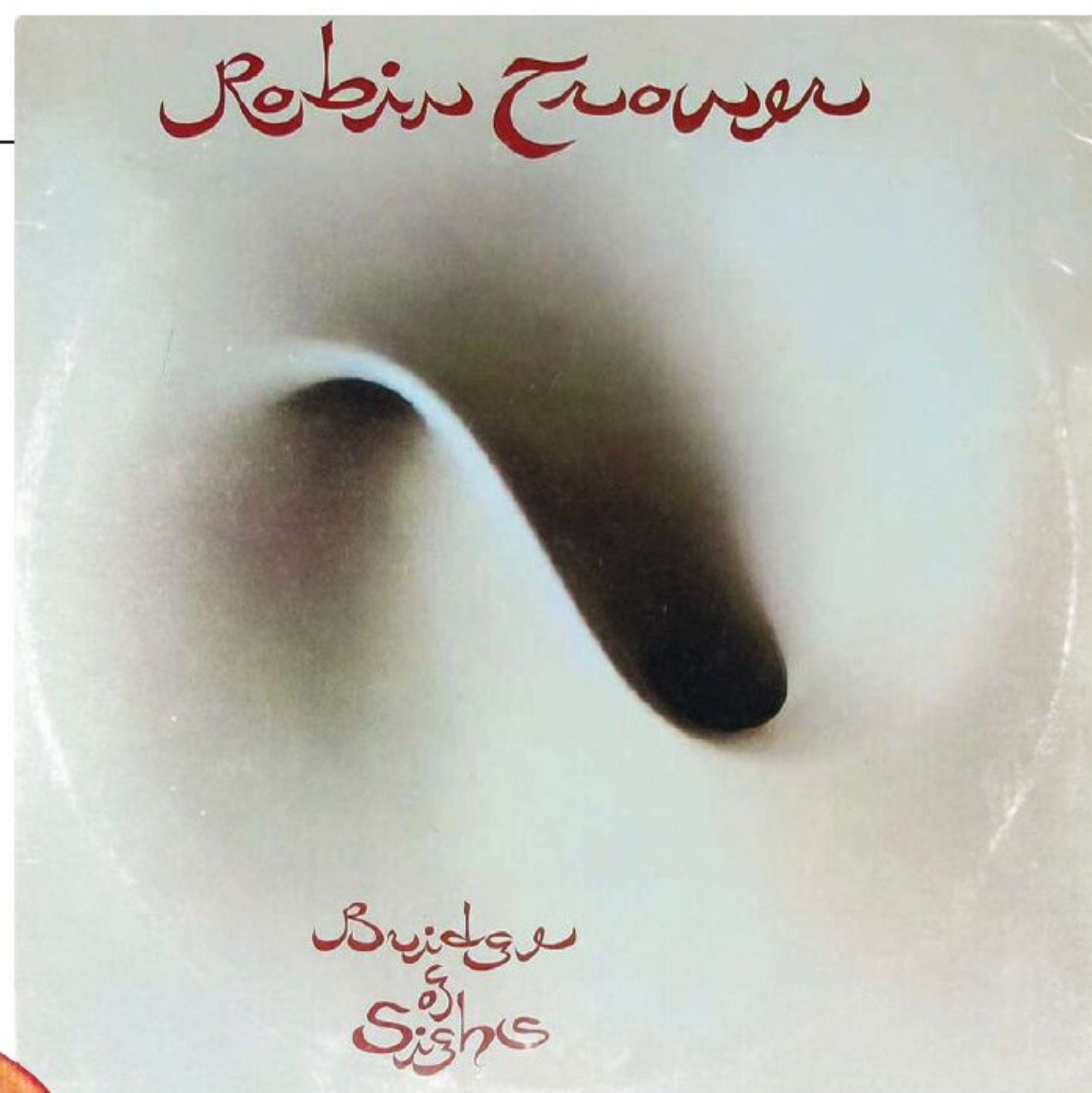
With producer Matthew Fisher at the board, sessions took place in '73 and '74 at two London studios – Olympic and AIR.

Trower onstage in San Francisco a month after the release of *Bridge of Sighs*.



Robin Trower 1974: David Miller.

“Two tracks were recorded at Olympic, but the most important were done at AIR, and we were very, very lucky to have Geoff Emerick record it. He created a sound that hadn’t been done before. I think that was part of why it was



Released April 20, 1974, the album’s title was supposedly nicked by the guitarist from the name of a racehorse, though that phrase was also the name of a bridge in Venice. The classic cover art was supplied by “Funky” Paul Olsen, who created psychedelic posters in the ’60s

and was later involved with feature films. The album became a surprise hit in the U.S., peaking at #7 on the *Billboard* album chart and has since earned gold certification.

Did its success surprise Trower?

“It did and it didn’t. We knew it was a very strong album and had a great potency that we thought might do well. And the fact that we were out supporting Jethro Tull and Ten Years After when it was released made a huge difference by introducing us to a huge audience. That was a big part of the success.”

As soon as the album hit, rock-music publications began comparing Trower’s style to Jimi Hendrix, which became a constant throughout his career. To this day, he doesn’t mind.

“I always admitted he was an influence, and to be mentioned in the same breath with a genius is really wonderful. The only problem I had was that while people were noticing, I think they were missing what I was bringing – my own thing. But, fair enough.”

More importantly, as Trower reflects on *Bridge* today, he remains pleased.

“I think it stands up very well. But I’m not the one to judge, because it’s music I love. I’m certainly not embarrassed by it 50 years later.” **VG**

so potent – the sound of the tracks – because of his concept of recording guitar. He and Matthew made a good combination.”

Trower remembers the process being smooth and efficient.

“We didn’t do many takes – two or three most of the time. The three of us laid it down then Jimmy would overdub vocals and I’d overdub solos. There’s some stuff that has live soloing that went down with the bass and drums – ‘Little Bit of Sympathy’ was live, and so was ‘Too Rolling Stoned.’”

Trower played a new Strat and two 100-watt Marshall heads paired to two 4x10 slant cabinets.

“I also had a Univibe, which is the ‘Bridge of Sighs’ sound,’ a volume-boost pedal that a friend built for me, and a Dunlop Cry Baby wah.”

Dewar’s setup was a Precision Bass running into an Ampeg.

Though unquestionably Trower’s strongest, most-consistent album, 50 years have pushed a few songs to “favorite” status.

“Obviously, ‘Bridge of Sighs’ is the most-potent track I’ve ever made. I also like ‘In This Place,’ which follows it. I think it’s beautiful, how the

songs flow together. ‘Little Bit of Sympathy’ is another one I like because of the guitar playing.”

The album’s best-known composition remains the opener, the Hendrix-like “Day of the Eagle.”

“That came from the guitar riff, and I came up with the guitar arrangements and lyrics within a couple of hours. It came together very quickly and very easily in the studio, as well, because we had played it live by the time we took it to the studio. The section that joins ‘Day of the Eagle’ to ‘Bridge of Sighs’ – where it goes into the half-time thing – was a jam that happened that day. It wasn’t rehearsed.”

And while Trower’s guitar work remains the album’s focal point, he has always been adamant about recognizing his band, especially Dewar’s vocals.

“The [performance] I find most moving is ‘In This Place.’ James’ vocal on there is world-class. He had a beautiful instrument and he was a wonderful musician. Magical.”

Isidore, he added, had a feel he’d never experienced with another drummer.

“Reg was a natural and everything he did came naturally to him. His feel was magical, wonderful.”

Dewar passed away in 2002, Isidore in ’09. Both were 59.

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Keith Richards (with his '63 Les Paul Custom) and Mick Jagger onstage at a January, 1973, concert in L.A. staged to benefit the country of Nicaragua after it was devastated by an earthquake.

ENIGMATIC, ARTISTIC

The Rolling Stones' *Exile on Main Street*

By Wolf Marshall

Exile on Main Street is an album of enigma and mystery, a travelogue through arcane (but familiar) soundscapes, and strong artistic statement. Considered the Rolling Stones' greatest work of their most-creative period, it followed *Beggars Banquet*, *Let It Bleed*, and *Sticky Fingers* along with "Honky Tonk Women," "Jumping Jack Flash," and "Brown Sugar." *Exile* completed the presentation of the reinvented Stones with guitarist Mick Taylor.

Set against the backdrop of a stately, spooky mansion on the French Mediterranean, *Exile* is a paradox; cosmopolitan worldliness embracing homespun rock-and-roll innocence. Produced by Jimmy Miller, its chronology spans songs from 1969 recorded at Olympic Studios,

London, and Stargroves (Jagger's studio), others developed and recorded at Villa Nellcote, France, in '71, and overdubs/mixes at Sunset Sound in Hollywood stretching into '72. Its mythology is underscored by songs reflecting revered areas of Americana – Chuck Berry rock and roll, soul, country, blues, gospel, folk, and roots music from New Orleans and the Deep South. Additional musicians were integral and included Billy Preston, Nicky Hopkins, Bobby Keys, Jim Price, Al Perkins, Bill Plummer, Dr. John, and eight backing singers. Keith Richards specified the Stones recorded it as "an eight-piece band" with two horns and piano. The music is sprawling beyond the confines of a 19-song double album (their first) with a

cohesive and satisfying – if uneven – program. Even *Exile*'s title is inscrutable.

Originally titled *Tropical Disease*, Richards referred to it as first an allusion to the U.S. (where "...everybody's got a Main Street") and American music that nurtured the Stones. He conflated it with the Riviera strip, where frequent cruising aboard his speedboat made it *their* new Main Street.

Exile is sometimes called "the Nellcote album" because Richards' financial mismanagement in 1969 led to the band facing 93 percent income tax. In April of '71, they chose exile over penalties and moved to the Villa Nellcote, a Victorian mansion near Nice, on the French Riviera. Rented by Richards, they converted its dank basement rooms into musical spaces. Employing their famous mobile recording truck with engineer Andy Johns (Led Zeppelin, Free, Television) at the console, conditions imparted an earthy, bluesy patina to the record, in a space that represented freedom and partying – a rock-and-roll paradise. Road manager/longtime friend/early Stones pianist Ian Stewart ("Shake Your Hips," "Sweet Virginia," "Stop Breaking Down" on *Exile*) designed the electrical system (pulling power from nearby railroad lines) and installed sound baffling. He also brought horn players Bobby Keys and Jim Price to the Stones' attention. Nellcote sessions started on July 6; running from late afternoon to early morning, they were inconsistently attended, plagued by tuning problems due to midsummer humidity, punctuated by drug use, and subject to a lifestyle that separated abusers and moderates. Nonetheless, it yielded about 30 tracks.

Songwriting approaches differed, summarized by Richards as "Mick's rock, I'm roll." Jagger preferred planned arrangements and predictable workflow, while Richards prized spontaneity and serendipity. "Happy" was the result of only Richards, Miller (drums) and Bobby Keys (baritone sax) working for four hours then adding bass/guitar overdubs. It became a favorite Stones track. "Tumbling Dice" and "Sweet Virginia" were holdovers from *Sticky Fingers*. The Richards/Taylor guitar chemistry and assignment of lead/rhythm roles were determined instinctively; both shared deep blues roots.

Changes amidst the chaos confounded the other Stones; Wyman complained that the bass parts on "Happy," "Casino Boogie," and "Soul Survivor" were redone by Richards, and were inferior. Taylor played bass for "Tumbling Dice," "Torn and Frayed," "I Just Want to See His Face," and "Shine a Light."

After October '71, basic tracks were taken to Sunset Sound, where Richards added over-

Moderate Rock

Gtr. 1 E F# B E

Gtr. 2

*Open G with low E

*standard tuning

P.M.-----

“Rocks Off” features the intertwining guitar textures for which the Stones are known, reflecting how Richards and Jones spent time working out orchestrations. This excerpt highlights two symbiotic figures forming a whole greater than the sum of its parts. Note the classic suspended-4th

triadic riff and power chords of Gtr.1—Stones signatures—in measures 1-2. These are enhanced by smaller dyads in Gtr.2. In measures 3-4 Gtr.1 plays looser arpeggiations and chord partials while Gtr.2’s bluesy counter melody and palm-muted bass notes flesh out the section.

acoustic-propelled number with country-blues leanings influenced by Gram Parsons, Keith’s cohort and visitor at Nellcote. Wailing R&B horns and a solid rock pulse gave it modernity that offset its folksy acoustic timbres, Broonzy-like guitar fills, and Jagger’s harmonica melodies.

Acoustic guitars also drive the vamping “Torn and Frayed.” Likewise inspired by Parsons, it reconciles country, honky-tonk, gospel, and rock colored with a light electric-guitar underscore and Perkins’ pedal-steel solo suggesting Bakersfield outlaw country.

“Sweet Black Angel” continues the country-rock atmosphere; revolving around a looping arpeggiated acoustic figure accompanied by propulsive strumming and complemented by Jagger’s harmonica.

“Loving Cup” is powered by Hopkins percussive piano evoking the Americana/Mississippi/Appalachia/Memphis rootsiness associated

dubs with a recently purchased late-’50s Les Paul Standard and Ampeg VT-40. The album was released in May ’72.

Exile opens with the swaggering “Rocks Off” setting the tone. Johns recalls the song came alive when Richards added guitar parts. After first approving the track at 3 a.m., Richards went to sleep, but when he awoke a couple hours later, he reconsidered, woke Johns, and recorded finishing bits on an old Tele through Ampeg SVT.

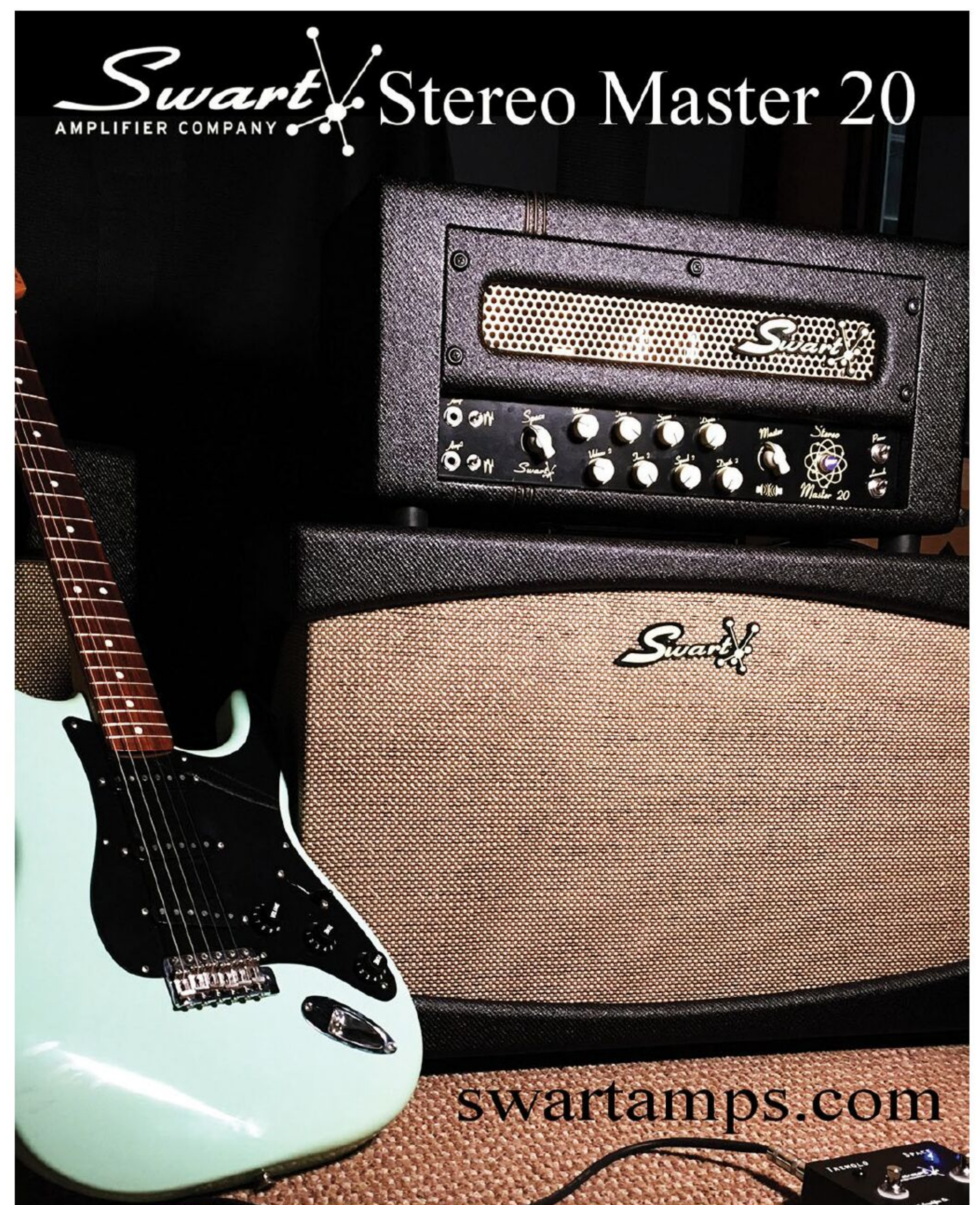
At nearly 200 bpm “Rip This Joint,” enlivened by Plummer’s lively string-bass lines, is supercharged rockabilly. One of the fastest tracks ever recorded by the Stones, it was performed into the mid ’70s but never suited Jagger’s strutting stagecraft. “Shake Your Hips,” a Slim Harpo cover, is a hypnotic boogie in the vein of John Lee Hooker and morphs into a loose jam with staggered entrances. It personifies the spontaneous blues side of *Exile*, paying homage to early influences.

“Casino Boogie” arose when

the writers hit a dry spell and snatched words from newspaper headlines. A riff-based altered blues, it’s distinguished by a honking sax solo, electric-slide background lines, and one of few Taylor solos (2:12-3:30). An episode of instrumental prowess, it’s a departure from other Stones periods where lead-guitar playing was minimal or contextual.

The first single, “Tumbling Dice” reached the Top 10 and is today a true classic. But it didn’t come easy, reportedly requiring more than 150 takes and glossier production, with rhythm-guitar hooks enlarged with slide fills, solo references to Chuck Berry (1:50-2:00) and dubbed gospel/soul backing vocals. Choir sounds inspired by a visit to an evangelical church where Aretha Franklin recorded *Amazing Grace*, were reprised in “Loving Cup,” “Let It Loose” and “Shine a Light.”

Exile’s second side was perceived as having a country flavor. “Sweet Virginia” is an



with The Band. A horn-laden interlude (2:01) supplies respite from the relentless rhythm groove.

Side three begins with the second single, “Happy” (#22 that August), a demo converted to a master recording, it was done without the Stones. Featuring Richards’ lead vocal (his third, preceded by “Connection” and “You Got the Silver”), it was cut quickly, before the other bandmates arrived. Overdubs were added later – Open-G rhythm guitars, doubled slide riffs, and a slide solo.

“Turd on the Run” is more than the band’s scatological joke. Built on a reimagined Bo Diddley beat with references to Berry’s “Maybelline,” it evokes imagery of roadhouses and juke joints with its swampy uptempo groove, Watts’ brush work, Hopkins’ barrelhouse piano, and Plummer’s upright-bass lines.

“Ventilator Blues” laments the air quality in Nellcote’s basement with obvious nods to Muddy Waters, Howlin’ Wolf, and the Chess school. Taylor received a rare writing credit for the riff, played electric and resonator guitar (likely Richards’ National Style 1 tricone), and contributed another potent Bluesbreaker-esque solo.

“Just Wanna See His Face” traces the evolution of blues from work songs and field hollers to gospel antiphony, rendered by Jagger and choir, viewed through the prism of rock. Electric piano (played by Richards) establishes a haunting, otherworldly atmosphere, bolstered by heavy percussion, Plummer’s upright, and vocal ostinatos.

“Let It Loose” is an unfinished (but elegant) sketch over a repeated progression, more mood than complete composition, that works texturally despite its simplicity. The flowing gospel-tinged ballad features a solo intro and theme figure of Vibratone-processed guitar arpeggiations and light fills gradually joined by Hopkins’ piano and Mellotron, bass-and-

Moderate Rock

E Esus₂₄ E A/E E Esus₂₄ A/E
(C Csus₂,4 C F/C C Csus₂,4 F/C)

TAB

5 5 6 5 | 6 6 6 5 | 5 5 5 6 6 6 6
5 5 7 5 | 5 5 5 5 | 5 5 5 7 7 5 5
5 5 5 X | 5 5 5 5 | 5 5 5 5 5 7 7
5 5 5 X | 5 5 5 5 | 5 5 5 5 5 5 5

5-string Open G tuning, Capo IV.

Chord symbols in parentheses represent shapes respective to capoed guitar.

Chord symbols above reflect actual sounding chords.

(A/E E B E/B B E B)
(F/C C G C/G G C G)

The first system of musical notation for 'The Sound of Silence' features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, a half note E5, and a half note F#5. The melody then descends: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106

“Happy” is Keith’s baby all the way. Tracked spontaneously without the other Stones, it’s a leading tune from *Exile* and a showcase for his five-string Open G riffmaking approach to songwriting. Like many songs in the “Keef-chord” canon, it’s capoed (here at the 4th position), which adds sparkle and

resonance to the sonorities (chord symbols in parentheses indicate basic fingered shapes played as if without the capo while chord names above are the actual sounding forms). Note his use of familiar simple patterns ubiquitous in the Stones catalog, and the integration of slide guitar.

drums pulse, gospel-choir backing vocals (with Dr. John) and R&B horns. Its elusive tempo necessitated Miller playing drums in the ending.

Side four opened with “All Down the Line,” a straightforward rocker highlighted by Taylor’s slide-guitar purveyed on Keith’s new Rickenbacker 450. Regarded as a blues virtuoso in the Mayall “Beano” fold, on *Exile*, he proved equally adept on several solos, this

one – prominent in the mix – serves as case in point. “Stop Breaking Down” is a blues journey re-cast from the Delta to Chicago through London into Nellcote. A Robert Johnson composition given a pumping rock treatment, it again sported Taylor’s superb slide behind the vocals and in solos – here in tandem with harmonica improvisations akin to Muddy Waters and Little Walters’ interaction.

"Shine a Light" is Jagger's gospel ballad



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harking back to '68, and serves as a tribute to former Stone Brian Jones. Taylor's melodic blues playing decorates and transcends the track (functioning as a quintessential session guitarist) augmented by Hopkins' driving piano, Preston's organ, Miller's drumming, and gospel vocals.

"Soul Survivor" brings the album to a close. A loose, blues-based rocker in the comfortable midtempo Stones pocket, it highlights Open-G "Keef chords," electric-slide underscore and a catchy syncopated chorus figure that is a central hook, theme and clever bit of wordpainting ("...death of me").

Richards' trademark five-string Open G tuning is ubiquitous on *Exile*. The inspiration evolved from researching old blues players' guitars, some with seven-strings, etc. He learned fundamentals from Ry Cooder, who applied it to slide, as had Jones on "Little Red Rooster" in '64. Breaking from guitar traditions, Keith removed the sixth string and forged a riff-making approach endemic to the Stones sound, just as he was growing bored with standard tuned six-string. He discovered advantages in its limitations, and "Keef chords" came to exemplify his credo: "Five strings, three notes, two fingers and one a**hole," and he admitted that the tuning helped him advance as a guitarist. Open G and its capoed variants are heard in "Honky Tonk Women," "Brown Sugar," "Start Me Up" and practically every electric track on *Exile*.

Ted Newman Jones (VG, December '15) played a significant role in Stones' lore. The relationship began when he dropped in (uninvited) at Nellcote to gauge Keith's interest in a restored '65 Rickenbacker 450. The legend of Micawber began in this period; Jones found two blackguard Telecasters for Richards – the '54 he called "Micawber" and a '53 ash-body in natural finish dubbed "Malcolm," as well as a spare often seen with a capo at the fourth fret, which corrected the notion Micawber had once been Clapton's guitar. These were acquired after several of Richards' most-used

guitars were stolen from Nellcote. Micawber was photographed in '72 tour rehearsals and at Nellcote before Jones replaced the neck pickup with a PAF, reinstalled the original bridge with individual brass saddles, and upgraded its tuners. It is speculated the bridge pickup is from a Broadcaster or a lap steel. Richards used custom string gauges now marketed in a signature Ernie Ball set of five – .011-.015-.018-.030-.042. Jones later built five-string guitars for Richards, first seen in '73 at an L.A. benefit for victims of an earthquake in Nicaragua. He became the model for guitar techs in rock shows, worked as Richards' from '72 into '78, and oversaw the '72 tour's 19-guitar arsenal that also included a '58 three-pickup

rock groove and Am-F-G changes. Here, he pursued an adaptation of blues-rock material similar to what Clapton and Page explored in "While My Guitar Gently Weeps" and "Stairway to Heaven," transforming predominately pentatonic lines replete with idiomatic string bends and blues gestures into melodic minor-mode phrases.

Les Paul Custom, '57 Custom (with Alnico pickup), '59 Standard, '69 walnut ES-355, '59 Strat, '50s sunburst Tele, Fender Bronco, two Dan Armstrong Plexiglass guitars, a Gibson Hummingbird, and a Martin D-45.

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 latest book is *Jazz Guitar Course: Mastering the Jazz Language*. Others include *101 Must-Know Rock Licks*, *B.B. King: the Definitive Collection*, and *Best of Jazz Guitar*. A list credits can be found at wolfmarshall.com. To read more about Keith Richards's '63 Les Paul Custom, go to www.vintageguitar.com/27046/keith-richards-1963-gibson-sg-custom.

Moderate Rock

The image displays three systems of guitar notation for the song "Soul Survivor" by Keith Richards. Each system consists of a treble clef staff with a 4/4 time signature, a guitar staff with fret numbers, and a tablature staff. The first system is for Am, F, and G chords. The second system is for Am, F, and G chords. The third system is for Am, F, and G chords. The notation includes various bends, slides, and fret numbers.

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JUMBO JOB

Fixing an Upright's Downfall

By Dan Erlewine

In a professional repair shop, neck re-sets are a common part of restoring a guitar's playability, especially with old acoustics; instruments stored long-term under full string tension and/or in less-than-ideal heat and humidity suffer the consequences. On a neck, the damage manifests in a bow that makes the guitar unplayable and can't be remedied with "just" a setup.

Re-setting the neck changes its angle to lower the action, which is often necessary after years of use and because the guitar's geometry is affected by string tension, wood, and glue failure. The process is most typically undertaken on acoustics, but is also done on full-size and thinline electric archtops.

A happy Mark Burhans with his ready-to-play Engelhardt ES9.

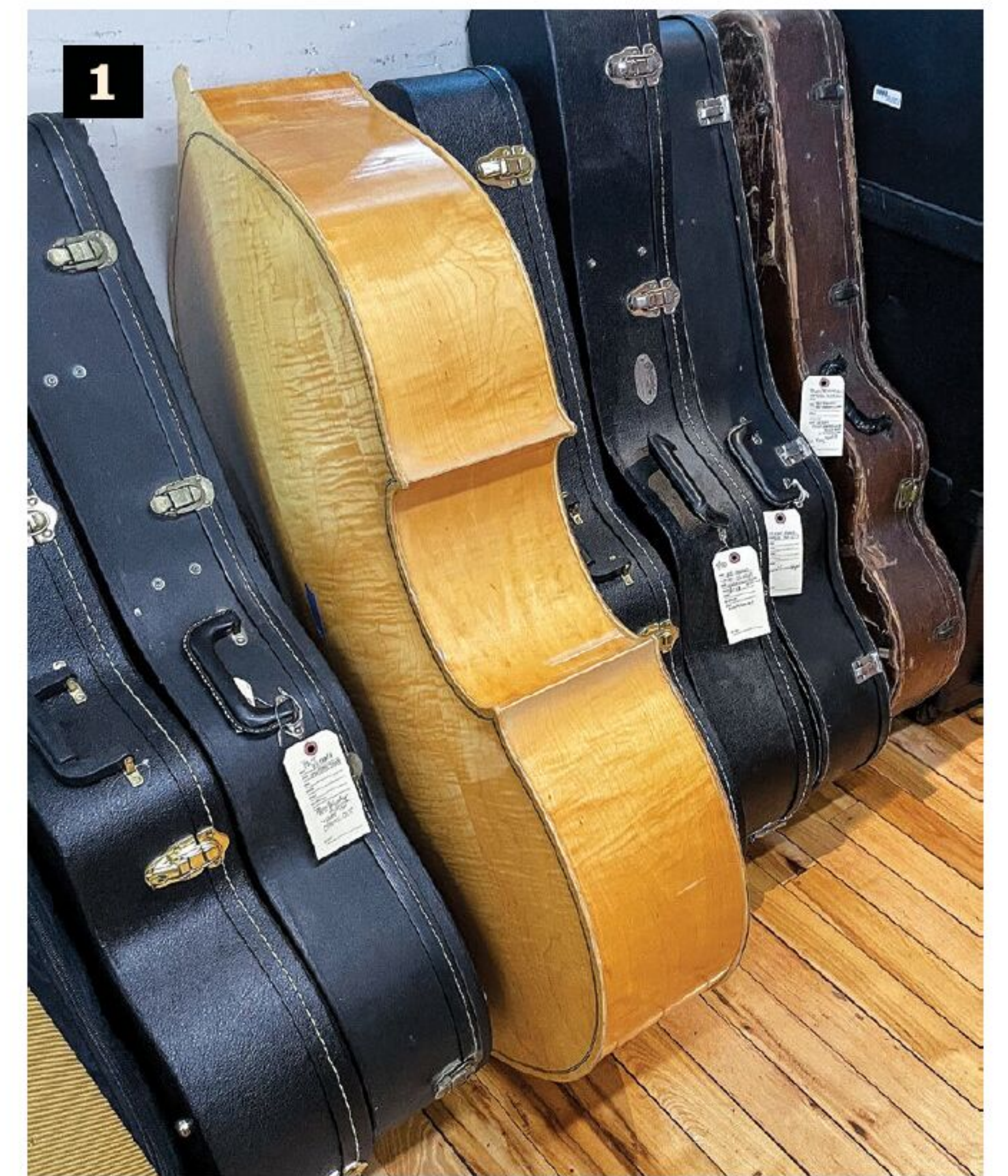
Recently, I was tasked with a "big" re-set. I don't normally work on orchestral instruments, but when my friend Mark Burhans, a local fiddler and upright-bass player, asked me to fix his broken Engelhardt ES9, I thought it would be fitting to illustrate the process.

something on the way down. The break was clean, snapping part of the mortise on the bass side and shearing clean on the treble side. The bass had been broken before Mark owned it, and someone re-glued the heel; it held well until the incident. The instrument isn't all that valuable, and Mark agreed to let me fix it without regard to cosmetic concerns. So, I cleaned and re-glued it, and installed two lag screws to make sure it wouldn't loosen.

3) I started by making a drill jig from a chunk of 24-ply cabinet plywood, which enabled me

1) One of these things is not like the other. Also, something's missing...

2) The neck was broken when the bass fell backward and the peghead hit



to drill the mounting holes clean and square on the center line.

4) The heel was a big chunk of hard maple, so I had to use a big drill. The jig worked great.

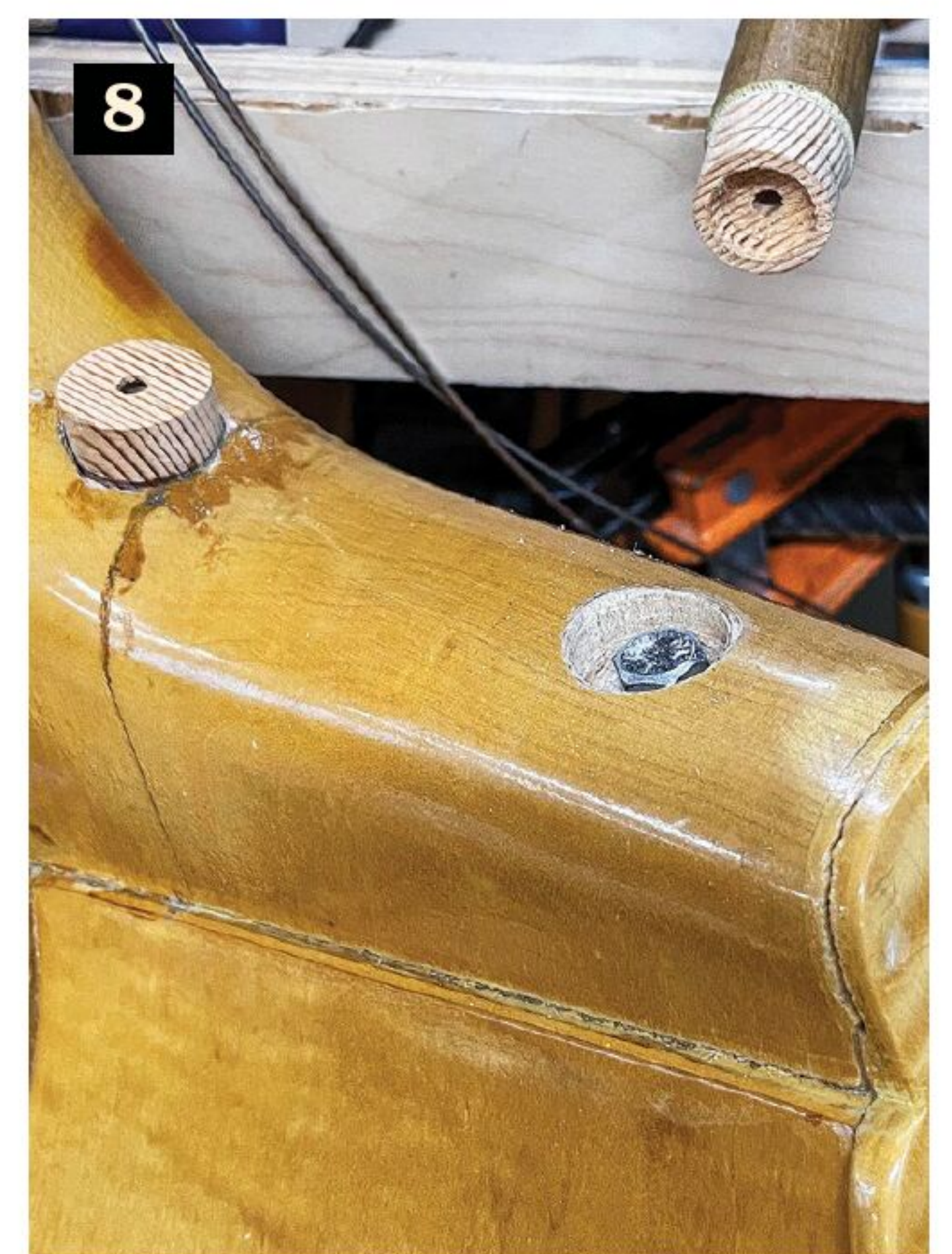
5) I cleared my biggest bench to do the work. Still, it was a bit clumsy.

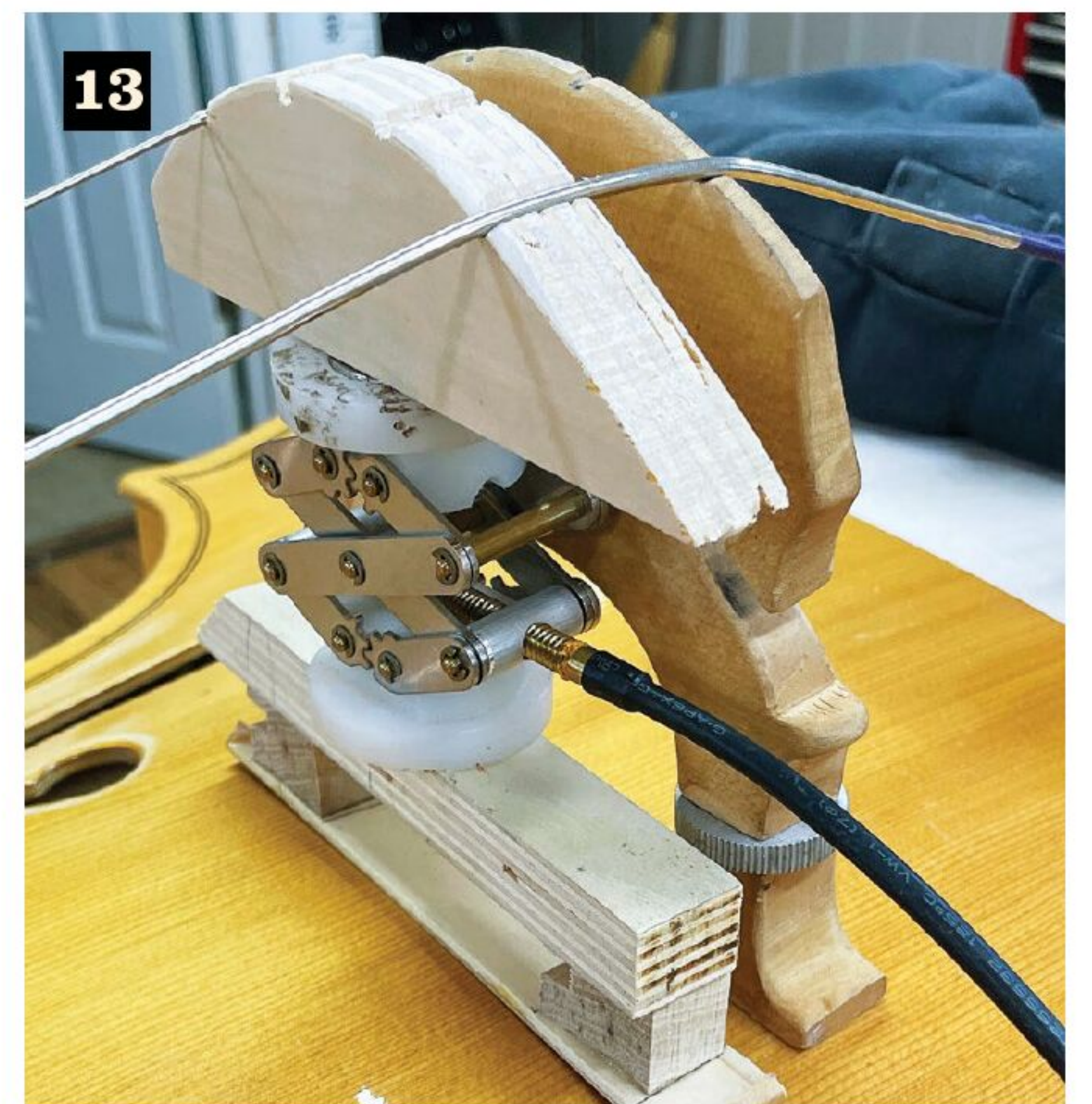
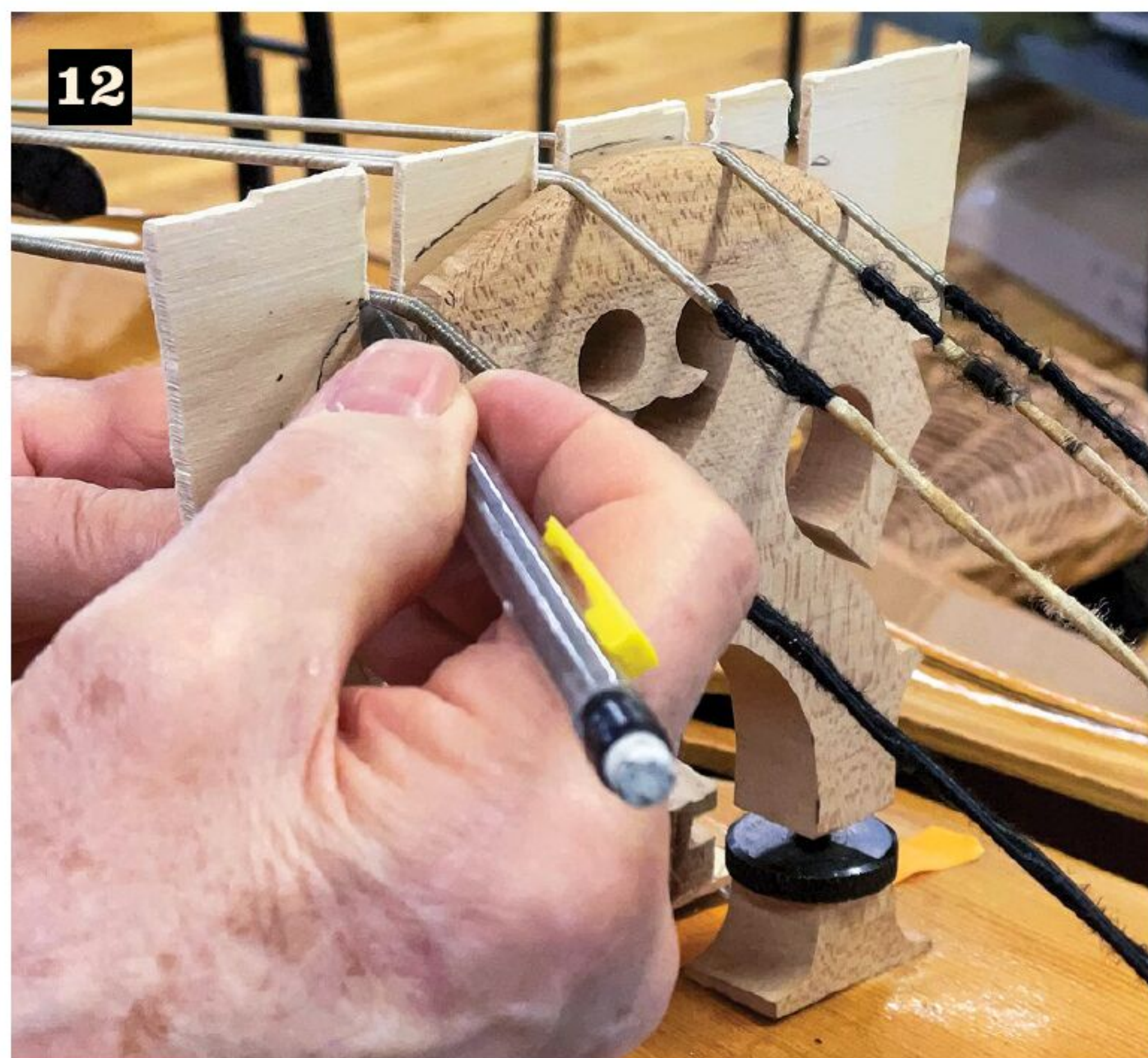
6) I improvised outriggers with two boards clamped across the bench to hold the body upright. This allowed me to view it from the front, to ensure the neck was square.

7) Shop helper Addie Thompson used a long center punch to locate the holes for drilling.

Addie is following in the footsteps of her older sister, Ceil, who we documented building a guitar as part of a high-school vocational program.

8) I bored holes in the front of the heel to allow for the bolts, and the wrench to tighten





them. After tightening the bolts, I plugged the holes with wood.

9) I dressed the plugs with curly maple that could easily be removed if necessary.

10) Every so often, the shop experiences what we call the Rule of Doubles, when identical instruments are in at the same time. It happened here when another local upright player, Julie Elman, asked if I'd fix a prior bad repair that left the bridge feet on hers fitting poorly.

11) Since it involved repeatedly removing and placing the bridge to test (as happens when

fitting the bridge on an archtop guitar), I made a thumbscrew jack to hold the strings in place.

12) I copied the shape of the bridge top and string notches onto a thin piece of wood...

13) ...then made a matching block so I could raise or lower the mock-up using a StewMac scissor jack designed for use inside a guitar when gluing loose braces. It worked great.

While these two jobs were interesting and challenging, I'm definitely not going out of my way to work on more uprights!

Dan Erlewine has been repairing guitars for more than 50 years. The author of three books, dozens of magazine articles, he has also produced instructional videotapes and DVDs on guitar repair. From 1986 through his retirement in late 2019, Erlewine was part of the R&D team, and company liaison for Stewart-MacDonald's Guitar Shop Supply. Today, he operates a repair shop in Athens, Ohio, as well as building replicas of the guitars he made for Albert King and Jerry Garcia in 1972. This column has appeared in VG since March, 2004. You can contact him at danerlewine@gmail.com.

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1981 Gibson ES-335
Moog Prototype
1982 ES-347TD
Burst Stop Tailpiece
1959 Gibson Prototype
ES-125TCD 1st one !
1967 Gibson ES-125TDC
1 owner from new
1952 Gibson ES-350N
big Blonde 2 P-90's
1970 Gibson L-5CES
Flamey & Wide Nut
1971 Rickenbacker
331LS Light Show



1959 Gibson Les Paul
Junior tons of tone !
1970 Gibson Les Paul
Deluxe the 1st issue
1978 Gibson Les Paul
Custom Silverburst
1981 Gibson Les Paul
Custom Goldburst
1982 Gibson Les Paul
Standard 82 Quilty !
1984 Gibson Les Paul
'Jimmy Wallace' '59 Re.
1984 Gibson Les Paul
Custom Fact. Kahler
2003 Gibson Les Paul
Brazilian Ltd. Edition



1966 Gibson SG Custom
fabulous "Polaris White"
1974 Gibson SG Custom
a beat sweet rare axe !
2008 Gibson Les Paul
SG '61 VOS Reissue
1967 Gibson Flying V
RARE w/orig.case
1976 Gibson Firebird
Bi-Centennial Mint !
1978 Hamer Standard
Factory Lefty 1 of 1
1981 Gibson Explorer
the 1st Korina Reissue
2013 Crews Maniac
Sound V-King '58



1960 Fender Stratocaster
rare Fiesta Red Slab Neck
1963 Fender Duo
Sonic really cool !
1973 Fender Telecaster
see-thru Ash Body
1978 Fender Telecaster
Rare Antigua Mint !
1982 Fender Stratocaster
Rare Sienna'burst Mint
1983 Fender Stratocaster
stunning Walnut Elite
1993 Fender Jaguar
1-off Fred Stuart's
1995 Fender Stratocaster
Ltd. Ocean Turquoise



1993 Fender Stratocaster
Dinky Custom Shop
1996 Fender Nocaster
#33 Relic ever made
1997 Fender Stratocaster
#4 of 4 "Custom Shop"
2000 Fender Telecaster
Paisley & Floral Mint !
2005 Fender Stratocaster
Betty Page by Pamelina
2009 Fender Stratocaster
painted by Steve Miller
2007 Fender Stratocaster
'57 Reissue 50th Anniversary
2022 Fender Stratocaster
'65 Journeyman LTD



DUANE EDDY

1938-2024

THE TWANG HEARD 'ROUND THE WORLD

BY DAN FORTE

George Harrison leaned forward, his eyes getting bigger. “You know, when Duane hits that low E, it’s still only an E,” he emphasized. “But it sounds like it’s got to be an octave lower.”

Yes, even Beatles have heroes, and when Harrison was asked about Duane Eddy in 1987, it was like a Little Leaguer talking about Hank Aaron. Before the term was coined, Duane Eddy was a guitar hero to guitar heroes who followed. Immediately upon news of his death on April 30 (at age 86), testimonials flowed online from John Fogerty, Jimmy Page, Tommy Emmanuel, and others. Bruce Springsteen posted a video of himself swapping his trademark Tele for a black Gretsch, saying in part, “Duane was a huge influence on my guitar stylings, and without Duane, there’s no this,” as he played the “Born To Run” riff.

Ritchie Blackmore wrote, “I would always rush out and buy his long-playing records. My favorite all-time tune from him was ‘The Lonely One.’ He was a brilliant guitarist in his own right. He was the first guitar player with that deep bass sound, which I loved. Unfortunately, I never saw him live. He was very kind to me last year, because I had missed him on so many occasions, he sent me a Gretsch (Duane Eddy model) guitar as a present for Christmas. I couldn’t believe it. He will always be my number-one inspiration, from the time I took up the guitar until now. He was so unique in his playing. The world has lost a great guitar player. A truly unique guitar player.”

Brian May posted pictures of Eddy playing the Queen guitarist’s famous homemade guitar backstage when the band played Nashville in 2017.

“Duane’s sound was distinctive, original, and completely cutting edge at the time,” his message read. “His style involved bending

Duane Eddy: Jason Moore Zuma Press/Alamy.

low strings of his guitar – an earthy, exciting innovation... It might sound like nothing out of the ordinary in these days of a million flashy electric guitar players, but at that time it was revolutionary – freeing the guitar from its former stiffness, and making it talk. For me and thousands of other kids at the time, it was joyous and inspiring. We all wanted that deep “Twang.”

Rock and roll had great electric guitarists before Eddy’s arrival – from Bill Haley’s “Rock Around The Clock,” featuring Danny Cedrone, to Chuck Berry, Carl Perkins, and Elvis Presley sideman Scotty Moore. But Duane Eddy offered something different. He didn’t sing, he didn’t duck-walk, he stood there, tall, with movie-star good looks, and played melodies on the bass strings, heavy on the tremolo and reverb. As Greg Shaw wrote in his liner notes to *The Vintage Years*, “Duane Eddy more than anyone else deserves credit for discovering the potential of the electric guitar in rock and roll. It remained for Eddy to bring out the instrument’s latent possibilities, not to mention its commercial potential, as a solo voice.”

Tone is a guitarist’s signature, their calling card. Carlos Santana, Albert King, Richard Thompson, Dick Dale – each player’s sound is as instantly recognizable as it is different from each other. And before Eddy entered the picture, *nobody* sounded like him.

Born in Corning, New York, he was given a Kay acoustic around age eight, having learned a few chords from his father at five. For his ninth birthday, he got an Electromuse lap steel.

When he was 13, his family moved to Coolidge, Arizona, and for his next birthday was given a Les Paul goldtop. One of the bands he played in did the Top 10 country hits for a local television show. “But at dances, people wanted uptempo things, so it was like rockabilly,” he said. “And Elvis came along about then, so we did a lot of that type of thing. Rock and roll was just getting started.”

“Gear” consisted of an amp the size of an orange crate.

“I kept the Les Paul until I was 17,” he recounted. “Then I traded it for a Gretsch Chet Atkins model. When I was 19, I started recording, and I used that.”

The Atkins 6120 had a Bigsby whammy bar, which became a trademark of his “twangy” style. “I always made it a part of my playing, because it gives you a vibrato and different effects. You can slide up to a note. It’s good when I play B.B. King-style blues, which I did on “Three-30-Blues.”

Produced by local disc-jockey Lee Hazlewood, “Moovin’ N’ Groovin’” was an uptempo rock instrumental. Released

in ’58 on Philadelphia’s Jamie Records, it made it to #73 on *Billboard*’s Hot 100 and #54 on *Cashbox*.

Essentially self-taught, Eddy took lessons from jazz- and Western-swing stalwart Jimmy Wyble. What he gleaned from bandmate Al Casey was less-formal.

“Al showed me a lot of things – mostly licks, you know? Al used to let me sit in with his group in Phoenix when I was 16 or 17, so that’s where I learned to play – more so than when I was just sitting around the house. I learned a lot from him. Al was always very much a part of it. He and Lee and I sat down and discussed making an instrumental, and Al wrote ‘Ramrod.’”

The Eddy/Hazlewood original “Rebel Rouser” climbed up to #6, as well as #8 on R&B. Ricky Nelson hits featured lead work by Joe Maphis and James Burton, who shot up to the high frets – Burton having learned the trick of using banjo strings on the first and second strings. But Eddy concentrated down low, achieving a big, round tone.

The guitar and rhythm section of “Rebel Rouser” were recorded in Phoenix, with the tape then sent to Los Angeles, where saxophonist Gil Bernal was overdubbed. Yelps and hollers by the vocal group The Sharps (later renamed The Rivingtons) added to the intensity, as the track modulated up half-steps. Because of the song’s success, the band was billed as the Rebels.

“Somebody has to establish the song,” he said in 1977. “If I were a singer, I wouldn’t improvise; I’d sing the song and let the musicians do the rest. As an instrumentalist, I have to play the song, so it doesn’t leave me a lot of room to improvise. When you’re playing an instrumental, it’s got to start somewhere and end somewhere, and it’s got to say something.”

Have Twangy Guitar, Will Travel spent 81 weeks on the charts. “That first album of Duane’s is so classic,” Fogerty exclaimed in 1985. “That’s how to make an instrumental record. Out of 12 cuts on there, I think I was hearing nine of them on the radio. We used to do ‘Three-30-Blues’ over and over. We just called it ‘Blues in G.’ Each of those songs had a beginning, middle, and end, like English Lit or something. It was just so intelligent, and it sounded so great.”

When Duane played a concert in Oakland in February, 1960, with Jerry Lee Lewis, James Brown, and B.B. King, in attendance were all four future members of Creedence Clearwater Revival. Meanwhile, “Ramrod,” “Cannonball,” and “The Lonely One,” included on *Have Twangy Guitar*, all hit the Top 30.

Besides heavy tremolo, Duane’s tone relied on some ingenious reverb.

“The studio didn’t have an echo chamber,

so Lee bought an empty water tank and put a speaker in one end and a microphone in the other,” he related. “There was no room inside the studio for this 500-gallon tank, so they set it outside and we used to have to chase the birds off of it. Sometimes we had to stop recording if a siren went by or an airplane flew over, because it picked up everything.”

By that point, he’d upgraded from the orange-crate amplifier.

“I used a reworked Magnatone on ‘Rebel Rouser,’ and then I had one custom-built with a new tremolo circuit,” he detailed. “I compared it to everything that came around, and nothing could match it. A guy in Phoenix, Tom Howard McCormick, made it. He called them Howard amps.

“I use medium-gauge strings with a wound G,” he continued. “DeArmond pickups are what I like – they help get that ballsier sound – and JBL speakers because they get that good midrange and a sharp, crisp, clear sound.”

Al Casey, who played rhythm, bass, and piano with Duane, later moved to Los Angeles and played hundreds of sessions with Nancy Sinatra, Glen Campbell, the Association, and others. After L.A. session musicians Plas Johnson and Gil Bernal played sax on “Moovin’ N’ Groovin’” and “Rebel Rouser,” respectively, Eddy plucked young Steve Douglas out of Kip Tyler & the Flips to play on the road and in the studio. After about a year, Douglas was boasting a full calendar of sessions himself, so he recommended Jim Horn as a replacement. Horn, who later recorded with George Harrison, Elvis Presley, and Canned Heat, brought Larry Knechtel into the fold – the future pianist on “Bridge Over Troubled Water” and bassist on “Mr. Tambourine Man.” It would not be an overstatement to call Eddy’s band a farm team for the Wrecking Crew.

“Yep,” the Eddy-Casey collaboration “Forty Miles Of Bad Road,” “Some Kind-a Earthquake,” “Shazam” all charted well – in some cases even better in the U.K. In early 1960, Duane toured England with headliner Bobby Darin. The audiences and reviewers were less-enamored with Darin’s Vegas-type style, but were downright ecstatic for Eddy’s electrifying rock. Derek Johnson wrote in *New Musical Express*, “Hit of the evening from audience’s point of view was Duane Eddy, who gave a really fantastic display of guitar virtuosity and left the fans yelling for more. The full vitality alive effect achieved by this young man is quite amazing.”

In fact, when the tour ended, Eddy was booked to come back for a headlining stint just six weeks later, and *NME* readers voted him “Number One Musical Personality of 1960,” with Elvis Presley second.

His most successful single, 1960’s “Because

'They're Young,' was from a movie starring Dick Clark. His guitar was surrounded by strings, and he was playing another axe in his toolbox.

"That was a departure for me, but I loved the idea," he said. "Also, Buddy Holly had come out the year before with 'It Doesn't Matter Anymore,' which had strings. It was unheard of at that time to have a violin section on a rock and roll record. I walked into Music City one day, and here was this six-string bass guitar. I thought, 'Boy, somebody designed this for me – or because of me.'"

His Danelectro was strung E to E – an octave lower than a guitar – which was how the company designed it.

Duane wasn't opposed to trying new things. "What I do has been put down as being simple and even dumb. I don't agree," he said. "I'll continue on with my style. It's a process and a choice and a direction I choose. I'll change things around; I like to keep an open mind. But I'm not going to start playing hot licks and work up a lot of complicated stuff just to dazzle everybody and prove that I can do it."

On the album, *The "Twangs" the "Thang"*, "Tiger Love & Turnip Greens" featured the Dano, while the jazzy "Route #1" showcased Jim Horn's flute. Two hits combining guitar with vocals were "(Dance With The) Guitar Man" (1962) and "Boss G uitar" ('63). Both featured Darlene Love and the Blossoms, redubbed "The Rebelettes," and the latter's riff consisted of bending a single note 18 times.

In '61, Guild issued a Duane Eddy signature model patterned after the 6120, making him the first rock guitarist with an instrument bearing his name. In '83, Guild reissued the DE-500 with the original DeArmond 2000 Dynasonic pickups still available at the Guild workshop, which Duane was insistent on.

Viewing albums separately from singles put Hazlewood and Eddy ahead of the curve. Thus, *Songs Of Our Heritage* featured gut-string guitar, banjo, and flute; *Twangy Guitar – Silky Strings* contained ballads backed by strings; and "Twang" A Country Song consisted of country standards like "Crazy Arms" and "The Window Up Above."

"I love country, and I cut it in Nashville with Buddy Emmons on pedal steel, the Jordanaires on background vocals, and Floyd Cramer and Pig Robbins on piano. That's where my roots are; that's where *everybody's* roots are in rock and roll. I always maintained that Hank Williams started rock and roll. Ever listen to 'Move It On Over' and then play 'Rock Around the Clock' by Bill Haley? It's practically the same track."

Eddy even invited country-jazzier Hank Garland to participate, after he'd suffered brain damage in a car wreck. "His wife and



Duane Eddy circa 1960 with a Gretsch Chet Atkins 6120.

I thought the familiarity of that environment might help him improve, just playing rhythm. So Hank really *is* playing on my version of 'Sugarfoot Rag' – a fact I am sentimentally proud of."

A side note: Eddy once had a fluke hook-up with a phone operator who was married to Dan Dugmore, who Duane didn't know at the time but later became the steel player on Ronstadt's "Blue Bayou." Dugmore was stunned to have the legend hand-deliver a copy of "Twang" A Country Song on his birthday. Decades later, the two dueted at a Buddy Emmons tribute.

Inevitably, the Beatles and the British Invasion sounded a death knell to rock instrumentals. As Duane's popularity waned, gimmicky album titles like *Water Skiing*, *Duane a-Go-Go*, and even *Duane Does Dylan* failed to find an audience. He segued into producing with Phil Everly's solo debut, *Star Spangled Springer*, and Waylon Jennings' *I've Always Been Crazy*, featuring the Crickets – and scored a #9 hit in the U.K. with 1975's "Play Me Like You Play Your Guitar."

In '76, what should have been a country smash floundered because Elektra didn't have inroads with the country market. Featuring future wife Deed Abbate and "some very good friends" (Waylon Jennings and Willie Nelson), "You Are My Sunshine" hit #1 on WHN in New York City before it was pulled by the label. Pedal-steel on it had been provided by Duane himself. "I bought a

second-hand Fender 400 from Red Rhodes, just to see if I could learn it."

Eddy had barely gigged in several years when he was booked to play the L.A. jazz club Baked Potato in May of '83. Club owner Don Randi, who was also a keyboardist in the Wrecking Crew, teamed with Steve Douglas to gather players...

"Hal Blaine on drums, Ry Cooder on slide, John Garnache on bass, along with us," Randi said. "The first night, word got out that Duane Eddy was playing there, the place was packed. Duane walked into the room, and when he came back, his silk shirt was soaking wet. I said, 'Are you alright?' He said, 'My God, Larry Carlton's out there, Lee Ritenour, Tom Petty, Linda Ronstadt.' It was because they all adored and idolized him. He was the guy they tried to emulate when they started playing guitar. So they had to come and see the master. And we blew the house down. I would've continued doing that for a year, it was so much fun."

At a return engagement later that year, Cooder was replaced by Albert Lee.

The following year, Duane played on *King Cobra* by Douglas, who played more gigs featuring Robben Ford on guitar, followed by Greg Douglass.

When Eddy opened a mid-'80s Huey Lewis & The News tour, his all-star band included Douglas again, with Larry Knechtel on keyboard, Lee on guitar, and Jerry Scheff on bass – the latter two replaced by Arlen Roth and Jerry Jemmott.

Emmylou Harris' 1986 single, "I Had My Heart Set on You," featured twangy low notes that could only belong to one person.

That year, the strange-bedfellow pairing of Eddy and the Art Of Noise won the Grammy for Best Rock Instrumental Performance, for a remake of a Duane single from 1960, "Peter Gunn."

"I hadn't heard of them, so they sent me a tape," he explained. "I thought, 'Hmm.... Pretty far out.' A couple of months later, I flew over with my green Gretsch Country Club and put guitar onto the track."

The visibility had a hand in a Capitol deal resulting in his self-titled 1987 album. In addition to Art Of Noise, Knechtel, Horn, Cooder, and Fogerty, it featured David Lindley, Steve Cropper, Jim Keltner, James Burton, and Paul McCartney.

"It was kind of a kick, standing there playing lead and looking over, and there's Paul McCartney rocking out on his Höfner bass."

Duane and Jeff Lynne discussed doing something together, but when the time was right for Duane, Lynne was working with George Harrison on *Cloud Nine*. Shortly after they got off the phone, Lynne called back. After he'd told Harrison who he was talking to, George offered to put his album on hold and invited Duane to record in his studio. The ex-Beatle played slide on two songs, including "The Trembler," co-written by Duane from a riff Harrison heard Ravi Shankar hum (the eery tune was later featured in *Natural Born Killers* – and who can forget "Rebel Rouser" playing a part in *Forrest Gump*?).

Eddy toured Europe with the Everly Brothers in the early '90s, and the decade saw cameos with Shadows guitarist Hank Marvin, Carl Perkins and the Mavericks, and Doc Watson, while Rhino released the anthology, *Twang Thang*.

In '94 came a long overdue induction to the Rock and Roll Hall of Fame, with Foreigner's Mick Jones handling the presentation.

Duane and the Ventures finally got together

on 1999's *New Depths*, produced by "Skunk" Baxter.

He was inducted to the Musicians Hall of Fame in 2008, but his profile dimmed again until he played Deke Dickerson's Guitar Geek Festival in 2010, after which Duane used Dickerson's backup band at New Orleans' Ponderosa Stomp that year.

In 2011, he returned to Gretsch, who issued the G6120DE signature model, in Desert Sunrise finish. That year, his first album in 14 years, *Road Trip*, was produced by Pulp's Richard Hawley, and Eddy played the huge Glastonbury Festival with saxophonist Ron Dziubla from the Geek/Ponderosa lineup onboard in the studio and onstage. In '13, he received the Lifetime Achievement award for Instrumentalist from the Americana Music Association, and when Paul McCartney was chosen 2015's MusiCares Person of the Year, Eddy delivered a beautiful instrumental reading of "And I Love Her."

In 2017, he jammed with Jeff Beck at the Gretsch Party, and at another event hauled out his new signature Gretsch six-string bass for "House of the Rising Sun," with Hawley, the Black Keys' Dan Auerbach, and harmonica legend Charlie McCoy. The unmistakable Duane Eddy twang found its way to solo projects by Auerbach, E Street Band bassist Garry Tallent, and Pretenders front-woman Chrissie Hynde.

Fittingly, he gave a triumphant U.K. Farewell Tour in '18, playing the London Palladium.

Of his trademark style, he mused, "I can't change it, as such, because that is me. Part of the style is the *way* I play – the way my fingers work, the way I think, my feeling for the instrument, and what I hear. The other part of it is electronic. But, basically, it comes from me, and I can't change that any more than singers can change their voices. You're not going to hear Phil Everly sing like Joe Cocker."

When Eddy was added to the Music City

Walk of Fame in Nashville last year, Steve Wariner's induction speech read, in part, "Duane Eddy is one of the most-important guitarists we've ever had. He is among a rare few who actually created a whole genre, a playing style; his own unique twang that is still heard and copied on recordings and in movie and TV to this very day. You can ask any of the so-called rock-god guitarists right now. They will light up at the mention of one Duane Eddy. They will add, 'I learned from him.' Didn't we all?"

"I hate for people to imitate just to be imitating, I don't mind them imitating *me*," Duane laughed in 1984. "That's a different story. It's a hell of a compliment. I never get tired of hearing it, whether it's guys playing a couple of my licks or saying in an interview that they were influenced by me. That's worth more than the money would've been. It's influenced a great many people, professionals and amateurs of all styles, because no matter what they went on to play, a lot of them picked up a guitar in the first place after hearing one of my records. For example, surf music was just like watching a son grow up. I'll tell you, during some of the lean years, when I've not gone out and recorded or played big shows, to hear people doing that has kept me going. It makes you feel like you did something worthwhile after all."

Terms like "legend" and "icon" are bandied about far too loosely, but in 2010 *Mojo* magazine fittingly gave its Icon Award to Eddy. Doing the honors, Be-Bop Deluxe's Bill Nelson held the very copy of "Because They're Young" that he bought in 1960 and declared, "The sound of the guitar on this record lit a fire that still burns today."

Shortly after news of Eddy's passing circulated, a touching post from the Kinks' Dave Davies expressed what many were feeling: "I thought he'd live forever."

All quotes are from interviews conducted by Dan Forte unless otherwise noted.

ECHOES OF DUANE

MUSICIANS PAY HOMAGE

In addition to the countless testimonials that flooded the press and social media following Duane Eddy's death, a who's who of guitarists sent the following tributes and remembrances exclusively to *Vintage Guitar*.

When I was 13, Duane played Finsbury Park in North London. I got a ticket from my brother-in-law. That day, I was playing on the playground and I accidentally hurt my eye and had an eye patch. They said, "You can't go to the concert because you

might damage your cornea." I said, "I don't care. I'm going to go and see Duane Eddy!" So we went, and I was totally enraptured. It was one of the biggest events of my young life. I'd started messing around on guitar, and he was an *enormous* influence – on me and on (brother) Ray. We were right at the beginning of our journey.

I met him in London in 2018. After all these years, it was quite emotional meeting somebody you feel you've known all your life. The Kinks were without a bass player, and it was really funny; he

said, "Oh, I'll do it." Duane Eddy could sit in playing bass with the Kinks?! That would be priceless.

I think he contributed so much to early rock and roll. He was an immense figure to me. – **Dave Davies**

Probably the first music I heard that made me want to be in a band was surf music. The Ventures were the top guitar instrumental band of that period. But the sound of Duane Eddy's guitar was something I couldn't even comprehend: How did it sound so big and deep?

I was invited to play three shows with him back in 1984, having not really kept track of him over the years. At our one rehearsal, he started playing the line from “Peter Gunn.” My hair stood on end! It was so strong! For a few songs, he also pulled out a Danelectro six-string bass, strung an octave lower. Playing all of that music was just a blast. Plus, he was a pleasure to be around. That was a great moment for me. – **Robben Ford**

Duane shook the earth with low notes. Pure poetry. Everything he played was timeless – eternally cool like the man himself. He was the ultimate guitar hero. Duane was my pal, and I am forever indebted to him for giving me a license to twang. – **Marty Stuart**

After Duane heard my version of “Rebel Rouser” (*Guitar In The Space Age*, 2014), he wrote me this incredible, flattering letter. It said, “You must have been reading my mind and heart throughout the recording. My first love was country music, and you captured the feeling that I always had for that song but didn’t know how to do. Also, we were going for a hit, and went for raucous and big happy party, with ominous fringe elements. But those were the beginning days of rock and roll, and everything had to tell a story of teenage, crazy, hormonal expression. So we went after that and got lucky. But somehow you heard my country soul underlying the song. I wrote it at the session on March 16, 1958. You are an amazing player, my friend.”

I became aware of guitar through surf music of the Ventures and Astronauts. But then you have to go back and see what pre-dated them. I can’t think of anything that preceded Duane in the same way. Everything that came after him that was impacted by that sound, like the spaghetti-western stuff – you have to look back to him. That sound is like oxygen or something; you’re not aware that you’re breathing it. – **Bill Frisell**

Duane Eddy was a guitar hero before the term existed. When I first was learning to play, it was Duane and the Ventures who put the guitar

out front in a market flooded with girl groups and Bobbys from Philly.

I had the pleasure of meeting him on several occasions, and he was as fine and mellow as his playing style. You couldn’t meet a kinder, sweeter guy. My sincere condolences to his wife Deed and the rest of the Eddy family. – **Elliot Easton**

Duane Eddy sang pop hits with his guitar. Pure melody, right in the human-voice range, with very little ornamentation and no inscrutable lyrics to distract. Today, when we say “twangy guitar,” we typically mean “...like Duane.” – **Bill Kirchen**

Duane Eddy was the first guitarist who emphasized how his guitar sounded as much as what he played. It was an honor and a privilege to be able to produce an album, not only with him, but with the Ventures at the same time! Doesn’t get any better than that. Godspeed, Duane. – **Jeff Baxter**

Duane was such a good friend and inspiration. I was honored to be onstage with him many times, and he was always so gracious to give me the opportunity to solo. I know there are many like me who have such great stories of being with him. I shall mourn my dear friend and send much love to his dear wife, Deed. – **Albert Lee**

Duane Eddy’s bare-bones, no-frills sound really hit me as a kid. I didn’t know what made it work at the time, but all that echo and tremolo gave his songs a Morricone-ish sense of space, a real lonesome sound, which appealed to me. Now, when I listen to my first record (*Lookout*, 1996), it’s clear as day: I was making up blues melodies and relocating ’em down in the low register, like Duane would. It helped give me a different sound. I’d initially be thinking Hop Wilson, T-Bone Walker, Big Jay McNeely, or Louis Jordan, but then I’d pull that melody way down onto the low strings and it’d come off something like Duane Eddy jamming with Earl Hooker in a juke joint. – **Rick Holmstrom**

Have “Twangy” Guitar Will Travel was the first album cover I ever saw with a guitar player. I was five

or six and a few years from having my own guitar, but the cover had a vibe, and the sound was completely bewildering. Bigsby, tremolo, deep low-string bends, and aggressive attack – I didn’t know what any of it was, but I loved everything about it. Duane Eddy set the standard for tone and taste, and he always honored the melody. That’s something I take with me and apply to every aspect of my life: Honor The Melody.

When I got to accompany him on “Rebel Rouser” at the Americana Music Awards at the Ryman Auditorium, he played through two Twin Reverbs cranked to 10, but it was his hands and his heart making the music. A soulful and deceptively simple player whose playing reflected his kind spirit and always honoring the melody. Duane Eddy was king. – **Buddy Miller**

I met Duane in the mid ’80s, when Fred Newell invited me to a get-together at his Nashville home, and I was thrilled that Duane brought along not only his iconic 6120, but his Dano six-string bass and Guild Duane Eddy model, too. He invited me to play them all, and then we jammed. I was surprised at his fingerpicking abilities. He sounded amazing. At one point during “Nine Pound Hammer,” he played a lick that stopped me cold. I demanded that he show it to me right then and there! He got quite a laugh out of my enthusiasm, and patiently explained and taught it to me. That inspiration and kindness I have never forgotten, and I feel so very grateful that my path crossed with such a gentleman. Duane was the model of how a “guitar hero” can be, with a heart just as big as his engulfing guitar tone. The whole world will miss him. – **John Jorgenson**

My first guitar hero that became a pal. I miss him. – **Garry Tallent**

Those of us who started playing guitar in the mid ’50s and early ’60s were all influenced by Duane Eddy, of course. During that time his music was all over pop radio. I played his songs in clubs for a long time. He is part of my history. I had the pleasure of meeting Duane in the ’70s and hanging out. He was such a humble

gentleman and very nice man to be around. Duane, thanks for your rock and roll. – **Larry Carlton**

I met Duane Eddy when I was 15 years old and still living in Phoenix. He treated me as a contemporary and not like the kid that I was. We’ve been friends ever since. I’ve known Duane so long that it sometimes eclipsed who he was. I’d often find myself driving home from a visit thinking, “Holy cow, I just had lunch with Duane Eddy.” How many guitar players can you think of that own that much real estate on the instrument? Anyone who plays a note on the fourth string or lower evokes the name Duane Eddy. I already miss him more than I can say. – **Richard Bennett**

“DeArmond neck pickup, Fender amp, and have the engineer boost 1K on the mic.” That was what he always told me. Duane was such a wonderful cat. I was extremely fortunate to have had the experience of working with him both onstage and in the studio. What a guy! – **Kenny Vaughan**

My relationship with my first guitar hero, Duane Eddy, took place entirely by phone until this year, and I wish I had all those conversations on tape. His stories were priceless – from swapping his Gretsch with Buddy Holly’s Strat before going onstage, to touring the U.K. with Bobby Darin, who was rattled by Duane’s status there, and hanging out with Frank Sinatra at his home in Palm Springs.

You couldn’t hope to meet a sweeter, nicer guy. He was humble, and he cared about *you*, despite his own health issues. His life provided inspiration and joy, not only to guitarists, but to music lovers all over the world. I’ll always treasure my face-to-face meeting with him in February at his home. We played together a bit, and I was able to film him doing a cameo in a video for my song, “Cadillac Man.” Duane will remain a true living legend, to me and, I’m sure, scores of others. – **Rick Vito**

Duane Eddy was the epitome of tone, taste, and restraint – which is the recipe all should adhere to. – **Redd Volkaert VG**

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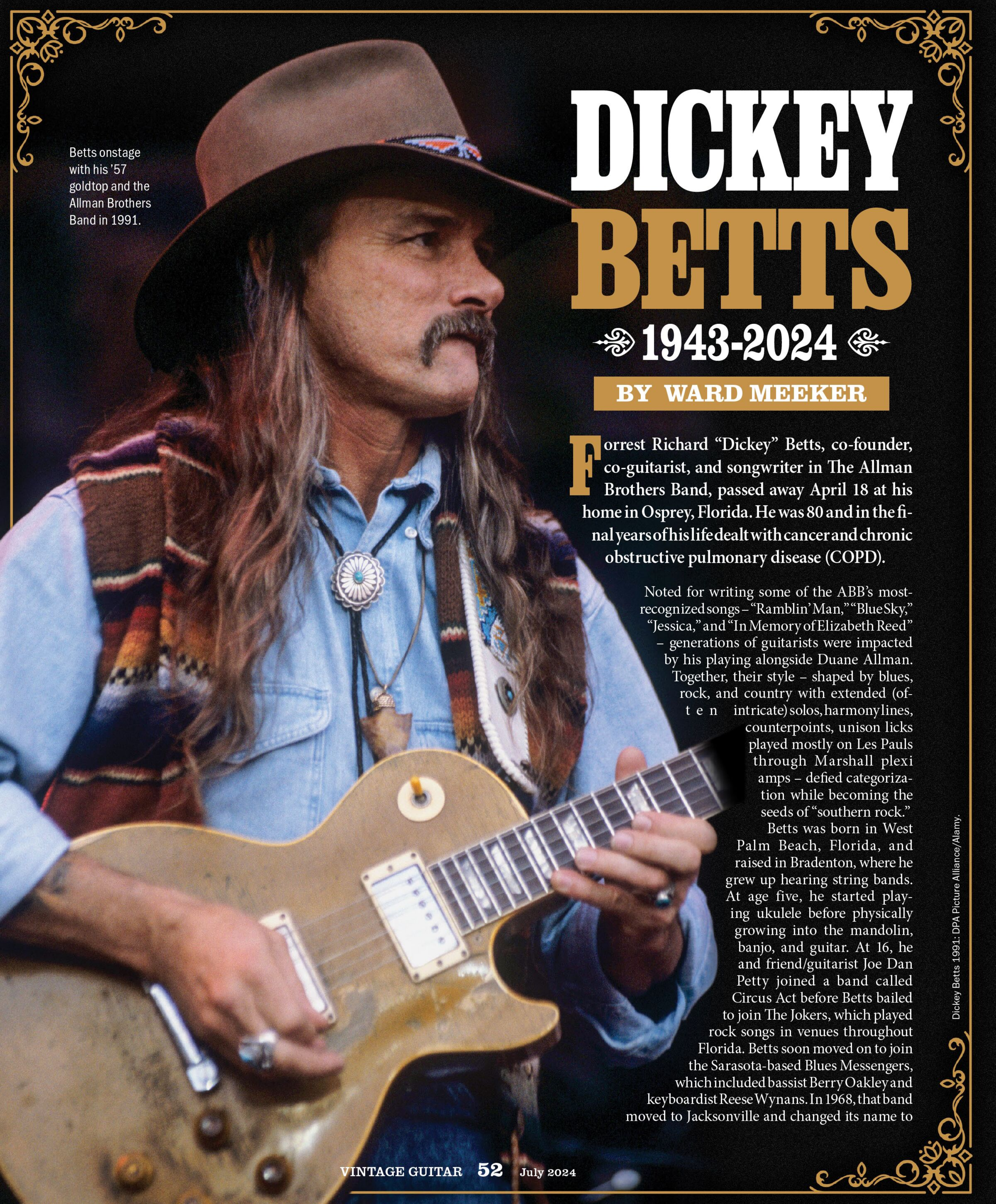
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Betts onstage with his '57 goldtop and the Allman Brothers Band in 1991.

DICKEY BETTS

1943-2024

BY WARD MEEKER

Forrest Richard “Dickey” Betts, co-founder, co-guitarist, and songwriter in The Allman Brothers Band, passed away April 18 at his home in Osprey, Florida. He was 80 and in the final years of his life dealt with cancer and chronic obstructive pulmonary disease (COPD).

Noted for writing some of the ABB’s most-recognized songs – “Ramblin’ Man,” “Blue Sky,” “Jessica,” and “In Memory of Elizabeth Reed” – generations of guitarists were impacted by his playing alongside Duane Allman. Together, their style – shaped by blues, rock, and country with extended (often intricate) solos, harmony lines, counterpoints, unison licks played mostly on Les Pauls through Marshall plexi amps – defied categorization while becoming the seeds of “southern rock.”

Betts was born in West Palm Beach, Florida, and raised in Bradenton, where he grew up hearing string bands. At age five, he started playing ukulele before physically growing into the mandolin, banjo, and guitar. At 16, he and friend/guitarist Joe Dan Petty joined a band called Circus Act before Betts bailed to join The Jokers, which played rock songs in venues throughout Florida. Betts soon moved on to join the Sarasota-based Blues Messengers, which included bassist Berry Oakley and keyboardist Reese Wynans. In 1968, that band moved to Jacksonville and changed its name to

Dickey Betts 1991: DPA Picture Alliance/Alamy.

The Second Coming. After meeting guitarist Duane Allman and his bandmate, drummer Jai Johanny Johanson, in '69 they formed a new group; Allman convinced his younger brother, Gregg, a keyboard player and vocalist, to move home from California to join them. They called the group The Allman Brothers Band, in part to take advantage of a contract Duane had with producer Phil Walden's newly founded Capricorn Records.

That August, they spent nine days at Atlantic Records' studio in New York City, recording their self-titled debut album of five songs that originated during jams with lyrics by Gregg Allman, along with two covers of blues songs. All reflected the band's rock influences, while "Dreams" introduced a jazz bent; in the years that followed, it and the album closer, "Whipping Post," became concert staples. The disc was released in November of '69 and its only single, "Black Hearted Woman," failed to chart.

For the follow-up, *Idlewild South*, they hired producer Tom Dowd and songwriting shifted away from strict reliance on Allman, with Betts bringing two songs that deepened their jazz leanings; "Revival" was chosen not only as the opener, but a shortened radio version was released as the first single and became their first hit, spending three weeks (just barely) on *Billboard's* Hot 100. Betts' seven-minute instrumental homage to Miles Davis, "In Memory of Elizabeth Reed" got little initial notice but became a concert highlight as the band built a reputation and drew critical acclaim for its high-energy jams; the 13-minute version that appears on 1971's *At Fillmore East* helped make it essential to the repertoire, its simple melody allowing Betts and Duane Allman to create sophisticated improvisational solo passages that sometimes extended to a half hour.

Tragedy befell the band with its next album, *Eat a Peach*. Sessions began in September of '72 with a handful of songs; Betts' "Blue Sky" marked his first turn as lead vocalist. After finishing three tracks, they did a short tour, then returned to Macon. The following day, October 29, Duane Allman was killed in a collision while riding his motorcycle. Stunned, the band stepped away from recording.

Alan Paul, a music journalist who began covering the band in the late '80s and is the author of the *New York Times* best-sellers *One Way Out: The Inside History of the Allman Brothers Band* and *Brothers and Sisters: The Allman Brothers Band and the Album That Defined the '70s*, recalls conversations about the mood immediately after Allman's death.

"They were really, really determined to keep going," he said. "Yes, they did take some time off, but they found themselves sitting around, completely miserable and

uncomfortable. Within days, they were gravitating to their rehearsal space. Butch Trucks told me, 'We're musicians. We play music, and that's how we grieve. That's how we communicate.' It's not like any of them were going into therapy, which probably should have happened."

Recording wrapped in December with six songs augmented by three leftover from *Live At Fillmore East* sets, one of which – "One Way Out" – became another fan favorite. The album was released in February, 1972.

In *One Way Out*, Paul further recalls how the band toured behind the album after Betts took it upon himself to learn Allman's slide parts. The tour also forced Betts, serving as bandleader both musically and emotionally, to tackle another challenge in Oakley, who became severely depressed while coping with Duane's death. Oakley's playing was greatly affected by his mental health (and alcohol abuse), and Joe Dan Petty, who had always been part of the group's inner circle, occasionally filled in on bass.

That November, Oakley was killed in a motorcycle accident just a few blocks from the scene of Allman's crash.

Pushing forward, in August of '73 they released *Brothers and Sisters*, an album written mostly by Betts and planted more firmly in country and blues. "Ramblin' Man," the last track recorded with Oakley on bass, became the group's biggest hit (#2 on *Billboard's* Hot 100 that winter) and the album became their biggest seller, reaching #1.

On "Ramblin' Man," Betts played his '57 Les Paul Standard goldtop that he later painted red. In 2002, he told VG, "It had oxidized so terribly that I had to do something to it; it didn't look cool and worn,

The '57 Les Paul known to ABB fans as "Goldie," before Betts applied its red finish.

it looked ugly. I did it myself, and I was real careful with it – I used nitrocellulose lacquer and alcohol-based stain. It looks great, and it sounds great!" In '73, Betts became one of the first guitarists to get a custom-made

instrument from Rick Turner and Ron Wickersham at the fledgling Alembic, which was making its mark with active electronics and ornate designs. Other early adopters were Stanley Clarke and Jerry Garcia; Betts rarely played his.

For his 1974 solo debut, *Highway Call*, Betts delved even deeper into country, recruiting bluegrass legend Vassar Clements to play fiddle, along with pedal-steeler John Hughey and latter-day ABB pianist Chuck Leavell. The amalgam worked well on an upbeat set that melded bluegrass, jazz, and – on the 14-minute "Hand Picked" – a tasty piece of Western swing with Betts and Clements playing extended harmonies and all four players taking deft solo turns.

"*Highway Call* is, simply put, effervescent," said VG contributor Rich Kienzle, who saw the band perform at Pittsburgh's Syria Mosque in January, 1971. "It revealed deep passions for country music through original songs with detours into bluegrass and Western swing. Replete with fabulous vocal and instrumental work, it also proved that Betts possessed the same musical depth that Duane was known to have."

"*Highway Call's* mix of jazz and country made perfect sense given Dickey's larger vision," Paul added. "It and *Brothers and Sisters* are, arguably, the peak of his creativity. From songwriting to his singing, playing, and arranging, it's fantastic stuff – impeccable."

After the ABB disbanded in 1976, Betts assembled Great Southern before the ABB reformed in '78 with Dan Toler on



second guitar. Their 1979 album, *Enlightened Rogues*, was produced by Tom Dowd and reached *Billboard*'s top 10, boosted by the Betts-penned single, "Crazy Love," which reached the Top 30. The band shuffled through changes in personnel, producers, and management before dissolving in '82.

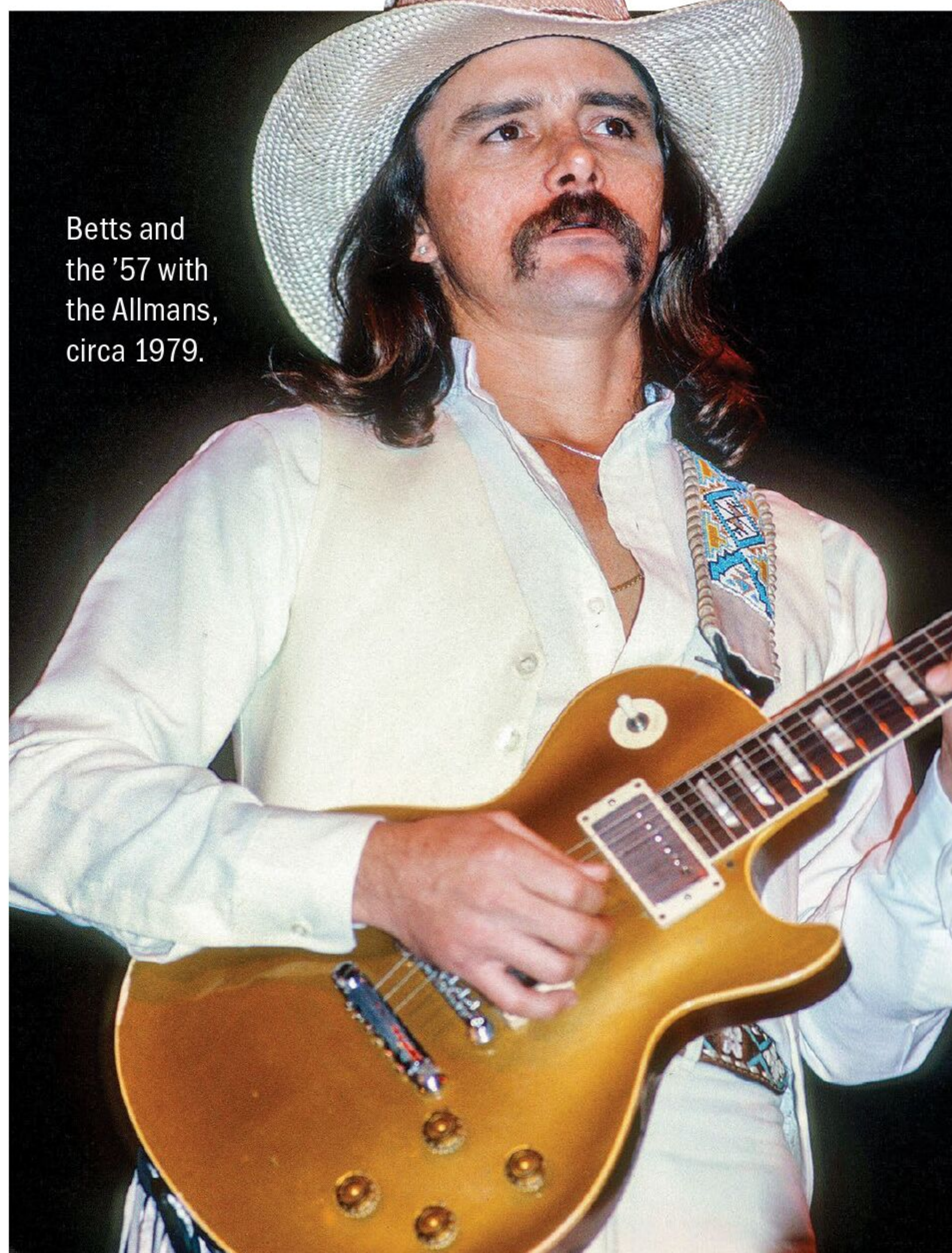
To mark its 20th anniversary in '89, they re-formed for a summer tour with Johanson on drums along with Betts and guitarist Warren Haynes, recruited from the Dickey Betts Band. It went well enough that they decided to record what would become *Seven Turns* and its hit single, "Good Clean Fun." Further tours followed, along with the 1991 studio album *Shades of Two Worlds*.

Betts missed part of a 1993 tour after he was involved in a confrontation with two police officers, but he returned in '94 to record what would be his final studio album with ABB, *Where It All Begins*, and its Top 10 hit "No One to Run With," which Betts had written with John Prestia nearly a decade earlier. In '95, Betts and the ABB were inducted to the Rock and Roll Hall of Fame.

In the late '90s/early 2000s, Gibson issued two signature-model Betts Les Pauls, one based on his '57 goldtop, another on the same guitar after its refinish. In '02, Betts told *VG* he also had a '36 National Tricone that once belonged to Elvin Bishop, a '35 National Style O, Duane Allman's '32 Dobro, a '28 J-50, and a 14-fret '36 J-50. In the '90s, he sometimes played a Strat with a Seymour Duncan Hot Rail stacked humbucker, and also got into Paul Reed Smith McCarty models. His typical live rig included two 50-watt Marshall heads running to four cabs with 12" JBL-made Lansing 120 speakers; in clubs, he used one stack, outdoors, he ran both. His slide guitars were run through a Bogen PA head hooked to two off-brand speaker cabs. "It's the perfect Elmore James slide sound," he told *VG*.

In 2000, Betts was dismissed after the ABB "suspended" him prior to a tour that summer, citing difficulty working with him because of substance use. Betts sued, and the resulting litigation made the split permanent. Here-formed what had been the Dickey Betts Band in time for a summer tour as Dickey Betts & Great Southern with the addition of his son, Duane (*VG*, February '21 and September '23).

Betts' final recorded release was 2021's *Dickey Betts & Great Southern Official Bootleg Vol. 1*, which compiled live recordings. He reconciled with Gregg Allman prior to the



Betts and the '57 with the Allmans, circa 1979.

singer's death in 2017. In August of '18, Betts suffered a stroke that forced cancellation of a planned DBB tour, and the following month underwent surgery to relieve swelling on the brain resulting from a fall in his home.

In his 2020 interview with *VG*, Duane Betts remembered how his father instilled in him that a guitarist should strive to serve the band's performance – and the song – over a solo.

"I don't try to be better than anybody, I just try to tell a story – take the listener on a journey that makes them feel something," he said.

After his father's passing, Duane shared more thoughts with *VG*.

"Dad was about the songs just as much as he loved jamming and pushing the boundaries of improvisation," he said. "All of his songs have great melodies that are easy to follow. He was abundantly aware of how to convey the sentiment of the song to the listener, and was a true stylist. His songs had his personality all over them."

Asked about songs that have the most meaning to him, Betts said, "'Blue Sky' has to be my favorite. It's the perfect song. It has such a pure and innocent feeling and instantly makes you feel good; great words and melody, simple and to the point."

"Jessica" is obviously a great composition. It has such a lyrical quality without

the presence of a singer. It's hard to make instrumentals feel like they aren't just a bunch of notes, but with 'Jessica' there is intention, and he nails it."

Discussing the guitars and amps used to record his 2023 solo album, *Wild & Precious Life*, Duane told *VG* that his #1 guitar was given to him by Dickey; "I mainly used my Les Paul – the Dickey Betts signature prototype #1 – through a '65 Deluxe Reverb I got from Derek Trucks."

Several notable guitarists marked Betts' passing on social media, including former bandmate Warren Haynes, who wrote, "Aside from being a huge, major influence on my music from before I picked up a guitar, Dickey was the one person I credit for everything amazing that happened in my career."

Other notable players whose musical taste and styles have been informed by Betts shared memories with *VG*. One was Jack Pearson, who began developing his renowned slide technique with help from ABB records, and was a member of the band from 1993 until '99.

"When I first joined, Dickey gave me a slide and said it was one of

Duane's. I was so surprised you could've knocked me over with a feather," he chuckled. "I really enjoyed playing rhythm on Dickey's solos; he'd take off and build a lead... Yeah, it was great being in the middle of that! Sometimes, during his solos, I'd stand between Gregg's Leslie cabinet and Jaimoe's drums and we'd be digging a big ol' groove that was very funky and gave Dickey room to fly. He had a very distinctive sound and style that people recognize after just a couple notes."

"There were times when I had to stop myself from playing Dickey's signature licks during my solos," he added. "I'd start one then quickly switch to something else, thinking, 'Don't play that! That's a Dickey lick and he's probably gonna play it as soon as you get through!' (laughs)"

"Dickey had a lot of nice guitars, but no matter which he played, he always sounded like Dickey Betts. Hanging out, we'd talk about guitars and our mutual influences from the early blues, jazz, and country recordings – everything from Jimmie Rodgers to Charlie Parker, and of course we were both crazy about Django Reinhardt."

"Dickey and I had a nice talk on the phone last year. I'm really glad we got to do that."

"My introduction to the Allman Brothers Band came during my senior year of high school in 1971," recalled Greg Martin, co-founder and lead guitarist in Kentucky Head-

hunters. “My bandmates, Richard and Fred Young, had a brand new copy of *At Fillmore East*, and our first listen through was a revelation; Dickey and Duane’s twin Les Pauls made one huge sound. But it wasn’t until a couple years later that I began to truly appreciate Dickey’s playing. After Duane died, he stepped up in a big way and refined his writing, playing, and vocal abilities. It’s been said that Dickey wasn’t a fan of his own slide playing, but I loved how he took what he learned from Duane and made it his own.”

“Dickey had the sweetest tone and phasing,” Martin added. “There was no mistaking it whenever his guitar came on the radio.”

Johnny Stachela, guitarist in Duane Betts’ band with Gregg Allman’s son, Devon (VG, December ’20), said Betts’ appeal is centered in songcraft.

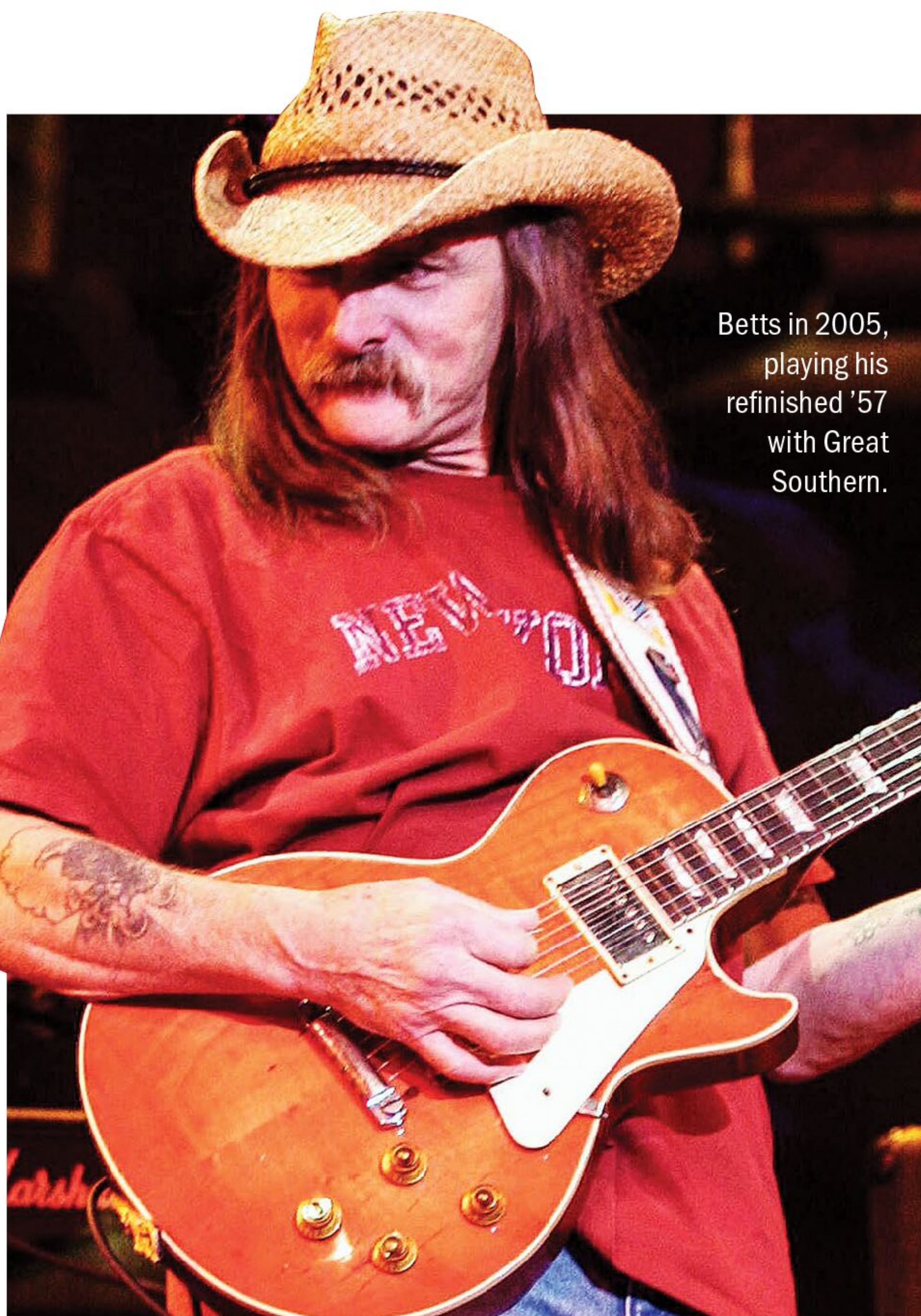
“That’s what people connect with, time and again,” he said. “‘Ramblin’ Man’ and ‘Blue Sky’ exude pure joy. They are perfectly-crafted songs wrapped in transcendent guitar lines. It’s the furthest a guitar player has gone with that Hank Williams approach to songwriting. Every note Dickey played unfolded as part of a beautiful melody; ‘Jessica’ and ‘In Memory of Elizabeth Reed’ are the greatest rock instrumentals of all time. Their composed arrangements are so lyrical. For a guitarist, they’re incredibly inspiring, and more than 50 years after he wrote them, they’re still the most fun to play live. He set the bar impossibly high.”

Stachela is also among the throng whose concept of tone is derived in part from the ABB.

“My approach is similar to Dickey’s in that I plug an SG or Les Paul straight into a cranked vintage tube amp – usually a blackface Super Reverb or Concert from the ’60s. It really comes down to the PAF sound – the muscle and the magic in the clarity, going from clean to dirty just by turning the guitar’s knobs. When the tone is good, you can play all night.”

Charlie Starr (VG, June ’24), guitarist in the ABB-adjacent Blackberry Smoke, cited Betts’ solo on “It’s Not My Cross To Bear” as particularly influential to him.

“It’s right after Duane’s solo, and comes in like a damn tornado!” Starr said. “It’s so powerful, perfect... and a prime example of early Dickey. His soloing was so fierce, but gradually incorporated more of the beautiful country vibe that became a trademark, like in ‘Long Time Gone’ and ‘Highway Call.’”



Betts in 2005, playing his refinished '57 with Great Southern.

“Opening with an explosive ‘Statesboro Blues,’ the twin-guitar passages were breathtaking, Duane and Dickey separating to spin incendiary, articulate, and inventive solos,” he said. “And they finished with a ‘Whipping Post’ that transported everyone – band and audience – to another dimension.”

Those of us fortunate enough to be there share a special privilege.”

“Dickey was, by extrapolation, a founding father of the southern-rock genre,” noted VG “Fretprints” columnist and feature writer Wolf Marshall. “He’ll be remembered for developing the harmony-guitar style as the sound became embedded in pop culture. After Duane’s death, he became a commanding, multifaceted guitarist, far beyond the perception of an Allman sidekick.

Duane put a finer point on it when he said, ‘I’m the famous guitar player, but Dickey is the good one.’

“As composer and singer, Dickey rose to the occasion by writing the band’s most-beloved instrumentals, ‘Jessica’ and ‘In Memory of Elizabeth Reed,’ and ‘Ramblin’ Man.’ One can’t think of southern rock without the image of Dickey coming to mind.”

“Dickey’s fluent major-key runs and crystal-clear Les Paul tones broke new ground and inspired generations,” added VG contributor Tom Guerra. “In the early days of the ABB, his melodic solos were the perfect counterpoint to Duane’s bluesy slide barrages. By bringing together jazz, blues, swing, and country stylings, the group defined a new genre, and classifying them as southern rock doesn’t tell half the story.

“When Duane and Berry died, Dickey grabbed the reigns and kept the band alive,” he added. “I first saw him play in ’79, and from the first note it was clear Dickey was the bandleader, conducting the group’s tight arrangements with stern precision.”

Songwriter/guitarist J.D. Simo added, “Dickey changed everything. His mixture of early rock and roll with Bob Wills’ psychedelic abandon stood out amongst some of the most-influential guitarists to ever grace the planet. My heart goes out to his family, especially my soul brother, Duane.” VG

Other favorites cited by Starr include “Jessica,” “In Memory Of Elizabeth Reed,” and “Les Brers In A Minor,” which he calls, “...some of the most important rock-and-roll music ever recorded. Guitar players will be learning those parts until the end of time. Dickey’s style and playing were just beautifully *musical*. His guitar was as beautiful a voice as Gregg’s singing – ringing like a bell or trumpet. And he didn’t just play licks when he soloed – he played melodies, first and foremost. You can sing his solos.”

VG music editor/contributor Pete Prown noted that, as in most two-guitar bands, one player in ABB typically got more attention.

“Duane got more adulation, but Dickey was obviously a monster. He was a deep-pocket rhythm guitarist and his lead work was built on rolling constructions of triplets, fat wrist vibrato, and clean bends, often delivered in a major and minor blues scale – or the Dorian mode. And like Eric Clapton, Dickey enunciated every note, so his playing was approachable by younger players and students. One particular fan was Bob Dylan, who name-checked him in the lyrics to ‘Murder Most Foul,’ writing, ‘Play Oscar Peterson, play Stan Getz/Play ‘Blue Sky,’ play Dickey Betts.’”

Kienzle, who caught the ABB at its peak in that 1971 Pittsburgh show, recalled the impact they made from the first note.



In certain circles (eh hem...), the Beatles' array of instruments is as celebrated as their music, the lore originating with The Cavern and weaving through early hits to their height of fame and beyond.

— BY WARD MEEKER —

Collectors, dealers, followers, and fans of the band talk about “lost” Beatles instruments like the Höfner Club 40 and a Sonic Blue Stratocaster, both used by John Lennon, and – until three months ago – this 1964 Framus Hootenanny.

Arguably the greatest guitar find in decades, it was rediscovered after having spent 50 years in an attic two hours from London.

The 12-string belonged to the former road manager for the '60s folk duo Peter and Gordon, who had been gifted the instrument by Gordon Waller after they called it quits in 1968. Not long after, the guitar (in its unusual Maton case) was stashed away to suffer the “out of sight, out of mind” fate of so many material possessions.

Now 90, the owner and his 75-year-old wife, who are remaining anonymous, had decided to finally move out of the house where for a half-century they raised a family and created memories. Children long since grown and with space waiting in a retirement home, they put the house on the market. One day later, it sold.

To help with what suddenly became a quick move, they summoned friends and family including their son from Sweden. His task? Clearing the attic, where it didn't take long to discover the dusty rectangular box. Lugging it down the ladder, he summoned his father. Seeing it, the man flashed back to his life with Waller and Asher, McCartney and Lennon.

Recalling news reports of Beatles guitars being sold at auction, they sent an e-mail to the London offices of Julien's Auctions. At their desks that Saturday were Executive Directors Darren Julien and Martin Nolan. Julien received the e-mail and responded immediately. After a conversation and a glimpse of photos, they were on the road.

The Beatles' circle of friends in the mid '60s included Waller and his partner, Peter Asher; McCartney and Lennon wrote several hits for the duo, including “A World Without Love,” which reached #1 in the U.S. and U.K., as well as “Nobody I Know,” “I Don't Want To See You Again,” and “Woman.” Also in that circle was the man who'd held the Hootenanny all those

WHOOOP 'N HOLLER

Beatles' Framus Hootenanny Rediscovered in England



George Harrison converses with John Lennon while strumming the Hootenanny at EMI Studios, an Olympic White Strat perched casually, the Framus' Maton case in the background.



Paul McCartney with a Rickenbacker 4001, backgrounding the propped-up Framus.

years, as well as Peter Asher's sister, Jane, who dated McCartney for five years beginning in 1963; the Beatle rented a room in the Asher family home on Wimple Street, as did the Hootenanny's owner, who recalls that McCartney, Lennon, and George Harrison would write songs at a piano near his room in the basement.

In 1963, the Beatles scored six Top 5 and other chart hits in the U.S., then things got *crazy*. A month ahead of three February '64 appearances on "The Ed Sullivan Show," the band's American labels, Capitol and Vee Jay, each released an album of songs recorded at EMI Studios in London and mostly used on the band's two 1963 U.K. albums. After the Sullivan broadcasts, though, demand for all things Beatles became insatiable, and the labels spent the rest of the year releasing nearly every song the band had recorded in England over the prior two years, compiled on six more albums; four reached #1 while the other two #2, sometimes held out of #1 by one of the others.

They also embarked on their first world tour, playing nearly every night in June at venues in Denmark, the Netherlands, Hong Kong,

Australia, and New Zealand followed by nine dates in England through July and early August, then wrapping with 32 shows in 25 American cities through September 20. In early October, they were back at EMI Studios, recording "She's a Woman," "I Feel Fine," "Eight Days a Week," and "I Don't Want to Spoil the Party"; the first two were released as singles on November 23.

Barely more than a year later, though, the band went from being four smiling kids riding the adrenaline high of pop-star status in England to being four guys burnt out by the hamster wheel that was touring, writing, and recording. But the commitments kept piling up.

Biggest of the lot was filming a second movie to continue capitalizing on their momentum, and recording a soundtrack to accompany it. It

was a pivotal moment, as fame and celebrity wore on them; Lennon's marriage was failing and he had a two-year-old son to raise, while Ringo Starr was a newlywed. Did they long for a different life? Perhaps, but...

"Beatlemania was still happening," noted Andy Babiuk, author of the supremely informative book *Beatles Gear*, who helped Julien's confirm the guitar's provenance.

With a significant budget jump compared to 1964's *Hard Days Night*, shooting for the movie that became *Help!* began February 23

The Framus in its life-saving Maton case.



in the Bahamas then moved to the English countryside before wrapping in London on April 14. Filmed in color and with top-notch production, its James Bond-satire plot blended with Marx Brothers hijinx was ultimately little more than strung-together “What the hell is going on?” moments, with script seemingly an afterthought.

However, the *music* created for the *Help!* album is strong, conceptually and compositionally, reflecting the band’s headspace in less-than-happy times.

“They had matured beyond ‘She loves you, yeah, yeah, yeah...’ to more-complex songs like ‘You’ve Got To Hide Your Love Away,’” said Babiuk. “They were a step up.”

More personal, revealing, and topical, the album’s highlights include the title track along with “Yesterday,” “Ticket to Ride,” and one track for which the Hootenanny was recruited, per producer George Martin’s studio logs – “You’ve Got to Hide Your Love Away,” a folky Lennon song overtly influenced by Bob Dylan.

Further helping verify the Framus’ story is a scene from the movie in which the band awkwardly serenades heroine Ahme (played by Eleanor Bron) with the song, Lennon strumming it as he sings while Harrison “plays” a J-160E and Starr hits the tambourine at the top of each $\frac{6}{8}$ bar.

“There are color photos from that scene, and you can see the Hootenanny’s rosette really clearly,” said Babiuk. “The wood has several different-colored pieces, and it matches the sale guitar. And of course the wood in rosettes is never the same from one to the next. Same with the pickguard, which is tortoiseshell, and the pickguard is identical to the one in that photo.”

More proof came via a December, 1965, British television special, “The Music of Lennon and McCartney,” on which Lennon and McCartney introduced British pop artists doing Beatles songs, some of which had become hits for those artists.

“Lo and behold, Peter and Gordon did ‘A World Without Love,’ and Waller is playing this guitar!” said Babiuk, who further speculates that may have been the day that the guitar changed hands.

Other *Help!* songs featuring the Framus are “It’s Only Love” and “I’ve Just Seen A Face.” The guitar also made the cut at least twice during the sessions for the follow-up, *Rubber Soul*, where Harrison used it to lay the rhythm tracks on “Norwegian Wood” and “Girl.”

“That was a very important time for them,” said Nolan. “And the fact that this guitar is documented with George playing it is important because they *didn’t* always share instruments. There’s also a photo of John changing a string on the guitar!”

“*Rubber Soul* is one of their coolest records because all four were still creating music together as a unit,” added Babiuk, who conducted the

majority of the research for *Beatles Gear* in the early 1990s, when such work meant tracking down every related book and magazine. One periodical was particularly helpful for identifying guitars, including the Framus.

“In the ’60s, Sean O’Mahoney, the publisher of *Beat Instrumental*, also did a fan-club magazine called *Beatles Monthly*, and was given full access to the studio during the *Help!* sessions. He or his staff shot pictures that provided a wealth of knowledge, not only showing the instruments the guys were holding or playing, but also stuff that was laying around.” One of things on the floor was... you guessed it – the Framus.

When he first handled the guitar at the owners’ home, Nolan recalls it looked the part of a long-lost instrument with broken strings. And he had one question for them that spurred a trip to the bin.

“We asked about the Maton case, and they told us, ‘Oh, it was so beat up that we tossed it.’ Fortunately, it was a Saturday evening and there was no collection that day, so we went to haul it back.”

Lucky indeed, as it bolstered provenance.

“Looking at photographs of the band in EMI Studios at the time, they’re all there – John, Paul, Ringo, George – the guitar, and the case, on the floor with its Maton tag,” said Babiuk.

Though its exterior was in rough shape – cover peeling, handle hanging by a thread – its plush yellow interior was in near-perfect shape, which played a role in the guitar’s condition.

“The case saved the guitar,” Nolan said.

Like any guitar that had undergone 50 years of temperature and humidity cycles, it needed a bit of TLC. Julien’s contacted repairman Ryan Schuermann in Los Angeles, who was handed an

instrument in “shockingly good” condition considering what it had been through.

“Usually, when a guitar sits around that long, it develops cracks and the neck angle will need to be corrected, especially Asian- and European-made guitars, which have two-piece heel construction,” he said.

Schuermann was prepared to be meticulous about separating the neck from its joint at the body, “But it lifted off freely right away, which was a fantastic sign.”

With the neck re-set, the bridge steamed back to flat, and the finish on the neck and body needing nothing more than a cleaning, the guitar was once again fully playable. Babiuk ventured to L.A. to give it a strum.

“It sounded amazing – wonderful – and it held tune really well,” he said. “It’s a great guitar... *really* cool.”

So, where does it sit in the pantheon of Beatles guitars?

“It’s up there, for sure,” said Nolan. “The band didn’t use many 12-strings, and the fact this one was on the *Help!* album, *Rubber Soul*, ‘You’ve Got to Hide Your Love Away,’ and ‘Norwegian Wood’ adds to its draw.

“The Gibson J-160E that sold in 2015 was an important guitar that for years held the world-record sale price at \$2.4 million. But when you look at *this* guitar and remember that it’s from the height of the Beatlemania...”

After Darren Julien told his friend Ringo Starr about the guitar, the former Beatle asked to see it.

“It was special to see 83-year-old Ringo with it, genuinely excited because the guitar took him back to his youth,” said Nolan. “He said, ‘I remember filming that scene, sitting below John with the tambourine!’





Darren Julien (left) and Martin Nolan with the Hootenanny.

Julien/Nolan courtesy of Julien's Auctions.

"He was very appreciative and happy for the people who found it, and the impact its sale will have on their lives."

Listed in the sale catalog and on Julien's website as Lot 51, "The Beatles/John Lennon 'You've Got to Hide Your Love Away' Acoustic Guitar," bidding opened at \$150,000 and quickly shot to \$1 million, which is where it sat as this issue went to press. In the weeks leading up the sale, the guitar was displayed in London, Ireland, Nashville, and New York.

Babiuk and Nolan agree that as guitarhead memorabilia is concerned, for a lot of reasons, the Hootenanny is hard to beat.

"It just has a feel-good factor about it," said Nolan. **VG**

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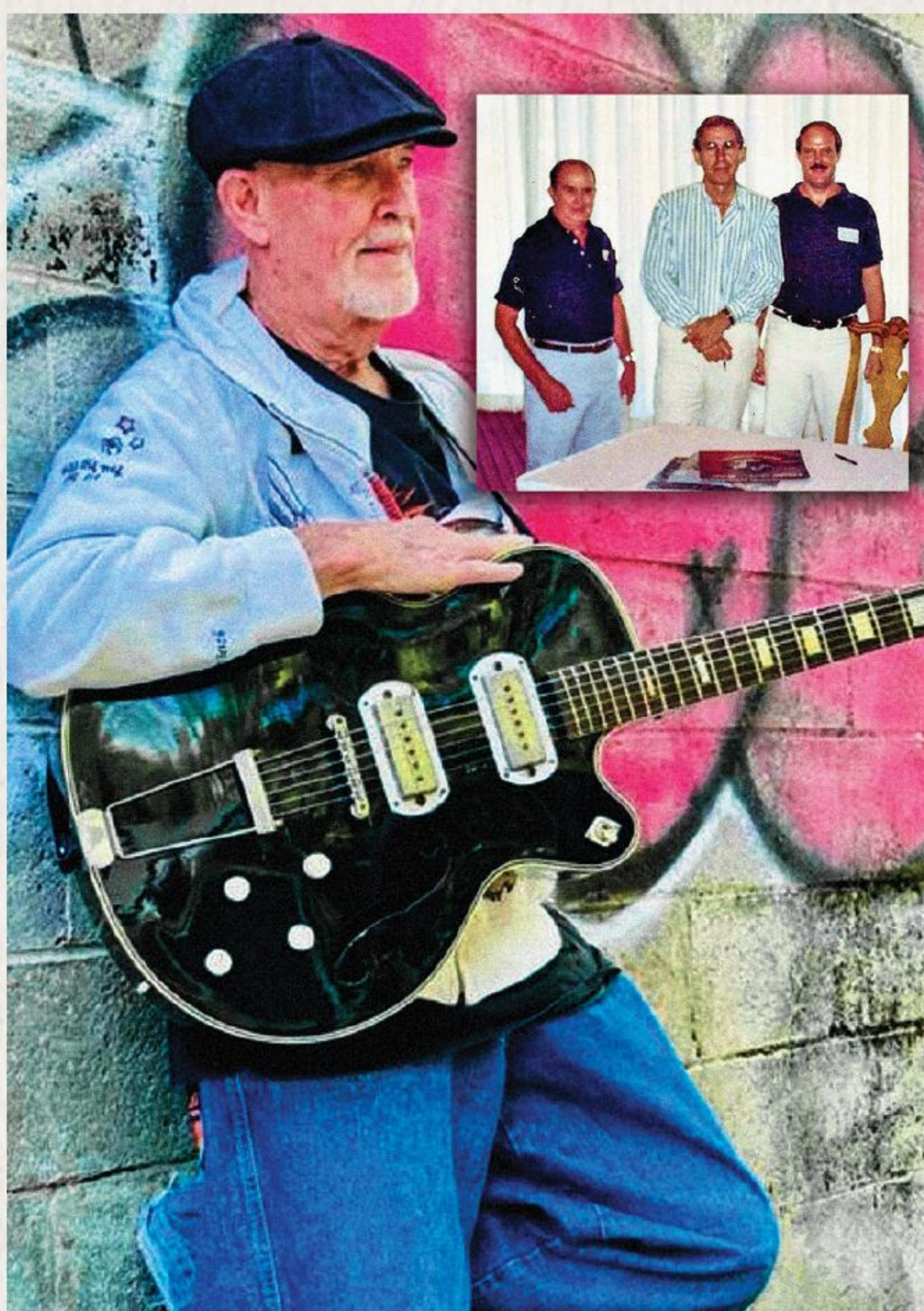
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Cody Lindsey is forever grateful to his dad, James, for showing him how to play cowboy chords when he was eight years old. Thirty-eight years later, Cody is teaching James the beauty of a maple-backed Eastman. "I think that's a great return on his fatherly investment," Cody says.



Though Danny Miller's father didn't play guitar, he was a fan of guitar music and supported his son's playing. When Danny went to meet Chet Atkins in 1989, his dad joined him. "They were the exact same age and from the same part of Tennessee, so even though they'd just met, they talked like old friends, sharing stories of life during the Depression," said Danny. "This is my most precious picture because Daddy died two years after." Here's Danny in '22 with his '57 Silvertone.



Steve Evans recently gifted his kids the instruments they posed with for photos in his acclaimed 2002 book, *Cowboy Guitars*. Michael was four when he posed with a '56 Texan Junior, while 11-year-old Sarah held a '42 Singing Cowboys model made by Harmony, and eight-year-old Jenna had the 3/4 version. Steve fit the theme by grabbing one of his favorites – a '32 Gene Autry Roundup.

DAD'S DAY 2024

VG'S ANNUAL SALUTE TO FATHERS WHO INSPIRE



The Gojdics are one of several families for whom the "Dad's Day" feature has become an annual thing. Here are dad Chris with 16-year-old Nicholas and 13-year-old Sophia getting set for a picnic-table jam on a Robert Cray Custom Shop Strat, a '54 reissue, and an original 1960.



Monte Klein and his son, Nigel, have always loved to explore the blues. In this shot from their photo album, Nigel is blowin' harp through a '63 Bandmaster while his dad strums a '60 ES-5N Switchmaster through a '63 Vibroverb.



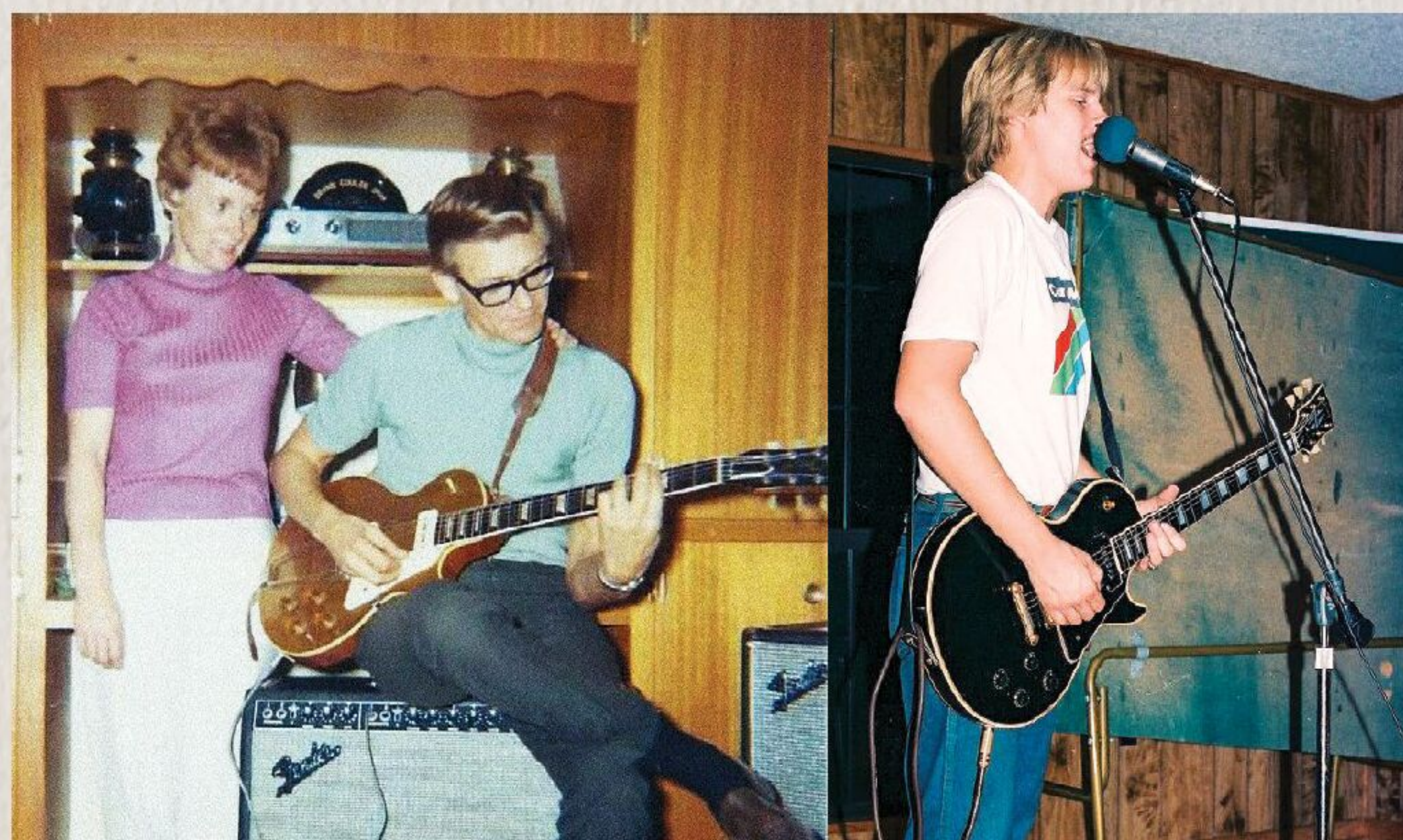
Onstage at a recent gig, here are David Anderson (left) playing his Oklahoma-made Bob Reed dobro while his late-'70s Tele awaits its turn. Bandleader Gary Powell has a Blueridge flat-top, and David's son, Curtis, is playing the family's 1898 upright, made in Germany.



Robert Day and his son, Zane, took a moment to snap this photo while playing at Jam Central Station, a.k.a their living room! Zane strums the Fender dreadnought he was given for his 18th birthday while Robert has his beloved '60s Mod Tele.



Dr. Larry Newcomb plays and records jazz with his son, Jake. Here, Larry has a Borys B-122, Jake his Solano upright.



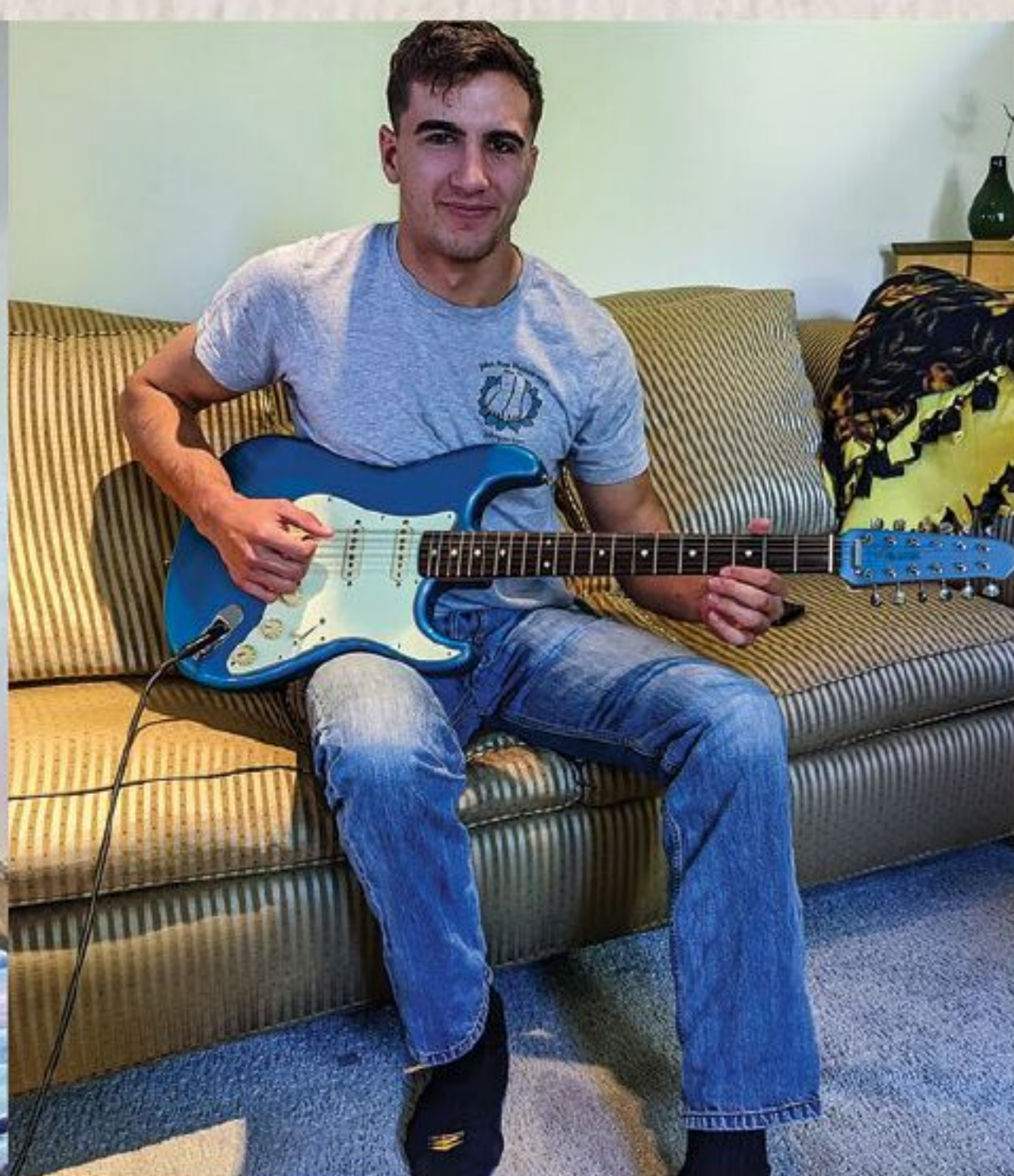
Back in the day, Mark Mondahl's dad, Norman, played his '52 Les Paul in the popular Phoenix band The Moonlighters. Sadly, it was stolen after this photo was taken showing him with the guitar and his wife, Millie. He replaced it with a '54 goldtop. Mark started playing as a teen in the mid '80s, sometimes using his dad's '56 Les Paul Custom.



Larry Simon and his daughter, Nell, perched on the stoop for this shot with two of their favorite guitars. Larry's holding the '66 Jaguar featured in the May '22 issue of VG, while Nell has a mid-'50 ES-175 that has a fretboard installed by James D'Aquisto.



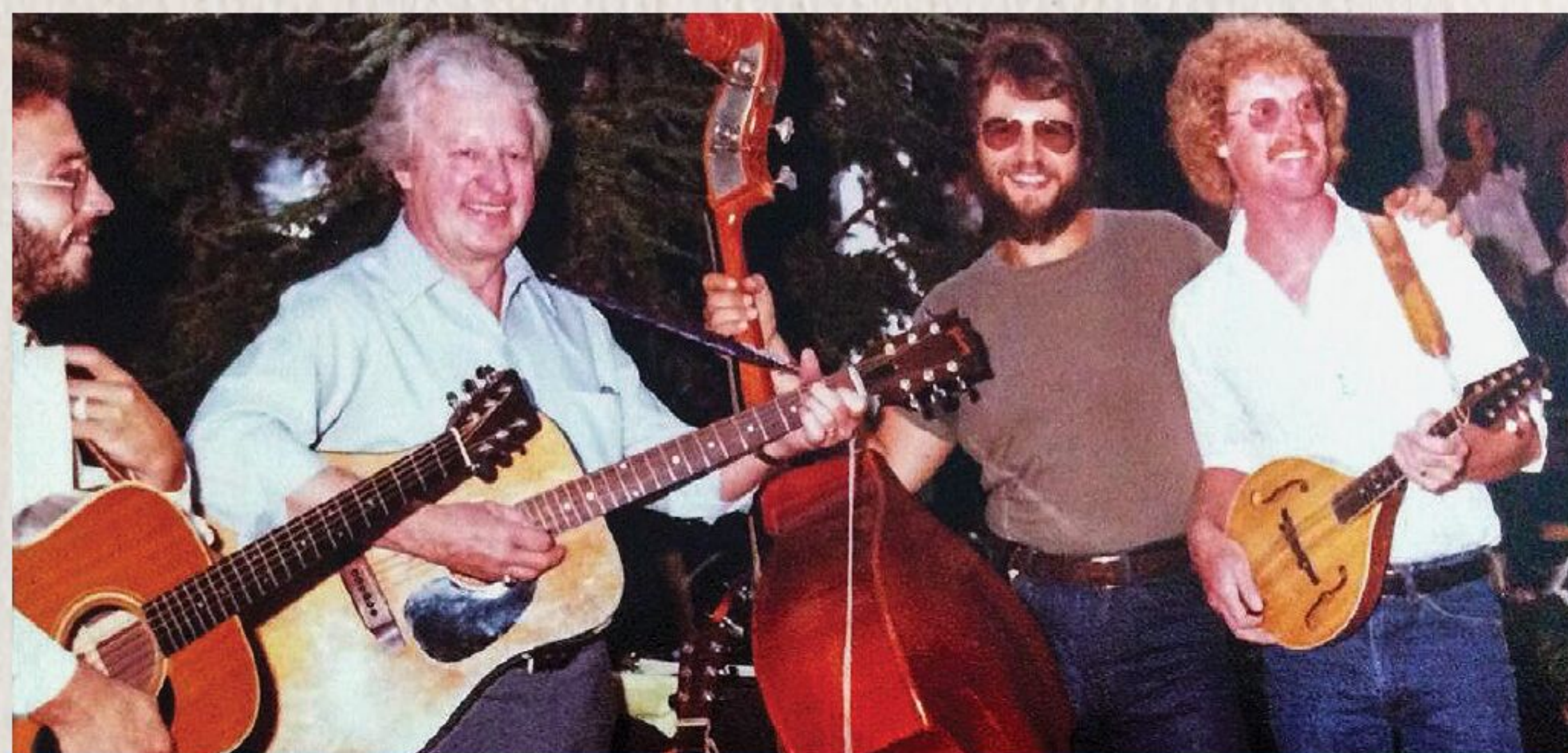
Longtime readers Ben and Roger Williams grabbed their favorite Custom guitars for a sit on the tailgate of their "custom" '72 Ford F100. Ben's is a '72-reissue Tele, while Roger has the '79 Les Paul they call Smokey, on account it survived a house fire!



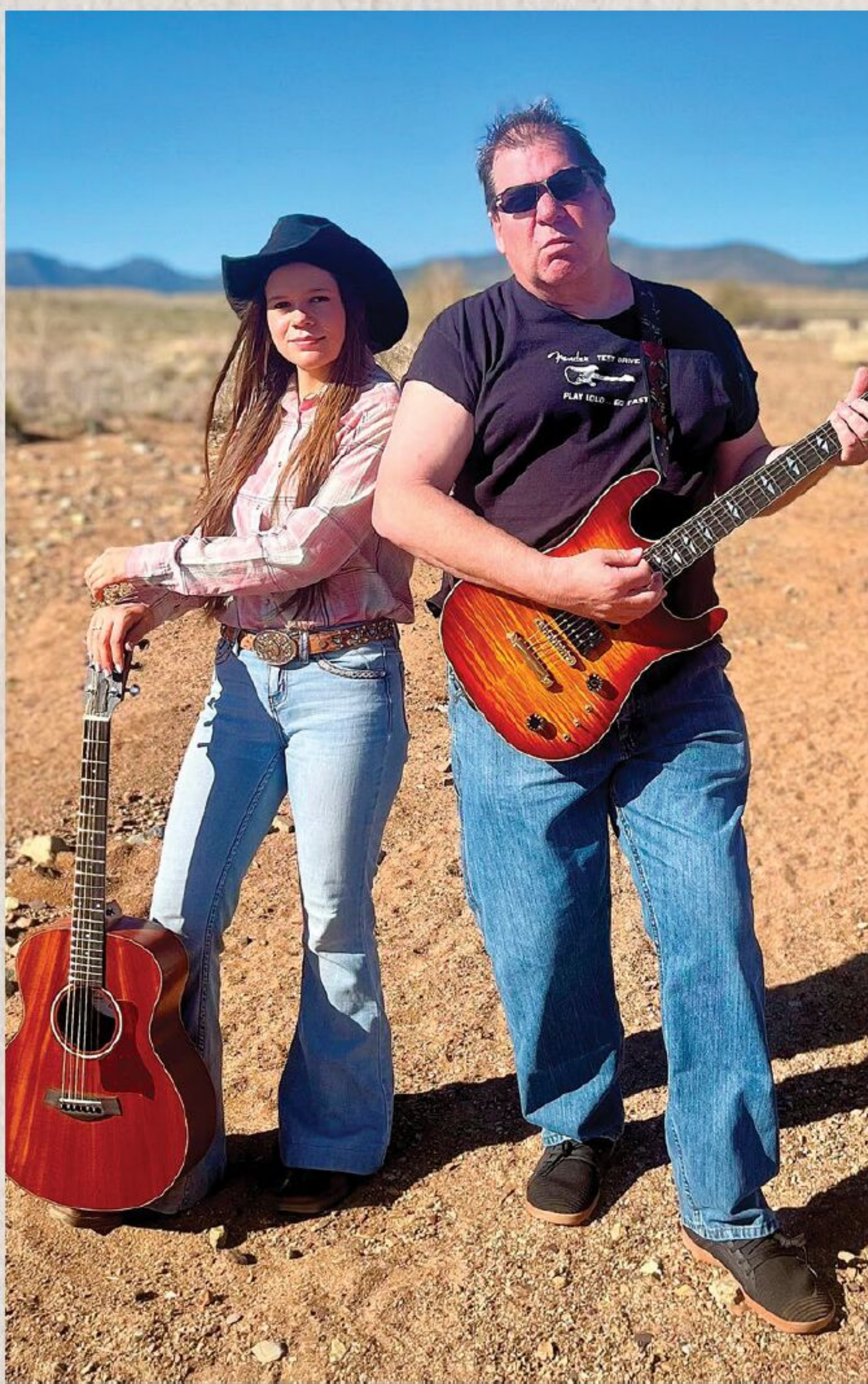
John Ashton's 15-year-old son, Colin, is learning to play on the same Strat his dad had when he was 15. It's a '57 with a '62 neck. John's guitar is a Custom Shop '63 SG Standard.



The Stern brothers all treasure the Stratocasters they've received as gifts from the collection of their father, Jeremy. Ari (top left) has a Buddy Guy signature that was autographed by Buddy, Seth (top right) has a Strat XII, Eban (bottom left) a parts guitar with an '06 body, and Josh plays an '03 American Standard.



Once upon a time, Eric Peterson played bluegrass with his father, Ernest. Here they are in 1981 with bandmates Mike Murphy (on a '74 D-28) and bassist Don Polito. Ernest has his '70s J-50, Eric a '74 Stiver mando.



John Vindedahl and his daughter, Victoria, have played all types of music together since she started learning to pluck. That's her with a Taylor GS Mini Mahogany, while dad holds his '87 Gibson US-1.



Ian Spalding loves getting onstage with his dad, Bob, and the rest of the Ventures. Here they are in 2019 with their modern jazz masters at the Birchmere, in Alexandria, Virginia. "Both guitars have made numerous trips to Japan and everywhere in the U.S.," said Bob.



Oscar de la Cruz captured this shot of his son, Giancarlo, and granddaughter, Mira Elise. Obviously, the love for guitars runs in the family.



Edward Sparks and son, Joshua, enjoy sharing the stage every chance they get. Here's Edward with his '04 Gibson J-160E and Joshua on a custom-built bass with the latter-stage Beatles on its front.



Gordon Hammond caught this shot when his son, Straten Marshall Hammond, stopped over to noodle with him on the deck.



Dave Justice and his kids, Cate, and Paul, are all guitar fans. Here's Dave with a '67 D-18, Cate with her new Jazzmaster, and Paul with a '49 ES-350.



Ron and Priscilla Tedesco waited for their son to pay a visit so they could take this family portrait. Priscilla is holding a '66 ES-125TDC, Ron a '63 330TDC, and Nick a '68 SG. They take turns plugging into the '65 Princeton Reverb and '65 Silvertone 1482.



Steve Purcell treasures this photo of his father, Thomas, as a 14-year-old in 1957, holding his '52 Les Paul. Among Steve's guitars are two given to him by his dad – a reissue Epiphone Sorrento and a Gretsch 6120.



Abby, Henry, Alexander, and Mike Duncan are celebrating Father's Day with a '95 Dick Dale Strat, a '16 Squier Jaguar, '96 American Standard Precision Bass, and a '93 SRV Strat.



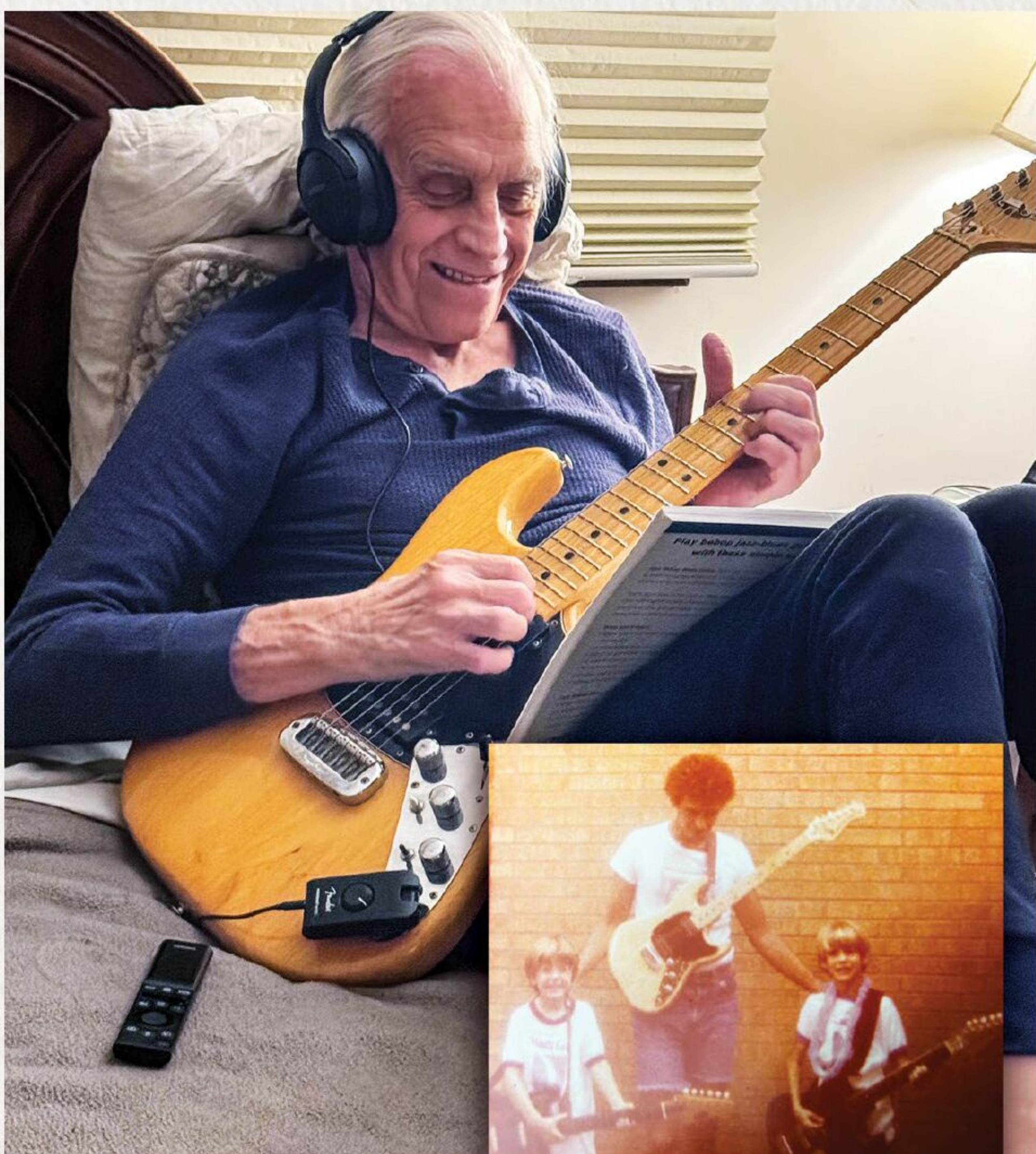
From the Dahl family photo album, here's a look at Eric and his father, Jerry, enjoying a jam in 1982. Jerry is on his '59 Precision, while Eric plays the Ovation Glen Campbell 12-string he was given as a graduation gift that year. Eric recently restored the instrument (top).



Ed Farmer sent this time capsule from 1963, when his father was the proud owner of the '58 Tele he got to pose with for the camera. Ed still has it, and when he showed his dad this photo several years ago, he had no idea who the other guitar belonged to or where it had come from. "But I still sling a guitar pretty low on my hip," he laughed.



Bruce Diamond sent this 2003 shot of his son, Luke, listening intently and waiting his turn on a uke as dad picked his '50s Gibson F-12. Now 23, Luke is still playing guitar and has toured with The Spencer Band since he was 18.



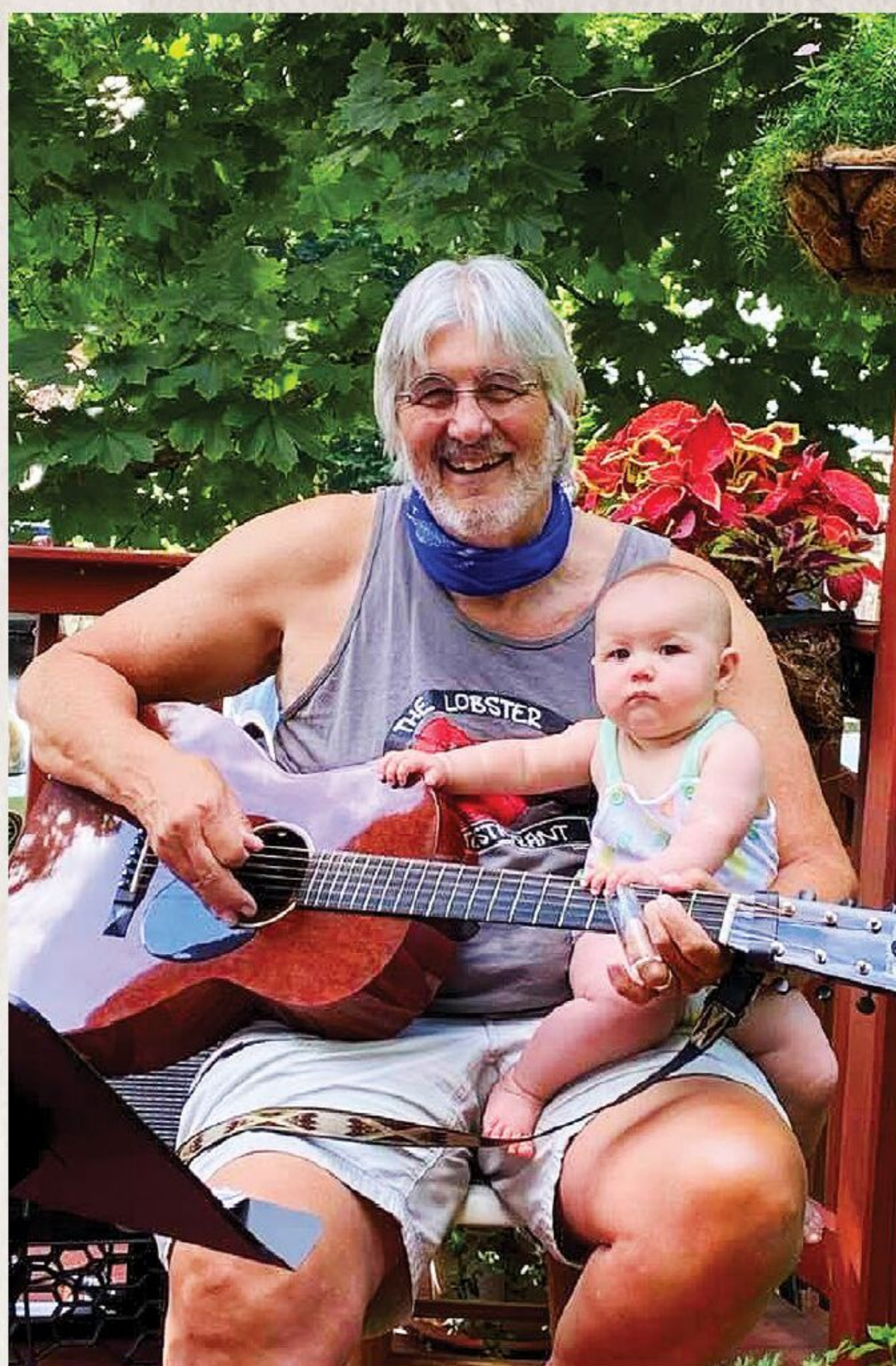
Vince Vassolo sent this shot from 1978 showing him with his Musicman Sabre II and sons Nick and Mike with their starter guitars. "Today I own half a dozen axes, Mike owns four, Nick has four and Nick's sons Vinny and Leo own one apiece," Vince tells us. Here he is enjoying his nightly routine, still strumming on the Sabre!



Since they'd gathered to jam on Metallica tunes, Dan Bilek and his daughter, Julie, invited his brother/her uncle, Robert, to stay for a photo. Dan has his '70s Les Paul Recording, Julie her Schecter bass, and Robert his Squier Strat.

Tim McLaughlin sent this look at his dad, Bob, playing his '49 Gretsch Electromatic while Tim (left) and his brothers Russ and Dave, look on. Tim still plays guitar in bands and his son now has the Gretsch.





Kitt Cox had his granddaughter, Maria, join him for a rendition of "Bottleneck & Baby Blues" on his Santa Cruz 1929 00.



Chris Robertson asks, "Got Godzilla? Got Telecaster? Got a Kubicki slide guitar? Got Marshalls?" He and his son, Matthew, sure do!



Brandon Vuich and his dad, Steve, dig playing less-traditional guitars like Brandon's '90s Charvel 625C and Steve's Ibanez PA300E-NSL, which was a gift from Brandon and his sisters, Leah and Sara.



Jeff Nance enjoys Saturday morning jams with his daughter, Carissa, and the Strat replica Jeff built with pickups by his former employer, Seymour Duncan.



Bud Hoyer taught his son well. Here he is with Bud, Jr. in the family parlor in the late '70s, Junior with a '73 SJ Deluxe, dad a '66 D-18. Bud, Jr. still plays the SJ when he gets together with his son, Harrison, and his Taylor 814ce.



Justin Poindexter sent this shot of his dad, Ed, playing Justin's ES-330 VOS reissue. "Thanks, Pops, for teaching me to love Gibson hollowbodies and old Fender Princetons!" he said. **VG**

Upcoming Events

KEEP UPDATED AT WWW.VINTAGEGUITAR.COM

Denotes a new or updated listing.

2024

JUNE

GuitarfestGuitarShow, June 9th at the Summit CountyFairgrounds Arena, 229 E Howe Rd. Tallmadge, OH 44278. Hrs 10am -6pm. For moreinfo 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@stringswest.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.

Saratoga Springs Guitar Show, Sunday June 30, 2024 from noon to 4pm at the Saratoga Springs City Center, 522 Broadway, Saratoga Springs NY. For more info call Peter Occhineri (860) 983-6774, email - NortheastGuitarExpo@gmail.com

guitarfestguitarshow@gmail.com, website - www.NortheastGuitarExpo.com

JULY

The OC VIBE Guitar Festival, Saturday July, 20th, 2024 10am -5:00pm Honda Center, Anaheim, CA. For more info: bruceadolph@mac.com, www.WestCoastGuitarShows.com (See Advertisement on page 67.)

SEPTEMBER

Kalamazoo Music Instrument Swap, Sunday September 8, 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

The Seattle-Tacoma Guitar Show, Sunday September 15th 9:30am-3:30pm Kent Commons, Kent, WA. For more info: bruceadolph@mac.com, www.WestCoastGuitarShows.com

Illinois Guitar & Gear Expo, Sunday September 22, 2024 at the Kankakee County Fairgrounds 213W 4000S Rd. Kankakee, IL 60901, 10am - 3pm For more info, visit: <https://www.illinoisguitarexpo.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

Mesquite2024- formerlyGuitarlinton, October 19-20 at the Mesquite Convention Center, 1700 Rodeo Dr, Mesquite, TX. For more info contact Ruth Brinkmann (817) 312-7659 ruthmbrinkmann@gmail.com, Larry Briggs (918) 288-2222 larryb@stringswest.com, Dave Crocker (417) 850-4751 davelcrocker@gmail.com, Fax 817-592-3381 www.amigoguitarshows.com

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 VanSteeland at 517-410-6409 or visit www.musicinstrumentswap.com

Everything Rock & Roll Guitar Show, Sunday October 27, 2024 from 11:30am-4pm at the CFS Bank Event Center, 111 GallitinRd.,

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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 VanSteel at 517-410-6409 or visit www.musicinstrumentswap.com

Great American Guitar Show(Fall Philly), November 2-3, 2024 at the Greater Philadelphia Expo Center - Hall A, 100 Station Ave., Oaks, PA. For more info contact Bee 3 Vintage at (828)298-2197 or visit www.bee3vintage.com.

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

JANUARY

2025 Winter Ohio Guitar Show, Sunday, January 12, 2025 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 or go to guitardigest@frontier.com, www.ohioguitarshows.com. Ohio Guitar Show on Facebook and Instagram

Orlando International Guitar & Music Expo, January 31, February 1-2, 2025 at the Central Florida Fairgrounds, 4603 West Colonial Drive, Orlando, FL. Public hours Sat. 10-5, Sun. 10-4. For more info contact Britt Keen at 850-294-5537, orlandoguitarexpo@outlook.com Morty Beckman www.guitarexpo.net

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/>

JUNE

2025 Summer Ohio Guitar Show, Sunday, June 8, 2025 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 or guitardigest@frontier.com, www.ohioguitarshows.com. Ohio Guitar Show on Facebook and Instagram

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.

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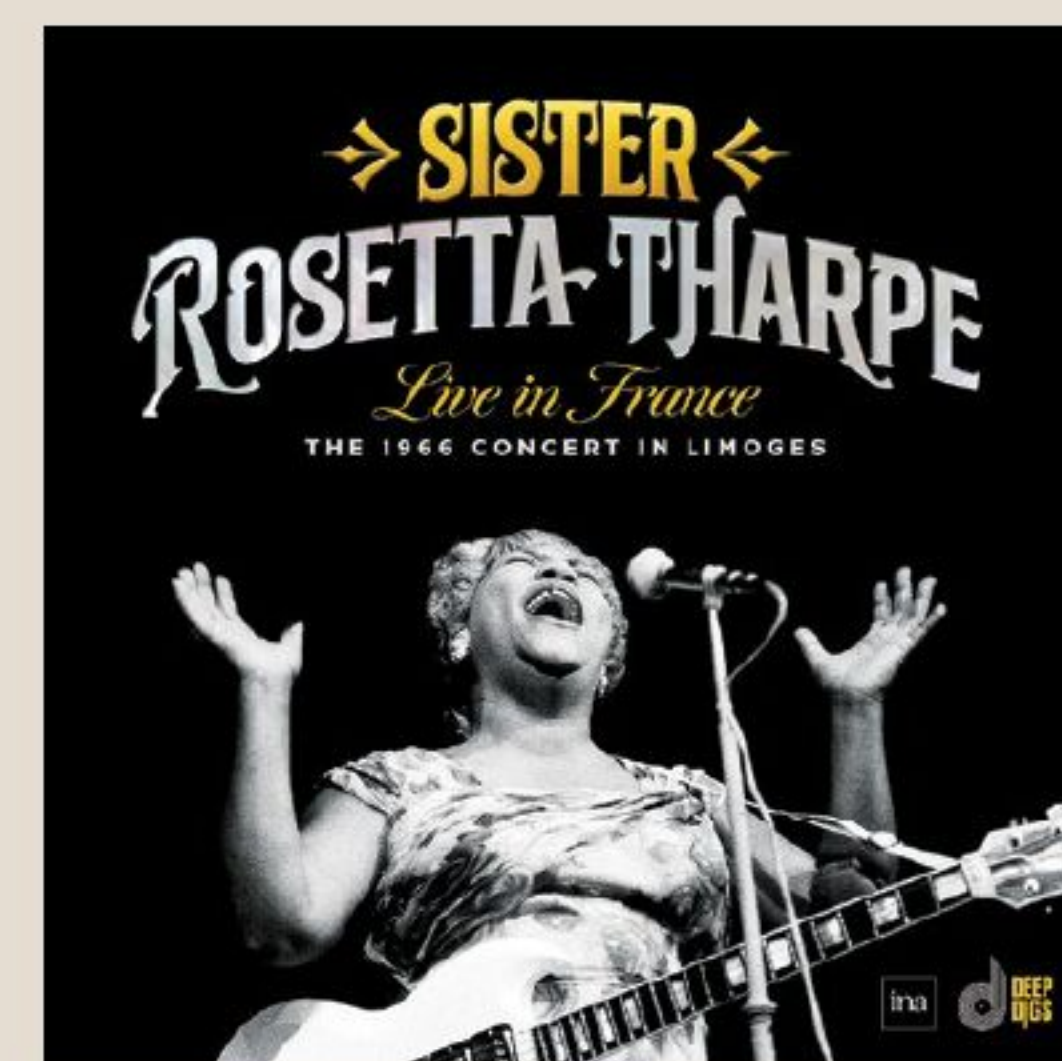
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Sister Rosetta Tharpe
Live in France: The 1966
Limoges Concert

FIRST LADY OF ELECTRIC

Sister Rosetta Tharpe (1915-'73) became a musical fountainhead after emerging in the '40s as a singing, guitar-picking firebrand performing pop and gospel. She was one of Johnny Cash's favorite singers, and guitarists through the

decades have admired her work. She was 51 when she performed this never-released gospel show, her sole accompaniment a Gibson Barney Kessel model.

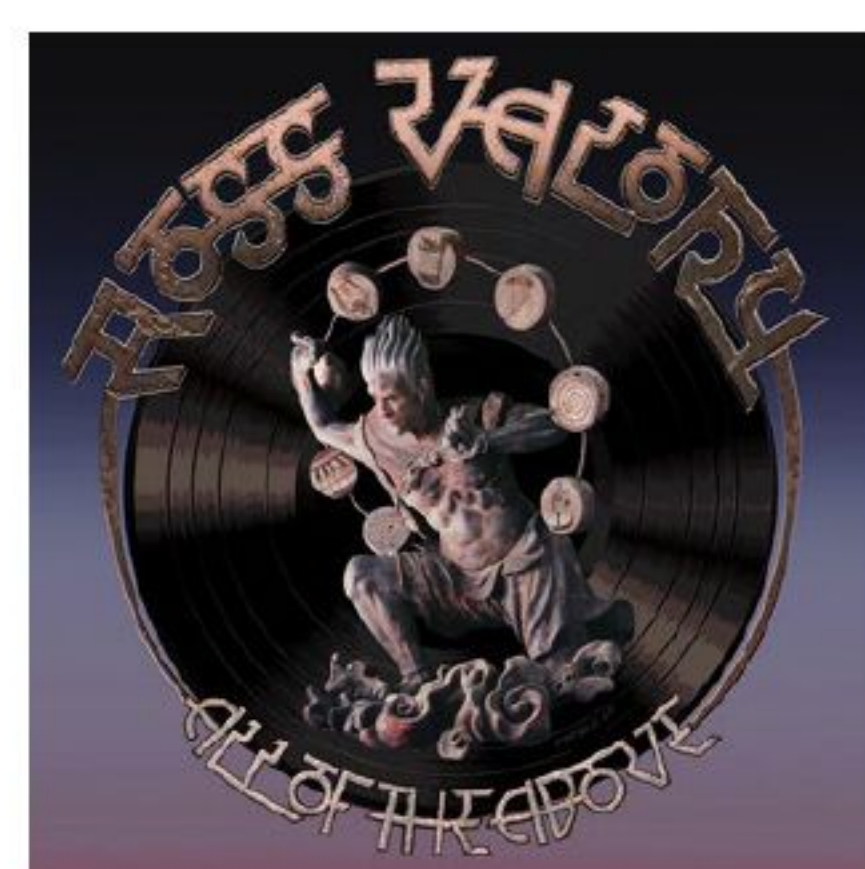
The recording's sonic clarity reveals the synergy of her unrestrained vocals and rhythmic

licks. "When My Life Work Is Ended" begins with single-string figures and driving chords. Hot licks burst forth, such as her stunning break on "Down by the Riverside." After romping through "Bring Back Those Happy Days," she downshifts

into a slow, fervent "Give Me That Old Time Religion."

Another instrumental high point is the wild, unpredictable single-string intro to "If Anybody Above Me"; "Traveling Shoes" similarly begins with an amazing flurry of chords and notes. Does she know her way around dynamics? She does, and proves it in the middle of "Go Ahead."

The show is the statement of a master. Perhaps Billy Gibbons, a longtime fan, says it best in the liner notes: "A good guitarist is good; a great guitarist is Sister Rosetta Tharpe." — **Rich Kienzle**



Ross Valory
All of the Above

Many fans of Journey's pop-rock may not realize their first three albums were experimental, with jazz-fusion and progressive-rock tendencies. Bassist Ross Valory was there from the start. Fifty years later, his first solo album brings eight instrumentals (among its nine tracks) that offer a reminder of those adventurous early days.

"Wild Kingdom" is spirited jungle jazz with Valory playing a dominant calliope lick on keyboards throughout along with spry bass fills as Marc Russo's crisp alto saxophone lines resonate. The shimmering "Nightflower" features Valory's rubbery fretless bass lines while Journey alumni George Tickner's clean guitar-chord fills and Steve Smith's deft drum work thread through Russo's sax.

"Tomland" starts with an easygoing lilt that

builds dramatically with Miles Schon's (yes, Neal's son) soaring blues-rock guitar. Valory weaves two bass parts through the cosmically entrancing "Touched, Part II," while the nine-minute Santana/Horace Silver cover "Incident at Neshabur/Señor Blues" is a steaming sonic cauldron with outstanding guitar work from Vernon "Ice" Black. The only misfire is the War cover "Low Rider"; the only vocal track, it breaks from the overall vibe and its rhythm feels off. Still, *All of the Above* is a surprise-party gift. — **Bret Adams**



David Hamburger
Parisian Blues

Showcasing his solo instrumental side, the Austin-based singer/songwriter stakes a claim as one of the most impressive acoustic

fingerpickers on the scene. Originals mix with swinging covers of the standards "After You've Gone," "Back Home In Indiana," and a smoothly paced "Slow Boat To China"; think "jazz in a bluesier setting." "Mueslissippi Ibis" reprises the work of early Delta bluesman Willie Brown.

"Muleshoe Getaway" borrows from "Little Rock Getaway," penned in the '30s by stride pianist Joe Sullivan, and a favorite of Les Paul and Chet Atkins. As with seemingly everybody, the latter's influence is felt, with Hamburger also listing players from Roy Book Binder to Guy Van Duser along with usual suspects Stefan Grossman and Mississippi John Hurt.

As a prolific author of method books, some of the cuts began life as instructional pieces, with Hamburger's improvisational skills serving as icing on the cake. Whether simple or intricate, Hamburger's adept touch and solid groove are captured in clean, intimate fidelity, never sacrificing spontaneity.

Highly recommended, as is 2023's *Beautiful Scar*, spotlighting Hamburger's other side

CHECK THIS ACTION



KENT "OMAR" DYKES

By Dan Forte

“I love the music, but it got so hard. Sometimes you’ve got to raise the white flag and go, ‘I gave it everything I had.’”

Due to health issues, Kent Dykes, known to all as Omar, thought his career was over until LeRoi Brothers drummer Mike Buck and Bluebonnets guitarist Eve Monsees persuaded him to help them on a project.

“They called and asked if I’d sing on something,” Dykes recalls. “I said I’d try, and we did Lightnin’ Hopkins’ ‘Mean Old Twister.’ Then Mike wanted me to sing ‘Purple Haze,’ but like Howlin’ Wolf. We ended up doing four songs, and it was fun. They said if I wanted to do my own record, they’d be my band. My wife, Issa Medrano, and I starting writing songs.”

The result was the blues-drenched roots-rock of *What’s Buggin’ You*, which holds up to the high standard Dykes set with a catalog of two dozen albums, solo or with

his band, Omar & the Howlers.

During the recording of 2017’s *Zoltar’s Walk*, Dykes contracted a mysterious flesh-eating disease. By 2018, with his future uncertain, a fundraiser was held in Austin, with Marcia Ball, Derek O’Brien, Ted Roddy, and others performing for the beloved bluesman.

“I got real sick. My arms got weak and turned black,” he recounts. “I went to five doctors who couldn’t help. Finally, I went to a dermatologist, who put me on steroids and then antibiotics, eight months in all, and it went away. But my arms are so skinny now, I can’t mash the chords down. I was only able to play rhythm on the new CD. Eve

and Jason Crisp played great lead.”

Indeed, the hefty rocker used to punish Strats, bending notes by pushing down on the body and up on the headstock. “One time I pushed the truss rod out the bottom of the fretboard. You could hear it cracking. Time for a new neck.”

The 74-year-old, who grew up in McComb, Mississippi, remembers, “When I was 14, I played with authentic blues guys, but I didn’t know it at the time. I made Joe Willie Wilkins and Houston Stackhouse (Sonny Boy Williamson alumni) play ‘Walk, Don’t Run’ at a used car sale. Of course, I thought they were terrible,” he laughs. “I didn’t know enough to know they were great. They kept talking about Robert. But not Robert Johnson; they were talking about Robert Nighthawk.

“My daddy bought me records like Albert Collins, Jerry Lee Lewis, Jimmy Reed, Memphis Slim, John Lee Hooker. I’d play

with blues guys, rockabilly guys. I watched a guy play ‘Memphis’ by Johnny Rivers, and I memorized where he put his fingers. A guy named Mr. Calcutt had played on the Grand Ole Opry, and he’d show me stuff. He took me to Bossier City, Louisiana; turned out we played a strip club. He said, ‘Don’t tell your parents.’ No way!”

As for primal guitarists, “I was a Creedence nut, so John Fogerty was an influence. Also, Lonnie Mack, Jimmy Reed and Eddie Taylor, and I wanted to be Roy Buchanan, but I realized that wasn’t gonna happen. He was so good.”

After moving to Hattiesburg, “I started a band with ‘Phareaux’ Gerry Felton, on bass, and R.S. Field asked me if I’d sing with the Howlers. Suzy Elkins and Phareaux, who was a good guitar player, and John McMurry (a.k.a. Webb Wilder) had my favorite band, Eveready. The original Howlers played a club called the Golden Eagle, doing Top 40. And people hated us. I finally said, ‘No more. I’m not singing ‘Angie’ or ‘Daniel.’” We learned ‘Going Up To The Country, Paint My Mailbox Blue’ by Taj Mahal.”

Austin seemed like a logical move.

“We were big fans of the Silvertones from Ann Arbor, and they turned us on to the Fabulous Thunderbirds. In ’76, we decided to move to Austin – a six-piece band getting \$150 a gig.”

When the Howlers broke up in ’78, he kept the name, added ‘Omar,’ and paired the ensemble down to a trio. “Border Girl,” co-penned with Field, was a standout cut on *I Told You So*, from ’86. When Dykes wrote the title song of 1987’s *Hard Times In The Land Of Plenty*, he said, “I think I’ve got something.”

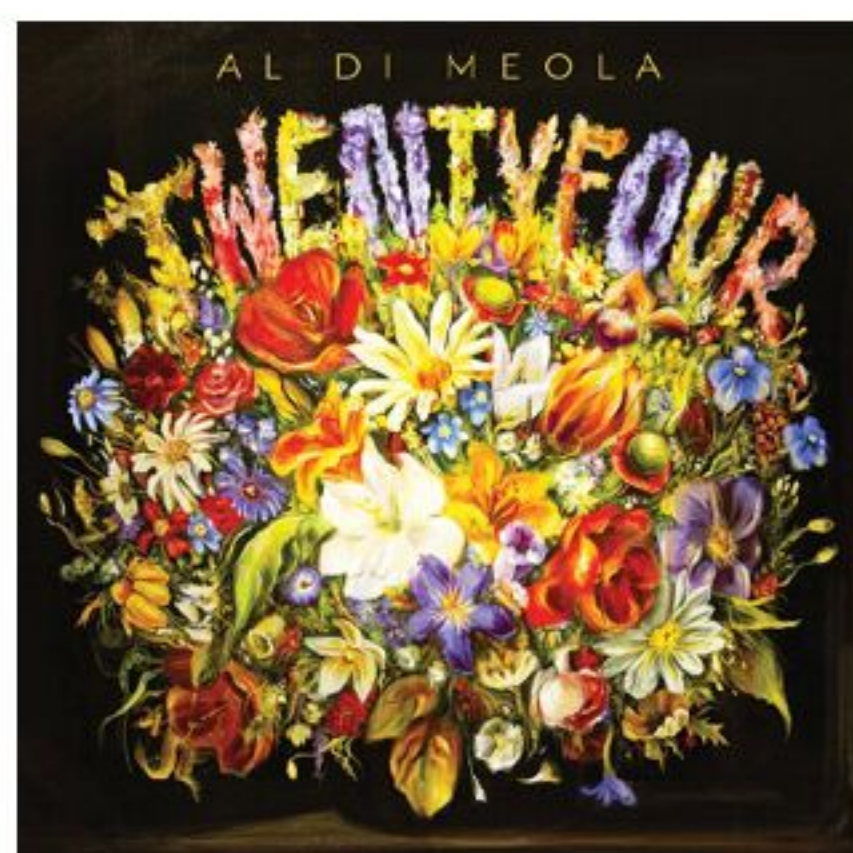
It secured a deal with Columbia Records. Big-time promotion went to work, but Columbia was being sold to Sony – “So they just ditched my record. The follow-up, *Wall Of Pride*, was released as a cutout.”

A 2020 memoir, *The Life and Times of a Poor and Almost Famous Bluesman*, is both cautionary and humorous. “The executives picked me up in limousines in every town, going to radio stations. Hell, I’d have ridden in a pickup truck. But I was paying for every one of those rides. In Boston, we had dinner with a bunch of promo people, and it came to 10,000 bucks. We were touring constantly. We didn’t have time to think about all that.”

Significantly, *Buggin’* is on Omar’s own label, appropriately dubbed Big Guitar Music.

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in a set of vocal originals. Either way, he shines brightly. – **DF**

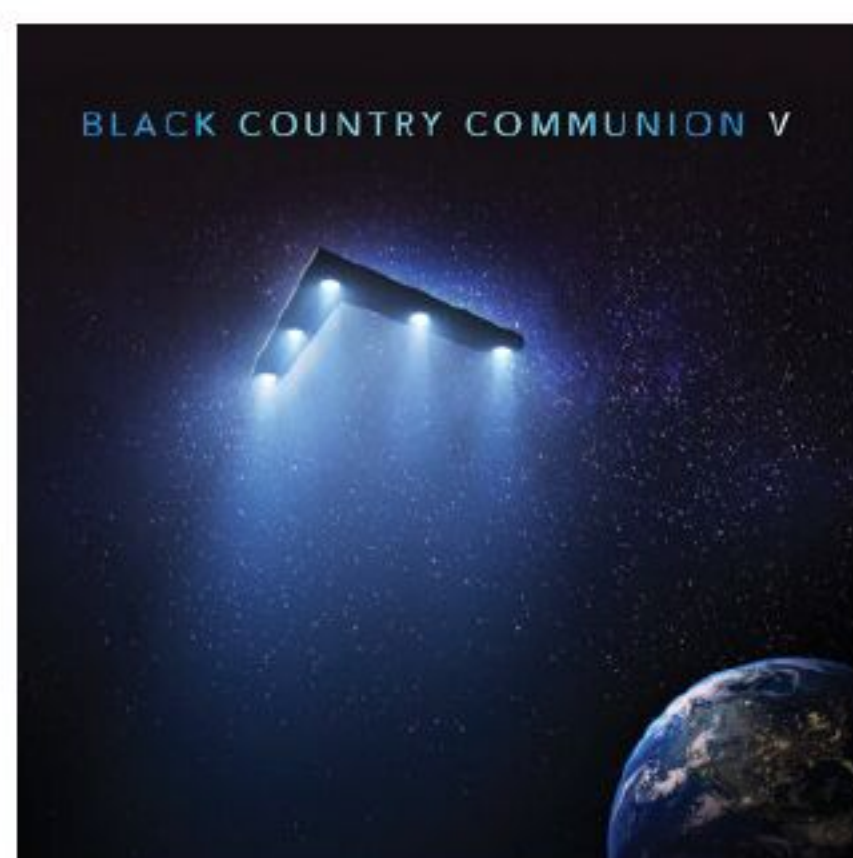


Al Di Meola Twentyfour

Less than a year after a heart attack onstage in Romania, Al Di Meola sounds healthy and fully able to do what he does best. *Twentyfour* is one of his more-upbeat efforts, mixing nylon-string and electric guitar with Indian percussion, as in the dazzling “Capriccio Suite.” For “Ava’s Dance in the Moonlight,” he mixes sustaining, overdriven lines with passionate orchestral strings. Turning 70 this summer, Di Meola’s picking chops remain as ferocious as ever.

“Immeasurable” is a three-part suite, opening with Di Meola’s trademark percussive chord figures. Melodies, arpeggios, and guitar-synthesizer accents turn on a dime, creating the Latin-tinged complexity we’ve come to expect. “Eden” adds a new wrinkle with lush, mesmerizing vocals, adding a fresh dimension to Al’s repertoire.

The electric comes back out of the case for “Paradox of Puppets,” an enchanting stomper, as well as “Genetik,” the heaviest riffing on the album, again mixed with acoustic. There are some of his screaming runs of yore, but over funky drums and percussion. To close the album, “Precocious” is an uptempo acoustic burner, matching guitar and percussion in a thrilling dance. It’s good to hear Di Meola happy and healthy, making exotic, intoxicating music. – **Pete Prown**



Black Country Communion V

Like a phoenix rising from the ashes, Black Country Communion returns.

Produced by Kevin “The Caveman” Shirley (Rush, Black Crowes), the band is drummer Jason Bonham, keyboard savant Derek Sherinian, Les Paul aficionado Joe Bonamassa, and Deep Purple/Black Sabbath alumnus Glenn Hughes on bass and vocals. Their mission? To fill the musical void left by Deep Purple, Led Zeppelin, Humble Pie, and Free. After a seven-year hiatus, the tensions that arose from Hughes and Bonamassa between 2012’s *Afterglow* and ’17’s *Black Country Communion IV* have morphed into a revitalized chemistry.

Chops and influences merge into epic



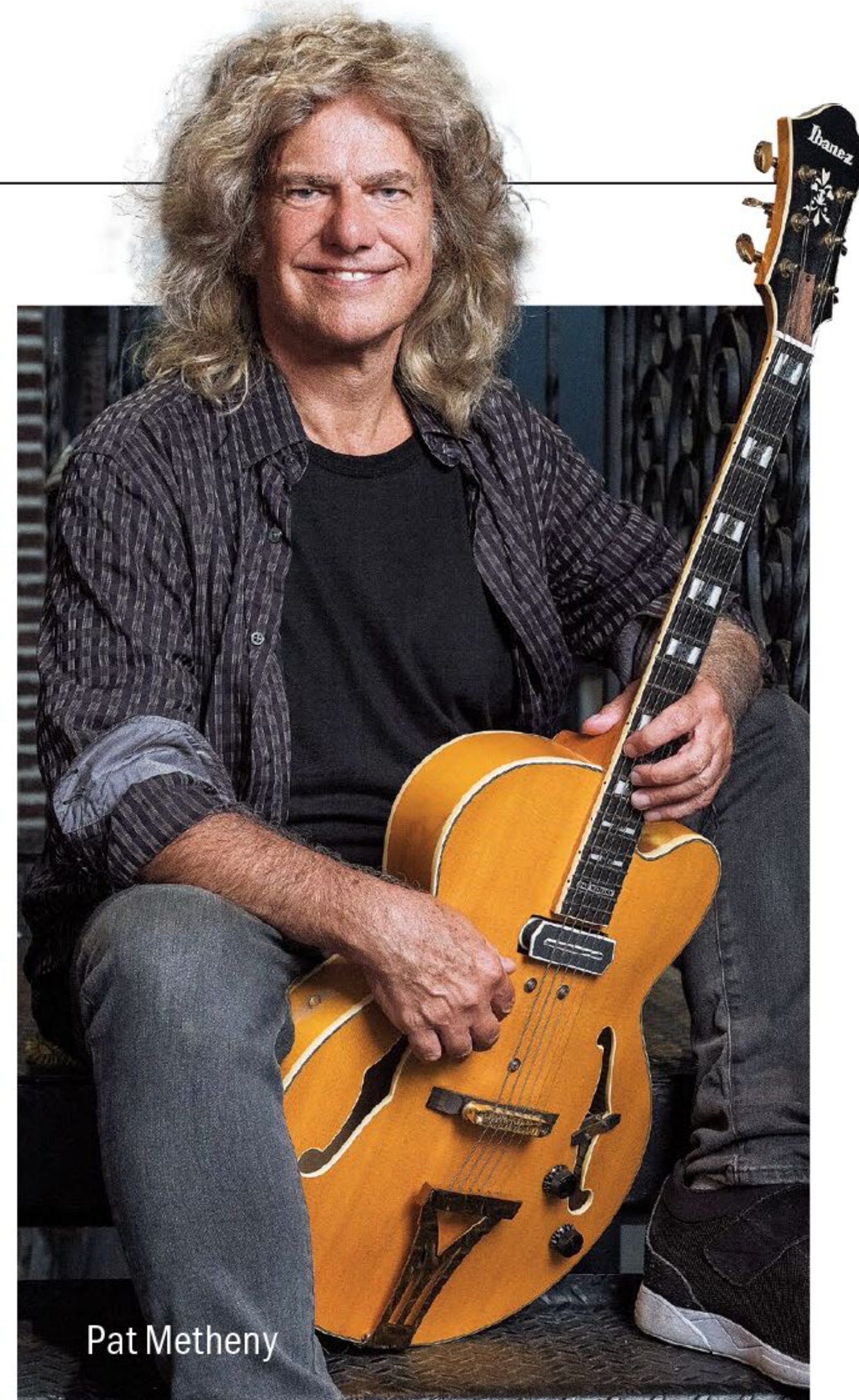
Al Di Meola

arrangements and familiar sounds, transporting listeners to the days of ’70s British hard-rock ear candy. Mesmerizing prog lyrics, powerhouse drumming, and unfettered guitar tones permeate, like on “Enlighten” and “Stay Free” (with its “Trampled Under Foot” clavinet sounds). The gorgeous lead-guitar break on “Restless” echoes the mighty minor blues of Jimmy Page but magically transforms when Hughes belts with arena-rock zeal. Bonamassa’s gain-driven riffing on “You’re Not Alone” might cause head injury, while Sherinian’s serene keyboard intro to “Love And Faith” escalates into a testosterone-fueled duet with Hughes and Bonamassa. Its wah-infested prog solo illustrates that JB is more than just another blues-rock disciple. – **Oscar Jordan**



Marcus King Mood Swings

The latest from soul-singing’ guitar phenom Marcus King has him partnering with producer Rick Rubin to manifest songs of sadness, struggle, and despair. King’s mental-health challenges are at the heart of *Mood Swings*, and opinions vary over whether wearing personal issues on one’s sleeve is bravery or narcissism. Songs that dig deep are nothing new, but King takes it to a whole other level. Singing in the style of Al Green and Bobby Womack, the record combines the sparse minimalism of contemporary soul music with post-R&B soul

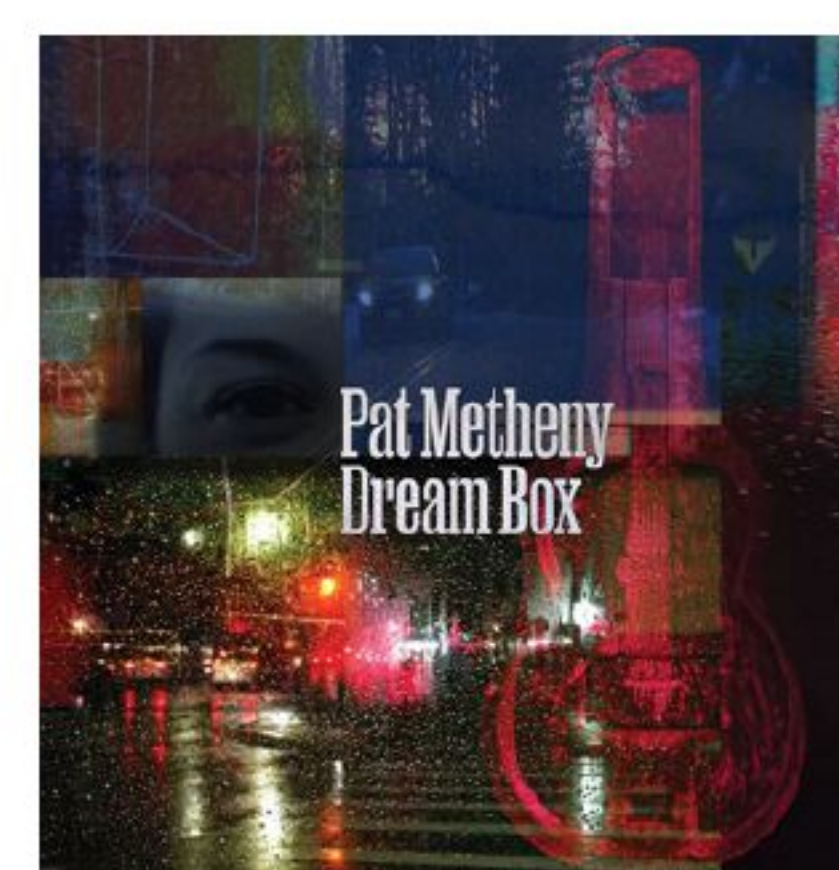


Pat Metheny

ornamentation in the crooner department.

Rubin’s heavy hand is evident, yet King’s abundant vocal and guitar talents still shine. Despite the mega-compressed acoustic-guitar tone on “Soul It Screams,” King’s sweet fingerpicking glows. His tortured super-fuzz solo on “Delilah” is also noteworthy, as is the hyper-processing on “Inglewood Motel (Halestorm)” and the taste-riddled clean solo on “Bipolar Love.”

Drawing from dark places with the intent to excise depression, substance abuse, and thoughts of suicide, *Mood Swings* may feel like a downer, but its sweet, soulful, R&B rhythms and adept soloing make it a worthwhile listen. King gets an A+ for brutal honesty. – **OJ**



Pat Metheny MoonDial

Fifty years since his earliest professional recordings with Paul Bley and Gary Burton, Metheny continues exploring a melding of jazz-fusion, pop, and Americana. Here, the proposition is a solo recording where he plays a Linda Manzer baritone acoustic with nylon strings, and recording without overdubs. Your ears at times will perceive two guitars and a bassist, but it’s all Metheny performing in real time. The results are a sonic treat.

Metheny has done solo baritone recordings before, notably *One Quiet Night* of 2003, but the nylon-stringed Manzer offers fresh texture, with its muted top and middle ranges and



The Rolling Stones' Keith Richards and Mick Jagger.

staggering bass dimension. The rapturous “You’re Everything” is reminiscent of one of Metheny’s key influences, the iconic pianist Bill Evans (1929-’80), who similarly wove melody, harmony, and counterpoint. “La Crosse” has the lilting charm of a James Taylor pop song, but in the form of an instrumental with those strong bass notes from the guitarist’s thumb.

The album closes with “MoonDial (Epilogue)”; barely 75 seconds long, Metheny reaffirms why he’s been a contemporary-jazz hero for nearly a half a century. – **PP**



The Rolling Stones Live At The Wiltern

There’s a moment in the DVD of their Los Angeles concert in 2002 that says everything about the Stones. In the middle of “Hand Of Fate,” Ronnie Wood stops strumming to light a cigarette. When it goes out seconds later, Keith Richards stops riffing to offer his lighter. In other hands, such casual air could seem nonchalant, but along with Mick Jagger and Charlie Watts, the boys kicked ass for nearly two hours.

“Jumpin’ Jack Flash” opens with Wood playing Danelectro Electric Sitar, then favoring his ’54 and ’55 Strats for most of the night. Playing Weissenborn slide on “No Expectations,” his intonation gets pretty wacky. Richards alternates between five-string Tele and an ES-335, summoning a solo reminiscent of hero Chuck Berry on “Neighbours.” With two guitarists who often mix lead and rhythm, they sometimes overlap, jockeying for position, but typically complement in their ragged-but-right way. The jazzy “Can’t You Hear Me Knocking” had been Mick Taylor’s tour de force; instead, it features a Bobby Keys sax solo and Jagger on harmonica before Wood delivers signature licks.

Considering the massive stadium shows they’ve mounted, the band obviously enjoyed Wiltern’s intimate 2,000 seats. Of the 20 performances, 15 were previously unavailable, so with excellent sound and not telling how many cameras, this is a score. – **Dan Forte VG**

extra. EXTRA



LITTLE FEAT

Sam's Place

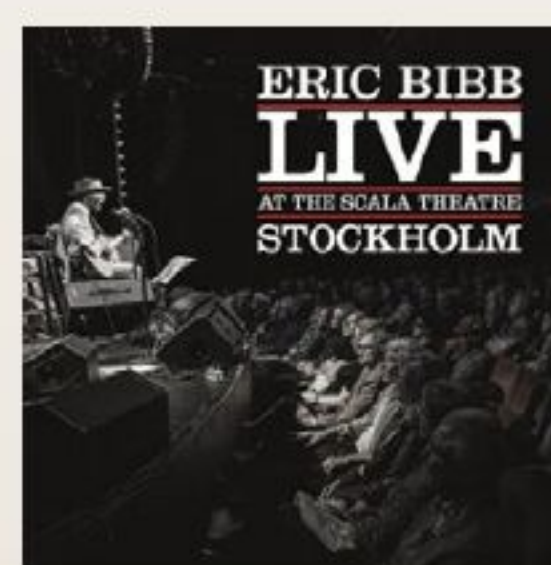
Recorded at Sam Phillips’ iconic Memphis studio, the Feat’s latest features conga player Sam Clayton on lead vocals. On guitar, Fred Tackett and Scott Sharrard are a deadly duo; Sharrard tears it up on “Milkman.” There are covers of Willie Dixon and Muddy Waters songs like “You’ll Be Mine,” rife with hot-grease bottleneck. Acoustic slide and Bonnie Raitt’s voice shine on “Long Distance Call.” – **PP**



SUSAN SANTOS

Sonora

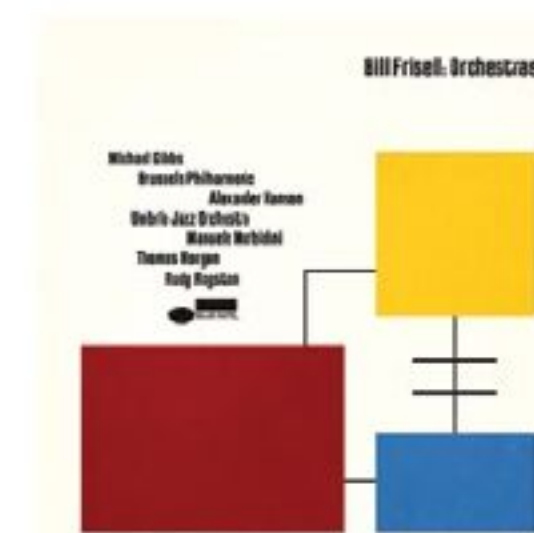
Madrid’s Susan Santos spreads thick slabs of tremolo-drenched blues-rock, crunchy fuzz, and spicy twang over a honky tonkin’ rhythm section. Produced by José Nortes, Santos spotlights banjo, baritone, acoustic, and Tele tones with effort-less zeal. “So Long,” “Have Mercy,” and “Call Me Tonight” showcase ballsy riffing, while the rockabilly stylings of “Voodoo Wheels” is a festival of tasty licks. – **OJ**



ERIC BIBB

Live at the Scala Theatre, Stockholm

Though augmented by various stringed instruments from pedal steel to cittern, Bibb’s acoustic guitar is front and center for this lively, moving set. That the 72-year-old expat, son of folkie Leon Bibb and now living in Sweden, can turn the well-worn “500 Miles” into a riveting ballad says a lot. – **DF**



BILL FRISELL

Orchestras

This two-disc set places the guitarist, his trio, and many of his songs in the hands of arranger Michael Gibbs and two orchestras – the Brussels Philharmonic and Italy’s Umbria Jazz Orchestra. Frisell favorites such as “Monica Jane” and “Strange Meeting,” mix with covers such as “Doom” and “Lush Life.” The lavish, towering Philharmonic orchestrations contrast with Umbria’s leaner and edgier backing. – **RK**



LARRY CAMPBELL & TERESA WILLIAMS

All This Time

This husband-wife Americana team excels with this collection of originals and covers. Beneath and around the vocals, Campbell does the acoustic and amplified heavy lifting (including pedal steel). His concise solos always complement the vocals; the amplified break on “Ride With Me” is a fine example, as is his funky, syncopated work on the earthy “The Way You Make Me Feel.” – **RK**



SETH LEE JONES

Tulsa Custom

This Okie ace is a powerhouse of slide and fat tone. With a string-bending Hipshot bridge, Jones takes bottleneck to the next level, heard on the swampy “Bird of Paradise.” “Good Dog” is a dirty jam with intricate vamping, while “Mr. Evil” has a Tulsa shuffle and savage slide. Seth Lee Jones is one of our most-authentic blues-rockers. – **PP**

TWO FOR THE ROAD

The Rivolta Duocata

Designed by Dennis Fano, who has created a few instruments reviewed in these pages through the years, the new Rivolta Duocata is a double-cutaway offering in solidbody and semi-hollow variations.

The chambered Duocata is an f-hole semi with an ash body, 25"-scale maple neck, and 24-fret/bound-rosewood fretboard. The P-90 neck pickup and Tele-style bridge setup make it alluring as a rock-and-roll machine, ready for your roughest riffs.

In hand, it's lively and punchy; the snappy maple neck and Wilkinson chrome Tele bridge give the axe a decisive bite, begging for tones from Duane Eddy to AC/DC. The neck is long and beefy, something Rivolta calls its "new C++ chunky neck profile." Thicker over the ninth fret, it's reminiscent of certain Gibson SG carves.

Amped up, it has a sparkling tone befitting its semi-hollow construction and ash/maple woods. The tester came in a Raccolto Metallic finish and was set up with fast action for chords and quick licks, but you'll want to raise the strings for blues bends. The P-90 yields big, bassy tones, while the Tele single-coil pickup is treble-focused. It's a versatile combination for all kinds of styles.

The Duocata Junior is a double-cut with mahogany body and neck, much like Gibson's student guitars of yore; its Rosso Red finish is another echo of Kalamazoo. Also fitted with 24 frets and a similarly fat carve, it's a rockin' plank made for loud, full-throttle playing. Where the chambered Duocata has a ringing chime with Gretsch and Rickenbacker flavors, the Junior brings a no-frills P-90 attack matched with a speedy fretboard setup and smaller body. They're both double-cuts, but couldn't have more different personalities.

In all, these Duocata models aim for the mid-price category and deliver good construction with a typical Asian neck – though 24 frets is a bonus for players who dig that option. Numerous finish choices and premium soft cases heighten their desirability. – **Pete Prown**

Price: Duocata (\$1,399);
Duocata Junior (\$999)
www.eastwoodguitars.com



Price: \$219
www.pigtronix.com

SPACE 'VERB

The Pigtronix Cosmosis

If you're looking for the hippest category of pedals, it's ambient reverbs. Cosmosis is Pigtronix's entry, and it's a fascinating box billed as a "stereo ambient reverb with morphing."

Equipped with knobs to control Tone, wet/dry Blend, and reverb Size, the standout feature is a stomp switch labeled "Morph," which sets the speed at which the two reverbs converge (from 0 milliseconds to 10 seconds) so a player can smoothly transition from one reverb to another, generating otherworldly soundscapes along the way. A pushbutton menu accesses the Pigtronix's three spaces; Theatre (small space), Temple (cathedral-sized reflections), and Cosmos (warm, endless ambience). There are also two decks of reverb (indicated by green and red LEDs), and you can use the controls to travel between them at your desired speed. Four presets give locations for each morphable sound.

Designed for real-time tweaking, the Cosmosis is great fun when simply allowed to do its thing. Players can twiddle knobs as they go for an organic dimension, and one can actually *perform* with this pedal. The Cosmos space setting gets the most attention, and with good reason given its near-infinite tail that's almost like playing an orchestral-strings patch on a synthesizer.

The Cosmosis is *the* reverb for sound explorers seeking true adventure. – **Pete Prown**

GOOD WOOD

The Rock N Roll Relics Revenge Jr

Rock guitarist Billy Rowe turned his love of instruments into a company that makes hand-built electrics that capture the vibe, tone, and feel of prized vintage models. His latest is the Revenge Jr.

With its offset Firebird-meets-Telecaster body shape and lightweight cedar body, the Revenge Jr is a stripped-down version of Rowe's dual-humbucker Revenge, with a single custom-voiced/PAF-inspired Relic Bucker. Its 22 nicely polished medium frets and rolled neck edges lend an immediately comfortable feel with effortless play across the fretboard. It's a sensation typically brought by well-traveled vintage pieces.

Aesthetically, the Revenge Jr has a striking aged/worn look; strategically placed nicks and dings reveal glimpses of woodgrain while subtle checking adds to the aged aesthetic that looks fairly organic. Hardware is slightly tarnished. But beneath it lies an instrument built with modern playability and, more importantly, reliability using top-notch components with meticulous craftsmanship.

Plugged into a high-gain boutique EL34 amp and 2x12 cabinet, the Revenge Jr spit out a raw, focused aggression that cut with authority. The resonant body translated every picked note and strum into woody sustain. Chords were lively, with a punchy growl that was perfect for rhythm work. The Relic Bucker's Alnico V magnets help deliver warmth and clarity with just enough kick for tight, percussive palm mutes. Full-on dirty tones cleaned up nicely with the guitar turned down, revealing open, edge-of-breakup tones all the way down to squeaky clean. Single Volume and Tone controls offer surprising versatility.

Whether you're laying down funky grooves or scorching leads, the Revenge Jr offers a no-frills experience with the look, feel, and vibe of a vintage guitar. It's all about unadulterated rock-and-roll tone. — **Charlie Wilkins**

Price: \$3,300
www.rocknrollrelics.com



GEARIN' UP



FENDER JOE STRUMMER MASTERBUILT TELECASTER

Fender's Custom Shop Joe Strummer Masterbuilt Telecaster has an alder body, Custom Shop '67 Tele pickups, maple neck with '60s Oval C shape and 7.25"-radius rosewood fretboard. Other features include a six-saddle string-through-body bridge with steel barrel saddles.



BOSS KATANA-500

Boss' Katana-500 bass head is a 500-watt Class D amp with four-band EQ, Compressor and Drive controls with selectable types, Shape switch, Bottom switch, Hi Cut, Cab Resonance feature, and memory for saving/recalling custom settings. Other features include XLR line out and headphones/recording jack.



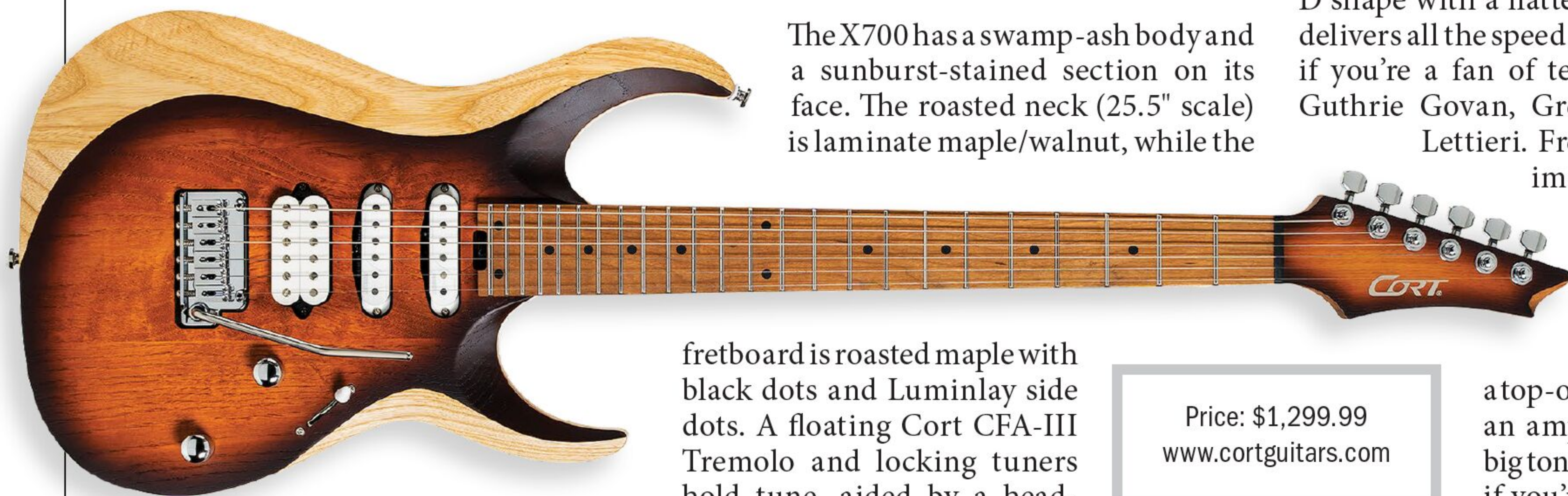
SEYMOUR DUNCAN ERIC GALES PICKUP SET

Seymour Duncan's Eric Gales pickup set for Strat-style guitars uses Alnico IV magnets with slightly overwound coils.

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

NATURALLY HIP

Cort's X700 Triality



The X700 has a swamp-ash body and a sunburst-stained section on its face. The roasted neck (25.5" scale) is laminate maple/walnut, while the

fretboard is roasted maple with black dots and Luminlay side dots. A floating Cort CFA-III Tremolo and locking tuners hold tune, aided by a headstock that tilts back slightly. A rounded bolt-on heel and easy-access truss add to the daredevil features.

Electronics are based on its Fishman Open Core Classic Humbucker and Single Width pickups, which gives the S/S/H sounds that have been a part of rock for 40 years. There are also pull pots for Volume and Tone that

Price: \$1,299.99
www.cortguitars.com

These days, there are more superstrats than you can shake a stick at, but a recent trend toward natural-finish versions of this high performance concept are making news. Cort's entry is the new X700 Triality, a double-cut with an open-pore finish that adds to its organic feel, perfect for players who want sophistication with their shred.

give an overwound single-coil sound in the bridge or a vintage PAF tone; instead of the five pickup positions, the Triality brings seven.

The X700's neck carve is a shallow, wide-D shape with a flatter radius (15.75") that delivers all the speed and thrills, especially if you're a fan of technical wizards like Guthrie Govan, Greg Howe, and Mark Lettieri. Frets and fretboard are

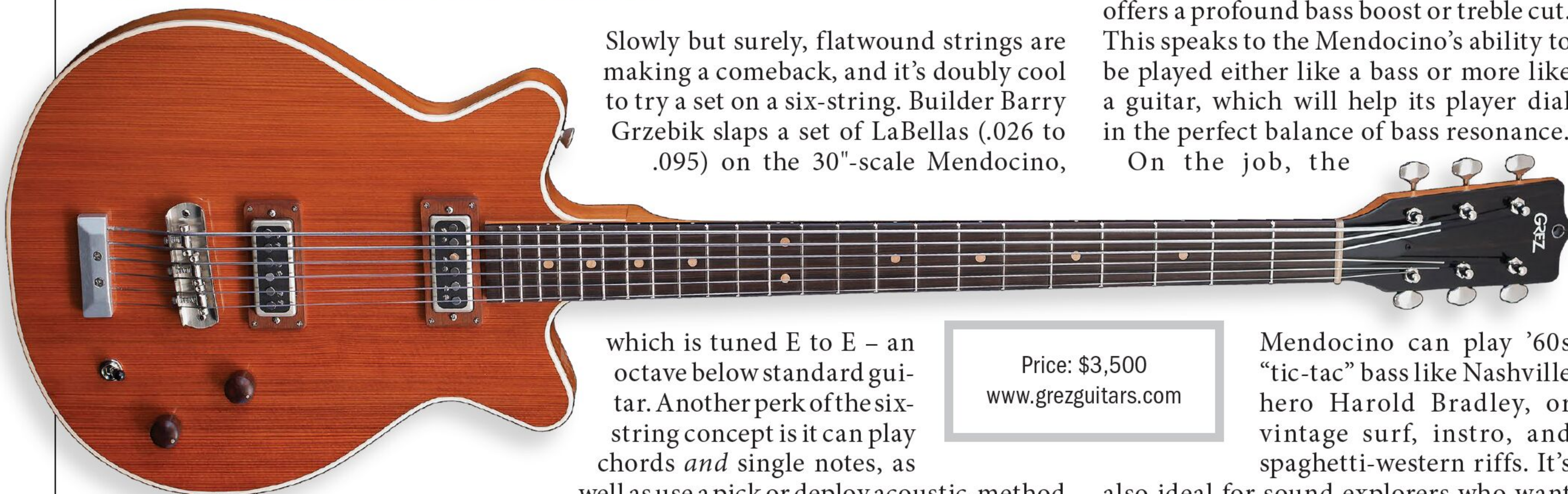
immaculately set up for quick legato runs and tricks. The body is also lightweight, making for easier gigging, and exuding a top-oriented tone. Through an amp with crunchy gain, big tone won't be an issue, but if you're looking for bassier resonance, you'll want to

keep exploring.

Roasted-neck solid bodies are eminently hip these days, and manufacturers keep driving down the price point. In the case of the X700 Triality, we have a flashy performer that also delivers the sensual feel of open-pore wood. — **Pete Prown**

SIX-STRING KING

The Grez Mendocino Bass VI



Slowly but surely, flatwound strings are making a comeback, and it's doubly cool to try a set on a six-string. Builder Barry Grzebiak slaps a set of LaBellas (.026 to .095) on the 30"-scale Mendocino,

which is tuned E to E – an octave below standard guitar. Another perk of the six-string concept is it can play chords *and* single notes, as

well as use a pick or deploy acoustic-method fingerstyle. Versatility is no problem here.

The Mendocino has a salvaged old-growth redwood top with a carbon-fiber-reinforced mahogany neck and semi-hollow body; the whole enchilada weighs less than six pounds. The ebony fretboard has 23 jumbo frets and dot inlays. Hardware includes a Halon steel bridge, aluminum tailpiece, and open-back

Price: \$3,500
www.grezguitars.com

The six-string bass is a strange wonder of the guitar universe, made famous 60 years ago by the Fender Bass VI, Gibson EB-6, and a variety of cool Danelectros. Grez is upholding the tradition with its Mendocino Bass VI, a semi-hollow with flatwound strings and ample hipness.

tuners. Among its fancier features are Gemini Dynasonic pickups with spiffy wood surrounds and a Master Volume control. The star of the party, though, is its High Cut/Low Cut tone pot, which offers a profound bass boost or treble cut. This speaks to the Mendocino's ability to be played either like a bass or more like a guitar, which will help its player dial in the perfect balance of bass resonance.

On the job, the

Mendocino can play '60s "tic-tac" bass like Nashville hero Harold Bradley, or vintage surf, intro, and spaghetti-western riffs. It's

also ideal for sound explorers who want to play low, glassy chords and arpeggios like Michael Hedges. The flatwounds add a glissando feel for slippery licks.

While six-string bass is a specialty instrument, the Grez Mendocino Bass VI is well-built and sounds both mysterious and cool. Every bassist owes themselves the experience. — **Pete Prown VG**

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'59 Red/Slab Rose neck Original custom color, 100% original.

'59 Sunburst/Slab Rose neck Beat-Up condition, Refret, changed nut

'60 Sunburst/Slab Rose neck Original custom color, 100% original.

'61 Olympic White/Slab Rose neck 100% original in Mint condition

'61 Dakota Red/Slab Rose neck 100% original. Nerar

Mint condition.

'62 Blond/Rose neck Beat-Up condition. Refret changed nut, 100% original parts.

'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

'65 Olympic White "Tortoiseshell Pickguard" Gold Hardware 100% original

'65 Olympic White "Tortoiseshell 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!!

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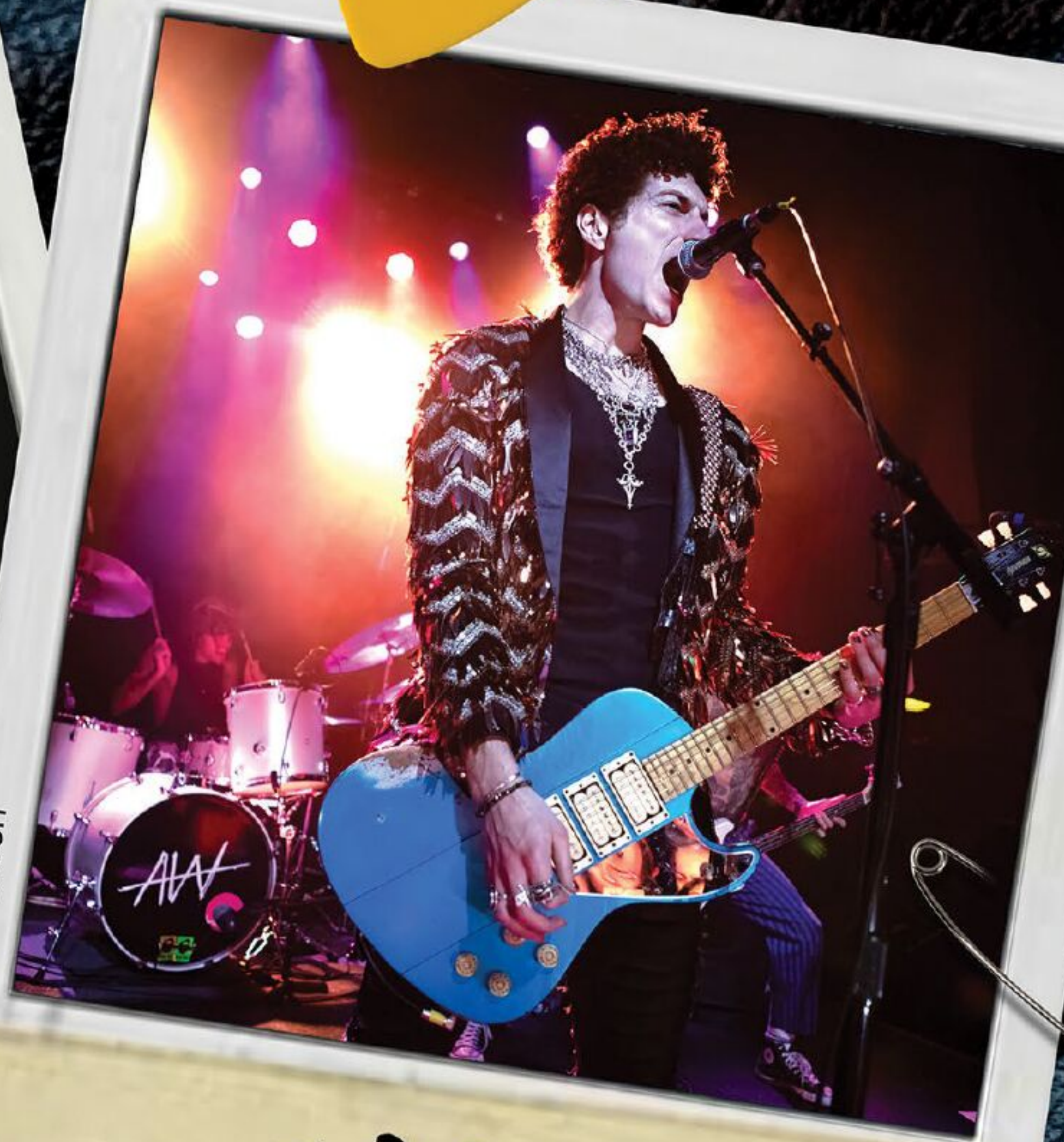


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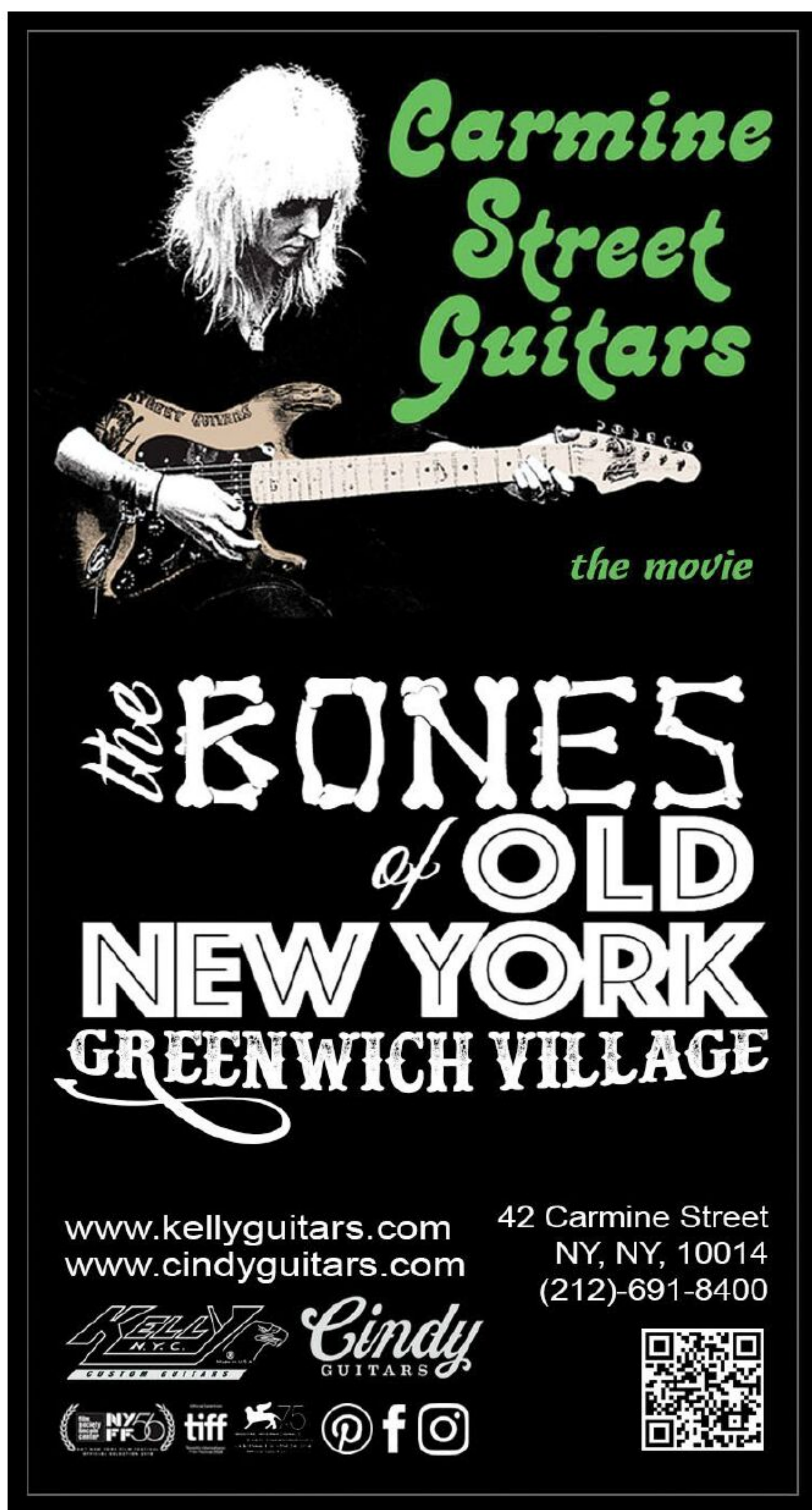
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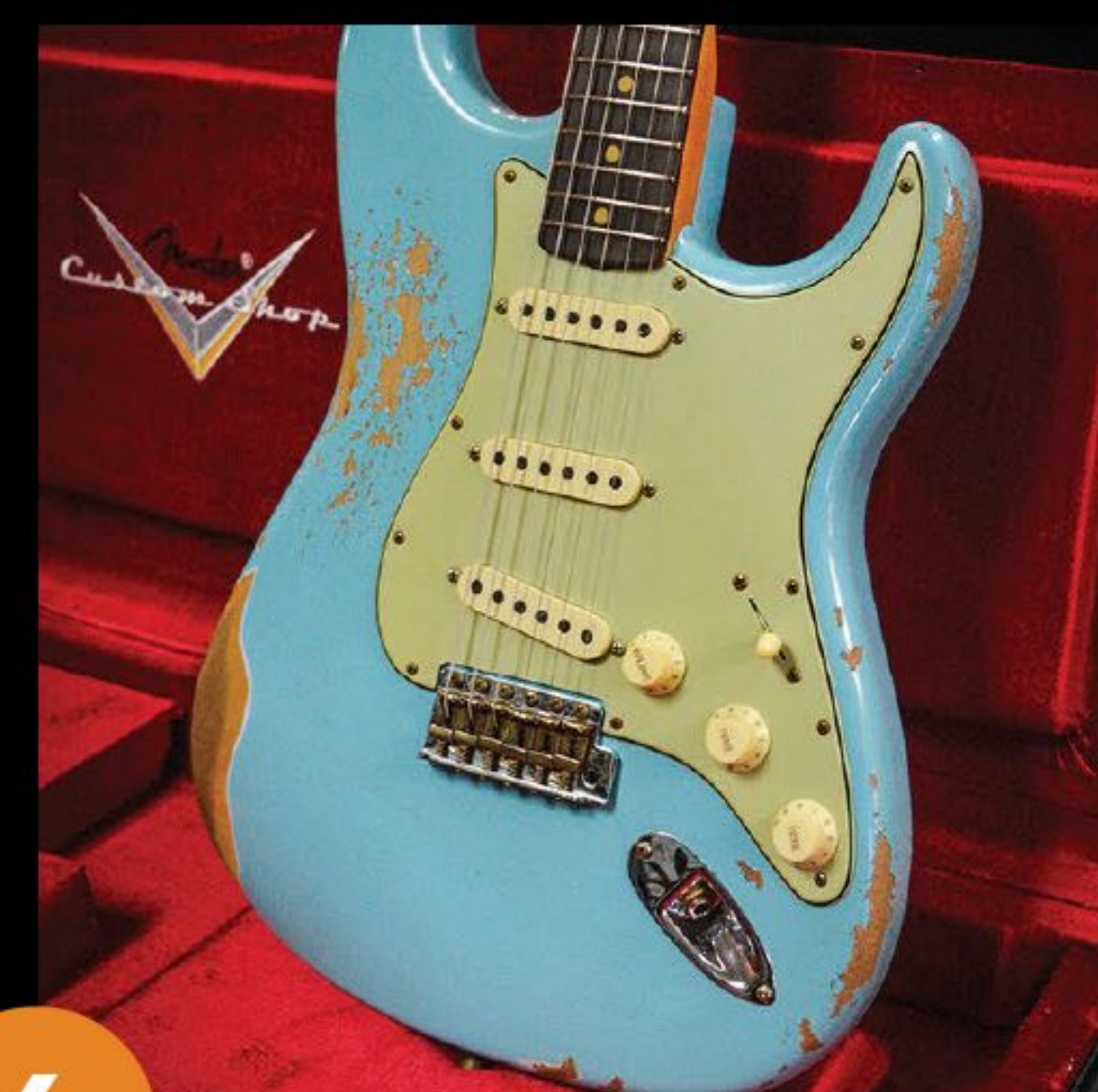
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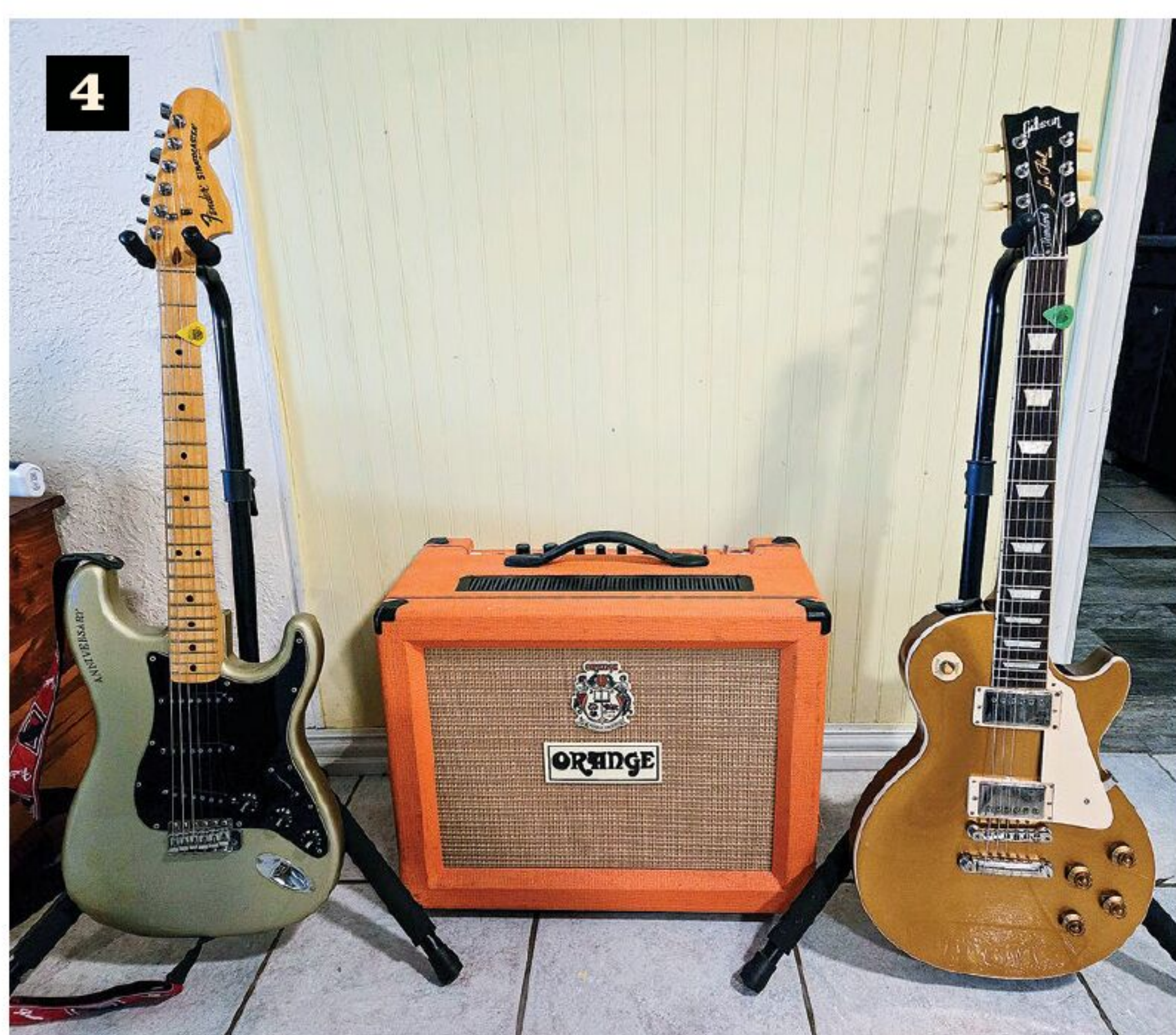
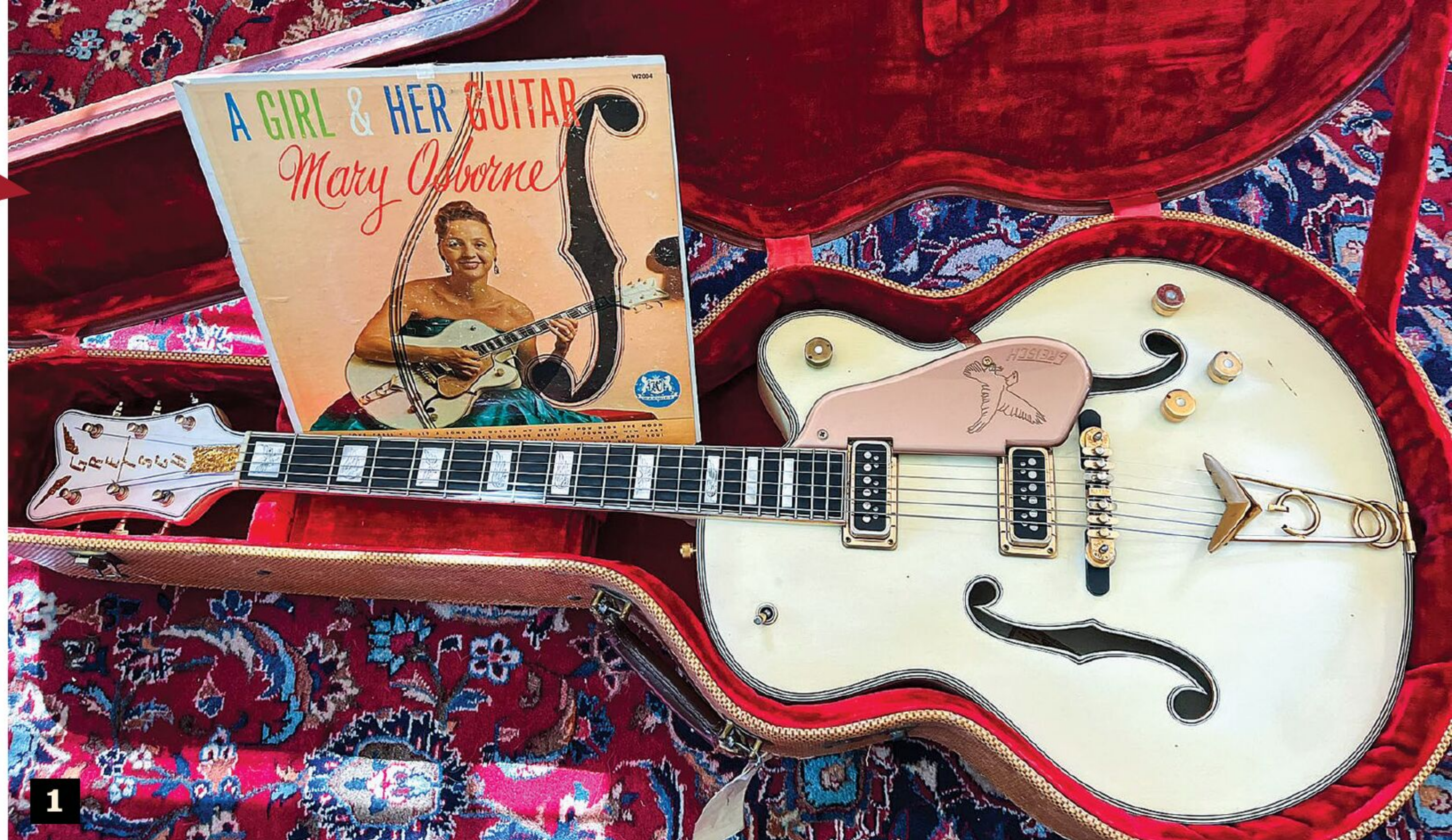
01 Fred Stucky's Gretsch White Falcon was, he says, gifted to jazz pioneer Mary Osborne by Jimmie Webster in 1954. "She posed with it on the cover of her *A Girl & Her Guitar* album and in many Gretsch ads in the '50s," Fred says. "And now, it's mine!"

02 Paul Johnson's favorite single-cuts are his '15 Les Paul in Ebony (left), '08 Studio, '12 Custom Classic, '90s Heritage, '13 Standard, and his daily driver – a '22 Epiphone.

03 Greg Smith keeps it classic and simple with his '63 Strat and '64 Concert.

04 When it's time to step up, Larry Carter is ready with his Silver Anniversary Strat, and modern Les Paul Goldtop, either of which will rip through his Orange Rocker 30.

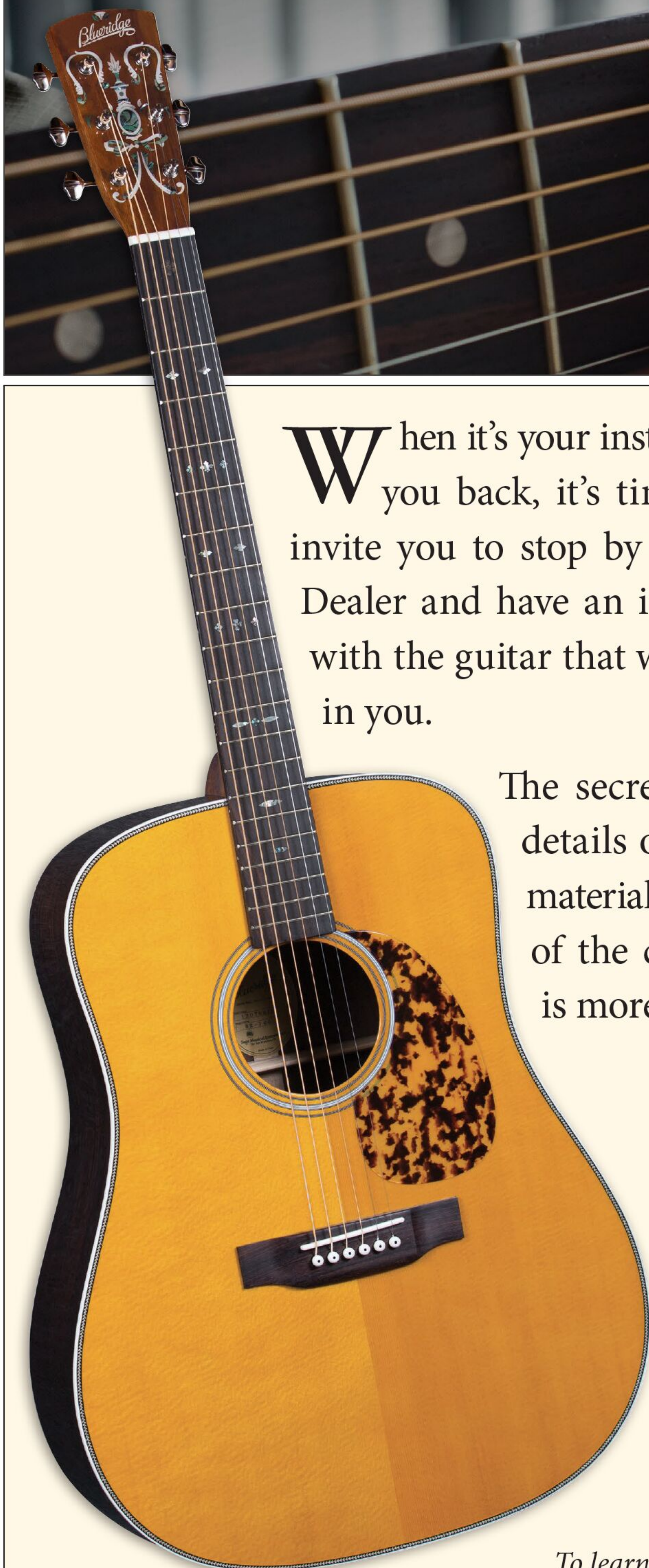
05 Bob Stein's tastes are refined! To wit, his amps. In front are a 1960 Gibson GA-8T (left), '60 GA-19RVT, '64 Fender Reverb tank, and a '60 Deluxe. In back are a '60 Invader, '64 Ampeg Gemini I, '66 Princeton Reverb, and a '64 GA-79RVT.



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A close-up photograph of a man with a beard, wearing a plaid shirt, playing an acoustic guitar. The focus is on his hands and the guitar's neck and headstock. The background is blurred.

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