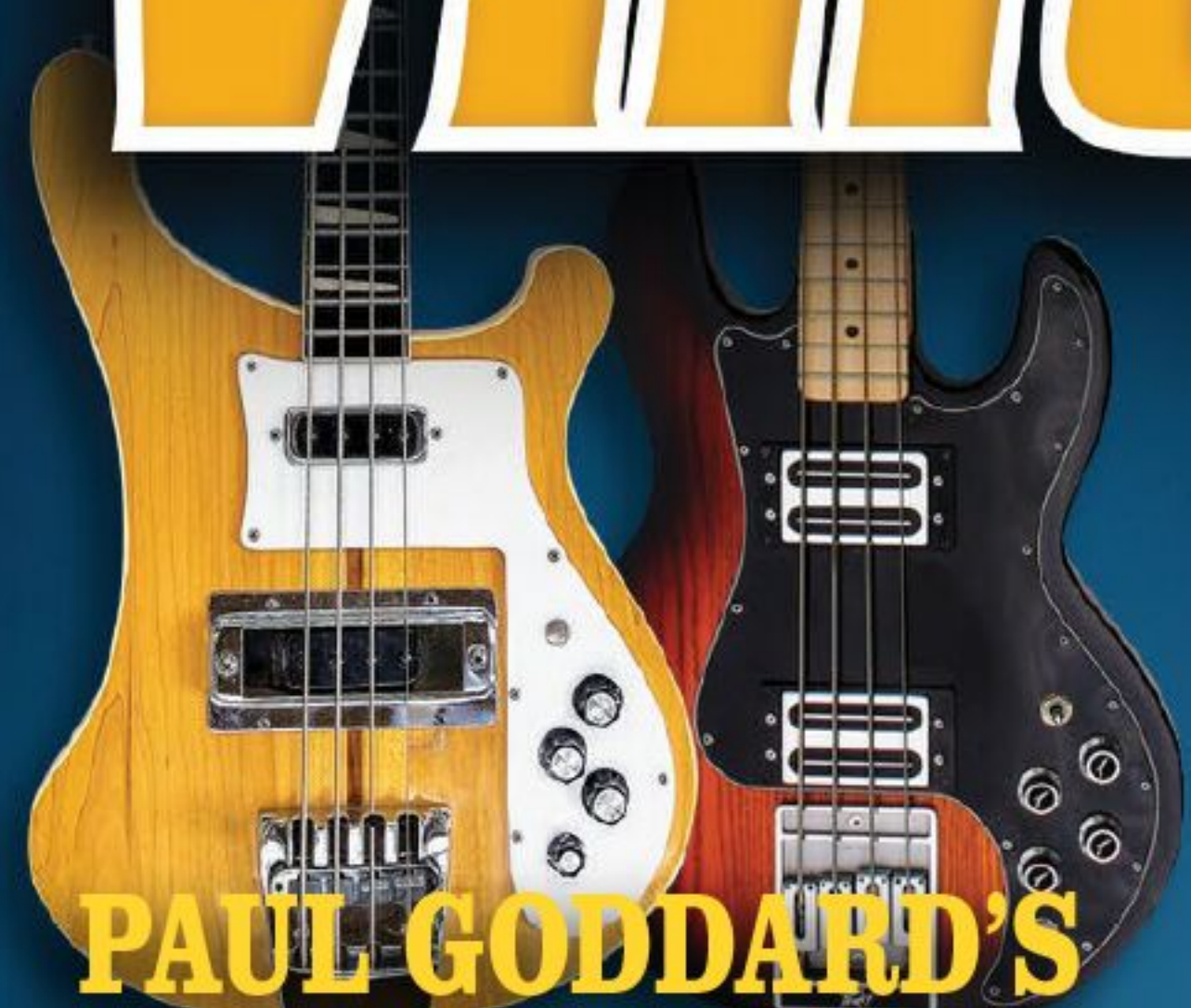


FENDER'S FIRST-GEN STRAT VINCEBUS ERUPTUM! MOLLY MILLER

Vintage Guitar

magazine



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ARS BASSES

GEORGE DUCAS
& PETE ANDERSON

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COVER PHOTOS: Jackie Butler's '54 Strat: Royace Butler. Molly Miller: Ana Azaro. Paul Goddard basses : Steve Stone and Willie G. Moseley. Aria Pro II PE-R80; Michael Wright. **THIS PAGE:** Jackie Diethrich (Butler) courtesy of Royace Butler.

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RIP, MAESTRO

Duane Eddy (July '24) was a great influence on many guitarists across the musical spectrum, and especially on The Who's legendary bassist, John "Thunderfingers" Entwistle. May maestro Duane rest in well-deserved peace.

Frank Landsman

UFO, REVEALED

The April issue "Pop 'N Hiss" on UFOs *Lights Out* was very interesting, with revealing aspects of the 1977 album from the Michael Schenker years.

I was surprised there was no mention of *Lights Out*'s sister album, 1978's *Obsession*, which not only followed with the same lineup but was produced, arranged, and recorded at almost the same time and place. Even the addition of strings was very similar. The band went on to record the live *Strangers in the Night*, but Schenker departed soon after.

In 1980, on the success of the previous albums, UFO released *No Place to Run* with British guitarist Paul Chapman replacing Schenker with unmatched ability. In my opinion, that is UFO's best work.

Gordon Winkler
Hayward, California

TOZZOLI'S TRUTH

Thank you for the great article on Richard Tozzoli in the May issue. I watch some of the shows he mentioned and have always wondered, "Who is playing that?" I know I speak for a ton of pickers, so thanks for filling us in on a guy like Tozzoli, who had the guts to follow his dream and make it a reality.

Jeff Dagenhardt
West Allis, Wisconsin

ACCOLADES EXTENDED

I love VG because of the variety of the coverage, which is not just the obvious stars and not just a gear hard-sell. The first page I turn to is the "Readers' Gallery" and I have discovered so much music through the reviews. Well done!

Paul Ivers
Port Jefferson Station, New York

I'm always satisfied with everything in VG but especially appreciate the reviews by Oscar Jordan and Pete Prown. Wolf Marshall is a treasure, as well, and I enjoyed the interview with him (April '24).

Your interviews are always informative

and my favorite part is when artists talk about their gear – first guitar, stuff they regret selling, amp and effects used – and the players who influenced them. I really enjoy features on players

you don't hear about much but were influential, like Punky Meadows, Buck Dharma, Pat Travers, Pat Thrall, Rob Parissi (Wild Cherry), and Steve Hunter. VG is still the best at what it does.

Stewart Sills
Venice, California

VG's writing staff does a good job given that it must be a challenge to keep writing fresh articles on vintage guitars. I particularly enjoy the tales behind a guitar's provenance and the path it has taken to the present owner. The physical attributes of the guitar are secondary to the human story behind it.

Gregg Poe
Papillion, Nebraska

Being an old fart, I like VG features that lean to vintage stories and player interviews – a lot of us guitarists like to chase the person who turned us on to playing in the first place, who turned him on, and so on. I hope young players still feel that way because there is *much* to learn from each player, going back.

Thanks for the good stuff!

Kyle Moran
Lutz, Florida

I always enjoy Dave Hunter's investigations into vintage gear, and music reviews that open doors to artists and music I'm not familiar with – that's invaluable!

Keep up the great magazine, and keep offering hardcopy. I don't want to need a computer to read your great magazine!

William Beals
Lebanon, Ohio



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

An advertisement for Vintage Guitar magazine. It features three magazine covers: the first has a red electric guitar, the second has a man playing a guitar, and the third has a man with a long white beard playing a guitar. Below the covers is a large photo of a man with long dark hair and glasses playing a guitar. At the bottom, the text "SUBSCRIBE! 1-800-844-1197" is written in large, bold letters, followed by "ORDER ONLINE AT WWW.VINTAGEGUITAR.COM".

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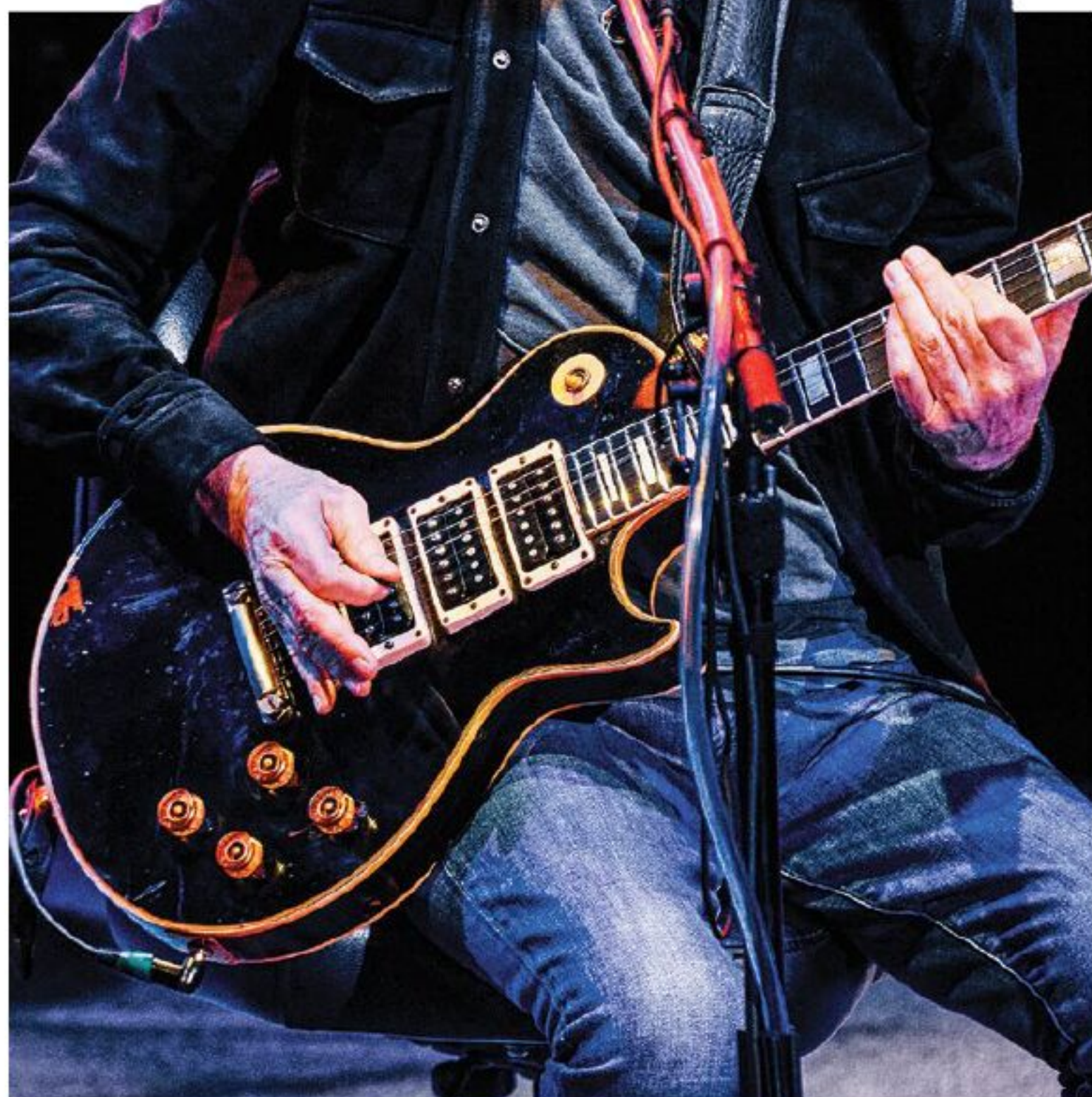
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Peter Frampton

FRAMPTON PRESENTED LES PAUL SPIRIT AWARD

Peter Frampton was honored with the Les Paul Foundation's 2024 Les Paul Spirit Award during a ceremony June 9 (Les Paul's birthday) at the Gibson Garage Nashville.

Presented in partnership with Gibson Gives, the award is presented to individuals who exemplify Paul's spirit through innovation, engineering, technology, and/or music. A grant in the honoree's name is given to the charity of their choice.

GUITAR BROKER MARKS 35 YEARS

Guitar Broker, the Ft. Lauderdale-based dealer of vintage instruments and investment-grade cars, is celebrating its 35th anniversary. Craig Brody and his wife, Patti, started selling guitars and basses full-time in 1989 and moved through progressively larger retail spaces before landing in their current 11,000-square-foot showroom in 2015. Brody still enjoys spending his work days buying and selling.

"When we opened, my father thought I was nuts!" Brody chuckled. "But the car-and guitar passion was a perfect combo to make a fun living. After the pandemic, Patti and I began running the shop open three days a week to the public or by appointment – no more stress from day to day, and we get to enjoy spending time with our kids and grandkids. The shop is well-stocked and will continue to be a force in the guitar business."



GEORGE DUCAS AND PETE ANDERSON

The Art of Collaboration

On two major-label albums in the '90s, Nashville traditionalist George Ducas projected a honky-tonk sound with help from producer (and ace guitarist) Richard Bennett. Ducas' new album, *Long Way From Home*, continues that direction, this time with help from Pete Anderson.

Heavily influenced by Buck Owens, Merle Haggard, and Wynn Stewart, Ducas – a longtime Dwight Yoakam/Anderson admirer – was enthused when a former sideman (former VG columnist Zac Childs) suggested Anderson might be a good fit to produce his new music. "Working with Pete

Peter Anderson and George Ducas courtesy of G. Ducas. Peter Frampton: Austin Lord.

was an honor and a pleasure,” Ducas says. “I was a follower and fan of his work for a long time. He’s a chapter in American music history all on his own.”

Ducas had plenty of material.

“Almost all the songs were new, but there’s one I grabbed from 10 or 15 years ago and always loved – ‘Hello, Fool.’”

“He’s got the goods,” Anderson explains. “He’s a honky-tonker and [the ambience is] basically gravel parking lots, hillbilly joints, a shot and a beer, two-stepping and swing dancing.”

The Covid shutdown gave them time to plan, Anderson says. “In front of a computer, with two guitars, we did all the pre-production on Zoom. It took eight or nine months, and when he came out, we were ready to track in my studio with my guys, (pedal-steel player) Gary Morse, (fiddler) Donnie Reed, (keyboardist) Skip Edwards, who played on sessions through my career as a producer with Dwight and other people.”

Anderson handled all electric-guitar parts – lead, baritone, and bass.

Ducas, who uses a 2017 Rickenbacker 360 and a Vox AC30 onstage as homage to hero Tom Petty, took his writing guitar, a ’69 D-28, to California to demonstrate licks he wanted Anderson to incorporate.

Anderson wanted a stripped-down ambience.

“I wanted it to sound like a five-piece band, as good as they possibly could play. You don’t need to double- and triple-track or add more. You need air between the instruments. They have more impact that way.

“I thought, ‘If Dwight was makin’ a record with me now, this is what it would sound like.’”

While he used his Reverend Eastsider baritone, he also tried two newer guitars, but they “...didn’t sound right.” The Fenders from his Yoakam days had been long retired – until that moment.

“I said, ‘Let’s get the ’59 sunburst Tele and tune it up.’ And it sat exactly in the track where it needed to be. That was a good sign. It was like being home again after 20 years.”

“On the sessions, Pete played a pretty basic, stripped-down version of what his amps ultimately do,” Ducas explained. “He won’t settle ’til the song is right. That’s what I really love about him.”

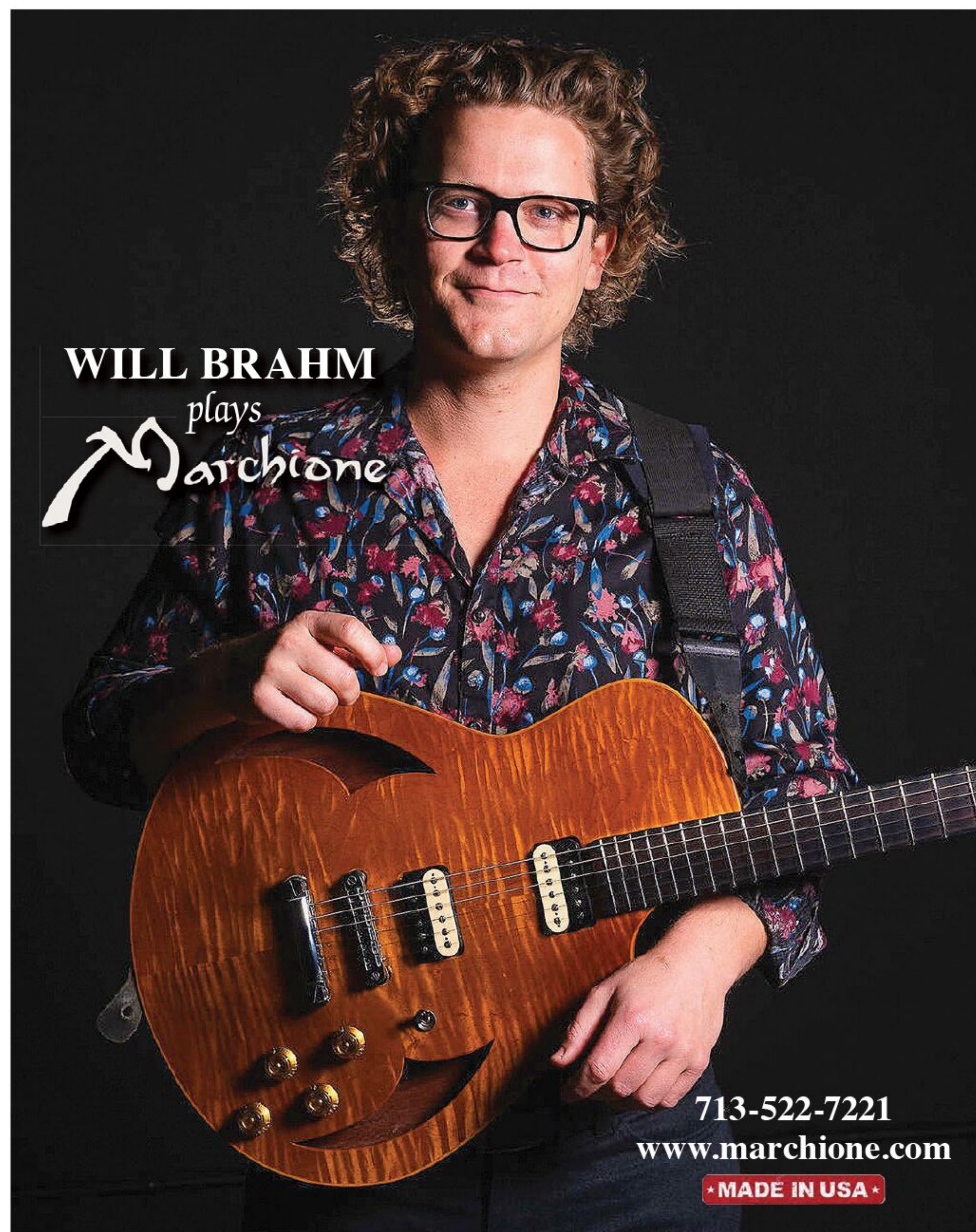
“I direct one line into an old Pod that has a clone of the blackface Deluxe I played with Dwight,” Anderson added. “My engineer, Tony Rambo, puts the line out to the floor and sends it to a guitar signal. And then we re-amp using different amplifiers. For George’s record, the majority of the Fender stuff is a pre-CBS Twin with two EVs. You don’t carry that around (laughs). You get it out and you get it miked up.”

As for other effects, he says, “No drivers, no compression. The engineer has discretion to use limiting, but no pedals.”

The experience strengthened Ducas’ resolve to hold firm to his traditional style.

“I know my brand and where my passions stand,” he says. “The popular-arts version of country music has shifted so much away from the sound I love, I really want to plant a flag for it from here out, and Pete and I have already tracked two songs for another record. I’m always writing in some fashion, whether it’s putting pen to paper or just banking ideas... letting the pot boil.”

“I had such a great time working with George, and I would love to make another record with him,” Anderson says. “We’ve talked about really going hard honky tonk. The songs were there, but now we’re talking about customizing a record to be *serious* honky tonk.” – **Rich Kienzle**

A photograph of Will Brahm, a man with curly hair and glasses, wearing a floral shirt and playing a Rickenbacker 360 electric guitar. The background is dark.

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MOLLY MILLER

Talking Guitar

The Molly Miller Trio fits into that hip niche of Americana jazz, but also touches on surf/instro, spaghetti western, blues, and film-soundtrack textures. Like Julian Lage and Bill Frisell, Miller's guitar work is both serious and playful, more intent on having an instrumental conversation with her bandmates than executing traditional solos. The trio's latest is *The Ballad of Hotspur* and here, she talks to VG about the machinations behind the music.

"Americana jazz" is a guitar style that evolved through Metheny, Frisell, and Lage, among others. What does that phrase mean to you?

It blends jazz with Americana, folk, and country elements, but also adds storytelling; it could be heartbreak, love, murder, or what have you, but a tale is always present. Also, I don't think Americana jazz means you need to take out traditional II-V-I jazz chords. Instead, I think about techniques like more sixths, slides into the thirds, bluesy lines, and double-stops.

When I think of early jazz guitarists like Charlie Christian or Eddie Lang, they also had some of those same techniques in their playing.

On "Saddles Back," we hear the trio communicating with each other through the music. How do you encourage this kind of non-verbal interplay?

Communication is the air needed for the music to survive; my trio is nothing without the conversations. In a trio setting, there is a ton of space, which makes every member so important. It gives us all room to use our voices. We've been playing as a unit for more than a decade, so it comes naturally now. I *do* write songs with my band members in mind; I wrote "Saddles Back" specifically for [drummer] Jay Bellerose to do his thing. He would sub on a Top 40 gig with me and his R&B groove would blow my mind. I encourage the personalities of each member to be fostered through my writing and arranging, which adds to the conversation because we can be ourselves.

Your bio says post-war gospel guitarist Sister Rosetta Tharpe was an influence.

Sister Rosetta Tharpe is my queen! She stole my heart, and her playing is so bold. I transcribed a bunch of her stuff and, after spending a lot of time with Sister Rosetta, I got more fire. I am so drawn to guitarists who put it all out there – not because they play a lot of notes fast or play wild scales. She made me more fearless.

Who are your other influences?

The first time I realized the power of guitar was when I learned "Wipe Out" by The Ventures – it was for my fifth-grade talent show. Then came Hendrix and Clapton. Grant Green was my gateway drug into jazz, and then the storm came with Wes Montgomery, Johnny Smith, Django, George Benson, Pat Martino, Barney Kessel, Anthony Wilson, Joe Pass, Julian Lage, and Peter Bernstein. I love

Chet Atkins and Les Paul – they are so inspiring to me. When prepping for this record, I listened to a ton of Mickey Baker; he has that same boldness that Sister Rosetta does. Mickey doesn't have to play that much, but damn, he says a lot. I love Steve Cropper – he is so groovy – and Booker T. & the M.G.'s is definitely an influence for my trio.

Which guitars and amps did you use on *The Ballad of Hotspur*?

I mainly used my '78 ES-335 and Telecaster, which was originally a '52 reissue with a new neck. I used my goldtop Les Paul for one tune, and was waiting for a Benson Nathan Junior amp I'd ordered, but it just missed the session. Now I use it all the time. So, for the album, I had two pedalboards and two amps – my Princeton '65 reissue and a Vibrolux – and we were able to blend the sounds.

You like chorus-type modulation effects.

I used to be afraid of modulation, and now I just want to swim in it. I had my pedalboard and the engineer, Jason Wormer, brought his, as well. On mine, I mainly used the Warped Vinyl, by Chase Bliss Audio. On Jason's board, we used the EHX Memory Man and a Monterey, by Keeley Electronics. I also love the Ripply Fall, by Jam Pedals, an Earthquaker Devices' Pyramid, and Artificial Blonde by JHS. I am in a constant process of changing up my board.

Since you're based in Southern California, is there a connection between your approach and jazz-pop session guitarists of the '60s like Howard Roberts, Bob Bain, or Barney Kessel?

I grew up in a SoCal beach city and no matter where I am, that is home. I also love those players you mention and that connection rings true to my heart – so *heck, yes.* – **Pete Prown**

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JIMMY JAMES

Living In The Moment

Retro ambassador of funk Jimmy James is back with a new attitude. With the Delvon Lamarr Organ Trio in his rearview, Parlor Greens is his latest vehicle to showcase the tasty guitar sounds of early-'60s soul amidst Hammond B3 and drums. The record is called *In Green We Dream* and it's absolute dynamite.

How did Parlor Greens come together?

I gotta give it up to Tim Carman from GA-20 and Terry Cole, CEO of Colemine Records, for bringing us forth. I'd heard from Tim about a project, and he had Adam Scone on keys. I was like, "Oh! Scone Cash Players! The Sugarman 3!" In 2019, I recorded with Adam on his *Brooklyn to Brooklyn* album and I've done video shoots with him. We ended up at Terry's place in Ohio. There

were ideas thrown around, but I was like, "What's happening here? What am I gonna do?" But, Tim and Adam started jamming, then I started playing, and we were having fun. We recorded that night.

Did you discuss stylistic concepts, or things you didn't want to play?

We played things we wouldn't have played in our other groups. Suddenly, it was, "I never played that before," or "I've always thought of playing that!" We got to do things we normally wouldn't do, and it was great. There was a lot of experimentation and going with the flow in a relaxed environment. You can do what you do – catch that wave.

You cover George Harrison's "My Sweet Lord." (laughs)

(laughs) We were like, "Let's see what hap-

pens!" It was so completely out of nowhere. We worked it out, established a groove, and I said, "Hey, Tim. Humor me for a second and try this on the drums." He started playing and I was like, "That's it! That's the groove!"

The guitar on "The Ripper" really cooks.

I heard something from Wayne Jackson, the trumpet player with the Mar-Keys, house band for Stax Records. He had a thing he called "slick memory," where you play something, but when you go back you can't remember it because you were in the moment, digging it.

Sometimes you come in with a sketch of an idea. Like Miles Davis did with *Kind of Blue*. He sketched an idea, and everyone else filled in the colors. Someone plays a beat and someone else plays something around that. It's organic. Same thing happened with the song "West Memphis." We were playing and all of a sudden I said to myself, "I'm gonna play *this*..." When you're not thinking, but hitting on all eight cylinders, that's where the greatest music comes from. I'll quote the great James Jamerson: "If you don't feel it, don't play it."

What was your main guitar for the record?

It's a 1964 Silverstone, and I got it at Georgetown Music, in Seattle – big shout-out to Chris Lomba and Mike Hitt. Those guys saved that guitar from the garbage. They rescued it and put it back the way it was. You know it's yours when a guitar calls your name. And when you pick it up it makes you smile. It also makes you want to create, no matter how bad your day is; that's the guitar you're meant to have. It should be an extension of your soul. If you don't sing, it should be an extension of what you want to say.

I ran into Tommy Brenneck, who played with Sharon Jones & The Dap-Kings. He was playing in Bellingham, Washington, and I approached him and said, "You play Harmonys and Silvertones. How do you know what year it is?" He took my guitar, looked through the f hole, and said, "Oh, it's a 1964!" I can't figure out to this day how he found that (laughs). He knows quite a bit about those guitars.

Which amp did you use?

I ran it through an Ampeg Gemini, but tone is 95 percent player and five percent instrument. Hendrix played a Strat with a Telecaster neck through Fender amps at the Newport Pop Festival in 1969, and he sounded exactly the way he did through Marshalls. It's all in your fingers.

Why don't you use effects pedals?

I've used effects pedals for other things, but it's rare. I like the sound of the amp as it is. You have more control. It's the sound I want to hear. – **Oscar Jordan**

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Valory with a bass made by Philip Ralph with low-B string. Used live with The Storm, it's also heard on Journey's *Trial by Fire* and the first Sy Kloppe Blues Band album.

ROSS VALORY

Maiden Voyage

After 50-plus years as a professional musician, bassist Ross Valory has released his first solo album, *All of the Above*. The San Francisco native is best-known as an original member of Journey, performing on a stream of beloved albums and hit singles. He also enjoyed early-'90s success with The Storm. On this mostly-instrumental album, Valory drifted back to the looser, experimental approach of early Journey.

How far back do these songs go?

The better part of 50 years. "Tomland" was written in 1971 as a stand-alone bass tune or solo, and I added bridge parts in the mid '80s. These songs, oftentimes, were jams at a Journey or Storm sound check, or with the people in other groups. I also had a small studio in my home where I set up an artist workshop. People would come in and we'd play each other's ideas and have fun with it.

Was it creatively frustrating to have these songs but not finish and release them?

Not frustrating, but something in the back of the mind said, "Hey, get with it. You might as well complete these." Of course, as a professional musician and having been deeply immersed in popular music, my material is not necessarily popular music, so would it do? I reached a conclusion, though, 10 or 12 years ago, that it doesn't matter what it is or whether it's going

to become popular, and I'm thrilled, having recorded these songs. I want people to hear it.

Was time a factor all those years when you were so busy?

Absolutely. Time and energy.

Was the music conceived in the jazz fusion, progressive, and experimental styles of the first three Journey albums? Is that your comfort zone?

You've hit it right on the nail. The value of the significance, the uniqueness of Journey's beginning is completely in tune with my own musical outlook and influences. I was raised in a family that listened to practically everything – a buffet of influences. Early Journey reflected a fusion of our individual and collective influences, which came out quite easily in its experimental era. So yes, that's the way I write, and every song is very different.

Do you think of bass as a melodic or rhythmic instrument?

I've spent most of my time on the bass. "Tomland" was written on the bass, therefore, it's more-present as the core of the arrangement. In broader terms though, I approached recording this album in terms of what does the song need, and that includes bass. You'll see that on several songs, or at least in several sections of songs. I'm simply *accompanying* the arrangement. The album is not about featuring myself as an instrumentalist on all of them. It's not about, "Oh, this is my debut as a virtuoso bassist." It's the debut of my songs, and my part in it is represented by what the song needs.

You worked with guitarist Miles Schon on "Tomland," who is Neal's son.

Miles is a very talented individual. I recorded the basics of "Tomland," including Miles, in 2016.

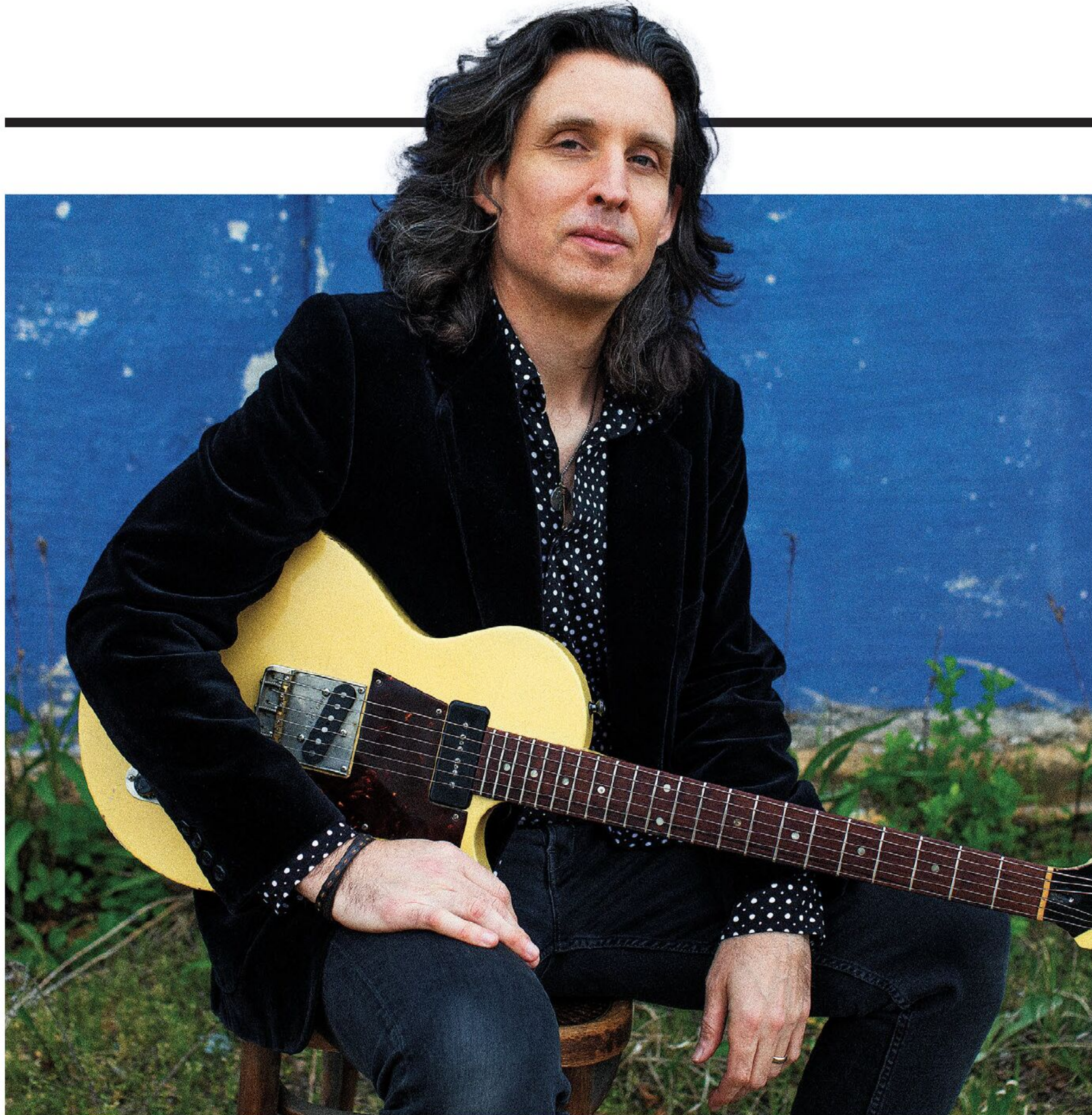
Which basses did you use on the album?

Mostly a mid-'80s Charvel 3B I bought 15 years ago for \$485. Other than having the neck Pleked, it's all original. On the two songs where you hear lead bass – "Nightflower" and "No One Wins a War" – that's a fretless Steinberger.

– Bret Adams



Valory's Jackson bass was custom-built in 1983 and used with The V.U. in '89, on Michael Bolton's 1990 *Hunger* tour, and to record Todd Rundgren's *2nd Wind* in '91. From 2016 to '19, he tuned it to B for use with Journey.



SCOTT SHARRARD

No Easy Feat

It's ain't easy to fill the shoes of guitar legends like Lowell George and Paul Barrere, but that's Scott Sharrard's mission with Little Feat. A member since 2019, Sharrard is a fiery slide and lead man who previously worked with the Gregg Allman Band. Today, he can be heard along with co-guitarist Fred Tackett on the Feat's latest, *Sam's Place*, delivering an all-blues set. He offered the low-down on Little Feat's sixth decade of music.

Who were your slide influences, growing up?

Lowell George, Paul Barrere, Warren Haynes, Duane Allman, and Bonnie Raitt were my first slide heroes. I went to high school in Milwaukee in the early '90s and grew up under the tutelage of local heroes like Stokes, Harvey Scales, and Willie Higgins, as well as local masters like Hubert Sumlin and Luther Allison. Those cats all turned me on to Robert Nighthawk and Earl Hooker when I was a teenager, which changed my life.

Tell us about the session for "Long Distance Call" with Bonnie Raitt.

Bonnie is one of the sweetest people I've ever

met in this circus we call rock and roll. She came to hear us in San Francisco and we had a ball. She suggested Sam (Clayton, Feat's conga player/vocalist) sing Howling Wolf's "You'll Be Mine." We set up in a circle with no isolation and cut this back-porch live at Sam Philips' studio. When Bonnie heard it, she loved it and wanted in on vocals. Her track was added later and, my God, did she add the special sauce.

Which guitars did you use?

Primarily an old Fano SP-6, the Novo Serus T Custom for open G, my '80s Stratocaster for open A, a Heritage H-137, and the guitar I use most, a Gibson CS-336. All the pickups are Lollars, and I really love the MagSlide for bottleneck. My friend, Stax sax master Art Edmaiston, also brought over his friend's ancient steel guitar for me to use on "Long Distance Call." It used to belong to a Delta-blues cat named Blind Chuckie and had bullet holes in the face. It was apparently shot up in a juke joint one night, and that's what blinded him.

Lowell famously used an MXR Dyna Comp compressor. What's your compression tool for slide?

"Unity gain" compression is the signature Feat slide tone. Originally, Lowell discovered it in the studio and he'd plug into two UA1176 compressors then set one to stun, the other low. You get infinite sustain and fat beefy wide notes that way. A brilliant invention, one of Lowell's many gifts to us all. My buddy Mike sent me his Analogman Bi-Comp pedal and it's two compressors in one – you can activate them independently with footswitches. It sounds incredible and I've discovered different ways of using the two compressors to get unique tones.

Which amps did you use?

Two Rock amplifiers have become my go-to, and their Classic Reverb is a joy. It's got that Dumble thing all day long, great for Feat music. I also still travel and record with my good ol' 1966 Vibrolux Reverb and often have them running in parallel.

Talk about your tunings and damping.

The old white Strat is tuned to open A. It's got the Stratoblaster mid-boost and big Lollar Chicago steel pickup in the bridge – that's my "Lowell sound." As for damping the strings, half the game with slide is to keep it from screeching. That's a full-time job and you have to mute with both hands at all times. Once you crank the amp and add the unity-gain compression, you've really gotta watch it because there's nowhere to hide.

What about pedals?

I've become devoted to a digital spring reverb that actually sounds better than the real thing. For that, it's my Strymon Flint, which also has killer vibrato. My producing partner, Charlie Martinez, made me a custom overdrive box modeled after an old Klon circuit and has an optional MXR mid-boost built in. Finally, I have the Strymon Lex rotary-speaker box and an Analog Man-modded Phase 90 for that Paul Barrere funk sound.

Little Feat has always had a swampy vibe. How did a Los Angeles-based band get that dose of Louisiana?

You could argue that all great American music was born in the South and exported to the coasts and beyond. Every musician on the planet owes their debt to the music of New Orleans. That said, Little Feat is funky, and I don't mean slick funky; I'm talking about legit funk that we as musicians recognize as being just *nasty*. What the band adds on top could be compared to anything from Thelonious Monk to Hunter S. Thompson. I suppose that's what rock and roll is – a real bitches brew. Long may it reign. – **Pete Prown**



PAUL BENJAMAN

Bad Side of Tulsa

Paul Benjamin is a bad, bad guitar man. The Tulsa twanger serves up a mean, funky stew on *My Bad Side Wants a Good Time*, mixing rockin' funk and blues with a side of bayou bite. Aided by lap-slide ace Jesse Aycock (VG, July '21), Benjamin's gritty vocals, riffs, and speedy leads are undeniably fierce and fun. Better yet, he recorded the album in Leon Russell's old studio.

You seem to embrace the less-is-more aesthetic of ZZ Top, Bad Company, and Blackberry Smoke.

Angus Young once spoke of the long hours AC/DC worked on riffs, and I took that to heart. A great riff is more effective than any guitar pyrotechnic. The memorable ones have some sleight of hand involved with how the notes are made, so after you get the basic idea, experiment with adding slides or bends and play with the timing on or behind the beat. More time can be spent perfecting a riff

than it takes to master positions of Phrygian dominant or whatever.

The title track mostly lays back, but at the end, there's ferocious picking. Who are your influences?

Jimi Hendrix is always somewhere near the heart of what I do, and the lick at the end of "My Bad Side" was inspired by Steve Pryor, a Tulsa legend who was the most-magical guitarist I've ever heard. Beyond that, I got a lot from the great Texas players like Freddie King, Billy Gibbons, and Eric Johnson. There's also some Audley Freed, Jerry Cantrell, Cream-era Clapton, Tom Scholz, Marty Friedman, and Wayne Krantz in there. I look for new ideas every day, and my guitar-book collection is out of control. Also, I studied with Junior Brown, and he taught me that blues, country, rock, and jazz come from the same place. So why not put them into the same song?

"Detroit Train" has a quintessential Tulsa

beat – laid-back and funky without being straight-up funk.

The original Tulsa players told me they were trying to play Jimmy Reed songs they heard on the radio – some were swinging the beat, while others played straight. That mash-up was eventually called "the Tulsa Sound." The "Detroit Train" groove came to me after opening for Tony Joe White in the Netherlands. He and J.J. Cale could turn one chord grooves into meditative 10-minute epics.

"Local Honey" is a groovefest with funk guitar.

How did you get that quack tone?

That's my '59 Stratocaster; when I bought it, the paint had been removed and it had non-original electronics, so I put the Fender Eric Johnson Strat set in it with a five-way switch. On that track, you hear the middle-and-bridge combo. Also, I've been a fan of Nile Rodgers since I was a kid, and was trying to get that vibe.

Do you have a vintage collection?

The star of the record is the Strat, it's on almost every track. You'll also hear a '60s Silvertone 1446, '56 ES-125, 1990 Les Paul Custom with Lollar Imperial humbuckers, '78 Taylor, Seth Lee Jones Custom with TV Jones Magna'Trons, an Ed O'Brien Stratocaster with the sustainer electronics, and a Highway One Strat with a DiMarzio Super Distortion in the bridge.

What other gear?

The amps were a 100-watt Bogner Helios Eclipse head, Bad Cat Cub V, Magnatone Twiligher, and a '72 Super Reverb. Effects included a vintage Univox PHZ-1 Phaser, Beetronics Octahive fuzz, Bogner Oxford fuzz, MXR Carbon Copy Deluxe, Xotic SP compressor, '80s Ibanez Stereo Chorus, and a Leslie chop-top cab.

Listening to "La Serpentine," a question comes to : Do you still mic amps in the studio, or do you use digital IRs, like everyone else?

I try to keep the guitar sounds analog. Fortunately, with everyone switching to IRs, you can find used isolation cabinets. I found one for \$150 that had a Celestion Heritage speaker, so I put an SM57 on it and closed the door. I could plug any of my amps into it, and if I needed to vary the tone, I nudged the axis of the mic. This streamlined the changing of amp setups and kept the sounds organic and belonging to me – not someone else's IR.

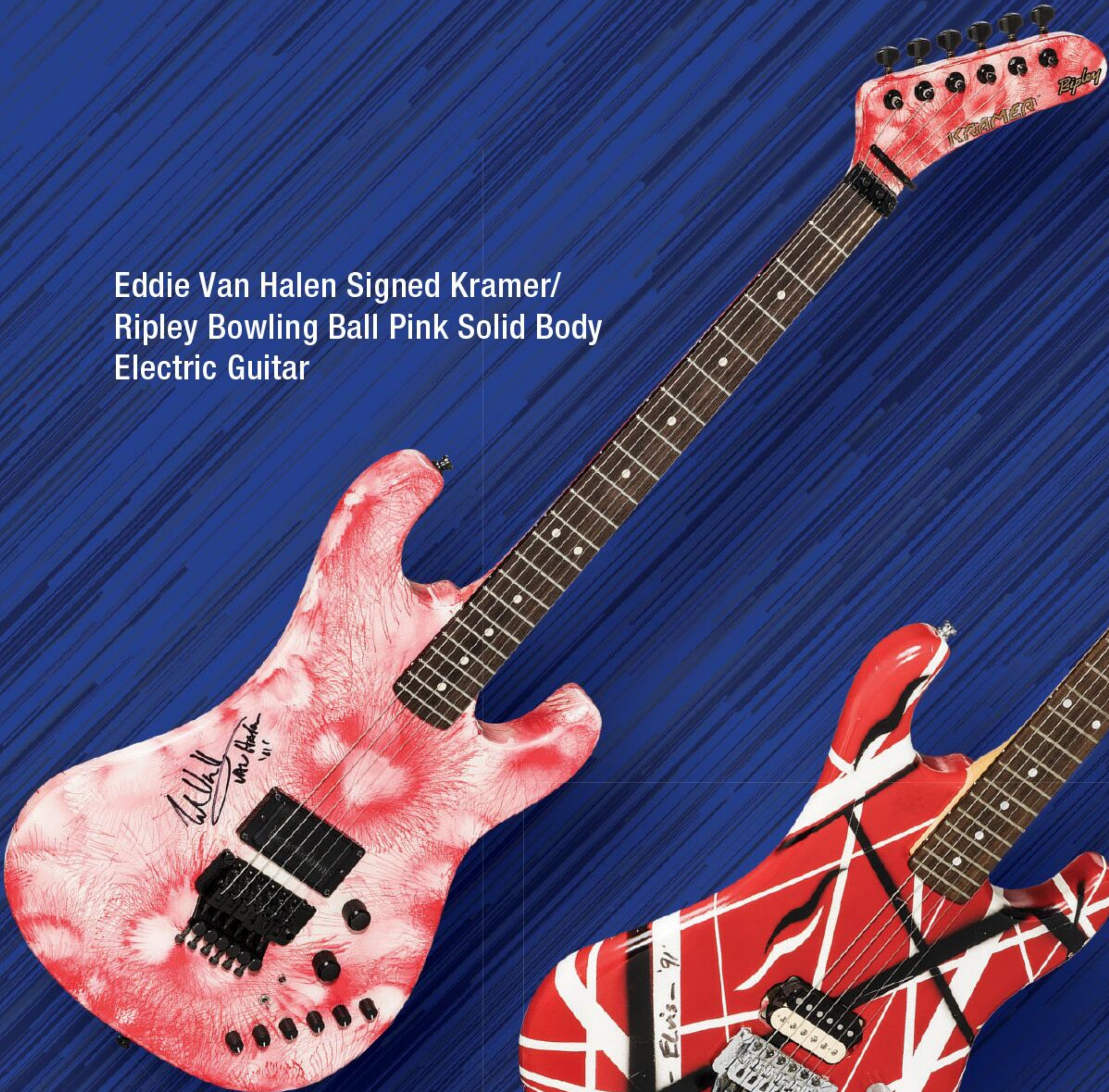
Tell us about recording at The Church Studio, in Tulsa, once owned by Leon Russell.

I had three days there with the band, and recorded basic tracks for 23 tunes, 12 of which ended up on the record. Everything had a flow in there, and our musical decisions came as easily as if Leon was whispering over our shoulder. – **Pete Prown**

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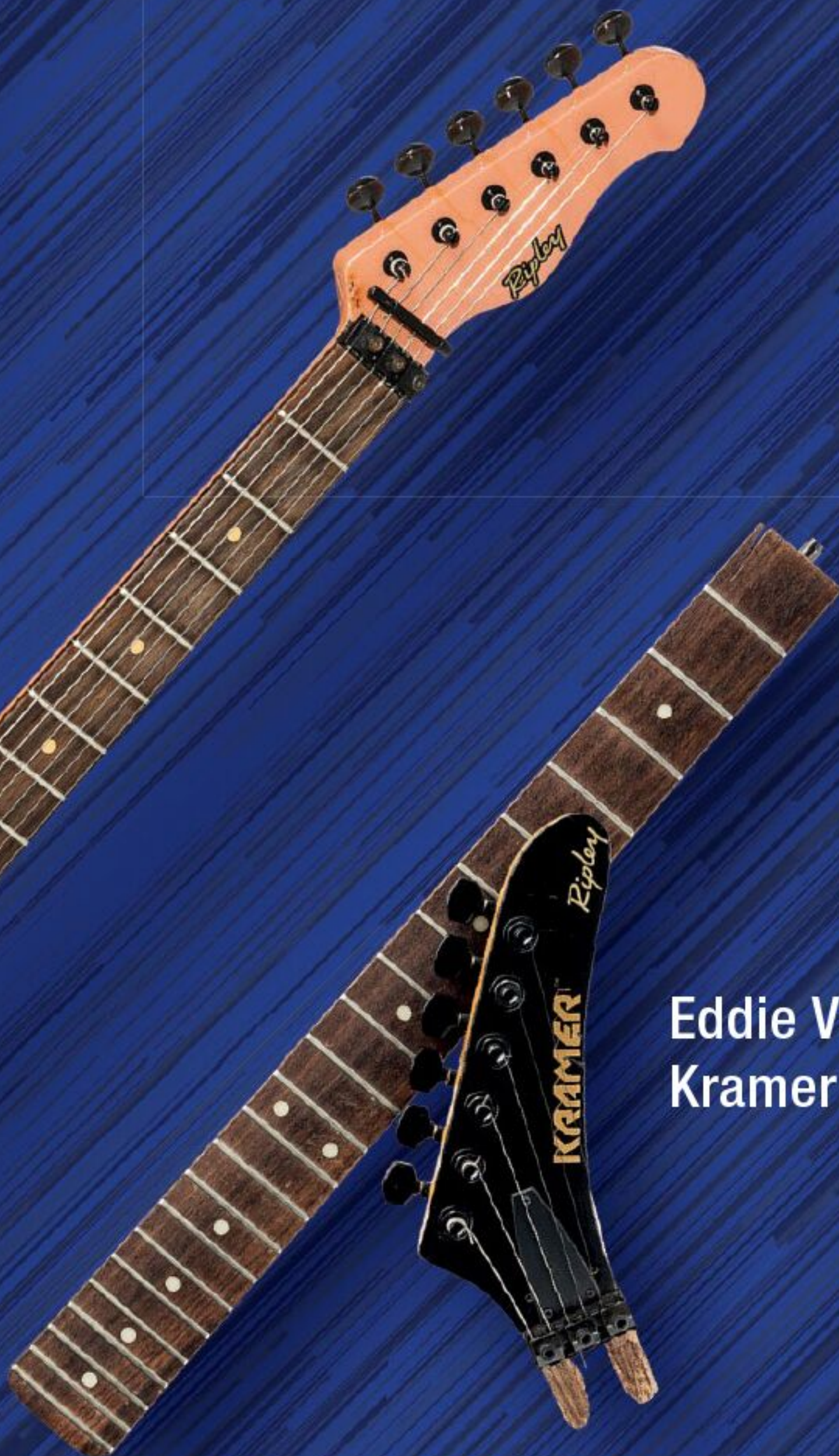
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ARLEN ROTH

12-Strings and Things

Arlen Roth is known as a professor of the instrument, with his *Hot Licks* instructional video series serving as the blueprint for guitar education in the days before Youtube. Ranked in VG's "Top 100 Guitarists" list, his latest release, *Playing Out the String*, is a treasure trove of acoustic slide, featuring his virtuoso licks and his earthy vocals.

Was there a particular inspiration or concept behind *Playing Out the String*?

To a degree, a bit of depression played into this, as I was a little down about things during Covid, having trouble getting out and playing. I just love getting together a bunch of acoustics and going into the studio and letting the pieces fall where they may, and at the same time, conceptualizing and listening to music and thinking about songs I loved

growing up. I wanted to mix old-timey stuff with contemporary, with the thread being me (laughs).

Despite having great instrumentals, you're doing more singing this time around, and some of the songs you did as instrumentals originally had lyrics.

A lot of the tunes I sang here are old-timey country and blues tunes I really wanted to sing – stuff by Brownie McGhee and Norman Blake. I just love it. But when I did "Everybody's Talkin'," I wanted it to be more guitar-heavy, and I wasn't going to sing it better than Harry Nilsson, who was just so fantastic. So I figured I'd do an instrumental version.

You did the same with "Blue Bayou," which has some beautiful slide.

Of course, slide is a big thing for me, and I have a student named Charlie Frey, who was

taking slide lessons. Charlie wanted me to teach him an arrangement of "Blue Bayou," so I'm giving him credit for inspiring me to record it. I love that tune, and its melodies are perfect for slide, which I played on my '30s National 14-fret.

"Gonna Move Across the River" has slide that sounds almost like a harmonica.

Good observation. That's from Sonny Terry and Brownie McGhee, so my slide lines are probably reflecting what Sonny did on the harp. I love that song, especially how Brownie did it; it's another example of a tune in the true-blues tradition that has evolved over the years with different verses depending on who's singing it.

"Pancho and Lefty" has some really fast fingerwork and is really different from the original.

I was originally thinking of developing that more with some mandolin, but (producer) Alex Salzman said, "look man, this is beautiful as is. Just leave it like that." It has such a strong melody, so I decided to leave it as a naked guitar song I played with the Santa Cruz OM-AR.

"Walk Right In" was a huge hit in the '60s for The Rooftop Singers. What was the inspiration behind selecting it?

Gus Cannon wrote it nearly 100 years ago, but The Rooftop Singers had the definitive version with that famous 12-string riff. Every time I picked up an acoustic 12-string, I'd play it as a goof, because it's so unmistakable. So I figured, "Why not give that a try?" It's so powerful because it's built on the sounds of two 12-strings. I love the sound of those big guitars, and I played a sunburst Stella 12-string that I picked up in the early '80s in a New Jersey music store for 10 bucks. It was still in the box and had never been played and has such a funky sound.

Will you be touring behind the album?

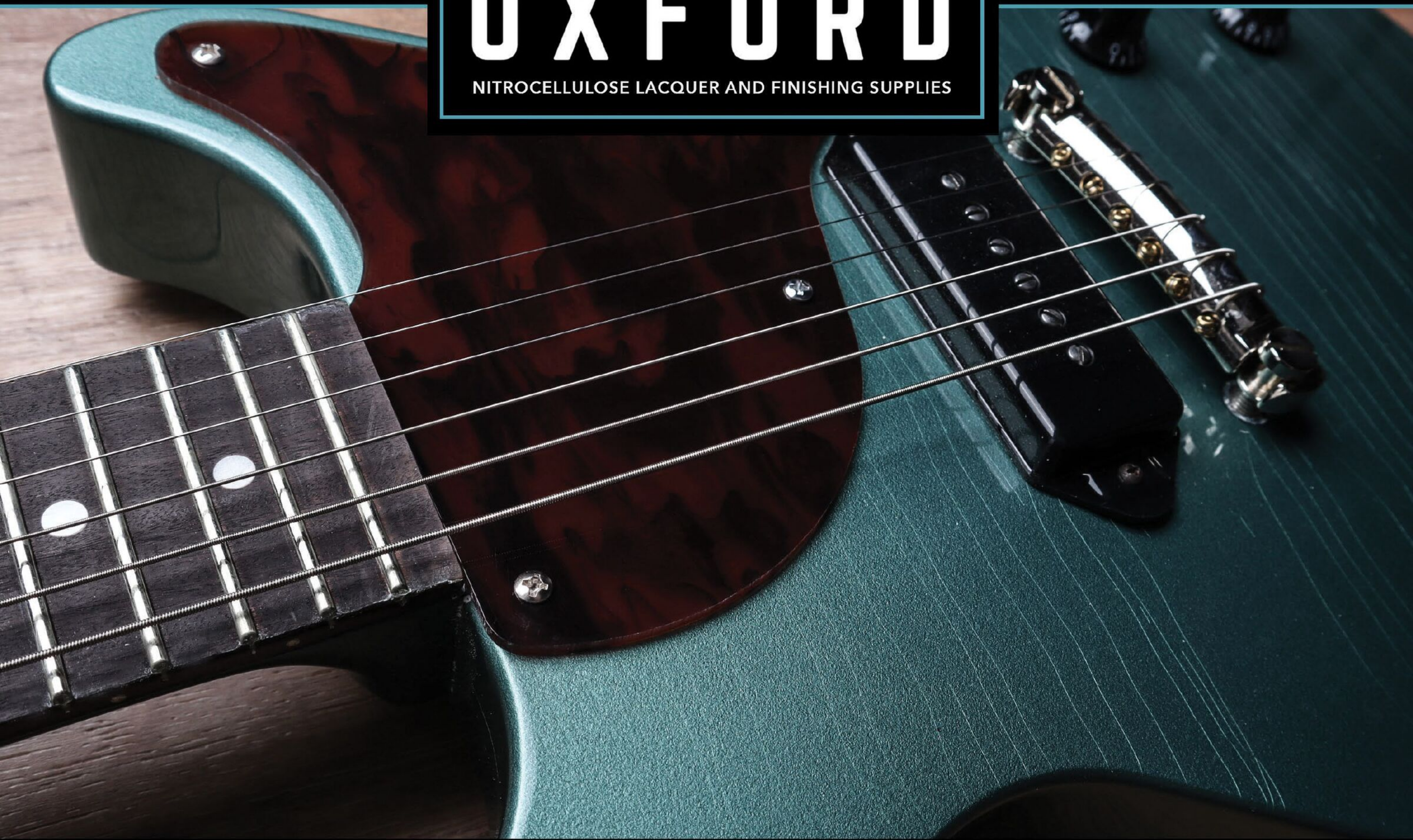
I'm doing some local and regional solo shows.

For the better part of your career, you were everybody's favorite teacher, creating instructional videos in the *Hot Licks* series. What are your thoughts on the state of guitar learning?

I like to think I had something to do with all this, as there's such an enormous amount of it now. When I released *Hot Licks*, it was a novel idea – videos with famous musicians. Tools for learning these days are everywhere, and though some teaching today is a bit mechanized, I'm glad it's still happening. In the end, it still makes people go back to what I did with *Hot Licks*. In fact, Hal Leonard is doing a good job bringing *Hot Licks* videos into the modern era. It's *all* good, though, because you can't get too much material when you really want to learn. – **Tom Guerra VG**

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1981 Aria Pro
II Prototype
PE-R80

THE ARIA PRO II PE-R80

BY MICHAEL WRIGHT
THE DIFFERENT STRUMMER

There's nothing like a guitar with a pedigree, and you couldn't ask for much more than the one attached to this Aria Pro II Prototype! A thoroughbred all the way, its family lines include an underrated brand, a legendary manufacturer, and a legendary guitar designer.

The brand is Aria, which almost always takes a back seat to better-known Japanese guitars of the 1960s through the '80s such as Teisco, Guyatone, Electra, Westone, and Ibanez.

Aria was founded by classical guitarist Shiro Arai in 1953, mainly as an importer/distributor. In '64, Aria began making classical guitars, which Arai tried to bring to the U.S. Unfortunately, the wood he used was not properly seasoned and couldn't withstand the changes in climate. Early guitars were called Arai, but the brand soon became Aria and in '66, Aria began selling electric solid- and hollowbody guitars branded Aria, Aria Diamond, and Diamond. In '68 or '69, Aria was one of the first to make Les Paul copies, spawning the early-'70s copy era. By '76, though, Japanese manufacturers knew copying was going to be challenged and began to prepare for change. Aria's answer was the Prototype PE Series, which debuted in '77.

The Aria Pro II Prototypes were built in the Matsumoku factory in Matsumoto City. Before World War II, Matsumoku was a family-owned woodworking company that built traditional cabinets and shrines. Following the war, the Singer Corporation opened a sewing machine subsidiary in Japan and began contracting cabinets from Matsumoku, becoming a part-owner in '51. Matsumoku also produced audio and television cabinets. In the mid '50s, Matsumoku expanded into acoustic guitar and violin making, setting itself apart by focusing on better quality than much of its competition. In the early '60s, Matsumoku increased its presence as an instrument manufacturer. In addition to supplying parts to other manufacturers, brands produced at the shop include Epiphone, Univox, Westbury, Electra, Skylark (J.C. Penney), Memphis, Vantage, Westminster, Cutler, Lyle, Fell, Washburn, and its own (later St. Louis Music's) Westone.

Some (if not most) of Aria's '60s electric guitars were built by Matsumoku, a relationship that would continue into the '80s, at least for Aria's better models. These included the Aria Pro II Prototypes.

Frankly, Matsumoku's guitars from the '60s and early '70s were good, but categorically superior to some other Japanese makers. Circa 1975, that began to change when Matsumoku was joined by a young designer named Nobuaki Hayashi. It was from Hayashi's arrival that Aria began using the Aria Pro II brand. Whether or not Hayashi was directly involved, it's from about this time that Matsumoku began employing numerical carving machines

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to build guitars, almost at the same time Peavey was implementing that technology for its T-60 guitar and T-40 bass. The superlative guitars that emanated from Matsumoku after Hayashi's arrival are legend, but for our purposes, his classic designs included the Aria Pro II Prototype PE series.

Many of the guitars Hayashi designed for Aria are often attributed to his pseudonym on the instrument – H. Noble – including the Prototypes. This designation was usually on a label on the front or back of the headstock.

The first Aria Pro II Prototypes were called the Masterpiece PE-1500 and PE-1000 and debuted in '77, essentially as prototypes of most of the Prototype models! These were well-received and followed by a proliferation of the Prototypeline; in '78 came the PE-800, 600, 500, and 400. In '81, the original Prototypes were supplanted by the PE-R80 (transparent finish) and PE-R60 (opaque colors).

There's not much words can do to romance a guitar like this 1981 PE-R80; simply use your eyes!

A clear interpretation of the Les Paul, it has a lot in common with other contempo-

rary interpretations like the Ibanez Performer and the Electra Endorser, but it is clearly more over-the-top than those guitars. The top is carved and contoured, almost certainly with a carving machine, as is the back. The body is maple, while the neck is mahogany glued in with a heelless neck like that popularized by Bernie Rico's B.C. Rich guitars. Notice that the areas around the control knobs are countersunk – an elegant touch. This Prototype is powered by two Alnico-magnet Protomatic V humbuckers controlled by two Volumes and two Tones, with three-way, coil tap, and phase-reverse switch. The pickups have more than adequate crunch and the neck is a joy to play. As on most Matsumoku-made guitars, the serial number is year-encoded as either YXXXXXX or YYXXXXX. This is number 1103652.

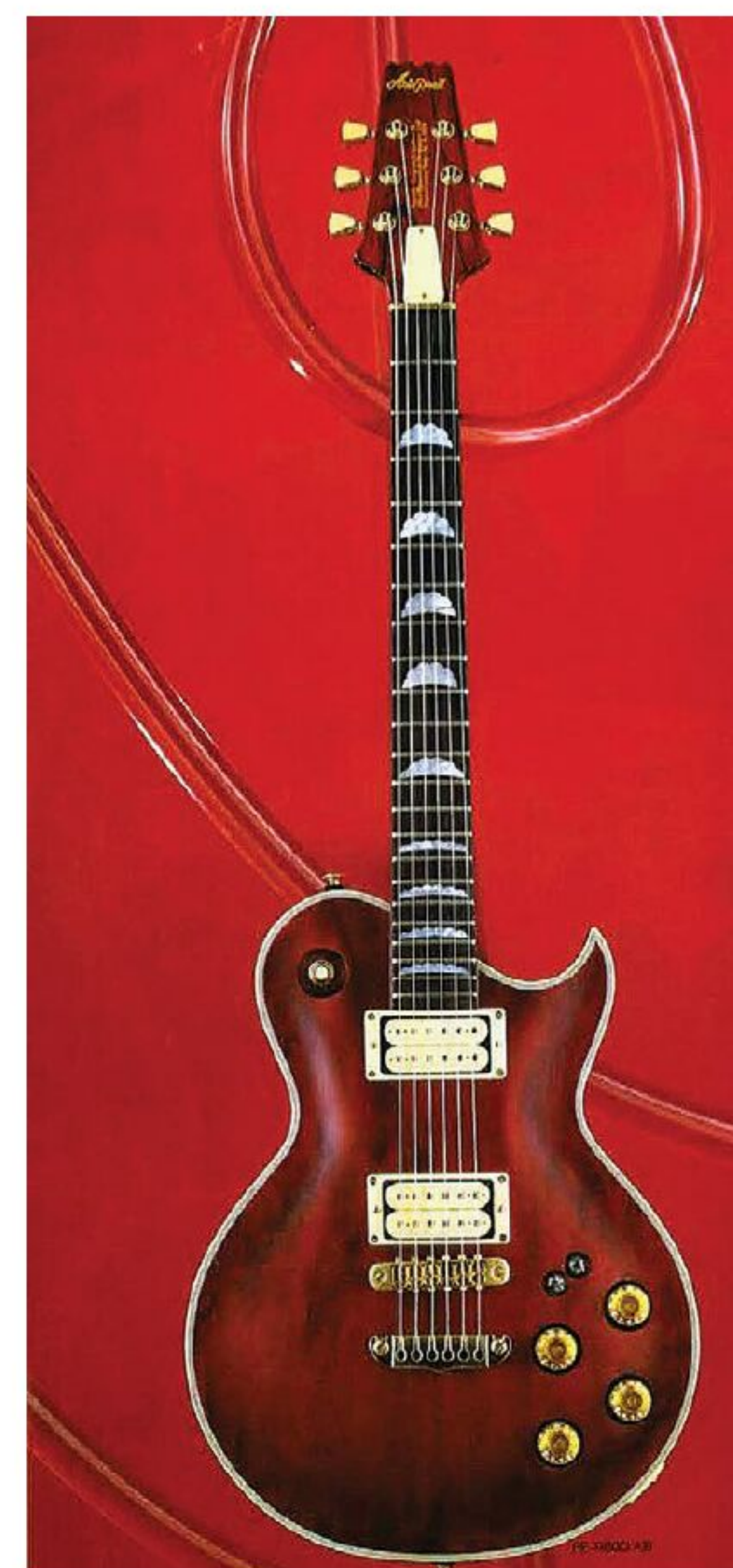
This PE-R80 lasted until 1987, but was joined by several more generations beginning in '84 with names like Deluxe, Supra, Standard, Custom, and Image; reportedly, there was a Neil Schon-endorsed version.

In '87, Singer took over full ownership of the Matsumoku factory, and musical instruments were not part of its plan. Guitars were gone by '89. In any case, exchange rates

had made Japanese guitars increasingly expensive, and Americans were unwilling to pay a premium. This marked the definitive shift to Korean manufacturers, though some guitars continued to be made in Japan. In 1991/'92, Aria produced a fancy limited-edition 25th Anniversary version. A PE Exotic reissue line appeared circa 2009.

How plentiful these guitars are is unknown, but they rarely come up for sale. Many think Japanese guitars were produced in the millions, but the reality is that significant quantities didn't arrive until the early '80s, just before they were priced out of the market.

Nobuaki Hayashi departed Matsumoku in 1987 and started the Atlantia guitar company, which built increasingly exotic guitars and





HAWAIIAN STYLE

The Oahu 415k

BY DAVE HUNTER

If an American guitar amplifier from the late '40s, '50s, or '60s doesn't carry the Gibson or Fender badge, odds are high it was manufactured by Valco, no matter the name on the cabinet. More than just a big-brand jobber, though, Valco made great-sounding combos, as this Oahu 415k reminds us.

1960 OAHU 415K COMBO

- Preamp tubes: three 12AX7
- Output tubes: two 6973
- Rectifier: 5Y3
- Controls: Ch1 Volume, Ch2 Volume, Tone, tremolo Intensity and Speed
- Speakers: Originally two Rola elliptical 6"x11" spWeakers
- Output: approximately 18 watts RMS

Manufactured in Chicago but given a name evocative of a Pacific-island paradise, the 415k also encapsulates a large portion of early electric-guitar history in one square, two-tone box. Wrap up the very influential Hawaiian-guitar craze of the early 19th century and its dramatic impact on popular

Amp and photos courtesy of Leon Chalnack.

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music in the United States along with the efforts of several major innovators in the quest to properly amplify the guitar in general, and that's what we're looking at in the form of this unassuming amp.

The Oahu moniker dates to the popularization of Hawaiian steel guitars in the 1920s, hence the geo-specific branding. Half-brothers Harry Stanley and George Bronson formed the Hawaiian Conservatory of Music in 1926... in Flint, Michigan. The business was a three-pronged attack of sheet music, lessons, and instruments to play it all on, and they proliferated via door-to-door sales in most major U.S. cities, magazine ads, and other marketing tools. In 1930, Stanley took his branch of the business to Cleveland, opening an Oahu school and porting the name Oahu Publishing Company onto his instruments, which were often made in Chicago by Kay, Harmony, or Regal.

Using smaller ceramic-disk capacitors in what might first appear a jumbled layout, this Valco circuit is capable of producing toothsome tones.

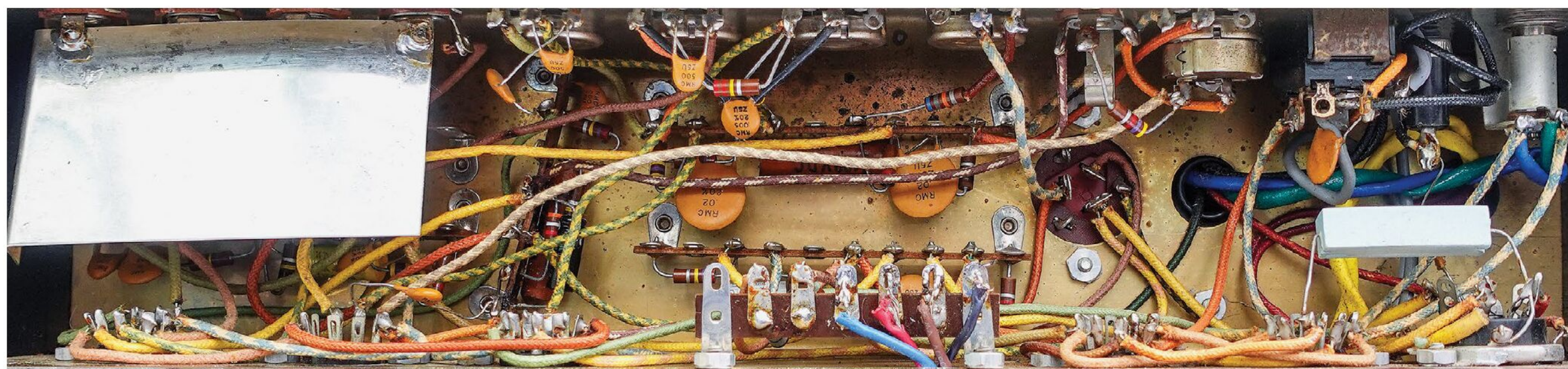
As the Hawaiian craze evolved from acoustic to electric instruments in the late '30s, so did Oahu. By that time, one powerhouse in the field had moved from Los Angeles to Chicago to offer OEM services to anyone who wanted to put their name on a guitar or amplifier. So, in many ways, this 1960 Model 415k represents a natural extension of what was to come from the makers of the late-'30s Dobro featured last month.

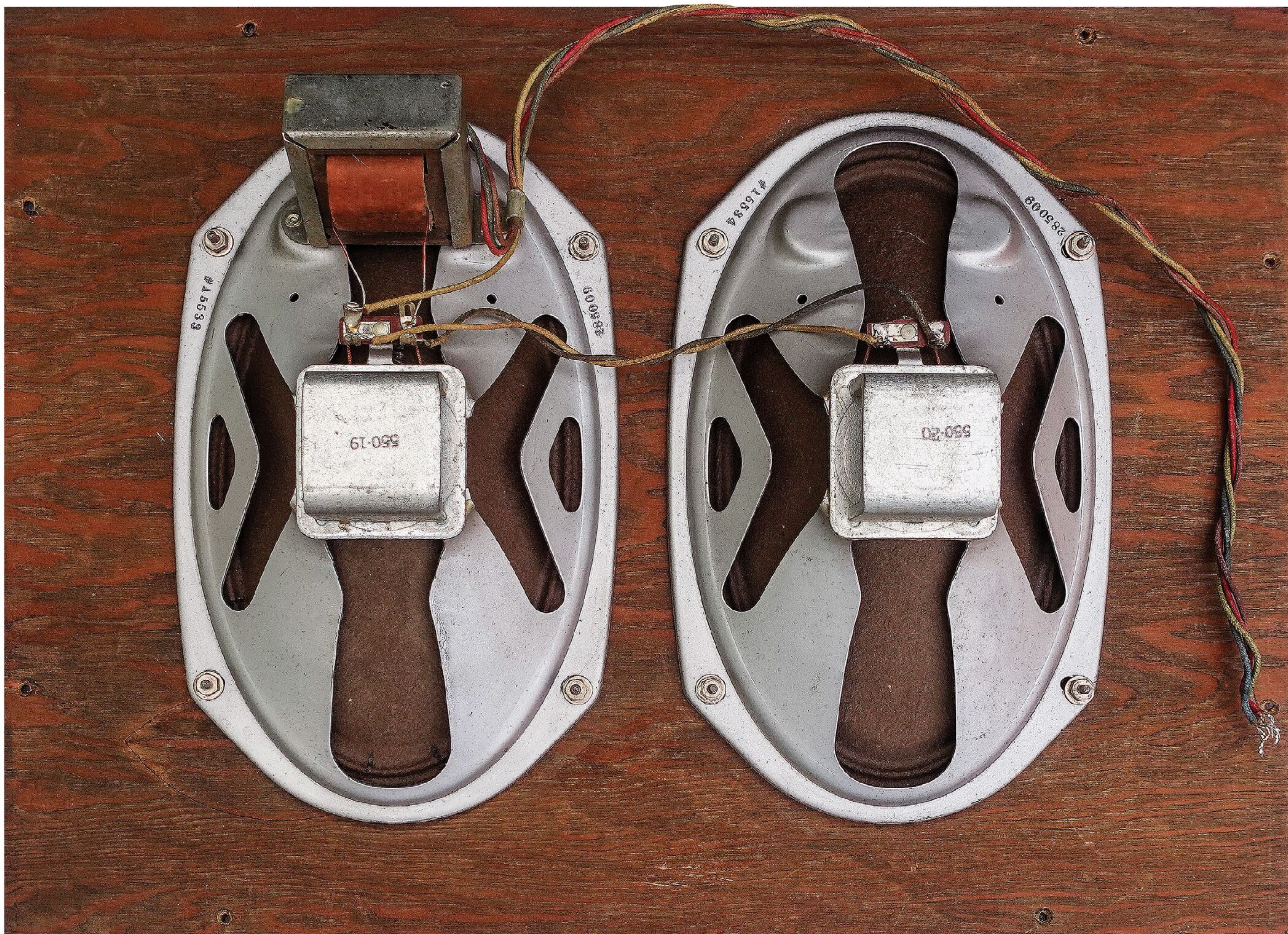
As discussed regarding that amp, the founders of National and Dobro joined forces in the late '20s/early '30s and, in 1936, moved their operation from Los Angeles to Chicago, reconfiguring themselves as Valco a few years later. Named for the first initials of partners Victor Smith, Al Frost, and Louis Dopyera (with "co" added), Valco became one of the country's largest manufacturers of electric guitars and amplifiers. Many were sold under the brand National or the more-affordable Supro, often the same guitar or amp wearing different cosmetics. But they also supplied gear for

The two channels have their own Volume controls and a shared Tone, with tremolo Intensity and Speed dedicated to Channel 1.

many catalog brands as well as for a few significant name brands, Gretsch among them, and of course for Oahu.

The Oahu 415k, therefore, was right in the Valco wheelhouse for 1960, and – unsurprisingly given the maker's modus operandi – is much the same amp found elsewhere dressed as a Gretsch, National, Supro, Airline, or any of a few other brand names and models. Most notably, perhaps, other than in its appearance, it's virtually the exact same amp as the desirable Supro 1624T, and entirely the same circuit. Other than looks and brand name, the differences are mainly in the speaker complement, though the owner of this example, Leon Chalnack, has changed the original elliptical 6"x11" speakers for a single 12" that brings it even closer to the Supro's feature set. Otherwise, the two share an output rating of around 18 watts derived from a pair





of rather unusual yet muscular-sounding 6973 tubes, with standard 12AX7s in the front end for preamp, tremolo, and phase-inverter duties.

Inside, the 415k reveals a spaghetti junction of wiring strung along a series of terminal strips. Apply a sharper focus, though, and you'll find the workmanship is rather tidy with a certain linearity and logic to the design, allowing Valco's engineers to squeeze a simple (yet highly functional and characterful) circuit into a small space. One of the maker's signature touches is the ceramic disk coupling caps where we'd normally find larger axial (a.k.a. tubular) coupling caps in more-elevated brands. The relatively low voltages found in several stages of the amp, however, allow such caps to thrive, and those components contribute a slightly granular texture and harmonic thickness to the amp's sonic personality.

Because of their tall, narrow shape and smaller nine-pin sockets, many assume

6973 output tubes are similar to EL84s. But, they use different pin connections and therefore cannot be substituted one for the other, and they also have quite different specifications and sonic characteristics. The 6973 has a maximum plate-voltage rating of 440 volts DC compared to the EL84's 350 volts and different bias requirements. The robustness of this tube indicates you can get a little more power out of it, too, and they were often used by jukebox manufacturers of the '50s and '60s. Most guitar amps that used them rarely pushed them to maximum capabilities, and running at around 350 volts DC on the plates in the Oahu, they put out a solid 18 watts or so, with a full, round, chunky demeanor.

"I tend to like amps that not only produce the clear, unadulterated sound from the guitar, but which are also capable of producing great overdrive on their own without pedals," says Chalnack. "This

The original Rola elliptical 6"x11" speakers were an interesting pair, and distort more readily than modern drivers, but arguably didn't make the most of the amp's potential.

one definitely qualifies! It's one of the best-sounding small amps I've ever heard. I wasn't crazy about the two elliptical 6"x11" speakers, so I've been using an Eminence Alessandro GA-SC64 12", and it's like the speaker was made for this amp. In fact, it's the exact cabinet that Valco used for the legendary Coronado, used by Jimmy Page on Led Zeppelin and the solo to 'Stairway to Heaven.' I think the larger cabinet really enhances the sound, giving it a bigger and firmer bottom end."

Add the deeply pulsing bias-modulating tremolo to the robust sonics and killer retro looks, and it's a fantastic alternative-vintage package at a price still relatively accessible compared to more-collectible names, and certainly giggable in the right setting. **VG**



Bex Marshall's '63 Hummingbird (left) is not only her favorite guitar, it's a piece of family history. The Marauders circa 1963 (above); that's David Kiely (a.k.a. Danny Davis) with his new Hummingbird.

Classics

Born In Plymouth, Devon, blues singer/songwriter/guitarist Bex Marshall grew up in a merry old England-style “mixed” family – her paternal great grandfather was the Squire of Cornwall while her mother’s side is descended from Irish Romany. For the latter, music has always been a part of life, and at family gatherings, her uncles would play instruments and prop young Bex on a table to sing.

One of those uncles, David Kiely, tasted pop stardom as a member of The Marauders, a Merseybeat band that played The Caravan Club, had a hit in 1963 with “That’s What I Want,” and rubbed elbows with Gene Vincent, the Beatles, Stones, and Roy Orbison. Scoring a hit spurred Kiely, who used the stage name Danny Davis, to splurge on a new Gibson Hummingbird. One of four shipped to the U.K. in ’63 (David told the family Mick Jagger also got one) it became part of the band’s sound and image.

Before those family sing-alongs, Marshall was hearing her father’s records – José Feliciano and other classical players, especially. Later, another uncle’s vinyl collection introduced her to classic blues and Americana. But being in the room when Uncle David played the Hummingbird was particularly formative.

“He was an incredible player and singer, and his voice was a bit like Roy Orbison – very powerful, with amazing vibrato,” she said. “He’d do old rock-and-roll songs, and it really affected me. Watching him one day when I was 11, a switch went on and I was suddenly desperate to learn how to play. I didn’t know *what* I wanted to learn, but I thought once I did, I could sit on a beach anywhere in the world and be cool playing guitar (laughs). So I started to pester mom and dad.”

Her obliging parents found a primary-school teacher who offered lessons, and instead of

Photos by/courtesy of Bex Marshall.



The Hummingbird's orange-oval label, showing serial number 11161.

relying on a cheap beginner instrument, David handed her the Hummingbird. But...

"At the time, I was complaining; 'Why do I always get the old stuff?' Of course I wanted a brand-new sparkly one. But my parents settled me a bit; they told me, 'Uncle David is giving his guitar to you as a gift.'"

'Bird in hand, she quickly became proficient at "country chords" before a finger-picking friend of her mother's helped her move forward.

"He taught me these wonderful classic instrumentals by John Williams and that kind of thing – stuff I could really get my teeth into," she said. "He was giving me quite difficult pieces after a couple of months, and I was really keen to learn."

At 13, she got a Yamaha Pacifica that, while easy to play, didn't take. The Les Paul that followed it, however, became a mainstay when she joined a band playing heavy '80s rock.

After high school, an unfortunate incident saw Marshall set music to the side.

"I was in my first relationship, and while playing guitar one day, the guy laughed at me and said, 'You can't play...!' It may not have been the done thing for a teenage girl from Plymouth to project any music intentions, but I wasn't taking 'can't' for an answer. Suffice to say that relationship didn't last very long (laughs)."

She then took to traveling, and while in Australia, inspiration returned.

"Watching street musicians there made me

want to play again, but I knew I had to raise my game," she said.

Next, she visited Indonesia, where, "I had a guitar made of balsa wood, and

I'd busk every day. I

wandered with a partner who looked like a young Jesus, and as we walked through the small villages, I'd sit with the kids, playing tunes. Some would ask to take my guitar and off they'd go on an Eric Clapton tune (laughs)."

In '95, she returned to London and discovered the 12 Bar Club, on Denmark Street.

"With a good drinking buddy, I'd go three or four times a week to watch live music. One night, when the announced singer didn't show, the club asked whether anyone wanted to play. My friend pushed me onstage and they put a guitar in my hand; that was the first 'official' solo London performance! I was a little nervous, but they gave me a regular gig a few weeks later."

She paid the bills working as a croupier while keeping up her chops and digging further into instrumental rock, classical, flamenco, ragtime, blues and roots music; most influential were John Lee Hooker, Rosetta Tharpe, and Bonnie Raitt. Les Paul fingerpickers like Jeff Beck and Mark Knopfler also drew attention.

In 2003, Marshall met legendary pirate DJ/music pro-

ducer Barry Marshall-Everitt, and the two were married in '06. Her first album was 2008's *Kitchen Table*, a song-driven blues disc with big doses of fingerpicking and slide on an Ozark 3515E thinline resonator.

In '12, she recorded *House of Mercy* at Barry's Snake Pit studio. In the spring of 2016, he was diagnosed with cancer of the urethra, and died a year later. In the time since, Marshall has operated Snake Pit in his honor, doing her part to keep the blues alive in the U.K. She also uses their home in Cyprus to host songwriting retreats with blues artists. Most sessions end with performances for locals.

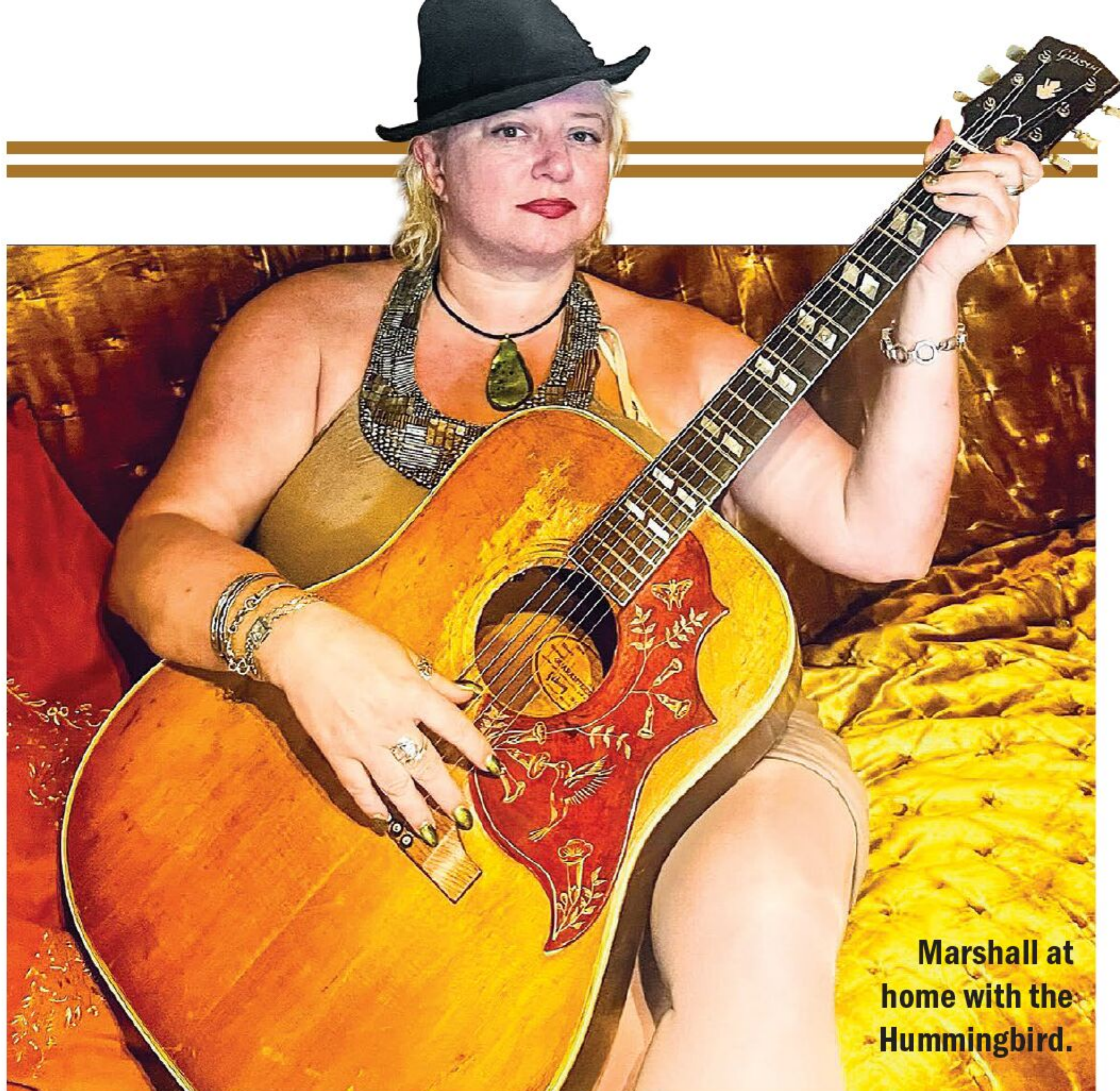
Kiely died in 2021, and Marshall keeps close care of the Hummingbird, which is one of the instruments that helps her "get to those lovely places" where creativity flows. It has done its share in helping her win a British Blues award and garner four nominations for European Blues Awards.

"It's very warm-sounding – a big, jangly kind of sound that is so well-balanced. There's a magical sweet spot; when you strum at the front edge of the sound hole, it's a time tunnel you can jump right into. And I can play *anything* on it – slide, ragtime... It's a beast for strumming, and tones just pop out when you want 'em to."

"Every few years, I get it



Do you have a classic/collectible/vintage guitar with an interesting personal story that might be a good fit for "Classics?" If so, send an e-mail to ward@vintageguitar.com for details on how it could be featured.



Marshall at home with the Hummingbird.

cleaned up and have any little things cared for,” she added. “I’ve spent a lot of money on it, actually (laughs), but it deserves to be kept in the best condition and I love it dearly. It’s certainly the best guitar I own, and it’s never far from me. I certainly don’t tour it, but when there’s a special show where it will be safe, I’ll take it out.” – **Ward Meeker**

Bex Marshall's latest album, *Fortuna*, was reviewed in the May '24 issue of VG.

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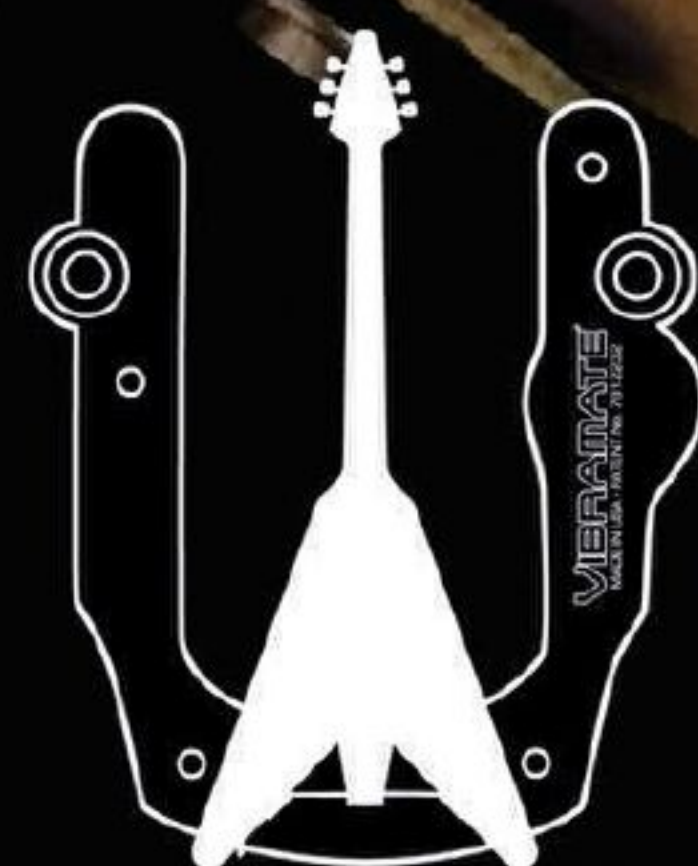
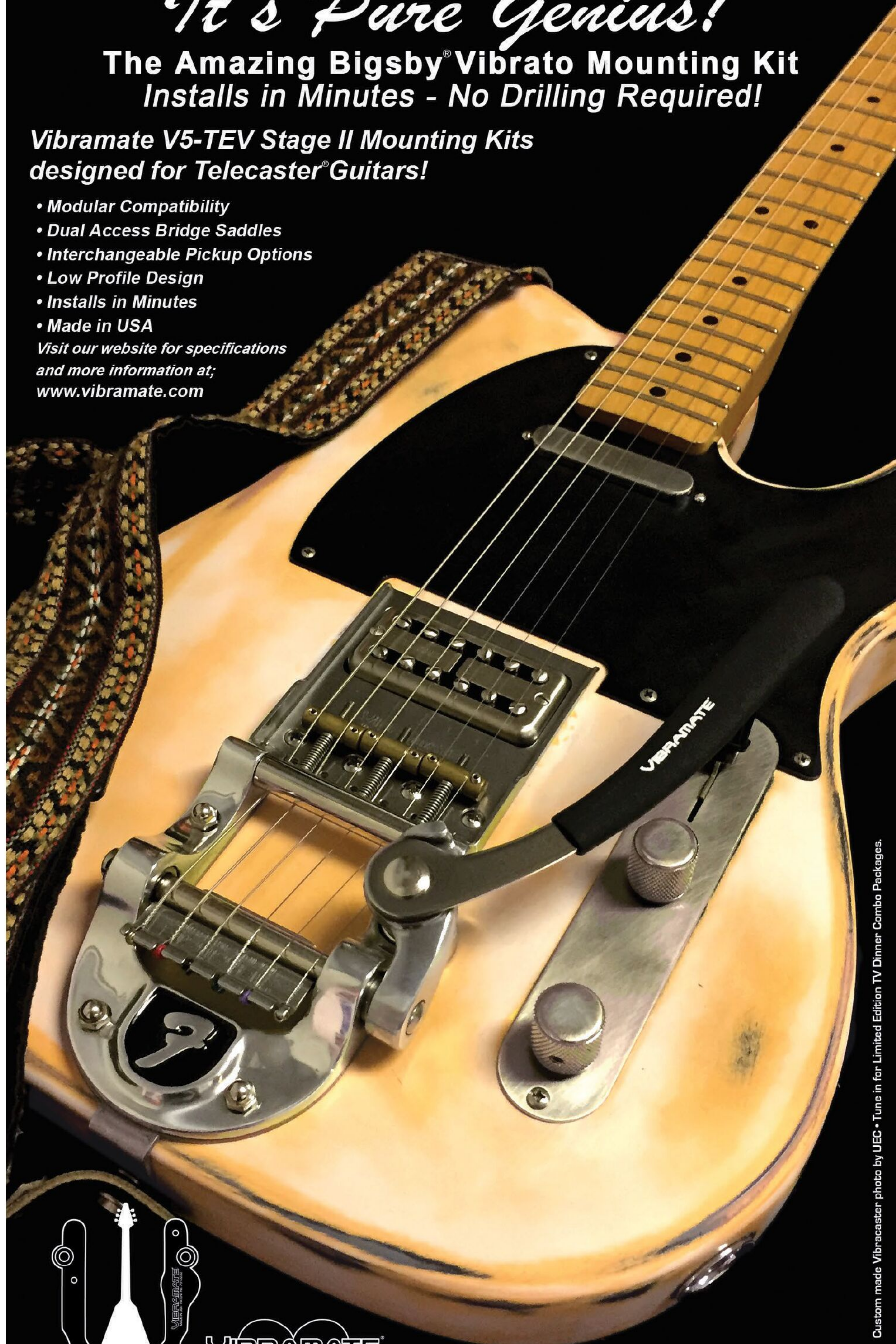
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Price Guide

By Alan Greenwood & Ram W. Tuli



1987 Ibanez
Maxxas MX2

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1970s	Acoustic 270 Head	400 watts	\$350	\$525
1966	Ampeg B-15 N (NB, NC, NF) Portaflex	1x15	\$1,600	\$2,400
1970	Ampeg V-4 Cabinet	4x12 cab	\$550	\$850
1977	B.C. Rich Mockingbird	Short horn	\$4,000	\$5,250
2015	Beigel Sound Lab Tru-Tron 3X		\$400	\$900
1987	Boss Volume FV-50L		\$45	\$75
1980s	Chandler Tube Driver	Large Box	\$350	\$450
2020	Collings OM1JL Julian Lage		\$4,500	\$6,000
1970s	CSL Super Fuzz		\$800	\$1,000
1967	Danelectro Slimline (SL) Series	6-string, 2 pickup	\$1,125	\$1,500
1976	Dean Markley Voice Box 50 (Watt Model)		\$95	\$125
1929	Dobro Model 55/56 Standard	Round neck	\$1,750	\$2,250
2016	EarthQuaker Devices Bows		\$80	\$110
1978	Electra X960 Ultima		\$550	\$750
2004	Epiphone AJ Masterbilt Series	Import	\$600	\$800
1935	Epiphone Electar		\$525	\$725
2001	Epiphone Les Paul Sparkle L.E.	LP Standard	\$650	\$850
1962	Epiphone Wilshire	Symmetrical, mini-hums	\$4,500	\$6,000
2015	Fender Bassbreaker 15	Combo, gray tweed	\$375	\$525
2005	Fender Ensenada Series	Acoustic	\$500	\$650
1981	Fender Gold Jazz		\$2,300	\$3,000
1976	Fender Jazzmaster	Custom color	\$4,500	\$6,000
1978	Fender Mustang	Antigua finish	\$2,000	\$2,500
1975	Fender Princeton	No Fender logo-tail	\$1,000	\$1,500
2015	Fender Special Edition David Lozeau			
	Art Stratocaster	Art-finishes	\$500	\$650
1962	Fender Stratocaster	Sunburst, late curve	\$30,000	\$40,000
2020	Fender Tash Sultana Stratocaster		\$800	\$1,250
2006	Fender Classic Players '60s Stratocaster		\$600	\$800
1997	Fender '50s Stratocaster/ Classic Series '50s Stratocaster	Crafted in Japan	\$775	\$1,000
2003	Fender '65 Stratocaster (Custom Shop)	NOS	\$3,000	\$4,000
1999	Fender American Deluxe Power Telecaster	Fishman Power bridge	\$1,500	\$2,000
2006	Fender Telecaster Stratocaster Hybrid	COA	\$3,000	\$4,000
1958	Fender Violin - Electric		\$2,500	\$3,250
1997	G&L ASAT Deluxe	4-bolt, flamed top	\$1,375	\$1,750
1963	Gibson B-25/B-25N	Plastic bridge	\$2,250	\$3,000
1962	Gibson Dove		\$6,750	\$9,000
1966	Gibson ES-125 TDC or ES-125 TCD		\$3,000	\$4,000
1960	Gibson ES-335 TD or ES-335N TD	Cherry, factory Bigsby	\$40,000	\$52,000



Featured Survey Participant:
Artie Leider
with Ziggy and a
'60s Danelectro
Baby Sitar.

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1968	Gibson Everly Brothers	Natural		
		replaces black	\$7,000	\$9,000
1966	Gibson Flying V (Mahogany)	Cherry or sunburst	\$38,500	\$50,000
1954	Gibson GA-77	2-tone salt/maroon, leather handle	\$1,775	\$2,750
1997	Gibson J-200 Ron Wood/ SJ-200 Ron Wood	100 made	\$5,500	\$7,500
1921	Gibson L-4	Loar era	\$2,750	\$3,500
1976	Gibson Les Paul Artisan and Artisan/3	2 pickups, walnut, sunburst, ebony	\$5,500	\$7,000
1982	Gibson Les Paul	Actual PAFs		
	Guitar Trader Reissue	installed	\$15,000	\$20,000
1990	Gibson Les Paul Standard	Ltd. Ed. colors with sticker	\$3,250	\$4,000
1990	Gibson Mach II		\$1,000	\$1,375
2011	Gibson SG Gothic Morte	Black	\$775	\$1,000
1960	Gibson SJ (Southern Jumbo)	Round		
		shoulder (ends)	\$6,500	\$8,500
1993	Gibson '39 Super 400 Historic	Non-cutaway '39 specs	\$7,500	\$9,750
1934	Gibson TG-7		\$3,750	\$4,750
1965	Grammer S-30	Grammer era, mahogany	\$2,000	\$2,500
1958	Gretsch Duo-Jet (6128)	Black, thumbprint	\$6,000	\$8,000
1999	Gretsch Sierra Jumbo (3700)		\$450	\$600
2006	Guild CO-1		\$975	\$1,250
1954	Guild Granada X-50		\$1,750	\$2,250
1965	Guild Starfire	Single-coil	\$2,200	\$3,000
1965	Hagstrom Model I B/F-100B		\$700	\$900
1970	Harmony H-22	1 pickup, 2-on-a-side	\$1,000	\$1,500
1970	HiWatt DR-103 Custom 100 Head	100 watts	\$3,800	\$6,000
1977	Hohner Wah-Wah'er		\$55	\$65
1979	Ibanez Icedan IC50		\$950	\$1,250
1987	Ibanez Maxxas MX2		\$1,000	\$1,500
1975	Ibanez Overdrive OD850		\$275	\$300
1990	Jackson Soloist Pro	Import	\$750	\$975
1939	Kay K20 Super Auditorium		\$325	\$425
1983	Korg PME-40X			
	Modular Effects	KNG-101 Noise Gate	\$40	\$50
1968	Kustom K100-2 1-15L/ 1-15A-2/1-15J-2 Set	Black, 50 watts, 1x15	\$300	\$450
2000s	Larrivee OMV-09/09E		\$1,500	\$2,000
1961	Magnatone Model 435 Athene Bass	35 watts, 4x10	\$1,550	\$2,350

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			LOW	HIGH
1965	Marshall JTM 50			
	Model 1963 PA Head	50 watts	\$2,100	\$3,200
1968	Marshall Model 2061			
	20-Watt Lead/Bass Head	Black, plexi	\$3,600	\$4,650
1969	Martin 5-28		\$5,375	\$7,000
2001	Martin 000-40SPR Peter Rowan Midnight Moonlight Signature		\$3,500	\$4,500
1898	Martin 00-21	Gut bracing	\$8,500	\$11,000
1930	Martin 0-21	Belly bridge	\$10,000	\$13,000
1993	Martin D-16H		\$1,250	\$1,625
1998	Martin D-28LF			
	Lester Flatt	50 made, Brazilian	\$7,500	\$10,000
2003	Martin DC-16GTE		\$1,125	\$1,500
1996	Martin HD-28SO			
	Sing Out!	Indian rosewood	\$3,000	\$4,000
1990	Martin OM-28		\$2,500	\$3,500
1936	Mason Student/Intermediate			
	Student models		\$550	\$1,000
1990	Mesa-Boogie			
	Mark IV Head	Short head, tolex	\$1,750	\$2,750
1982	Morley Slimline			
	Wah SLWA		\$100	\$150
1976	Music Man			
	StingRay	CLF era	\$3,500	\$5,500
1952	National			
	Model 1215	1x12, 2 channels	\$900	\$1,250
1976	Orange Model			
	OR-120 Graphic	Half Stack	\$3,125	\$4,775
1967	Park Model 1001L			
	Lead Head	Plexi	\$4,950	\$8,000
1983	Peavey Mystic		\$375	\$500
1961	Premier Model 71	Round baffle	\$1,050	\$1,500
1995	PRS Santana	Signed first 100	\$7,000	\$9,000
1974	Rickenbacker			
	Model 360/12		\$3,500	\$4,500
2014	Rickenbacker			
	Model 4003SW	Walnut	\$1,800	\$2,300
1960s	Rickenbacker Supersonic			
	Model B-22 Head		\$775	\$1,050
1932	S.S. Stewart Flat-Top			
		L-2 Gibson body style	\$9,000	\$12,000
1951	Silvertone H1214		\$575	\$750
1962	Standel Artist XV		\$425	\$600
1958	Supro Atlas		\$1,875	\$2,500
1968	Takt GA-14/GA-15		\$70	\$100
1993	Taylor 814		\$2,375	\$3,000
1998	Taylor W10	Walnut Series	\$2,000	\$2,500
1972	Traynor			
	YVM-4 PA Head	Solidstate, reverb	\$275	\$400
2006	Victoria Regal II/Regal			
		Class A, 15 watts, 1x15	\$1,375	\$1,850
1965	Vox Pathfinder			
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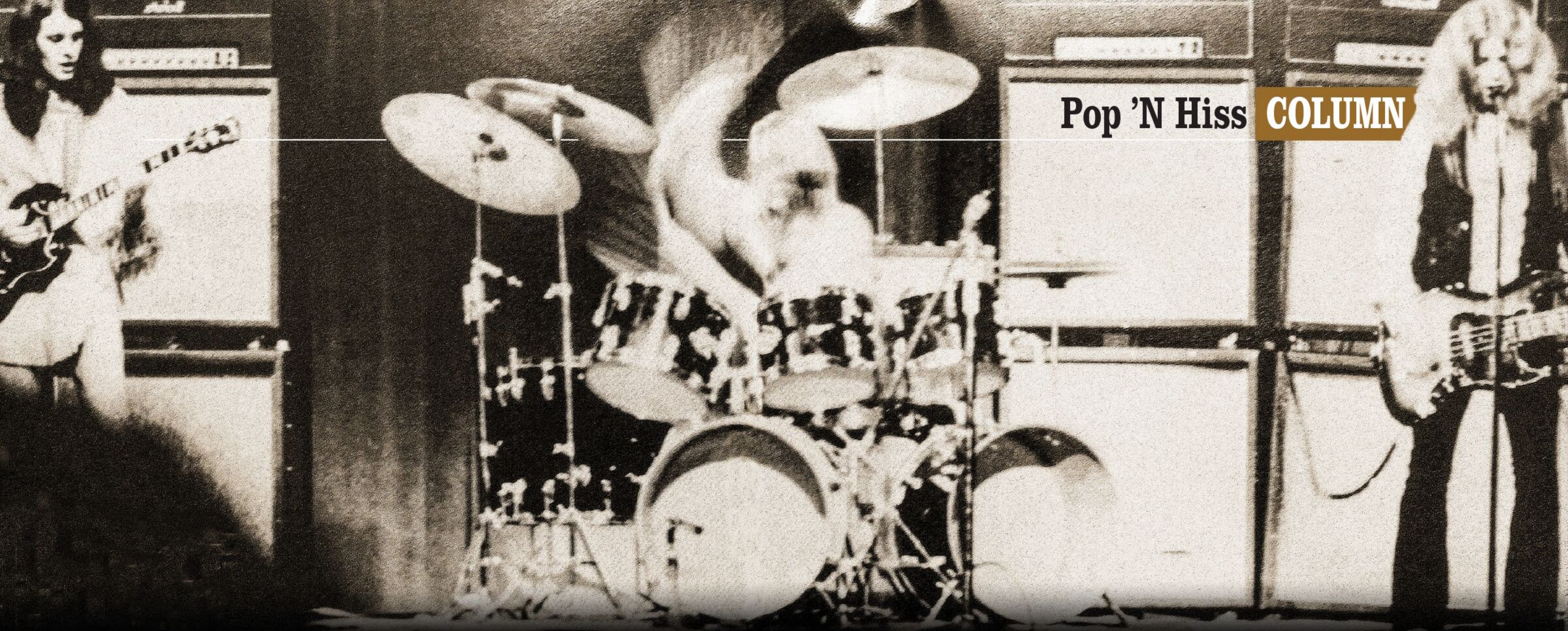
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Blue Cheer onstage in '68. This photo was used as the gatefold for the band's second album.

HEAVY-METAL GENESIS

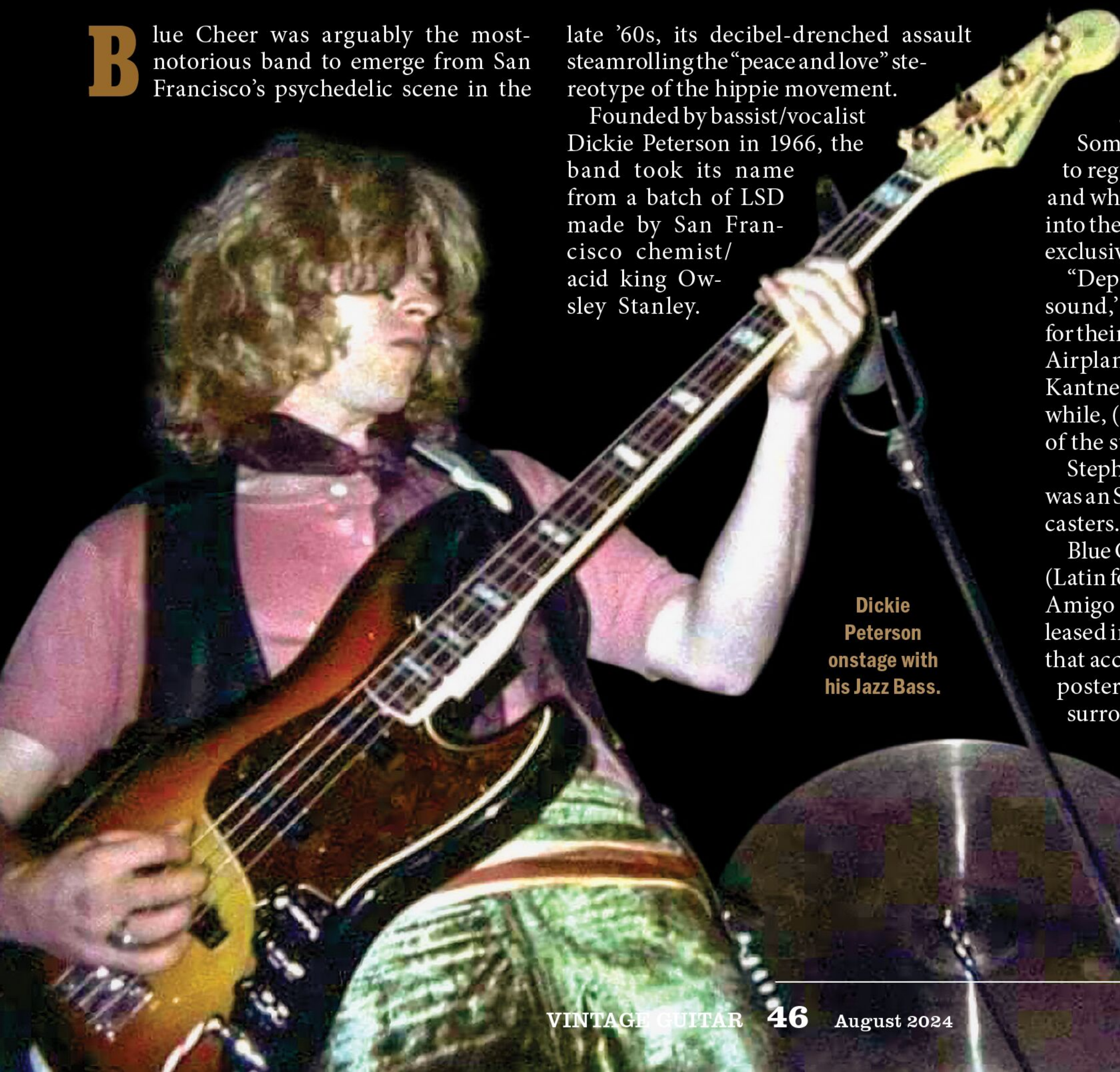
Blue Cheer's *Vincebus Eruptum*

By Willie G. Moseley

Blue Cheer was arguably the most-notorious band to emerge from San Francisco's psychedelic scene in the

late '60s, its decibel-drenched assault steamrolling the "peace and love" stereotype of the hippie movement.

Founded by bassist/vocalist Dickie Peterson in 1966, the band took its name from a batch of LSD made by San Francisco chemist/acid king Ow-ley Stanley.



Dickie Peterson onstage with his Jazz Bass.

It went through personnel changes before arriving at the classic lineup that also included Leigh Stephens (guitar) and Paul Whaley (drums). Manager Allan "Gut" Terk was a former Hell's Angel.

The band quickly became a sonic juggernaut, abetted by a backline of large and new-to-America Marshall amplifiers and speaker cabinets.

Some cite Blue Cheer as the first U.S. band to regularly gig with the British-made rigs, and while the phrase "wall of sound" figured into the band's press push, the concept wasn't exclusive to Blue Cheer.

"Depends on what you mean by 'wall of sound,'" said Jorma Kaukonen, lead guitarist for their Bay Area contemporaries in Jefferson Airplane. "I had four Twin Reverbs, (Paul) Kantner had two Dual Showmans, and for a while, (Jack) Casady had amps on both sides of the stage."

Stephens' primary guitar with Blue Cheer was an SG Standard, but he also played Strato-casters. Peterson played a sunburst Jazz Bass.

Blue Cheer's first album, *Vincebus Eruptum* (Latin for "controlled chaos"), was recorded at Amigo Studios in North Hollywood and released in January of '68. One piece of publicity that accompanied it was a pull-out magazine poster showing the band sans instruments, surrounded by text in the same psychedelic

font that appeared on the front and back of the album (the latter including a free-verse poem by Owsley).

Vincebus Eruptum's six tracks are 32 minutes and eight seconds of aural ferocity, divided between cover songs

and Peterson originals. And "controlled chaos" is an accurate description of Stephens' guitar style, which sometimes straddled a line between music and extremely loud white noise. His snarling SG purveyed angry tones as he interpolated feedback as part of several arrangements.

The three covers – Eddie Cochran's "Summertime Blues," B.B. King's "Rock Me Baby," and Mose Allison's "Parchman Farm" (listed on the album as "Parchment Farm") – were radically reworked with alternative intros and outros as well as shifting time signatures that featured Whaley's furious workouts on percussion. The arrangements and sounds weren't in the same realm as Vanilla Fudge, but the two bands shared a bill at the Fillmore West in September of '67.

The opening track, "Summertime Blues," is a definitive transmogrification; the upbeat 1958 hit rearranged to almost unrecognizable except for the lyrics. Its signature C-F-G-C chord riff between the lines of each verse was supplanted by a howling, overdriven lick from Stephens, and while each musician played a brief solo, Peterson's bass was derided by one critic as a "white boy in suburbia" effort.

Of the original songs, "Doctor Please" is the most noteworthy, lending a frenetic perspective on addiction. Unlike commentaries such as "Heroin" by the Velvet Underground or Hoyt Axton's "The Pusher" (popularized by Steppenwolf), Blue Cheer's rendition (which clocks in at 8:50) presents Peterson's raspy shrieking as a junkie's desperate supplication to a drug dealer ("Stick it to me, doctor!").



The reception to *Vincebus Eruptum* was mixed, but it peaked at #11 on *Billboard* while "Summertime Blues" hit #14. The band played rock venues and festivals to support it, but not everyone considered their high-volume



Vintage-guitar dealer/repairman and surf guitarist Steve Soest caught a Blue Cheer show at the Shrine Auditorium in Los Angeles in July of '68.

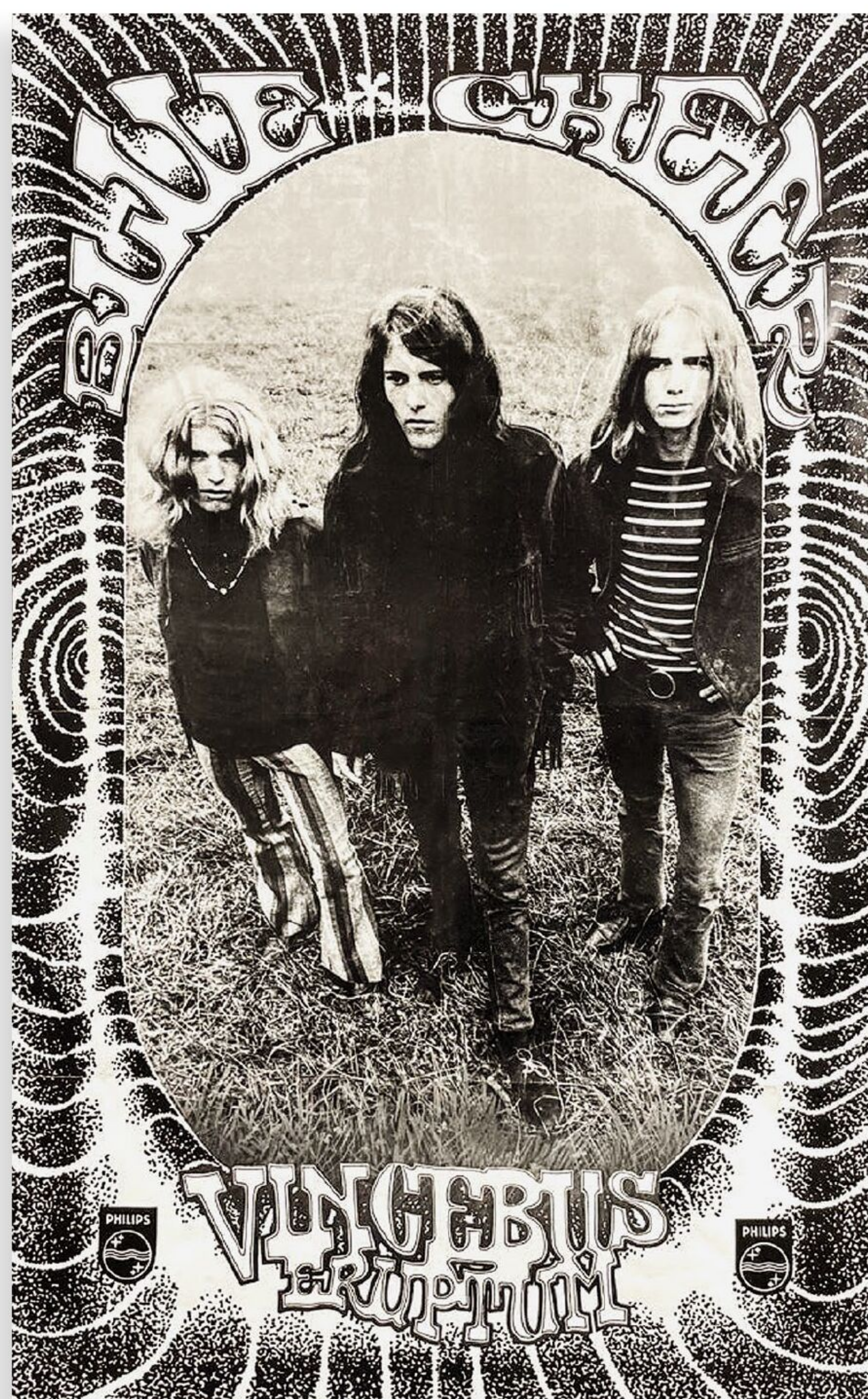
"It was loud, of course," he recalled. "But it was out of tune, too. The vocals were undecipherable, possibly because the PA system was severely underpowered. For an 18-year-old kid like me, it was just a head-splitting wall of noise."

The band recorded a second album, *OutsideInside*, after which Stephens departed. It also became the first group cited by the *Guinness Book of World Records* as "world's loudest rock band," and other (less-successful) albums that featured Peterson were recorded in the ensuing decades. Another cover of "Summertime Blues" that alluded to the Blue Cheer version appeared on Rush's 2004 EP, *Feedback* (their live version is on *R30*). The late Neil Peart was a Paul Whaley fan.

A respectable live performance by Peterson, Whaley, and guitarist Andrew "Duck" MacDonald is on the CD/DVD *Blue Cheer Live at Rockpalast 2008*. Peterson died the following year, and Whaley passed away in '19.

In the pantheon of rock music history, Blue Cheer is hailed as a founder of heavy metal. As a comparison, Black Sabbath's first album, also considered seminal in the genre, was released more than two years after *Vincebus*.

If MC5's *Kick Out the Jams* was the most-brutal live album ever recorded (VG, May '19), *Vincebus Eruptum* just may be the most-brutal studio album. **VG**



Part of the band's marketing strategy was this pull-out poster, published in a music magazine.



Scotty Moore (left) and his ES-295 onstage with Elvis Presley and Bill Black.

ELVIS PRESLEY

Sun Sessions and the Birth of Rock and Roll

By Wolf Marshall

History has it that rock and roll materialized in the wee hours of July 6, 1954, when a painfully introverted teenager suddenly grabbed his guitar during a fruitless Sun Records audition, cut loose, and, according to guitarist Scotty Moore, started “singing this song, jumping around and acting

the fool... Then, Bill (Black) picked up his bass and started acting the fool, too... and I started playing with them.”

Rock Chemistry 101.

“That’s All Right,” Arthur Crudup’s 1947 blues number, was transformed by a walking country beat and sheer conviction. Sam

Phillips sensed something extraordinary was afoot, so he set tape in motion and instructed the boys to “backup, find a place to start, and do it again.” Phillips, a DJ/songwriter/producer who ran Sun Records and Memphis Recording Service, detected a glimmer of the sound he’d sought for years, along with its ideal spokesman – a truck driver, barely out of high school, who’d previously only sung slow ballads. Prior to Elvis, he documented the region’s emerging black music in hopes of marketing it to a wider audience, recording Howlin’ Wolf, B.B. King, Bobby Bland, Rufus Thomas, and “Rocket 88,” Ike Turner’s 1951 prototype rocker with Jackie Brenston. A man in search of a sound over a style, Phillips got both with Elvis, who, when pressed about his predecessors, famously replied, “I don’t sound like nobody.” He was already somebody – the “King of Rock and Roll” – folding black idioms into an idiosyncratic-but-organic country/pop/gospel melange, and transcending the material with a powerful combination of personal charisma and an embryonic rock style.

Elvis emerged from the Deep South. Born in Tupelo, Mississippi, he was drawn to blues, country, gospel, and “race records” that preceded R&B. By 13, his family relocated to Memphis, where he caught the ear of local radio personality Marion Keisker. In the summer of ’53, he walked into Sun to record an acetate of “My Happiness” for his mother’s birthday. Initially, Marion assumed he was a beggar with dirty work clothes and disheveled hair, but noted his impressive ballad delivery. On January 4, Presley returned to cut two country ballads, “Casual Love Affair” and “I’ll Never Stand in Your Way,” prompting a true audition. Phillips contracted accompanists Moore and Black, who’d recorded at Sun with their Starlite Wranglers, and dubbed them The Blue Moon Boys. The July ’54 session began on a less-than-auspicious note, with tries at “I Love You Because” and other songs. After their novel interpretation of Crudup’s song, the group hit stride, the trio setting allowed for unprecedented freedom and fostered experimentation without preconception resulting in the spontaneous feeling

Moore/Elvis/Black: Pictorial Press/Alamy.

Moderately Fast Country Shuffle

A

D9

E E7#9

Scotty Moore's solo in "That's All Right" is a model of early rock-and-roll guitar. He mixes idioms in the first phrase, combining a walking-bass country pickup line (a fixture of rockabilly guitar) with pop-oriented diatonic thirds. Note

the bluesy bend added in measure 8, which completes the country/pop/blues equation. The country aspect is further emphasized in Travis-picked patterns on D9 and E (7#9) chords in 10-15.

as they adapted their approach from song to song; redefining country-western, bluegrass, pop, blues, and hillbilly material through the lens of rock and roll, and highlighting Elvis as blues shouter, pop crooner, gospel singer, and C&W twanger.

The story is best told through its procession of five singles recorded in eight sessions between July 6, 1954 and July 11, 1955, and later compiled with outtakes and alternates as *The Sun Sessions*. "That's All Right," Elvis' debut single, remained with him into his Vegas period. It exemplifies rockabilly with reimagined blues subjected to propulsive acoustic rhythm guitar, electric guitar comping and embellishment, and gut-bucket bass. Moore merged country and blues styles, and the master take

reveals his perfecting of hooks and parts into a refined pop vehicle. "Blue Moon of Kentucky" is an update of Bill Monroe's bluegrass classic, a traditional waltz similarly transformed into a blues-tinged rocker with prominent slap-back echo. The arrangement evolved from Black's lampoon of Monroe's falsetto accompanied by bass thumps.

"Good Rockin' Tonight," recorded September 10, quelled any doubts about incipient rock and roll. It was no fluke, covered three decades later by the Honeydrippers (Jeff Beck, Robert Plant) as "Rockin' at Midnight." Roy Brown's 12-bar jump-blues, eclipsed by shouter Wynonie Harris' famous 1948 version, was remade by the trio and trumpeted the arrival of the message and essence of rock, implicit

in the title. Moore's dyads and country picking are contrasted by a palm-muted boogie-woogie bass riff (1:00) – all definitive rockabilly ingredients foreshadowing future developments. "I Don't Care If the Sun Don't Shine" was less impactful, but offered their transformation of Mack David's movie song (intended for Disney's *Cinderella*) popularized in 1950 by Patti Page. It established Elvis' practice of pairing rockabilly with country/pop numbers. Moore's colorful country-oriented approach included idiomatic filigreed fingerpicking, chromatic Atkins-inspired parts (0:13), and sparse rhythmic strumming (0:24).

Recorded in December of '54, "Milk Cow Blues" reworked Johnnie Lee Willis' of Kokomo Arnold's blues song. Originally attempted as a slow ballad, it became charging rockabilly when Elvis commanded "Hold it, fellas! That don't move me! Let's get real, real gone for a change." Moore responded with a strong recurring riff (0:22) alluding to Chicago blues and Travis-picked patterns in the verses, and elaborated on those elements in his solo (1:15-1:30). Occasional extra bars are found in the structure, evoking its looser country-blues ancestry. "You're a Heartbreaker" was

a surprisingly effervescent country/pop take on Jack Salley's songwriter's demo offsetting the hard hitting A side.

"Baby Let's Play House" was a rearranged/rewritten version of Arthur Gunter's 1954 number, and resides in rock mythos as the song that inspired Jimmy Page to pick up the guitar. Moore's parts present classic rockabilly elements like a boogie-woogie bass line as guitar riff and chord textures that split the difference between Travis picking and rural blues. Lyrics include Elvis' added reference to an iconic Pink Cadillac, his custom-painted personal car in '55 – a rock-and-roll metaphor – as well as the source of John Lennon's line in "Run For Your Life" ("I'd rather see you dead, little girl...") and the vocal stutter. It was the

first Elvis single to appear on national charts (#5, *Billboard* Country). “I’m Left, You’re Right, She’s Gone” was written for Elvis by Stan Kesler (session songwriter/musician at Sun) and Bill Taylor. It featured Moore’s arpeggiated country-rock guitar part reminiscent of Carl Perkins and Elvis’ signature hiccup vocal lick (1:00). Phillips overdubbed drummer Jimmie Lott, which presaged the classic rock format of vocalist/frontman with guitar-bass-drums trio.

“I Forgot to Remember to Forget,” another Kesler composition, was an undisguised country/rock amalgam that made Elvis a national star with his first #1 record (*Billboard* C&W). The track added Johnny Bernero on drums, enhancing Moore’s strong pop/country guitar backing. The Beatles covered the tune on their ’64 BBC live recordings, with George Harrison singing lead.

“Mystery Train” re-made Junior Parker’s ’53 blues song (originally recorded at Sun) into quintessential rockabilly. Ironically, this most enduring piece of the Sun sessions was relegated to the last single’s B-side. Buoyed by Moore’s hypnotic E-A chord riff, borrowing equally from Pat Hare’s work on Parker’s “Love My Baby” and Merle Travis’ “Sixteen Tons, it’s another definitive example of merging blues and country in the Sun period. Hare, a member of Little Junior’s Blue Flames, exerted a strong influence on rockabilly at this juncture, evident in this

track and subsequent recordings. Moreover, Hare’s hard-driving blues style and use of overdriven amp distortion as Sun sideman with Howlin’ Wolf, James Cotton, Bobby Bland, and later, Muddy Waters in Chicago, further informed urban and country styles as well as crossover players. The track is notable for its conspicuous slap-back echo and has consistently made the short list of all-time greatest rock songs.

The remaining seven master tracks from *The Sun Sessions* comprise songs recorded but

Moderately Fast Rock

N.C. (E)

P.M.-----

B7

P.M.-----

C7 B7 E6 E7

simile

The musical notation for 'Mystery Train' is presented in two systems. The first system shows the guitar part in E major (N.C. (E)) and the bass part in a simple eighth-note pattern. The second system shows the guitar part in B7 and the bass part in a more complex pattern. The third system shows the guitar part in C7, B7, E6, and E7, with the bass part in a simple eighth-note pattern. The notation includes various techniques such as palm-mute staccato notes and a simile marking.

“Baby, Let’s Play House” was known to have enticed a young Jimmy Page. Blatantly guitar-driven, it has all the ingredients at the outset; the intro sports Moore’s solid boogie bass figure in eighth-note rhythm, palm-muted and drenched in echo, functioning as both riff and reinforcement

of the low-E pedal point. Hybrid fingerpicked textures (0:10-15) suggesting country and blues sources complement the figure. Note the Travis-picked rendering of a C7-B7 blues cadence in measure 10 and characteristic E6 and E7 colors typical of rockabilly in 11.

not released. “Just Because,” a 1942 Shelton Brothers’ song, was reputedly inspired by Patti Page’s version, on which Hank Garland played. The piece features Moore flaunting western-swing chops a la Travis, Atkins, and Roy Lanham over a fast country shuffle and incorporating the genre’s chromatic jazz harmonies (0:38) that later influenced George Harrison (“Help!”). “I Love You Because” (July, ’54) conveys sentimental pop-crooner sensibilities reminiscent of Leon Payne and Eddie Fisher, a contrast to their hard-edged

rockabilly, replete with Moore’s jazz-tinged single-note improvisations recalling Les Paul and George Barnes. “Blue Moon,” (July ’54), Rodgers & Hart’s standard, alluded to both jazz crooner Billy Eckstine’s ’48 version and R&B singer Ivory Joe Hunter, and found Moore producing a percussive, muted accompaniment suggesting bongo-drum effects. “Tomorrow Night” covered Lonnie Johnson’s rendition and was a regulation walking ballad with a country feel. Moore’s guitar part is simple, restrained, and unadorned with a slight



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reference to his jazz influence in the final chord. “I’ll Never Let You Go” was prompted by Jimmy Wakely’s version, and has Moore backing Elvis’ crooning throughout with tremoloed partial chords. “Tryin’ to Get to You,” a tune by a ’50s R&B group called The Eagles, is a rare case of Presley playing piano behind Moore’s winding T-Bone-inspired blues fills, light chord comping, and double-stop solo. “Harbor Lights” sports Hawaiian trappings, suggesting Harry Owens’ Royal Hawaiians as the source and contains artistic whistling. It epitomizes Elvis’ omnivorous openness; he prided himself on combining “all kinds” of music in his repertoire, and this track is representative. Moore responds with slurred partial chords and simple single-note melodies conjuring Hawaiian steel-guitar impressions. “When It Rains, It Really Pours” is a simple contemporary blues piece from Billy “The Kid” Emerson (a one-time member of Ike Turner’s band at Sun) never completed at Sun. The final out-take version on *Sun Sessions* contains false starts, impromptu studio banter, and guitar noodling preceding a complete performance with Moore’s powerful blues-rock soloing.

Moore called his pioneering style an “invention – my first opportunity to really mix it up.” The mix, a formula for rockabilly, included country fingerpicking emphasized by his use of thumb pick and fingers, a la Atkins and Travis, varied rural and urban blues licks, and jazz ideas gleaned from Barney Kessel, Les Paul, Tal Farlow, ’40s big bands and Western swing. A decade later, he released *The Guitar That Changed The World*. However, the guitar that changed the world in ’54 was his Gibson ES-295. He replaced its stock Les Paul combination tailpiece with a Gretsch Melita Synchron-Sonic bridge with fine-tuning saddles, and a Kluson trapeze tailpiece. By the last Sun dates in July of ’55, he upgraded to a Gibson L-5CES with Alnico single-coil pickups. He used heavy strings

Moderate Rock Shuffle

E7

A7

E7

B7

E7

B7

Palm-mute staccato notes

The timeless “Good Rockin’ Tonight” signaled the intent of the music in its title. Moore’s solo is a highlight of the track; his opening licks (0:42-47) were recalled in SRV’s “Pride and Joy” and by dozens of other players since. Played over a blues in E, his lines are tight and economical. His first phrase is made entirely of dyads in steady eighths working down the fretboard

on the upper strings in measures 1-5. Note his use of unisons in 4-5. The answer phrase in 6-11 (0:48) is a rhythm/lead riff stressing syncopation, reminiscent of R&B horn figures, and constructed of sparse tritone dyads implying A7 and B7. The Travis-picked conclusion in 12-13 (0:57) introduces Scotty’s trademark country influences to the proceedings.

(wound G) and played through small Fender and Ampeg tube amps.

Sun Sessions sounds as fresh today as when it was born 70 years ago. Bearing historical and sociological implications beyond the creation of a genre that spans more than 70 years, it is the fountainhead, chosen by the Library of Congress for its importance in the development of American music. Keith Richards won’t travel without a copy, and John Lennon put a finer point on it, “Before Elvis, there was nothing.” The Sun sessions are often heralded as the birth cry of rock and roll. Though Bill Haley’s “Rock Around the Clock” was chronologically first (by three months), it was Elvis’ group that personified rock’s

youth culture and larger-than-life attitude, delineated its sound with a unified band, and affected countless musicians to follow. And like the paradigm shifts of Bluesbreakers or *Are You Experienced?* Moore’s playing on *Sun Sessions* epitomized the genesis of guitar-centric rock.

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.

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1940 Martin D-18
w/a Tortoise h'stock



1947 Martin 000-21
rare Tapered Braces



1946 Gibson J-45
rare Mahogany Top



1931 National
Style 2 1/2 Tricone

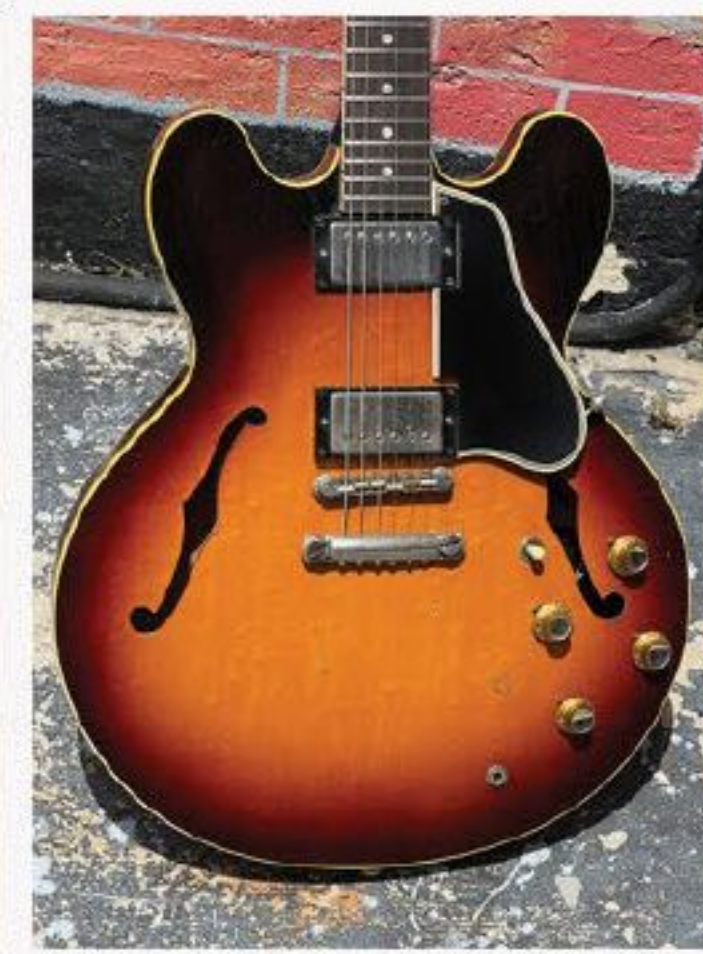


1933 National
Triolian Brown Frost

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1960 Gibson
ES-330TD Dot Neck



1961 Gibson ES-335
Dot Neck On Sale !



1981 Gibson ES-335
Moog Prototype



1950 Stromberg
G-3 Cutaway 1 of 6



1952 Gibson ES-350N
big Blonde 2 P-90's



1957 Gibson L-5C
stunning example



1970 Gibson L-5CES
Flamey & Wide Nut



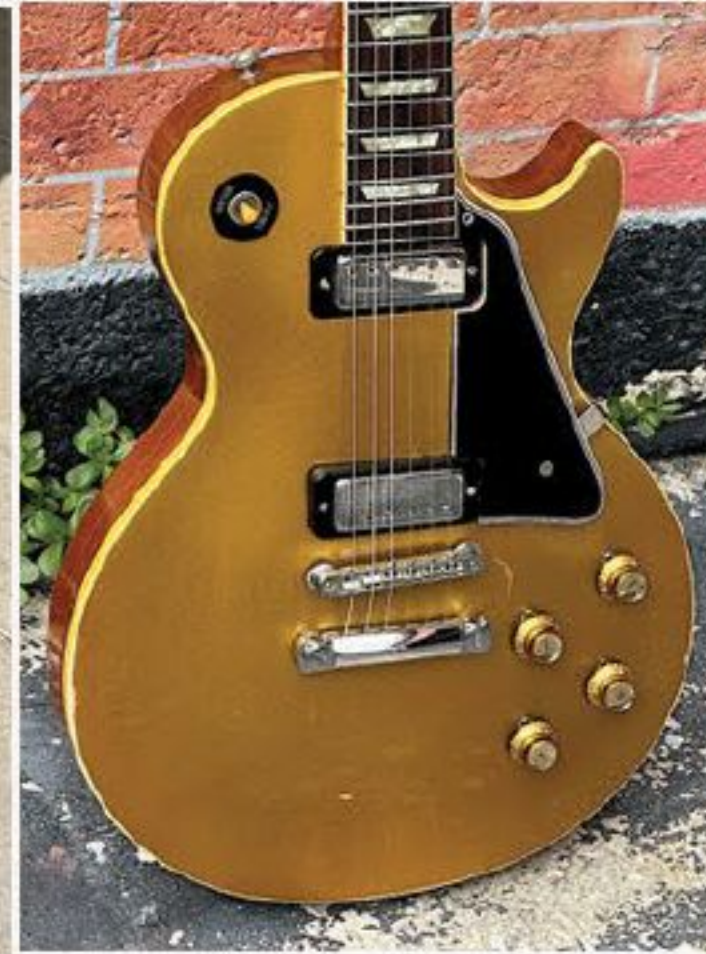
1982 Benedetto 16"
"Oval Hole" Custom



1956 Hofner model
127 Club 50 Rare !



1958 Danelectro
U-2 Ultra Clean



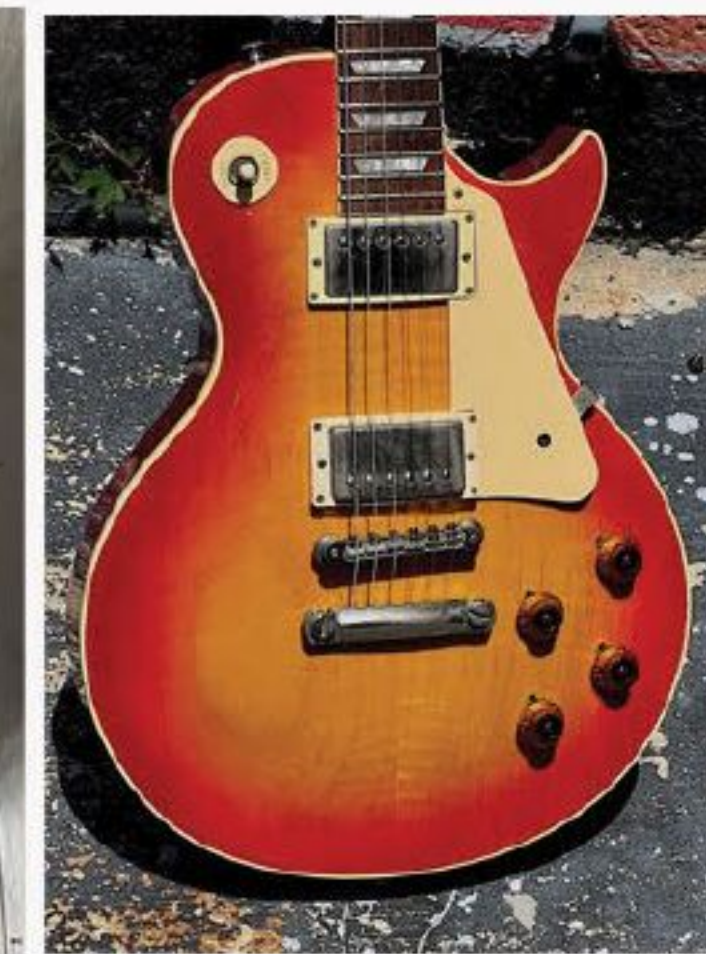
1970 Gibson Les Paul
Deluxe early 1st issue



1976 Gibson Les
Paul Deluxe Cherry



1978 Gibson Les Paul
Custom Silverburst



1981 Gibson Les
Paul Heritage Std.80



1984 Gibson Les Paul
"Jimmy Wallace" '59 Re.



1984 Gibson Les Paul
Custom Fact. Kahler



1964 Gibson SG Junior
fabulous "Wide Neck"



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 !



1981 Gibson Explorer
the 1st Korina Reissue



1955 Gretsch 6128
White Penguin Replica



1971 Rickenbacker
331LS Light Show



1959 Fender Strat
H/T rare 8 screw'gard



1960 Fender Strat Rare
Fiesta Red Slab Neck



1963 Fender Duo
Sonic really cool !



1964 Fender Esquire
C.A.R. "C" width neck



1973 Fender Telecaster
see-thru Ash Body



1978 Fender Telecaster
Rare Antigua Mint !



1996 Fender Strat
1st year '57 Relic



2023 Fender '59 Strat
Heavy Relic Shell Pink



1961 Hofner 500/1
original "Cavern" Bass



1961 Fender Jazz Bass
Blonde Stack Knob



1965 Fender Jazz Bass
rare Firemist Gold



1967 Rickenbacker
4000 Bass "Fireglo"



1964 Gibson Thunderbird
II Bass rare "Polaris White"



1965 Gibson Thunderbird
IV rare "Pelham Blue"



1965 Gibson EB-2 Bass
ultra rare "Argentine Gray"



1969 Gibson EB-2DC
Cherry w/2 pickups



JACKIE'S HIDDEN GEM

BY WARD MEEKER

Seventy years ago, Leo Fender introduced the Stratocaster as an evolutionary step forward from his first solidbody electric guitar. Sleeker and smoother, he wanted it to create sounds more useful to any style of music and musician.

Essentially unchanged today, the Strat remains one of the most-popular guitars in the world (see sidebar), and early models are among the most collectible. Unlikely as it seems in 2024, every so often, one emerges in near-pristine condition.

This '54 was bought used two years later at Henry's Music and Jewelry, in Akron, Ohio, so 15-year-old Jackie Diethrich could use it while taking lessons. The younger of John and Virginia Diethrich's two daughters, she briefly followed in sister Joanne's footsteps by playing piano, but what she really wanted was a guitar – a desire influenced by the occasional sound of a pedal-steel wafting through the neighborhood on summer evenings, played by a man who lived several blocks away. To plug in, she was also given a spankin' new Tremolux amp.

After moving from Pennsylvania to the industrial hub of north-central Ohio, the Diethrichs joined the American middle class. John's first job in Akron was selling shoes, but his plan was always to hire on at Goodyear Tire and Rubber, which he soon did. Virginia, meanwhile, cared for the girls and tended to their home.

"They were very frugal," recalled Royace Butler, the couple's grandson and, for the last few years, caretaker of the Strat and an allotment of other family heirlooms. "They had one car. Grandma would drive my grandfather to work every morning, then pick him up every afternoon after his shift. But they encouraged their daughters to explore cultural things, and music was one of them."

"I was taking music lessons from a man named John Martin, at his house," Jackie Butler recalled. "And one day he said, 'I have a friend who really needs money badly and is selling his Fender – it's a wonderful guitar.' So my mom and dad jumped at the chance. At the time, Dad only worked a six-hour shift at Goodyear, but he scraped up enough money to buy it and the amplifier for \$600, which was *a lot* of money."

For the next few years, Jackie played the



The guitar was first disassembled in December of '23, when Royace Butler wanted to verify its build date. The neck has the familiar-to-collectors initials of Tadeo Gomez.

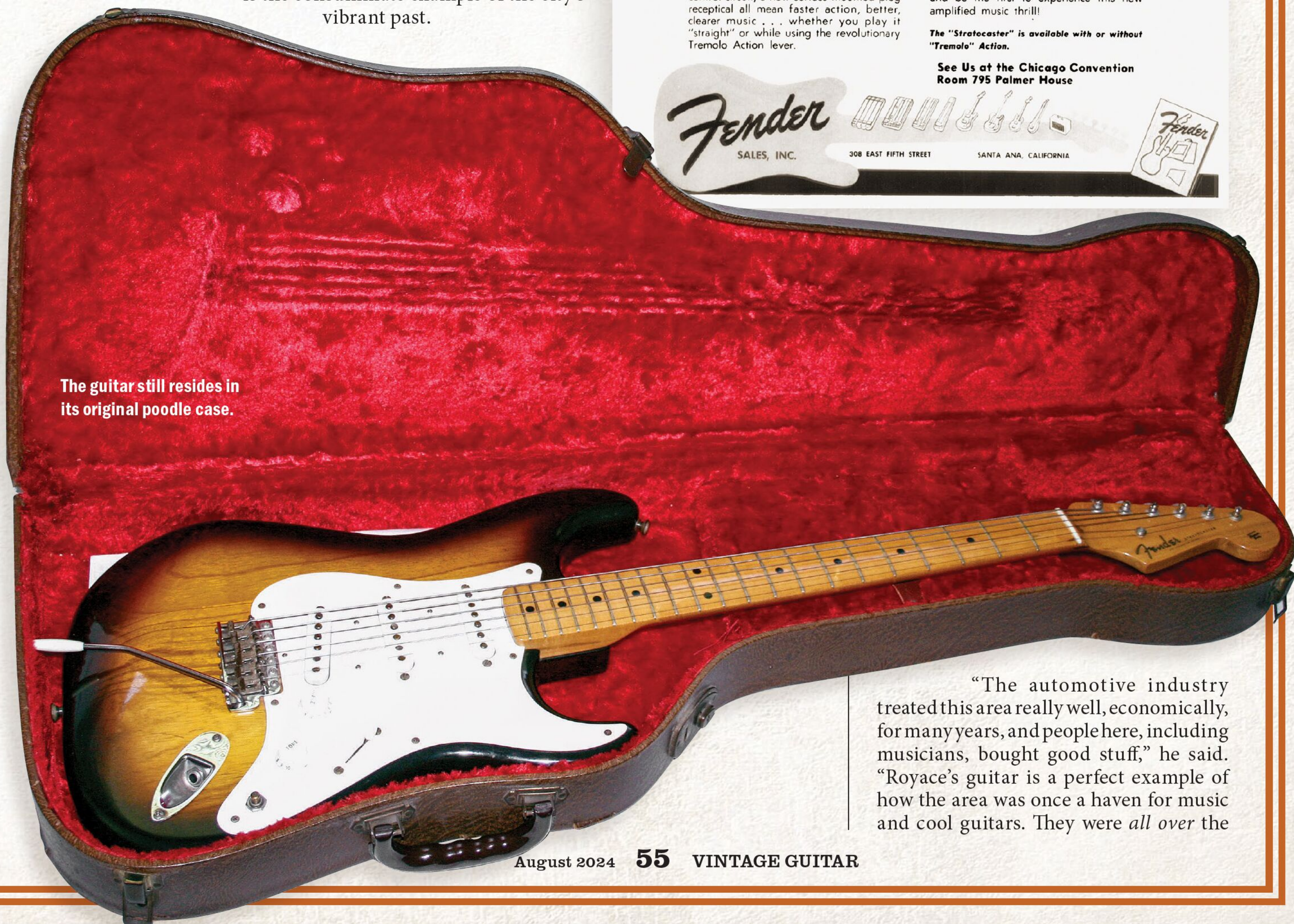
guitar at lessons and on her own, and it wasn't long before she was spending time with a young man named Jimmie, who also played guitar. They'd often strum together, and he later became her husband (and Royace's father).

As Jackie and Jimmie were growing up, Akron and surrounding towns were becoming a musical hotbed. Dan Shinn, who began repairing and refinishing guitars alongside Virgil Lay in 1979 and bought Lay's Guitar Shop in 1988, says this guitar is the consummate example of the city's vibrant past.

Fender's first print ad for the Strat.



The guitar still resides in its original poodle case.



"The automotive industry treated this area really well, economically, for many years, and people here, including musicians, bought good stuff," he said. "Royace's guitar is a perfect example of how the area was once a haven for music and cool guitars. They were *all over* the



place, and many probably still are. This is a perfect example of one that hasn't left the family, and I'm sure there are others out there."

After Jackie set it aside, the guitar spent the next 25 years mostly in its case, wrapped in a blanket under the bed, brought out only occasionally to show to a curious friend or family member. As a result, today it exhibits virtually no marks save for a ding on one edge, which Jackie confesses to creating when she was putting it away one day. In 2005, it was appraised at \$40,000. Royace took it to Lay's for its first time last March, where it got its first setup since before "Leave It To Beaver" began to air.

"Dan was pretty happy to work on her," Butler recalled. "His partner, Steve Givens, wasn't in that day, and Dan later called to tell me he was disappointed because he didn't get to see it. So they invited me back with it and the Tremolux for a demo in their venue, The Loft."

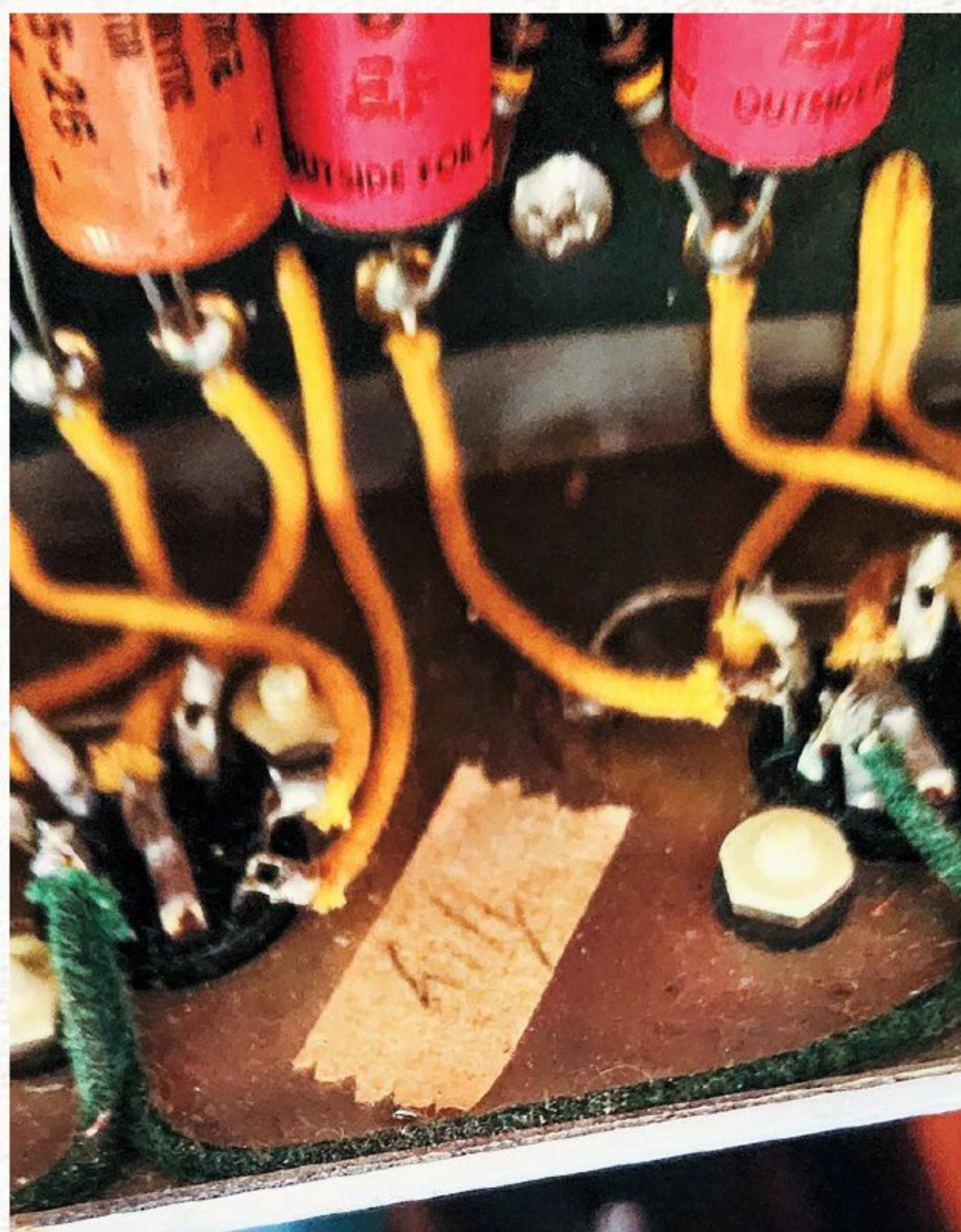
Butler returned in April, and Lay's employee Nick Killa played the guitar through the Tremolux while the store shot video for social media. Having long thought the guitar needs to enjoy life outside of his gun safe, he was happy to oblige, and

the day's events inspired him to do more with the Strat.

"I am no Youtuber – or a competent musician," he chuckled. "So I hired a few guys and hosted a recording session at

In late 1956, the Diethrich family got an instamatic camera, and some of the first photos it captured show Jackie and her boyfriend, Jimmie Butler, with their guitars that October; Jimmie's Del Oro archtop seems a bit outclassed.





The Butlers' Tremolux (below, left) is, like the Strat, very clean. In its era, Fender employees who wired/soldered the circuit (and perhaps assembled the chassis) would affix a small label in the bottom of the amp inscribed with their name. This one was built by Lily – familiar amongst Fender amp collectors. It was serviced and re-capped in the fall of '23.

Allen Lind's Over The Hill studios."

Audio and video, he says, are nearly finished.

Butler used the Strat to take lessons as a kid, and again later as an adult, but parenting and other adult responsibilities kept him from becoming the player he dreamed of being. But none of that diminished his affection for the guitar and music made with it.

"I fostered my other talents," he said. "I'm one of the best plumbers in town, and I love hearing a guitar when somebody else is playing. To my mind, musical instruments are artwork as well as tools... Some more so than others (laughs)."

"I'll tell you what, it's a *really* cool guitar," said Shinn. "What's especially interesting is the extra screws in its pickguard – two between the bridge and middle pickups, canted

like you'd see on a Tele – and the one behind the bridge pickup. They're a little smaller in diameter than on most Strats, and they look very mapped-out. Also, early-'54s have Bakelite knobs, which look like they were hand-numbered. They weren't consistent.

"If someone asked whether I think the guitar is completely original or not, I'm going to say it is."

While he has never seriously pondered selling the guitar, on a whim in 2008, Butler contacted Eric Johnson via social media.

"Much to my surprise, he was interested," Butler said. "And I very well remember when he called back; I was picking up stuff at Lowes (laughs). He told me that he had recently broken his beloved '54 Strat, 'Virginia.' He made a generous offer, but ultimately, my mother wasn't able to part with it."

Has he since contemplated the fate of his '54?

"I know the reality is at some point I'm going to sell it," he said. "Hopefully, it'll end up with somebody who can play it without worrying about giving it a ding. Or maybe it'll be displayed in a museum." **VG**

The guitar bears the hallmarks of an early Strat, including seven screws on its pickguard, along with flathead screws on its pickup mounts and three-way selector mount. Like the front, the back is in near-mint condition, devoid of scratches, dings, or buckle rash. Serial number is 0386.



(Ed. Note: To further commemorate the 70th Anniversary of Fender introducing the Stratocaster, we offer this examination by George Gruhn, originally printed in the June '13 issue.)

The Fender Stratocaster is arguably the most popular electric guitar model in the world. From the time of its introduction in 1954, no other electric has outsold its archetypal design. And unlike its fellow archetype, the Gibson Les Paul and its numerous variants including the Junior, Special, Standard, and Custom, the Stratocaster has always been just one model, available with or without a vibrato tailpiece.

Upon its debut, the “Strat” was revolutionary, with its two-tone sunburst finish, one-piece maple neck with black dot inlays and walnut back stripe (the only option until late '59), “no-line” “Pat Appl’d” Kluson Deluxe tuners, three single-coil pickups, three-way pickup selector, white polystyrene thermoplastic (commonly referred to as, but not actually “Bakelite”) Tone and Volume knobs/pickup covers/switch tip, “spaghetti” peghead decal logo, round string tree, serial number stamped on the neck plate, and round-hole back plate. Today, it’s as visually appealing as ever and never needed a redesign to remain current. Its lines flow with an aesthetic appeal undiminished as time goes by.

Many of the Stratocaster’s features were revolutionary when introduced and have had a lasting influence on electric-guitar design. It was the first guitar to employ an ergonomically friendly contoured body shape Leo devised with input from Freddie Tavares, Bill Carson, and others – its back doesn’t poke into the player’s rib cage, and their strumming arm doesn’t rest on a sharp body edge.

Leo also designed a new “Tremolo” tailpiece (which he misnamed given that its effect is vibrato, or a change in the pitch of a note, not the volume/intensity of that note) specifically for the Stratocaster that fit more sleekly than previous designs, and is recessed. Earlier vibratos, such as Doc Kauffman’s design from the '30s were difficult to tune. Though Paul Bigsby’s design worked much better than the Kauffman design and is still popular to this day, Leo’s response to the challenge incorporated the bridge with the vibrato rather than having a separate bridge and tailpiece. This is the first such design and still works well for most playing styles.

For all but the first year of its history, the Stratocaster has been available in vibrato and non-vibrato versions, but the “hardtail” model has never sold nearly as well as the standard version. Though many players don’t use the vibrato and even block it off to immobilize it, players and collectors will still pay much more for a vibrato-equipped model. Many

FENDER’S “FIRST-GEN” STRATOCASTER

BY GEORGE GRUHN

players prefer the vibrato version because rather than having the bridge fixed to the wooden body, it's set on a metal block connected to springs within the body, which significantly alters the tone.

The Stratocaster peghead shape is very different from the early Telecaster shape and is arguably the most widely recognized Fender peghead, though it is sometimes compared to Bigsby's design from 1949. Fender was not the first to use six-on-a-side tuners; numerous Viennese makers – most notably Stauffer – were using the arrangement as early as 1814, and Martin employed it on guitars in the 1830s and 40s. The Strat peghead, however, may be the ultimate refinement of the concept.

Early Stratocasters were also the first Fender instruments to use six adjustable bridge saddles, which were designed in response to customer feedback regarding tuning and intonation on the three-saddle Telecaster bridge. The feature was designed contemporaneously with Gibson's Tune-O-Matic bridge which first appeared in late 1953 on the Les Paul Custom and in Gibson's catalog in '54. Leo may have been unaware that Gibson was working on a comparable new design, but his is radically different. The Stratocaster was also the first Fender guitar with three pickups and a three-position slide pickup selector. The Gibson ES-5, which debuted in June of '49, had three pickups but didn't have the four-position pickup selector until '55, when it was renamed to ES-5 Switchmaster.

The first Stratocaster prototypes were built in April or May of '53 and the first production run began in October. Early Strats were loaned to Bill Carson and other musicians, and tweaked following their suggestions. During the first year of development, many small changes were made. As many as 113 of the earliest Strats had the serial number stamped on the vibrato plate,

beginning with number 100. By late May of '54, serial numbers were stamped on the neck plate using four-digit numbers starting with 0001. Fender employees installed these plates in a grab-bag manner such that the instruments were not sequentially numbered upon completion.

In '54, three generations of pickup covers, knobs, and switch tips were used; during the first generation (until June/July), the knobs had a short skirt, pickup covers had rounded edges, and the switch tip had a football shape. These had a marbleized, translucent look. During the second generation (July to August), Fender used the same molds, but the components were made of white polystyrene thermoplastic "Bakelite." By late '54, Fender was using "Bakelite" with modern-shaped knobs and covers. At the time, they also changed to the modern-shaped switch tip. White Bakelite was used through '56,

made ever since, though aficionados know (and care passionately about) the subtle alterations over the years.

Other key tweaks included:

- 1954 examples have round holes in the vibrato plate on the back, which made it awkward to re-string. So, in '55, Fender started making the holes oblong.
- The earliest Strats have a narrow vibrato cavity with three springs, while production versions have five.
- Until the fall of '54, the string holes in the vibrato block were shallow and the edges were very rounded.
- The Strat did not have a wire route until the summer of '54, and early examples were hand-chiseled.
- The instrument had more-rounded peghead edges until '55.
- The round string tree was discontinued in '56.
- Earliest examples have a single-ply white pickguard with a matte finish on the bottom. Later examples have single-ply white pickguard with a glossy underside. The pickguard style wasn't changed again until '59.

Timeless instrument designs not only have good proportions and are ergonomically comfortable, but also have lines that flow and feel right. And, the most successful instruments are versatile enough to be used for a variety of musical genres and playing styles – the Gibson F-5 mandolin was designed for classical music, not Bill Monroe or David Grisman. Telecasters weren't intended for Roy

Buchanan or Alvin Lee, and

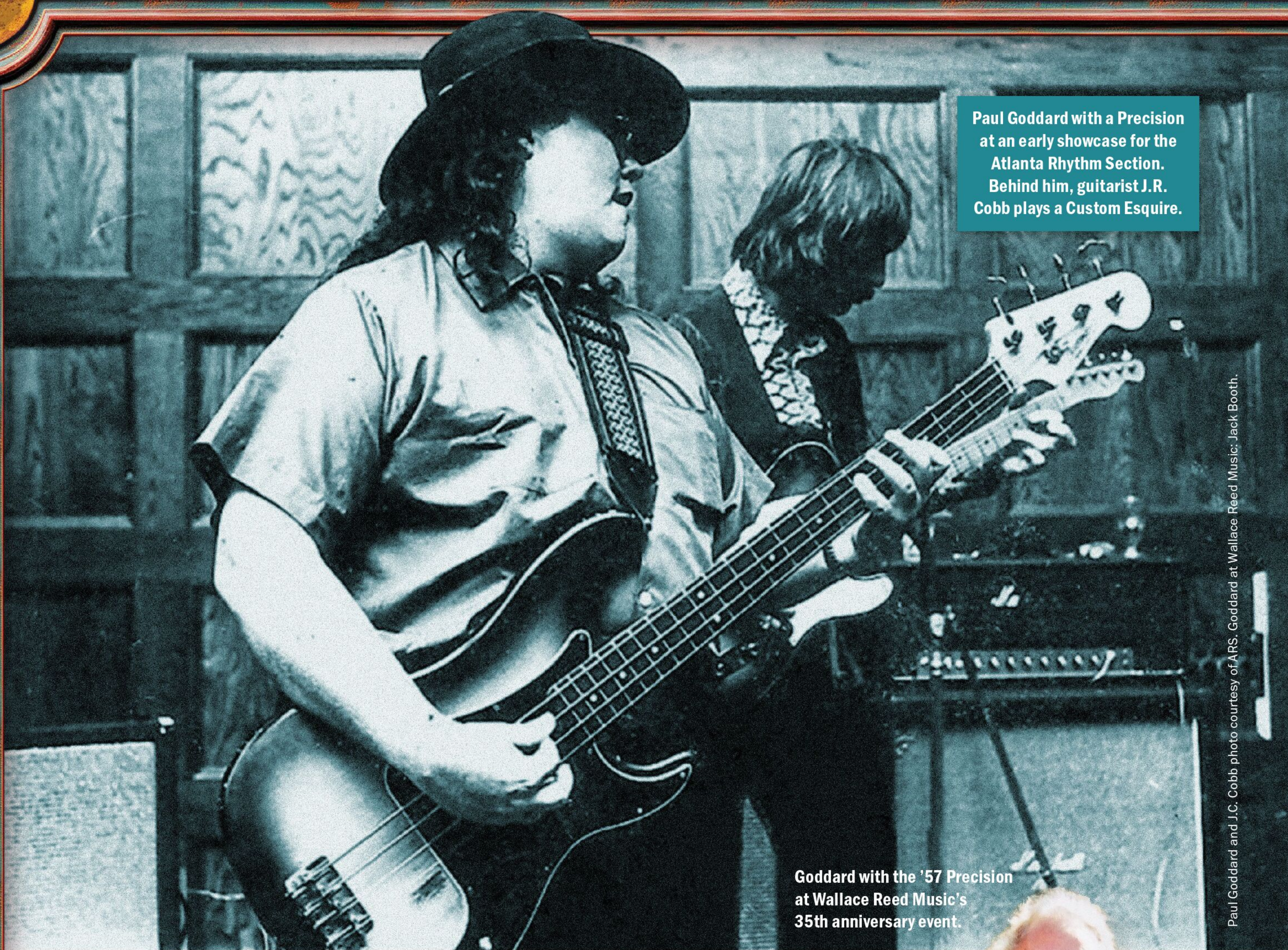
the designers of the Martin dreadnought certainly didn't consider its future with Tony Rice or bluegrass music. Over the years, artists spanning a range of genres have played Stratocasters including Jimi Hendrix, Eric Clapton, David Gilmour, Stevie Ray Vaughan, John Frusciante, and John Mayer. The Stratocaster has been used to create styles of music Leo Fender could never have imagined when he introduced this revolutionary design. **VG**

This 1954 Strat carries serial number 0998.

at which time Fender switched to more-durable modern plastic after receiving complaints that the Bakelite did not hold up well as players were wearing through pickup covers, and the knobs and switch tips were breaking.

Stratocasters were put into full production in October, 1954, after which there were far fewer design tweaks, which is why the '54 Strat looks so similar to those





Paul Goddard with a Precision at an early showcase for the Atlanta Rhythm Section. Behind him, guitarist J.R. Cobb plays a Custom Esquire.

Goddard with the '57 Precision at Wallace Reed Music's 35th anniversary event.

Paul Goddard and J.C. Cobb photo courtesy of ARS. Goddard at Wallace Reed Music. Jack Booth.

THE BASSES OF PAUL GODDARD

SOUTHERN PLAYER NON-PAREIL

In the late 1960s, Paul Goddard was a popular guitarist on the Atlanta music scene, as a studio player and backing shows by Lou Christie, Billy Joe Royal, and others. He later enjoyed a taste of fame as bassist for the Atlanta Rhythm Section, which he helped form in 1970.

BY WILLIE G. MOSELEY

VINTAGE GUITAR **60** August 2024



Goddard '57 Precision Bass: Jack Booth. Goddard Rickenbacker 4001 Mapleglo: Steve Stone. Goddard Peavey T-40 basses: Willie G. Moseley.



Influenced by progressive-rock bassists such as Chris Squire of Yes and Kansas' Dave Hope, Goddard typically used a pick, and his bright, skittering style was integral to the sound of Atlanta Rhythm Section (ARS).

"He was actually a very good guitar player," said former ARS guitarist J.R. Cobb in a 2017 interview with VG. "He played differently, the same way he ended up playing bass differently."

In the early days of ARS, Goddard played

a sunburst Fender Precision purchased from the band's lead guitarist, Barry Bailey, but he is most closely associated with an early-'70s Rickenbacker 4001 with a Mapleglo finish, on which he installed an XLR jack, eliminated the pickup selector, and sealed one of the two Rick-O-Sound inputs.

"It was done that way because he had poor eyesight and was worried he'd accidentally plug into the wrong output," said repairman/tech Jonathan Holland of the modifications. "And his string setup was

Goddard used this '57 Precision (left) in the '70s. His early-'70s Rickenbacker 4001 in Mapleglo; note the missing pickup toggle. Goddard's two '83 Peavey T-40s, one with rosewood fretboard, the other maple.

pretty high considering the great runs he played. I didn't do any of the original mods on his Mapleglo bass, but that was how he liked his Ricks."

For many ARS fans, Goddard's acclaimed



Dean Daughtry



Barry Bailey



Robert Nix



J. R. Cobb



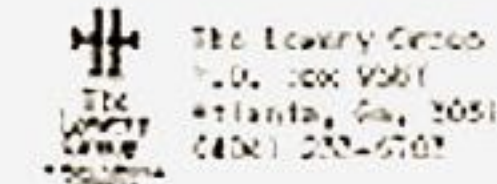
Paul Goddard



Rodney Justo



Atlanta Rhythm Section



style and tone – most-heard on “Imaginary Lover,” “So Into You,” “Spooky,” and “I’m Not Gonna Let it Bother Me Tonight” – were particularly evidenced on live albums, epitomized by the jaw-dropping, bone-shaking solo on “Another Man’s Woman,” from the band’s 1979 album *Are You Ready?*. Moreover, his tone on *Live at the Savoy* is a consummate Chris Squire tribute; recorded in ’81, it wasn’t released until 2000.

In the ’70s, Goddard also used the ’57 Precision he’s shown playing on the front cover of band’s 1976 album, *A Rock and Roll Alternative*. At the end of that decade, it was sold to ARS fan Jack Booth through Atlanta’s Wallace Reed Music; Goddard included a note authenticating its use on classic recordings.

After selling the Precision, Goddard began using Peavey T-40s in the studio, making use of their versatile pickup roll-off circuitry. In ’82, he appeared on the cover of a Peavey promotional magazine and owned two T-40s – one in light sunburst with a rosewood fretboard, the other one in a dark sunburst with maple. And while he occasionally used a T-40 live, their heavy ash bodies compelled him to return to his Rickenbacker.

Goddard left ARS in ’84 and started Interpol, a musical project that created a progressive-style recording.

“It was never released, but it has some great music,” said ARS guitarist Steve Stone, who joined the band in ’86. The two met for the first time in ’96, at the

Goddard onstage with the 4001 at the Cotton Bowl, Dallas, July 1, 1978 (left). Atlanta Rhythm Section’s first publicity photo.

PAUL GODDARD

Dear Jack,
I hope you enjoy the bass guitar. It's played on many an album and live show. It was used on "Red Tape" "Third Annual Pipe Dream" and "Dog Days" by A.R.S. I was also used on records by The Classics IV, for South and Ray Orblison. As I'm sure you know, the bass is a 1957 model which is considered the best year for Fender basses. I hope you enjoy it as much as I did!
Sincerely,
Paul Goddard

ATLANTA RHYTHM SECTION

Goddard's note to Jack Booth, authenticating his use of the Mapleglo Rick.

ceremony during their induction to the Georgia Music Hall of Fame. By then, Goddard was making a living by working on computers for a school supply wholesaler. In the early 2000s, he enjoyed a visit with the '57 during a 35th-anniversary event at Wallace Reed Music. Booth was given a heads-up that Goddard would be there.

“That was the first time I met Paul,” said Booth. “He was thrilled to be reunited with it. I don’t think he cared about its collectibility, as it was a tool of the trade.”

When he rejoined ARS in 2011, Goddard mostly used a newer Rick 4003 in Midnight Blue, modified by Holland much the same as the Mapleglo.

Goddard’s return to the band was lauded by fans, but was short-lived. Diagnosed with terminal cancer, he passed away on April 30, 2014.

More than half a century after ARS’ first album, Goddard’s riffs still resonate, and he will be remembered as an innovative musician.

“He was proud of his work, but I’m not sure he fully knew how many players respected it,” said Stone. **VG**

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2024

JULY

The OC V!BE 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

BigAls' Lake County Musician's Swap Meet, Sunday, September 8, 2024 at Renninger's Florida Twin Markets, 20651 Hwy 441 Mt. Dora FL. Hours 8-3 For more info contact Allen at info@lcmsm.com, (352)735-0025 or visit www.lcmsm.com

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

The Mega Monster Guitar Show, Sunday, September 29, 2024 at the St. George Fellowship Center, 3204 Ridgewood Rd. Fairlawn, OH 44333. Hours 10am - 4 pm. For more information contact Jerry Mullins at jmullins@rcrg.net or 330-354-7627. www.monsterguitarshow.com

OCTOBER

Chicago Vintage Guitar Expo, Sunday October 6, 2024, Holiday Inn, 1000 Busse Rd, Elk Grove Village, Illinois. 9am to 3PM. For More information Contact Beverly Bakes, R&B Productions 847-931-0707, Bakesguitar@aol.com or, Chicagovintage-guitarexpo.com

Mesquite 2024 - formerly Guitarlinton, 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@string-swest.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 Gallitin Rd., Belle Vernon PA 15012. For more information contact Scott Talarico at 412-716-8411 or guitarshowusa.com

NOVEMBER

Ann Arbor Music Instrument Swap, Sunday November 3, 2024 from 10am -4pm at the Eastern Michigan University Student Center, 900 Oakland St., Ypsilanti, MI 48197. Contact Shawn VanSteeland 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 midwestmusic-gearswap@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

Carolina Guitar Show - Asheville, March 8-9, 2025 at the WNC Ag Center I-26, Exit 40, 1301 Fanning Bridge Rd., Fletcher/Asheville, NC 28732. For more info, call Bee3 Vintage at 828-298-2197 or visit www.bee3vintage.com

Illinois Guitar & Gear Expo, Sunday March 9, 2025 at the Kankakee County Fairgrounds 213W 4000S Rd. Kankakee, IL 60901, 10am -3 pm 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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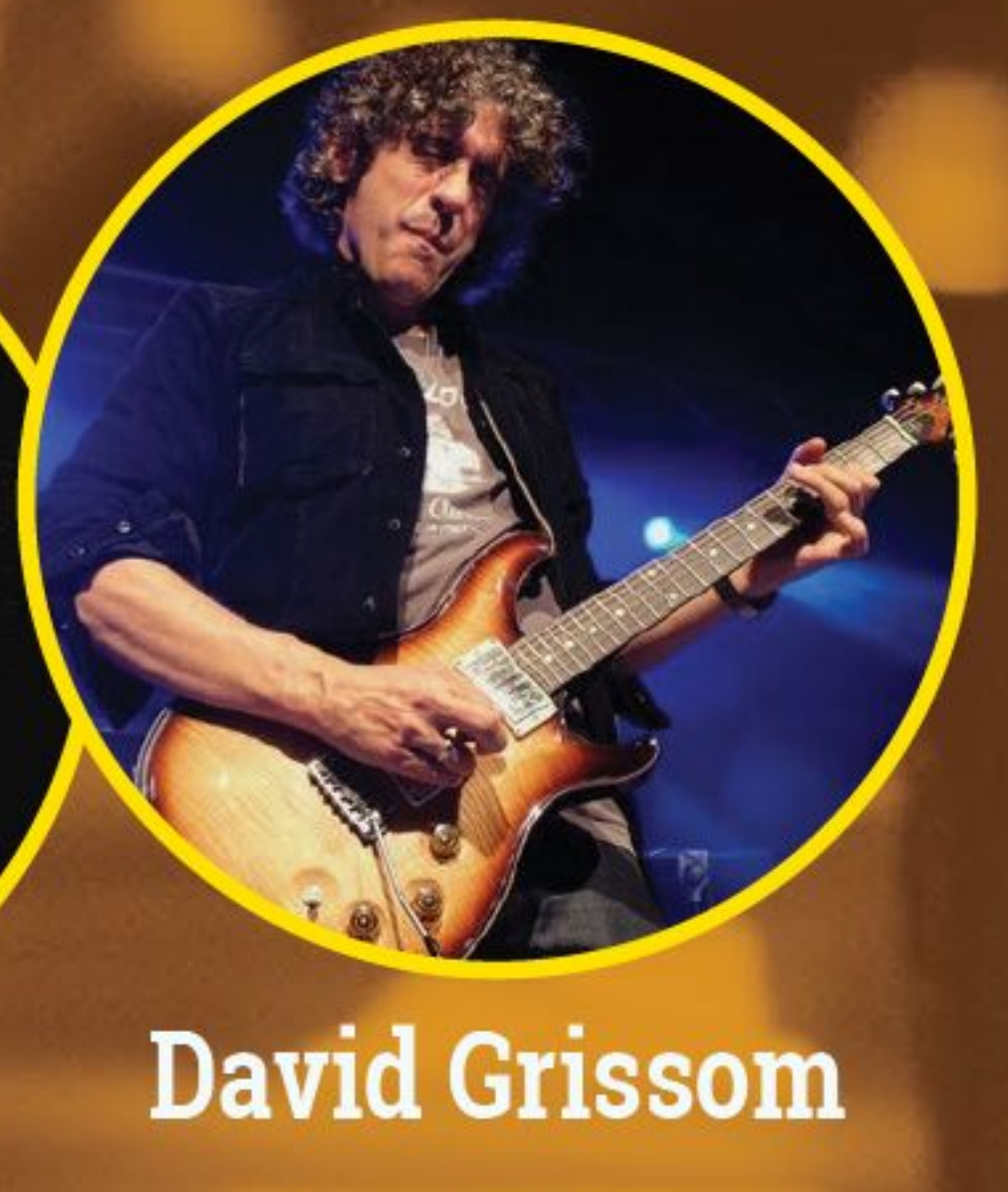
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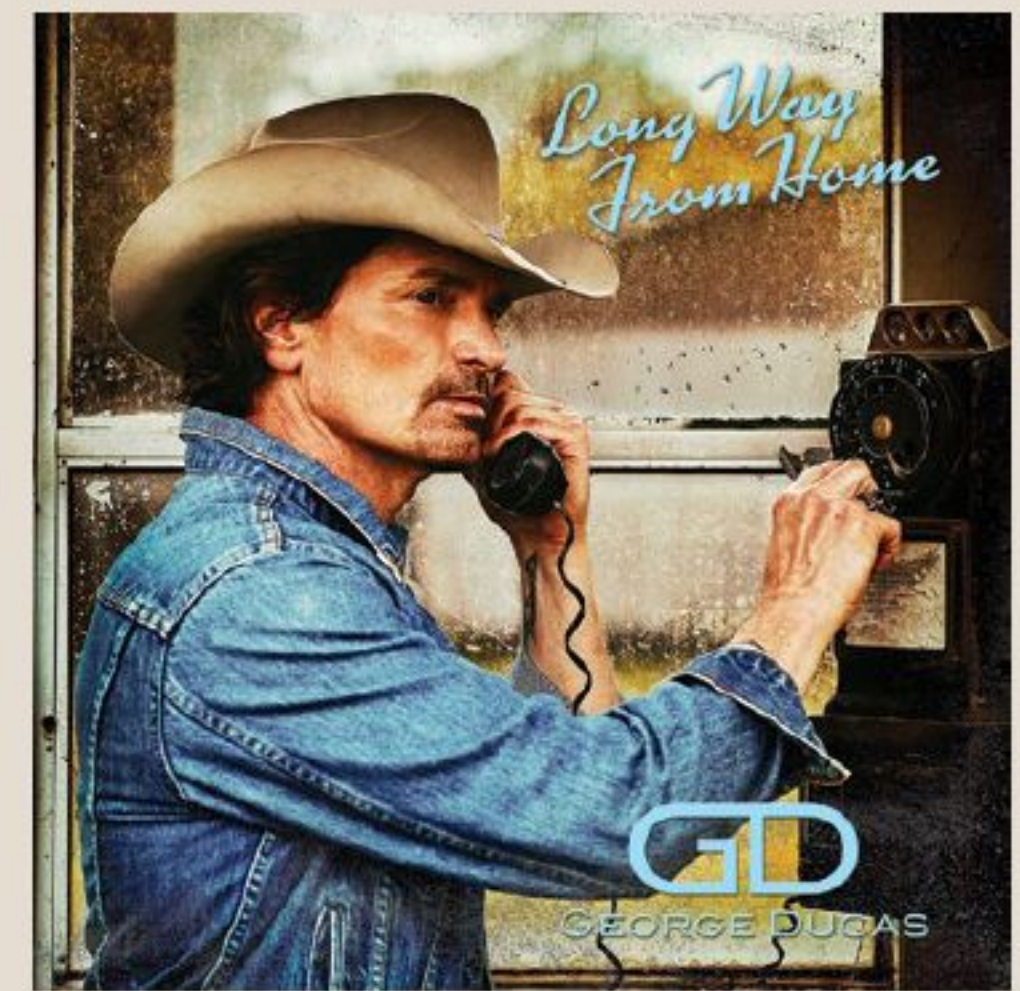




HONKY TONK FOREVER

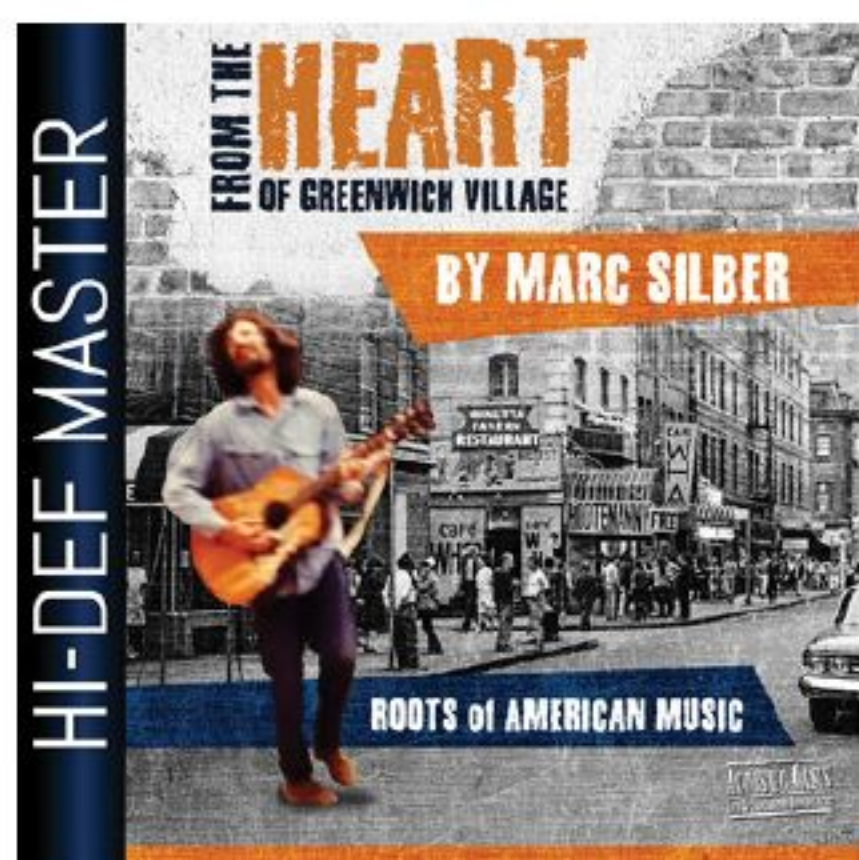
Nashville singer/songwriter George Ducas emerged in the Garth Brooks era of the '90s with two albums produced by guitar ace Richard Bennett that harkened to '80s "new traditionalists" like John Anderson and Dwight Yoakam. After two indie albums in the past dozen years, Ducas returns with 10 songs, nine of them originals. Producer Pete Anderson, Yoakam's former guitarist and producer, surrounds his voice with explosive Bakersfield-inspired honky tonk.

To Ducas' strong vocals and first-rate material, Anderson applies all the amplified guitars (standard, baritone, and bass), with pedal-steeler Gary Morse and acoustic guitarist Al Bonhomme. On the aggressive shuffle "Mr. Guitar Man" and rocking, Latin-flavored "Cryin' Time," both Ducas' voice and Anderson's picking flow free. The Buck Owens-Yoakam spirit permeates "Hello Fool" and "Nothin' Left to Lose."



George Ducas
Long Way From Home

The musicians are just as powerful with ballads. On the pensive title track, Anderson – a model of both fire and taste – adds fluid figures between verses, and an eloquent slide break. For the buoyant "These Empty Arms," his nicely-articulated break complements Ducas' emotive vocal. The singer meshes perfectly with Reed's steel, Anderson's guitar, and Donnie Reed's fiddle on the reflective "Drifter." In all, it reiterates an established fact: country trends may come and go, but honky-tonk is forever. – **Rich Kienzle**



Marc Silber
From The Heart Of Greenwich Village

Why would Bob Dylan and Country Joe McDonald lend glowing testimonials, and David Grisman offer his studio and production skills to Marc Silber? It's because Silber has been around some 60 years in both the Greenwich Village and Berkeley folk scenes as instrument dealer, collector builder/repairman, player, and songwriter. He was also an expert at obscure brands of instruments, hunting down vintage pieces when they were viewed as just "old guitars."

These tapes, once thought to be lost, date from 1990. So long ago, Silber doesn't recall which guitars he used, though his "Mario 12-string" (a large-body for which luthier Mario Martello built a neck) can be heard on the blues "Mama, I'm All Out And Down," featuring the late, great Vassar Clements' mournful fiddle. Silber proves adept at Rev.

Gary Davis style on the instrumental "Hot Dawgs," and summons Mississippi John Hurt for "Black Gypsy Blues." His singing isn't going to put James Taylor out of work, but it's comfortable and heartfelt.

The banjo instrumental "Cripple Keith" displays clean fingerpicking and clawhammer style. On "Fishin' Blues," Grisman adds mandolin to this true example of buried American treasure.

– **Dan Forte**



Parlor Greens
In Green We Dream

Fans of psychedelic R&B will dig the trippy organ trio stylings of Parlor Greens. With the stylistic genealogy of Jimmy Smith, Wes Montgomery Trio, Jimmy McGriff, and Grant Green's *Talkin' About*, Parlor

Greens forges its path with a chill, groove-oriented sound with minimalist early-'60s R&B guitar; imagine Cornell Dupree in a surf band with a Hammond B3.

Sonic guitar messenger Jimmy James, formerly of the Delvon Lamarr Organ Trio, lays down fat-free chordal embellishments, in-the-pocket lead lines, spikey horn stabs, and the blues. Next to him, organist Adam Scone and drummer Tim Carman funk up the atmosphere with spacious soul and boogaloo beats.

"Driptorch," "Sugar Maple," and "In Green We Dream" set the tone for their sparse-is-more approach that never tries to fill every hole. Scone solos magnificently on the latter cut until James takes over with 16th-note explorations on a Silvertone. James plays clean in a masterclass, illustrating what a well-placed motif can do without a massive pedalboard. With smidgeons of reverb, swingin' ditties like "The Ripper" and "Irish Goodbye" generate involuntary hip swaying, while the soul-jazz groove of "The Jelly Roll" transports listeners to a hip, smokey basement party from 60 years ago. – **Oscar Jordan**

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DUANE EDDY, MY HERO

By Dan Forte

On December 3, 1983, I approached Eric Clapton backstage at the star-stuffed Action into Research for Multiple Sclerosis (ARMS) concert in San Francisco. The tour was heading to Los Angeles with an off night between. I informed E.C. that on the fourth, Duane Eddy was playing the Baked Potato nightclub, with his sometime bandmate Albert Lee on second guitar.

“Oh!” he perked up. “We’ll have to go to that.”

When Eddy took the stage, he looked down to find Clapton and Jeff Beck sitting in the second row, having taken a cab straight from the airport.

The death of Duane Eddy on April 30 was not unexpected; he was 86 and had cancer. But it hit close to home.

He was a guitar hero to countless. I was hooked the instant I heard “Rebel Rouser” at age five, long before I touched an instrument. I’d heard Chuck Berry, Scotty Moore, and James Burton, and my dad had records by Chet Atkins, Tal Farlow, and Barney Kessel. But Duane’s twangy tremolo and reverb registered as *electric* to me. When I picked up guitar at 12, I learned his songs, as well as the Ventures’ and surf music, even though the Beatles had by then pushed instrumental rock out of the spotlight.

It’s no exaggeration to say that Duane contributed to my eventual career path. So I was excited when, in 1977, a publicist phoned my office at *Guitar Player* asking if I’d like to interview the man. Being Assistant Editor was a dream gig, and by then I’d interviewed some favorites, including Jimmy Reed, J.J. Cale, Albert King, Lindsey Buckingham, and David Lindley. But the prospect of meeting Duane Eddy was another level of thrill.

It was even more satisfying to find that he was down to earth and personable. So was his future wife, Deed, who sang on the single he was promoting, a cool twang-laden “You Are My Sunshine” also featuring Waylon Jennings and Willie Nelson.

Intermittently, Duane and I kept in touch over the years, and I got to see him in concert for the first time when he played Santa Cruz, Berkeley, and San Francisco in ’83, backed by his original saxophonist, Steve Douglas, drummer Hal Blaine, keyboardist Don Randi, bassist John Garnache, and Ry Cooder on slide. The effect of his records was riveting, but his guitar sounded twice as big live. That resulted in a second *GP* interview and, when he cameoed with Art Of Noise in San Francisco in ’86, we spoke again.

In ’93, I got to help compile and write the booklet notes for Rhino Records’ *Twang*

Thang: The Duane Eddy Anthology. I traveled to his home near Nashville and spent the weekend. After coffee and breakfast, we’d retire to his music room, taping hours of conversation, going through boxes of photos, and he even offered some unreleased tracks for the double-CD.

In 2008, I was honored to play Deke Dickerson’s Guitar Geek Festival, in Anaheim. Deke always put together a great lineup for receptive crowds, but two years later, he was having trouble landing a headliner. I put him in touch with Duane, who initially balked at having a backup band that was unknown to him. I volunteered that I’d seen Deke and his guys back eight acts in a weekend, nailing every style. The combination not only worked famously, Duane used Deke’s group on subsequent engagements.

In July, 2010, Deke called to see if I could fill in on rhythm for Duane at Ponderosa Stomp, in New Orleans. Of course I jumped at the chance. Then I was informed that the promoter was a stickler for adhering to the old records – on which Corki Casey played acoustic rhythm. I had to borrow a proper guitar and bone up, and Susan Cowsill was nice enough to loan me her Taylor 814ce. George Benson once told me, “Duane Eddy’s music felt good, man!” – and it was indeed a blast to stand onstage with him. In the photo here, that’s Deke on bass, and the foggy apparition in the rear is yours truly.

At that first meeting in ’77, Duane had his Guild signature model, and I noticed a thumbpick threaded into the headstock. He explained with a shrug that he just fooled around with Travis picking – as he played “Cannonball Rag” perfectly.

I got excited and said, “Nobody knows you do that. You should put some on your records” – and he did in ’87, with “Rockabilly Holiday,” co-written with Jeff Lynne. But at the time, he said, “No, it wouldn’t be Duane Eddy.”

He wasn’t speaking in third-person à la Bob Dole, and it wasn’t ego; it was just the opposite. He was referring to the artistic style he’d staked out. It wasn’t a burden to him, or just something fans expected. But it struck me that, while he could show more-technical cards if he chose to, he understood that he had something that was his own. After all, Merle Travis didn’t play *his* licks (at least not in public); why would he play Merle’s? He was Duane Eddy.

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Lee Ritenour & Dave Grusin Brasil

With a career spanning more than 50 years as a first-call studio pro who has played on some of the biggest pop and rock tracks in history, Ritenour's discography boggles the mind. He and longtime partner/pianist Dave Grusin are pairing up again, crafting beautiful music with world-class musicianship.

Joined by Brazil's top musicians, the ensemble explores the contemporary rhythms and harmonies of this South American nation. Recorded in São Paulo and produced by Rit and Grusin, *Brasil* celebrates the vibrance of the local culture and artistry of Rit's upper-echelon guitar playing.

Seamlessly alternating between acoustic nylon-string, steel-string, and electric, his unique sound blends seamlessly with Grusin's mature keyboard work and passionate vocals by Tatiana Parra. Guitarist Celso Fonseca duets with Ritenour on the slow-burn "Meu Samba Torto." Rit also intermingles with Brazilian guitarist Chico Pinheiro on Jobim's "Stone Flower" and "Boca De Siri," where uptempo electric lines weave within advanced Latin syncopation and breaks that stop on a dime. Lee's rhythm work and sense of time are hypnotic, like on "Cravo E Canela" and "Catavento."

More than a half-century into his career, Rit remains an absolute monster of a player. – **OJ**



Paul Benjamin Band My Bad Side Wants a Good Time

Raw, primal simplicity. A laid-back rock beat that's rooted in country and blues. That's what vocalist/guitarist Benjamin delivers here, a variant of the Tulsa Sound pioneered by J.J. Cale and Leon Russell. In fact, some of these songs were recorded in Tulsa's restored The Church Studio, which housed Shelter Records, once owned by Russell.

Blessed with a husky, Billy Gibbons-style voice, Benjamin – who studied guitar with Junior Brown – lets his lean, mean Strat take center stage; his tone is thick with distortion ranging from light to buzzy, while acclaimed lap-steel player Jesse Aycock (VG, July '21)

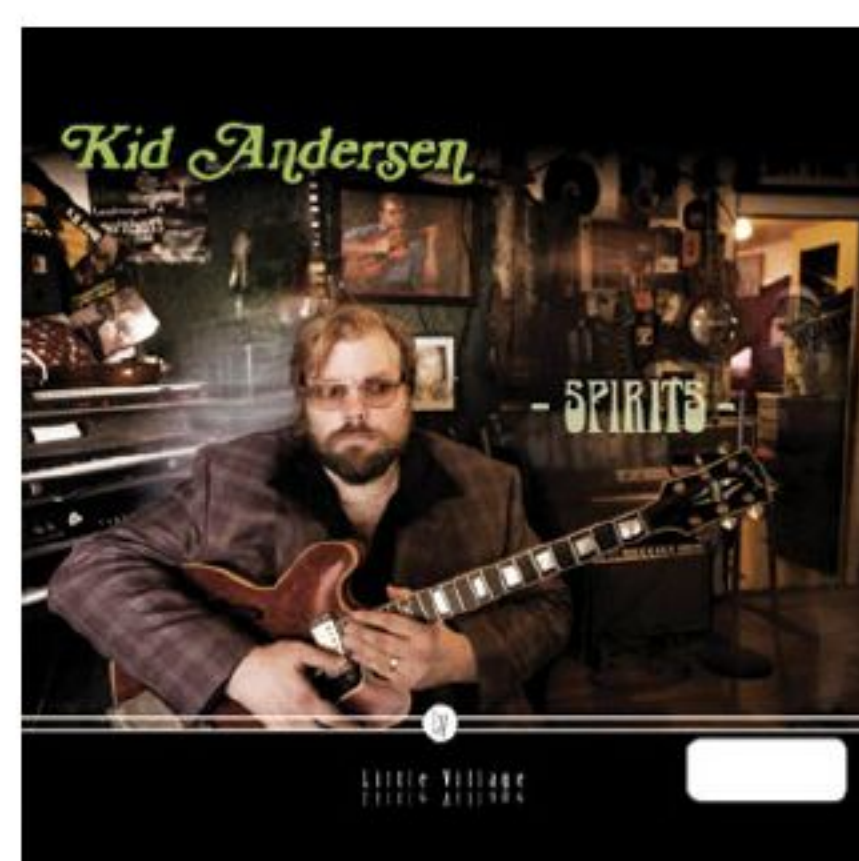


Lee Ritenour, holding a Sadowsky custom solidbody, with keyboardist Dave Grusin.

guests on seven of the 12 songs, pushing the groove to jammier heights.

"Undercover of Night" is a potent opener with Benjamin's mid-tempo riff and slowly funky shuffle. The hot title track includes shrieking slide and lap-steel harmony solos. "Old Rock House" is another masterful shuffle, while "Chasm of Soul" is straightforward blues-rock. The jaw-dropper is "Local Honey" with its '80s-like synthesizer pulse, but there are clean solo bursts – think Stevie Ray Vaughan's sizzling licks on David Bowie's *Let's Dance* album.

Cross the Tulsa Sound with early ZZ Top, and that's the head-bobbin' swagger you'll find here. – **Bret Adams**



Kid Andersen/ Lisa "Little Baby" Andersen Spirits/Soul

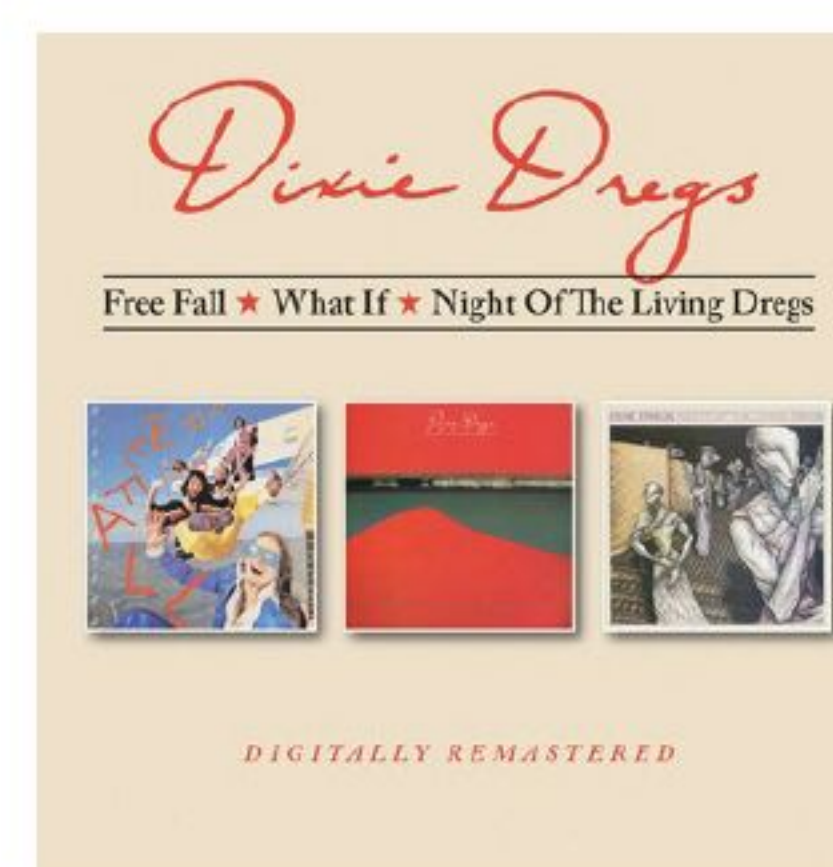


San Jose, California.

At 44, Kid Andersen is one of the best blues guitarists anywhere. Since being discovered by saxophonist Terry Hanck and moving from Norway to America, he has worked

with Charlie Musselwhite, Elvin Bishop, and (currently) Rick Estrin & the Nightcats. His eclectic tastes are evidenced on *Spirits*, with a title tune reminiscent of Rufus and Chaka Khan. For the blues crowd, he delivers a big-toned shuffle in the Freddie King mold on "I Ain't Right."

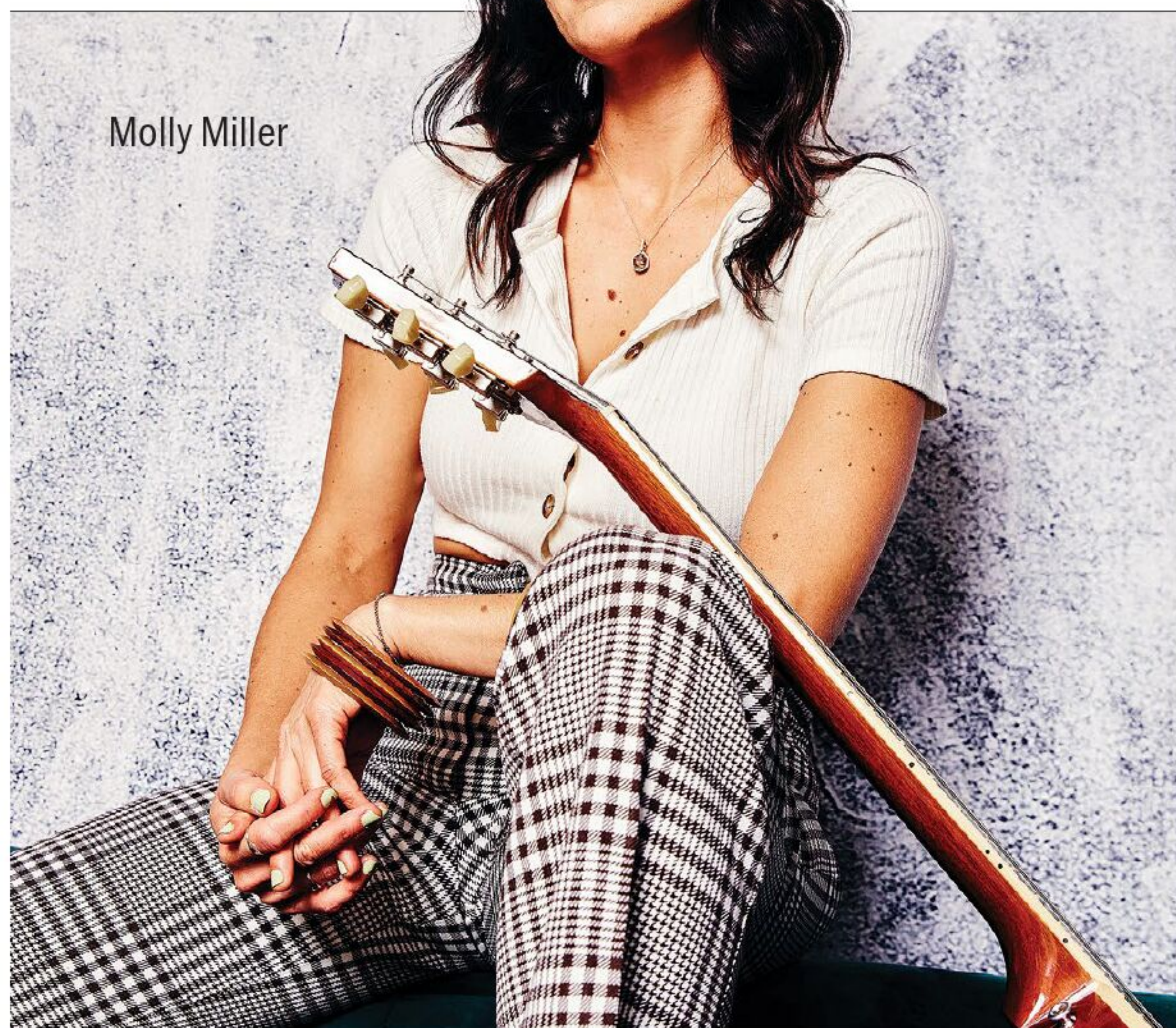
The title of Lisa Andersen's offering says it all. Taking on the hard-driving "Rock Bottom" from Jo Baker, of the Elvin Bishop Band, is no small feat, but she proves up to the task. Equally successful are John Németh's soul ballad "Why Not Me" and the country-ish "If You Could See," with an acoustic solo by Kid. Lisa Andersen is soulful without being "over-souled," as too many wannabes are. She knows where and how to pick her shots. – **DF**



Dixie Dregs Free Fall/What If/ Night of the Living Dregs

Jazz-rock may be on life-support today, but in the '70s, it defined the cutting edge of electric music. Among the genre's best, the Dixie Dregs whipped fusion, funk, classical, and bluegrass into manic virtuosity, led by a lanky, modded-Teleace named Steve Morse. The quintet's early albums are now compiled on this remastered, three-in-one reissue.

Free Fall was their official '77 debut and, what it lacked in audio polish, it made up for it in bravado. Morse's funk guitar ignited "Refried Funky Chicken," a firecracker revealing the Georgia band's terrifying tightness. "Cruise Control" became a Dregs concert

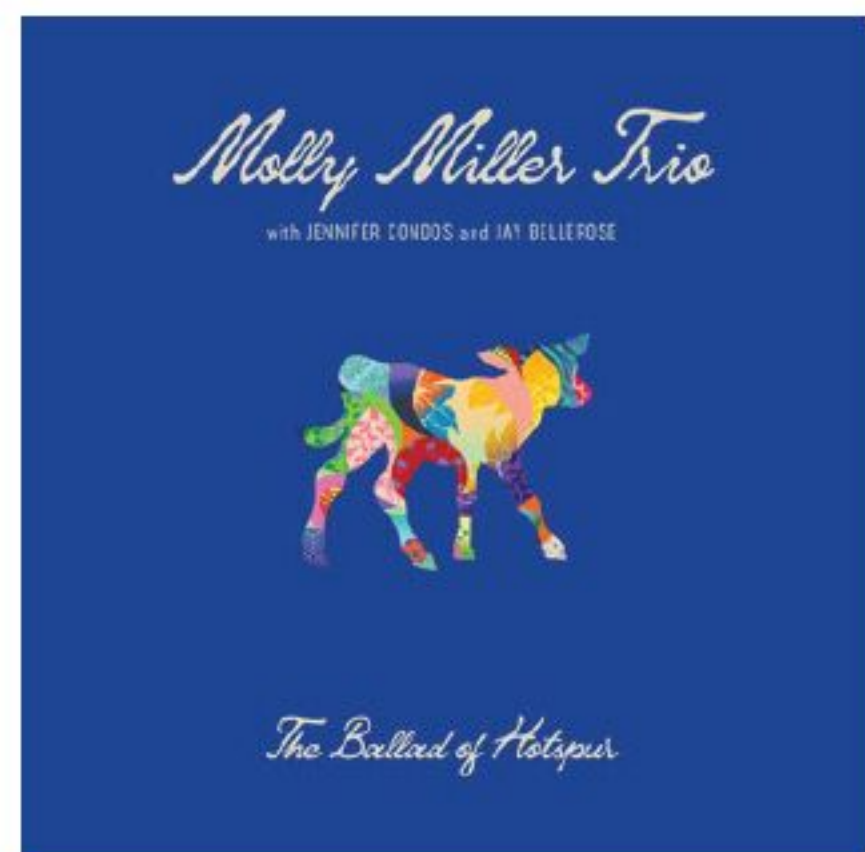


Molly Miller

staple – Morse’s electric-12-string work is especially gorgeous, and dig Andy West’s serious shredding on an Alembic bass.

For *What If*, the band brought in Mahavishnu Orchestra engineer Ken Scott and sonics improved mightily. “Take If Off the Top” delivers heavy-rock riffery and Morse’s squealing, edge-of-pick intro, while “Night Meets Light” celebrates the Dregs’ penchant for melodic progressive rock. From 1979’s *Night of the Living Dregs*, Morse’s chromatic fret-melting on “The Bash” blazes at an insane 174 bpm – that’s *fast*.

Now, for the price of lunch, you can grab this Dregs triple-header and crank it on the highway – preferably while using cruise control. – **PP**



Molly Miller Trio The Ballad of Hotspur

We’re in something of a golden age for instrumental guitar. As evidence, SoCal-based music professor Molly Miller leads her trio through blends of jangly rock, jazz, twang, and film music.

“Cine” is an axe-forward jam with melody and chordal improvisations. The ballad “Blues to Green” sits on clean-ish arpeggios, bluesy licks, and double-stops inspired by obscure heroes like Sister Rosetta Tharpe and Mickey Baker. It’s heartening to hear those guitar influences bubbling up from the past, filtered with textures resembling the explorations of Julian Lage or Hermanos Gutiérrez. Miller *nails* that tricky combination.

Tonally, the guitarist digs wobbly modulation and time-based stompboxes, heard on “Saddles Back.” The groove is paramount in this threesome, as she strums the lightest chords imaginable and lets bassist Jennifer Condos step out front. The sultry “66 West” offers European savoir faire, be it a spaghetti-western soundtrack or bistro gig in Barcelona. Miller’s guitar tone mostly comes from a Telecaster and ES-335 through Fender tube amps, with just a hair of sonic breakup, and her beloved pile of pedals.

The best part of *The Ballad of Hotspur* is that it shows musicians playing real guitar music in real time. This is what jamming is meant to be. – **Pete Prown VG**

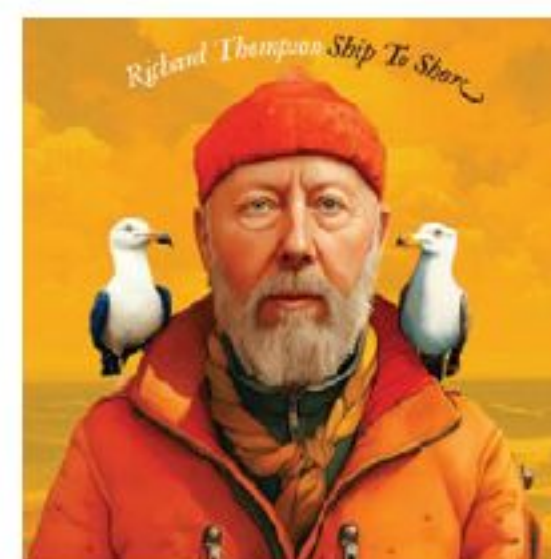
extra. EXTRA



BLACK CROWES

Happiness Bastards

With their crazy ‘90s in the rearview, the brothers Robinson reunite to do what they do best. Chunky electric guitars, robust gospel choruses, and tunes like “Wilted Rose” offer rootsy acoustic guitars that morph into riff-heavy musculature. “Bedside Manners” soars with killer slide. “Follow the Moon” is a vintage Crowes rehash, yet with all their best influences intact. – **OJ**



RICHARD THOMPSON

Ship to Shore

With a career that’s been rolling since ‘67, Thompson shows no sign of slowing down on this collection of sharp-witted originals. “Freeze” is an English reel with a rollicking $\frac{6}{8}$ groove and 12-string motif. Richard’s voice is still harrowing, as in “The Fear Never Leaves You” with its understated guitar textures. More than 55 years on, Thompson remains vibrant and intriguing. – **PP**



SWAMP DOGG

Blackgrass: From West Virginia to 125th St.

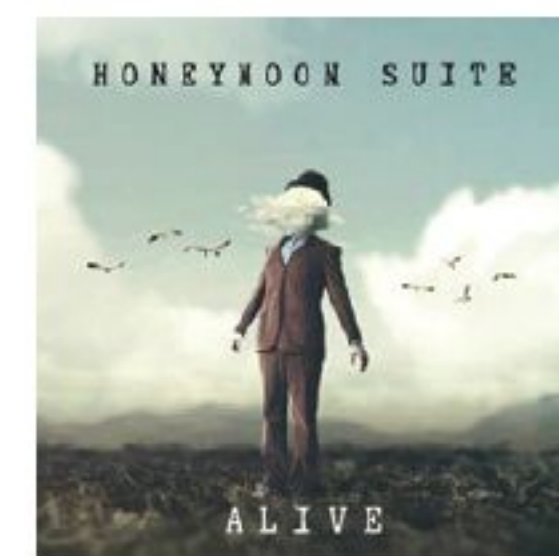
Mentions of race, heritage, humor, and Jerry “Swamp Dogg” Williams’ iconoclastic background are fine, but make no mistake, this is *not* a novelty. It’s a legitimate album of bluegrass and more. Mandolinist Sierra Hull, guitarist Kenny Vaughan, Jerry Douglas on Dobro, Noam Pikelný on banjo, and multi-instrumentalist Rory Hoffman lend typically stellar support to Dogg’s great originals and fine vocals. – **DF**



CHARLIE BALLANTINE

Love Letters & Graffiti

Guitarist Ballantine and his trio explore eight originals with a consistent and fearless approach. They wax melancholy on “Love Letter” and on both “Strange Idea,” and “Silhouette,” turn forceful and sharp. A moody feel permeates “Rosebud” and “When the Hero Comes Back.” The ethereal “Graffiti” overflows with harmonic creativity. Throughout, Ballantine offers superb contemporary fare, mixed with the spirit of classic guitar jazz. – **RK**



HONEYMOON SUITE

Alive

’80s melodic rock typically contained dependable guitar work, including vibrant solos. This Canadian band, with guitarist Derry Grehan, carries that torch on its first full-length release in 16 years. His rhythms and leads jump out in the arena-targeted production. The title track and “Find What You’re Looking For” are jaunty treats. One of two re-recordings is the ‘84 hit “New Girl Now.” – **BA**



DUANE EDDY

The Biggest Twang of Them All

On this album, the late intro master covered pop hits of 1966 via his “twangy” guitar. This reissue reminds us that results were formulaic – yet *bitchin’*. “This Guitar Was Made for Twangin’” is a vamp on Nancy Sinatra, while the “Batman” theme serves up delicious Guild DE-500 kitsch. “Monday Monday” delivers glorious reverb and The Lovin’ Spoonful’s “Daydream” displays Eddy’s surprising fingerstyle chops. – **PP**

HOLE-Y TWIST

The Danelectro Red Hot Longhorn Bass

At first glance, Danelectro's Red Hot Longhorn looks pleasingly familiar – its shape is tried, true, and beloved in Vintageville. But once past its eye-catching finish and top binding, you'll notice something very different – a soundhole.

Following tradition with a masonite ("Hardboard") top and back, spruce sides, and maple neck, it checks boxes we equate with "classic." While always entertaining and appreciated for their light weight, comfortable necks, and friendly tones, stalwart semi-hollow Danos like the Silvertone 1444 (with its "dolphin-nose" headstock) were never champions of sustain. Here, though, that bass-bout soundhole teams with the chamber beneath it to create a new experience.

While the famously bright/slightly hot lipstick-tube pickups helped vintage Danos evade inherent short-scale muddiness, the new Lipstick single-coils are wound for high-impedance/high-output. If you sometimes need aggressive tones, they'll work for you, manipulated through master Volume and Tone knobs (which differ from the stacked pots of previous Longhorn reissues) and a three-way selector that functions traditionally. The die-cast knobs are finished in black to complement the body's back and sides

Price: \$599
www.danelectro.com

Plugged into a 200-watt solidstate amp with flat EQ running through a 2x10 cab, the Red Hot delivered on its design promises – with Volume dimed and Tone set middle, the neck pickup was warm and nicely round. Rolling the Tone knob sharpened or softened to suit the song/style. The bridge pickup noticeably brightened things, shading to Jazz Bass-growl, the Tone knob removing treble edge when desired. Very noticeable regardless of pickup choice is that great, round "piano tone" that bassists love, highlighted again by the semi-hollow body. On solidbodies, that's the short-lived joy of fresh strings, but maybe the Red Hot will make it last.

The Longhorn's short scale has been part of its allure since 1958. At 29.75" and with 24 frets on rosewood, it does its part in creating the Red Hot's warm, rounded tone. Speaking of, the neck's C shape, 14" fretboard radius, and 1.65" width at the aluminum nut are middle-of-the-road comfortable, much like a vintage 1444 and comparable to many non-Fender basses. And while the wraparound bridge and rosewood saddle are not adjustable, action should remain true thanks to a dual-action truss rod. – **Ward Meeker**



Price: \$299
www.beetronicsfx.com

DOUBLE FANTASY

The Beetronics Wannabee Beelateral Buzz

The Beetronics FX Wannabee is a two-in-one overdrive pedal modeled after two classic circuits. Beetronics has not only reimagined these circuits, but offers routing options with nifty ways to combine them to produce everything from smooth and lustrous to belligerent and bitchin'.

The left side (labeled "Circuit #0") is inspired by Marshall's Bluesbreaker. The knobs control gain (Honey), tone (Taste), and Volume. A toggle adjusts Mid Boost, Flat, and Low-End Boost.

On the right side, "Circuit #1" is based on the Klon Centaur and gets the same control markings but with the addition of a ("Circuit Flavors") toggle that switches between No Clean Blend, Medium Clean Blend, and Full Clean Blend. The middle toggle allows the circuits to be run in parallel and rearrange order of the overdrives.

Running the pedal with a Les Paul and Telecaster going to a Bassman, the Wannabee produced ruggedly rockin' tones; it's a knob-tweaker's delight for some, but abundant EQ and gain options may induce decision paralysis for others. Each circuit yields spot-on signature tones, and when they're combined, the Circuit Flavors toggle takes on a new dimension where Brit-rock chunkiness, Texas gristle, sparkling highs, low-end clarity, and ballsy single-note lines morph into hard-rock punch – guaranteed to thicken even the dinkiest-sounding rig.

The Wannabee is fuzz-adjacent, earthy, smooth, gnarly, and midrange-friendly. Get buzzed! – **Oscar Jordan**

BIRTHDAY JAM

Taylor's 217e-SB Plus

Taylor's 50th Anniversary 217e-SB Plus LTD (a mouthful of a name, for sure) is a Grand Pacific dreadnought that brings to mind Gibson boxes of yore, thanks to that round-shouldered shape, non-cutaway design, and old-school sunburst.

Out of the case, it feels like a pricey acoustic, but its price tag says differently. Its top is solid, torrefied Sitka spruce with layered Indian rosewood back (two piece) and sides. The neck is mahogany with a scale of 25.5", while the unbound fretboard is West African ebony fitted with 20 frets and faux-pearl 50th-anniversary inlay diamonds. Also look for a black peghead face, gold tuners, NuBone Nut, and a micarta saddle. The top has a vintage-looking finish, while sporting C-Class bracing underneath, in lieu of the usual V-Class on Grand Pacifics.

While the 217e is classified by Taylor as a dreadnought, it has a far more introspective demeanor than a standard bluegrass cannon. Overall, the tone is a warm and balanced, unlike the bassy boom of a dread or the tingly top-end of a Taylor cutaway. As a byproduct of good bracing and timeless *non-cutaway* design, this guitar beckons fingerpicking or gentle strumming. Of course, via the Expression System 2 pickup array, you can crank it up; the three soft knobs control Volume, Treble, and Bass and can be intuitively tweaked during a gig. Because Taylor puts the string sensors behind the saddle rather than under it, this piezo rig sounds far warmer than most. If you get feedback, reach into the soundhole to flip the phase switch.

Lastly, the 217e's neck is set up for easy, lightning-quick fretting, per Taylor tradition. In fact, most everything about the box is likable, from classy looks, even-keeled tone either acoustically or plugged in, and a slick neck. Add to that a price that won't break the bank, and you have a guitar worthy of a big anniversary party. — **Pete Prown**

Price: \$1,399
www.taylorguitars.com



GEARIN' UP



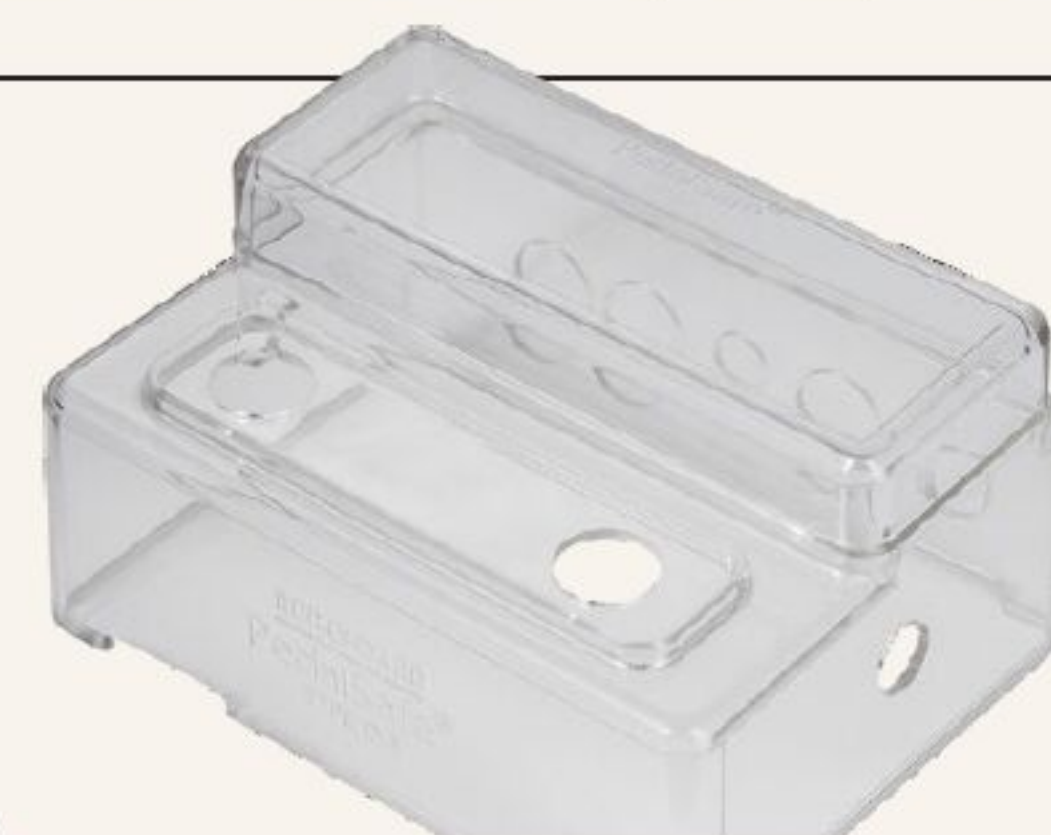
MAGNATONE SLASH SIGNATURE BLACKOUT SL-100

Magnatone's Slash Signature Blackout SL-100 head is powered by four EL34s and four 12AX7/ECC83 preamp tubes. Its "Lo" and "Hi" gain modes are accessed with a slide switch or the included footswitch, and it has controls for Treble, Middle, Bass, and Presence. Other features include a tube-buffered effects loop and optional matching 4×12 cabinet with Celestion Vintage 30 speakers.



MARTIN DC-X2E BRAZILIAN 12-STRING

Martin's DC-X2E Brazilian 12-String dreadnought has a scallop-braced spruce top with faux-abalone rosette, mated to Brazilian-rosewood back and sides. Its 25.4"-scale fretboard has a beveled edge and its bridge is contoured. The company's E-1 electronics have a chromatic tuner and controls for Volume, Tone, and Phase.



ROCKBOARD PEDALSAFE

RockBoard's PedalSafe system uses a flexible cover that allows players to see pedal settings while protecting against accidental adjustments. The company's removable QuickMount system screws to the back of pedals without permanent modification.

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Price: \$1,299
www.suprousa.com

well for rhythm playing, and the bridge pickup screamed high-gain bloody murder when dimed on any of the three attenuator settings. The attenuator gives usable tones anywhere from bedroom to gig level, and the Amulet 1x12 can handle stage volume in small to medium-sized rooms with ease, while also bringing a lot of potential as a recording amp.

Sporting standard Volume, Treble, and Bass controls as well as spring-driven Reverb, the Amulet also has a pleasingly liquid Tremolo, reminiscent of vintage Premier and Fender units, producing sounds that would work well with Western swing, country, rockabilly and Americana, as well as alternative and garage rock. Reverb and Tremolo are controlled by Supro's two-button footswitch, available for an additional \$49.

When paired with a humbucker-equipped solidbody, The Amulet sang clearly, growled with authority, and calmed down nicely with the guitar's Volume knob rolled down and the amp set for jazz, Americana, and R&B tones. There was plenty of volume for small or medium venues.

For the guitarist looking for portability, versatility, and vintage-inspired sounds, the Supro Amulet 1x12 is a worthy contender.

– **Bob Cianci**

JEWEL BOX

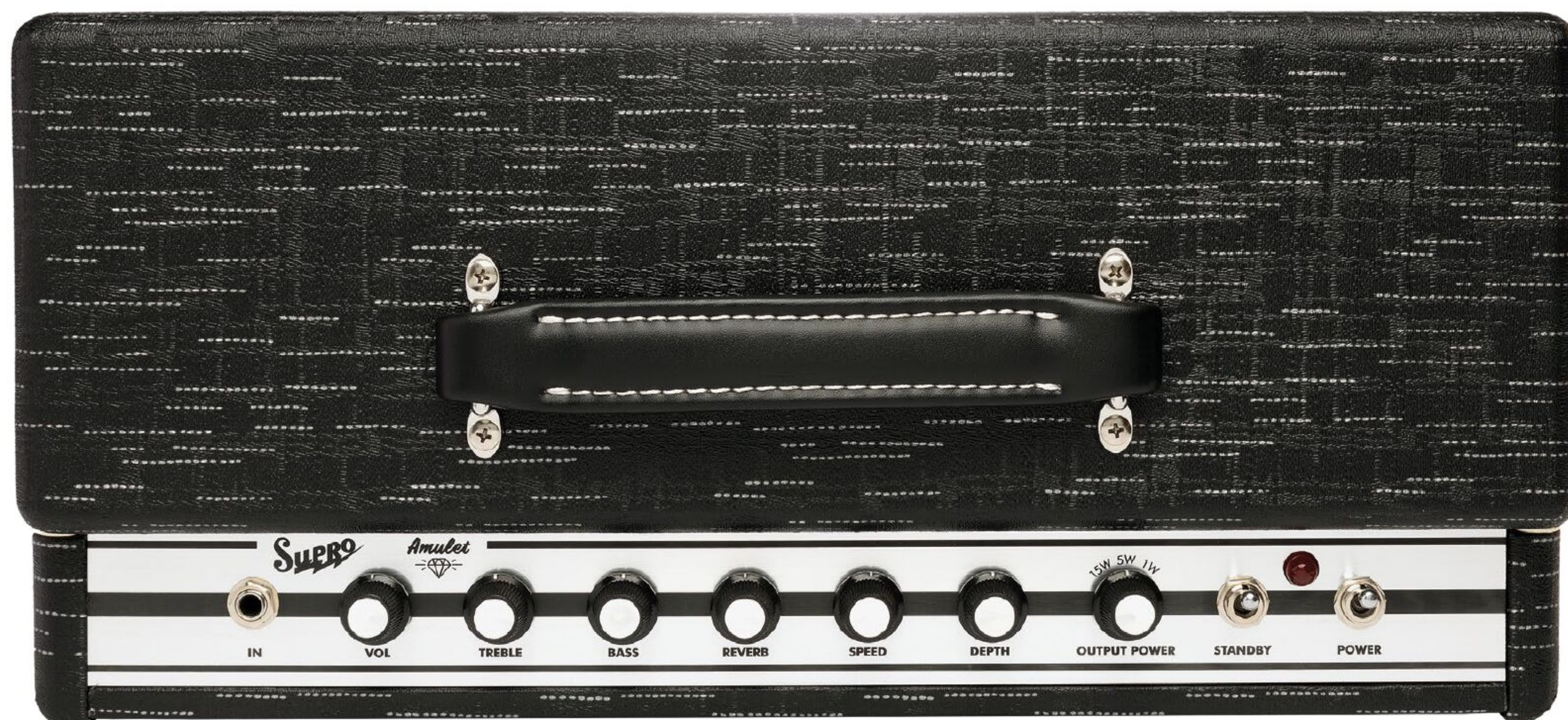
The Supro Amulet 1x12

Supro's 1x10 Amulet has proven popular with guitarists looking for portability, versatility and classic Supro tone. Now, it has a big brother.

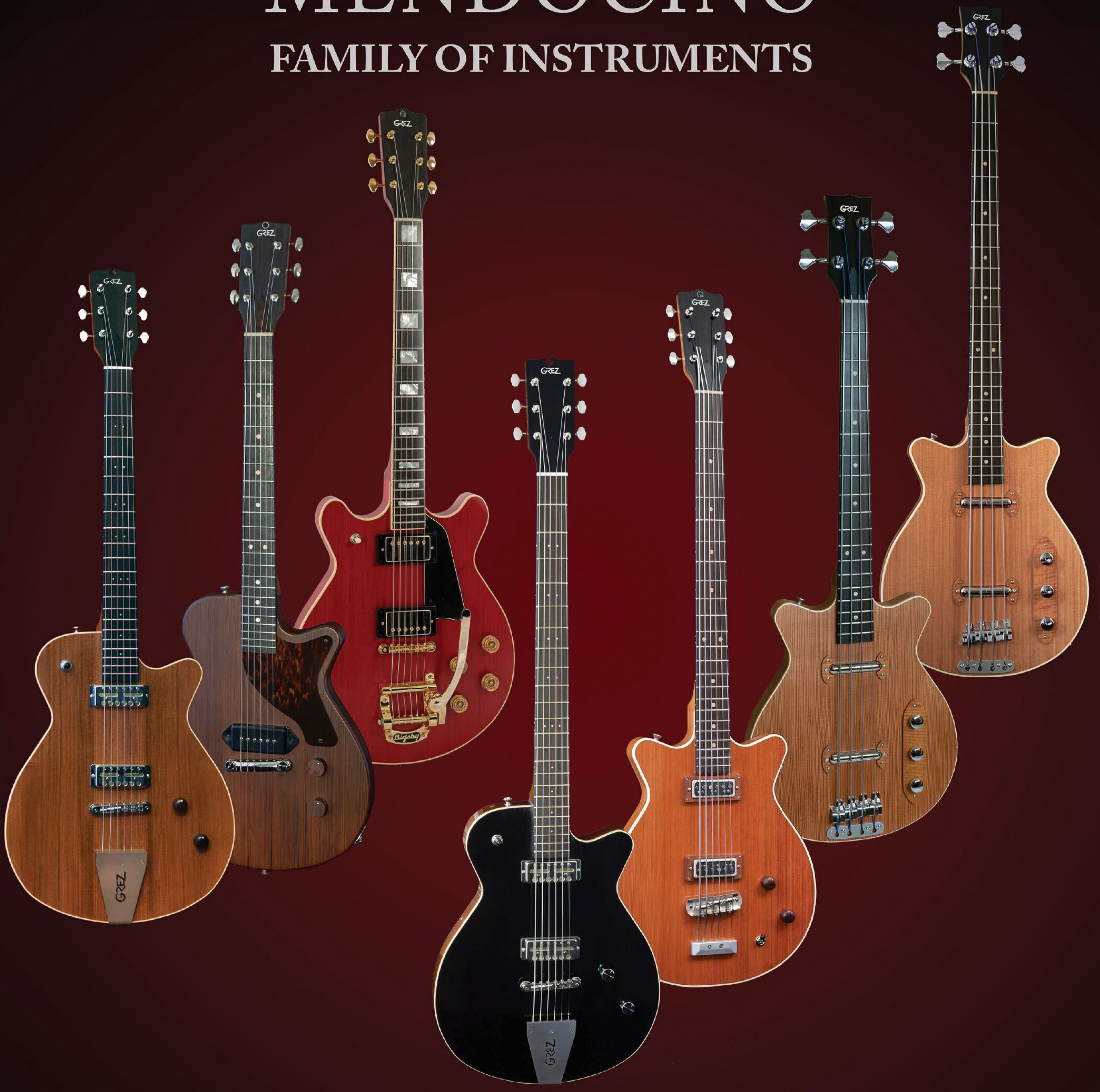
The Amulet 1x12 brings all of the same features including a switchable power attenuator that allows the player to choose one-, five-, or 15-watt output. One key change with the Class A 1x12 however, is its U.K.-made Celestion G12M-65 Creamback, which is designed (and chosen here) to render woody tones with strong mids and crunchy highs.

Paired with a Les Paul Standard, Supro's descriptive platitudes were accu-

rate; midrange with both pickups was warm, yet smooth and clear. The neck pickup produced mellow, jazz-like sounds that worked



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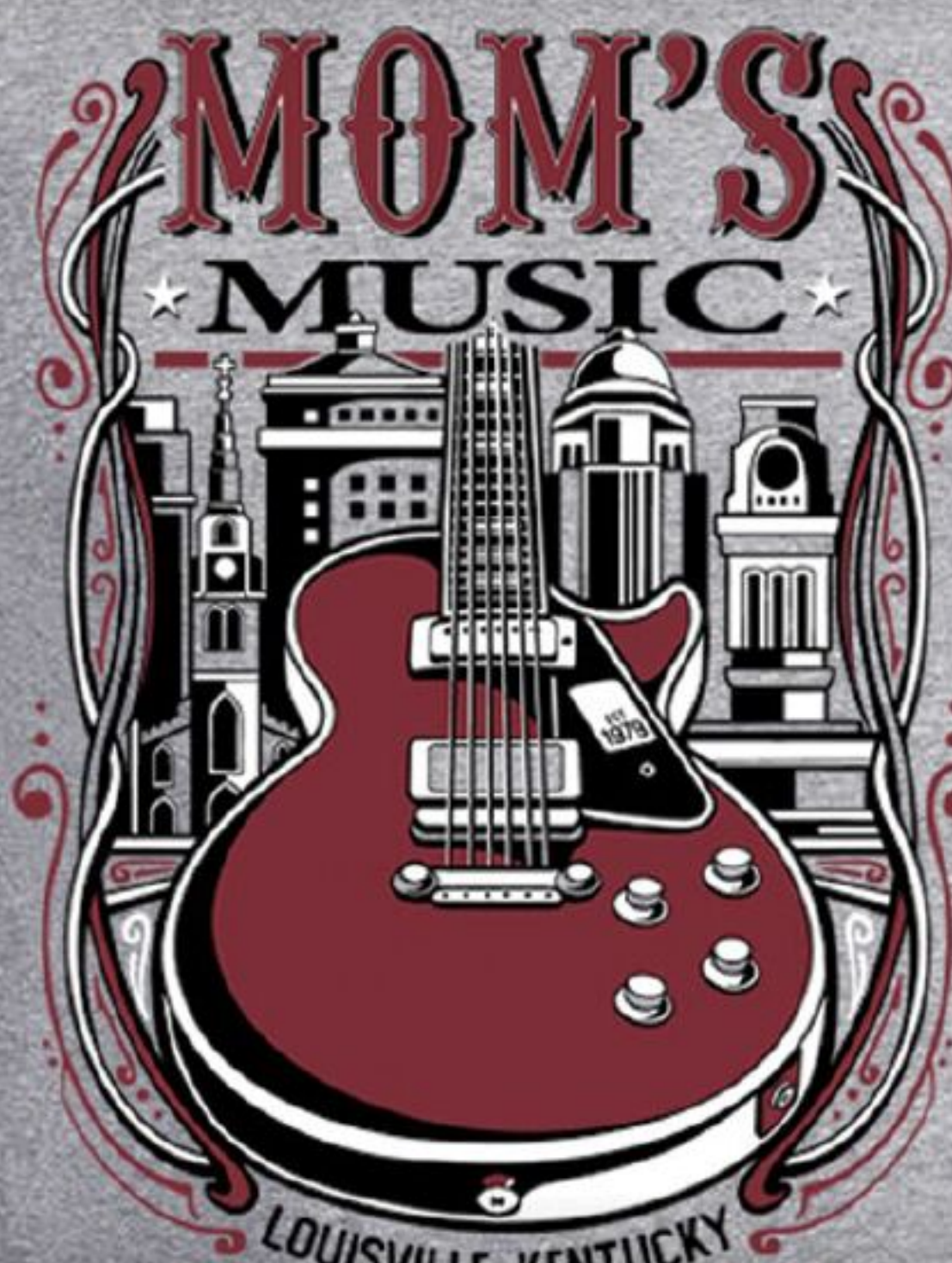
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01 Stefan Schwock walks the walk when it comes to the greatest solidbody ever made. His Teles include (back, from left), a '63 in Olympic White, '63 in Purple Sparkle, '61 in Dakota Red, and a mahogany-stained '63. Laying down in the middle is a Sonic Blue '63 and a '60 in Daphne Blue. In front are a Marble ("Bowling Ball") prototype, '60 Esquire in Fiesta Red, '65 in Candy Apple Red, and a blond '60.

02 Donald Atyeo's ode to EVH includes four guitars he made to specs matching Eddie's home-mades. From left, they are the Shark, Bumblebee, 5150, and (on the floor) the Kramer Ad Frankie. The only store-bought is the Wolfgang. "They're all functional – not case queens – and a blast to play," he says.

03 Paul and Nori Ford's collection includes amps by Fender, Marshall, and Gibson along with Strats made from the mid '80s to the early '90s including a Mary Kay and two *Wayne's World* Squires.

04 Steve Dunleavy's collection ain't playin' (but is very playable!). From left, that's a '57 Strat, '58 Esquire, '64 Strat, and a '67 Strat.

05 David Frieberg knows how much we all like vintage cars (almost) as much as guitars. Here are his '55 Tele and '55 Ford.

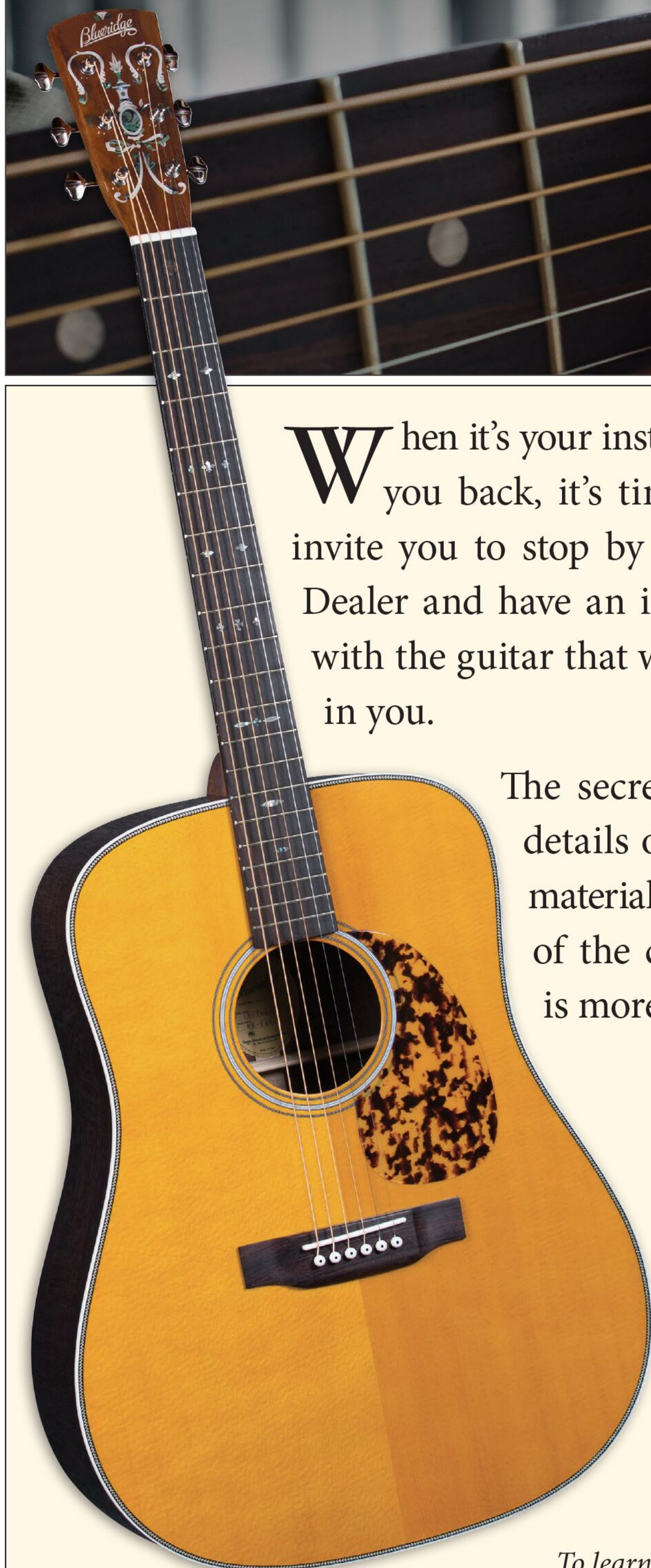
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6



7



8



9

06 Here's Willie Favero playing his all-original '71 Precision at a gig.

07 Anthony Rippo's music room often plays host to a family of Epiphones, including a Joe Bonamassa SG, a Johnny A, a Bonamassa 355, Bonamassa 335, and the elders – two '70s Crestwoods.

08 Four of Jodi Johnson's favorites to play through his tube-driven '65/'66 Vox Berkeley Super Reverb Twin are a Supro

copy, a late-'70s Washburn Raven prototype, '80s Charvel, and a '90s Tele.

09 Jeff Biggs' collection includes a (left) D'Agostino D-60 JPN, '04 Brian Setzer Gretch 6120 Hot Rod, Fender Blues Deluxe reissue, Tele Classic '50s reissue, '54 Martin D-28, and an '09 000-28EC signed by EC. His VG Ts ensure that even when he doesn't have a guitar in-hand, they're close to his heart.



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Mint condition.
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 '64 Burgundy Mist Metallic 100% original, Spaghetti logo '63 Spec, Near Mint condition
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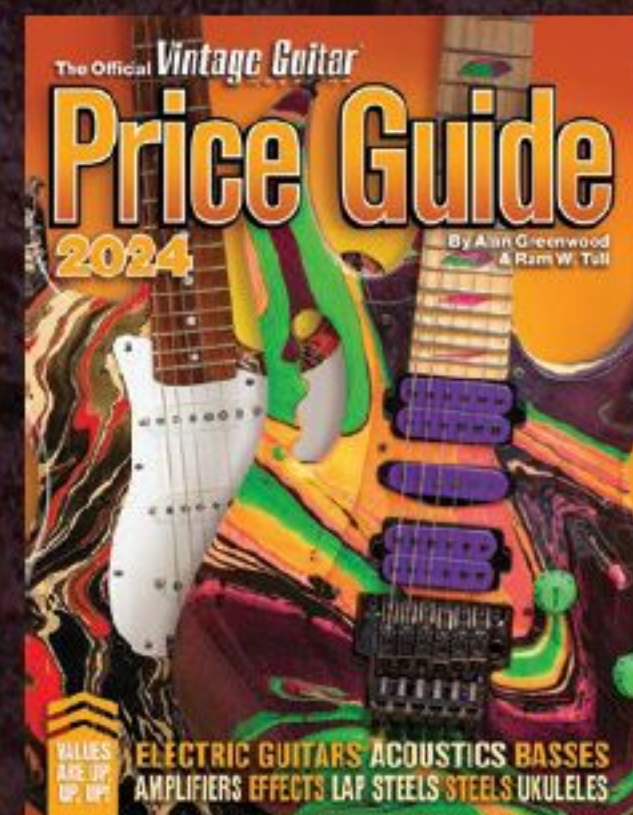
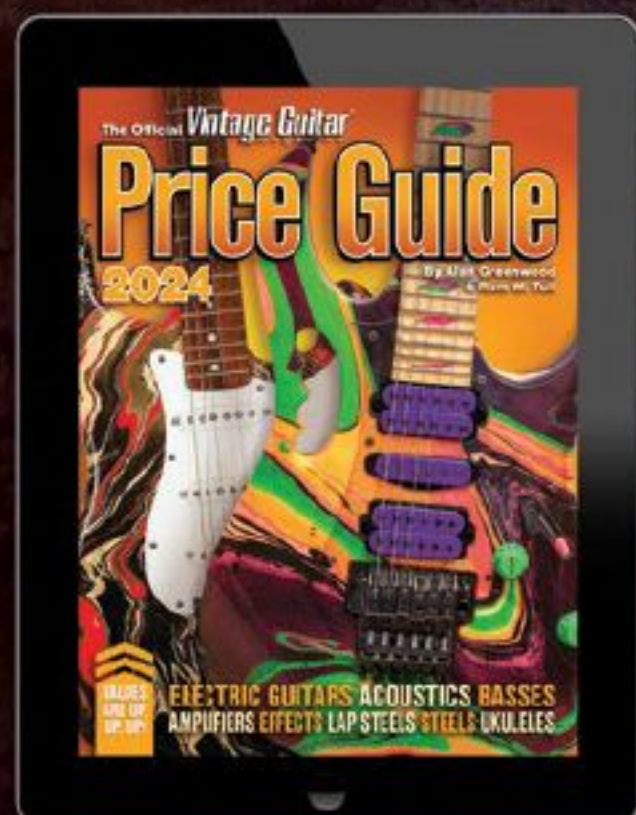
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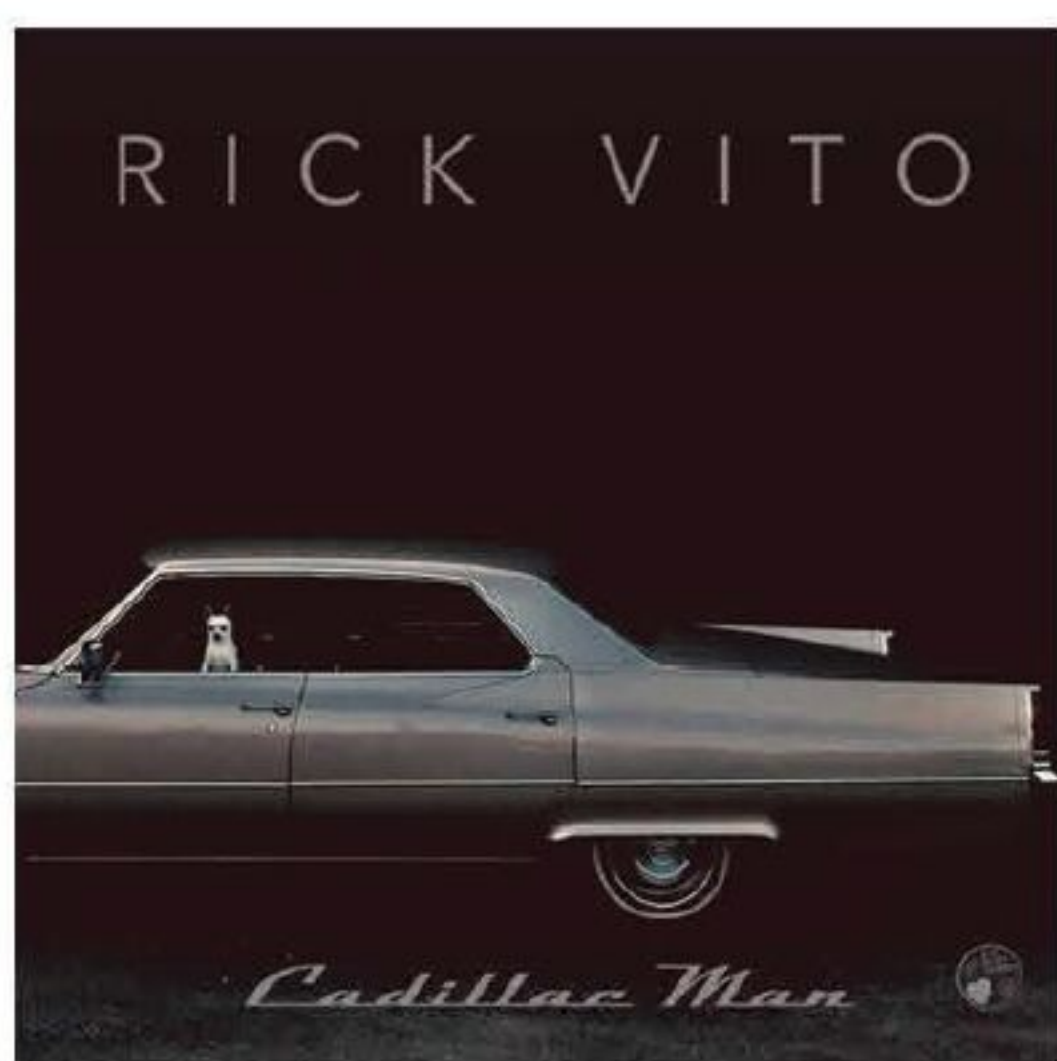
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