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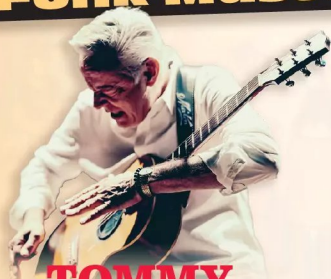
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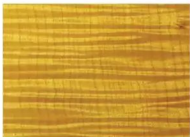
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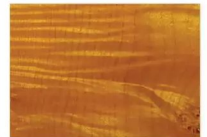
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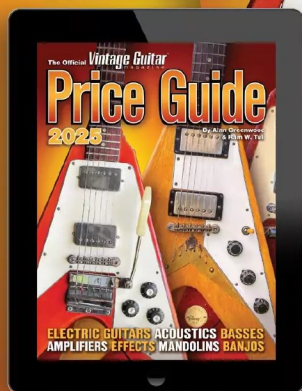
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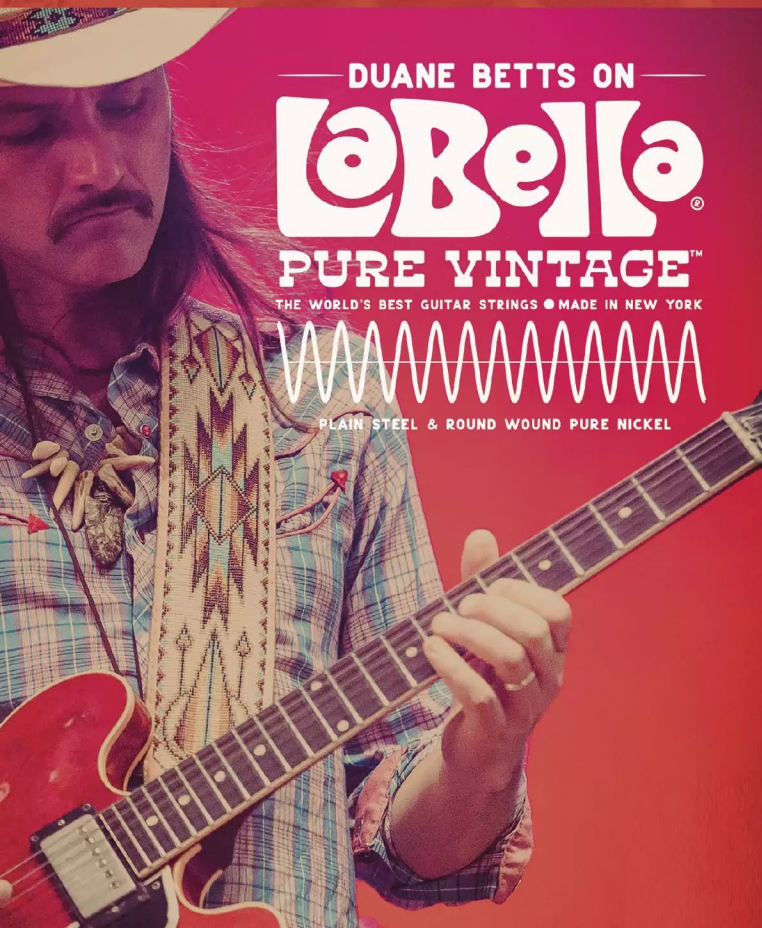
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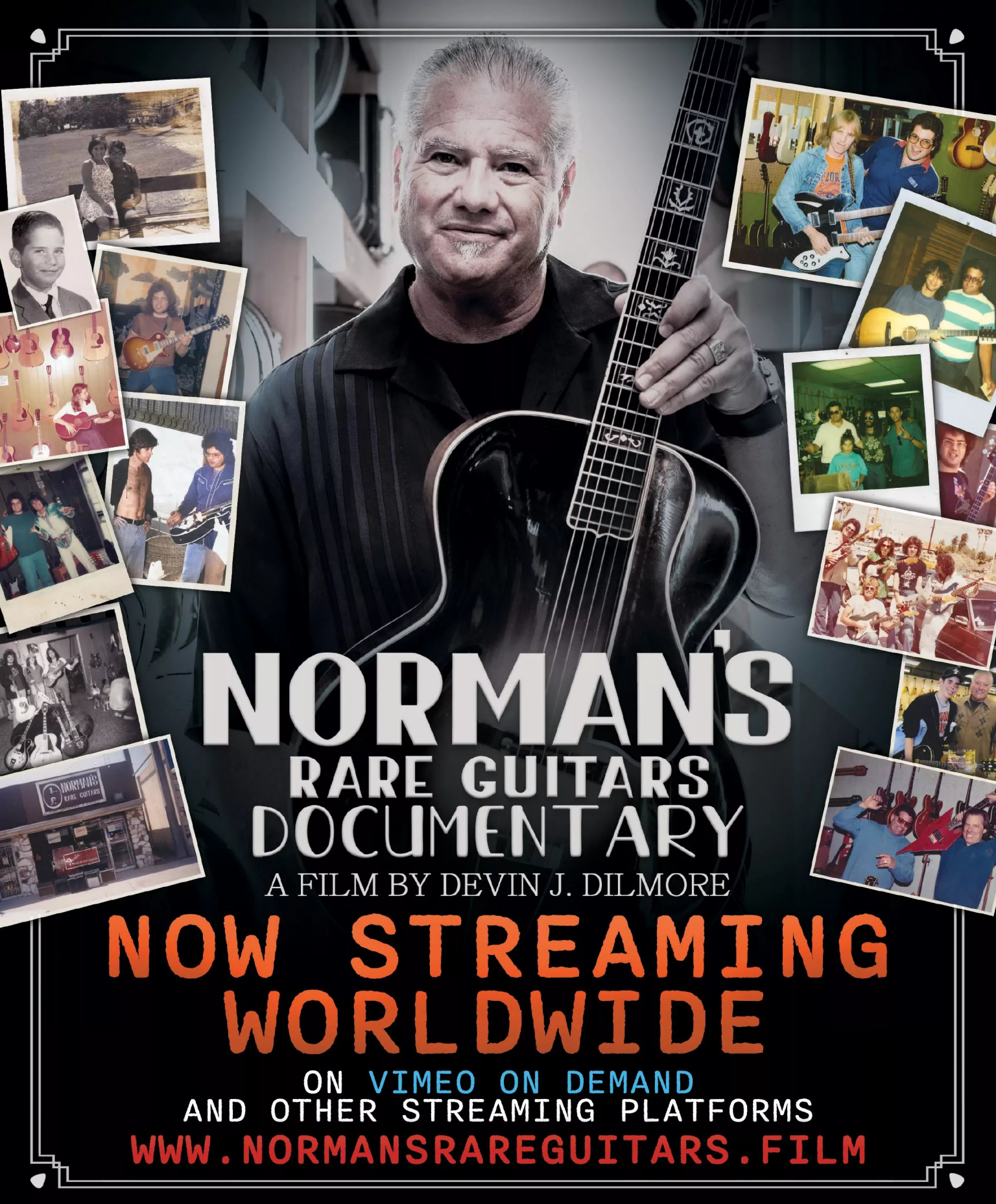
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30 BIRTH OF A BACK-LINE STANDARD The Fender Twin-Amp Model 5C8

The "Fender Twin" is ubiquitous almost to the point of being generic, which makes it easy to forget that it was truly revolutionary. This one, from its first year of production, is a sight to behold.
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34 CLASSICS A fire survivor found in a pawnshop, Harry Branton's '46 Gibson Southern Jumbo was restored and now accompa-

nies him on nearly every gig.
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54 GRETSCH 7680 SUPER AXE Every guitarhead knows about the influence of the late Chet Atkins, including on the Gretsch hollow-body electric guitars that bore his name. But few know how his quest for sustain yielded two obscure models in the '70s. Here's one of them. | By Michael Wright

58 GEORGE PORTER New Orleans Funk Master A founding member of the Meters, his name sits alongside all-time bass greats – Larry Graham, James Jamerson, Duck Dunn, Chuck Rainey, Bootsy Collins, Jerry Jemmott, David Hood. Narrow the field to New Orleans, and he is the guy. | By Dan Forte

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READER MAIL

TRES DOOBIES

Outstanding that VG did a feature on Doobie Brothers guitarists Tom Johnston, Patrick Simmons, and John McFee (May '25). So long overdue. They don't get anywhere close to the respect they deserve for their impact on the music scene – a unique blend of talent and styles. They caused a younger me to embrace the guitar and learn their tunes as soon as a new album would drop, and it's wonderful to read more about them.

I'm a longtime subscriber and this is now my favorite issue – *ever*. Thank you for presenting players other publications don't.

Mark Sapanara
Seminole, Florida

(Ed. Note: In the September, 2011 issue, Johnston and Simmons did a deep dive on their careers and guitar collections. It can be read at VintageGuitar.com).

CHEERS TO NORM

Confession time: I was fully prepared to hate Norman Harris, simply because he has way more cool guitars than I do (surely you understand). But, after reading Ward Meeker's entertaining interview, I came away with an ap-

preciation for the very smart and inventive way he went about building his business. Not many people would think of placing guitar ads under "Horses for Sale"!

I also appreciated learning about the charity work he has taken on, which says a lot about his desire to use his position to help others. There's more to life than guitars, after all. Norm, you're alright with me.

Keith Grimes
Chevy Chase, Maryland

Wow! May was another great issue – you guys just don't quit. I've been getting my fix ever since my guitar guru, Brian, told me, "You need to get this, man!" more than 20 years ago. There's so much good stuff, and the story on Norman Harris just blew me away. Thank you so much. And thank you, Brian. I miss you.

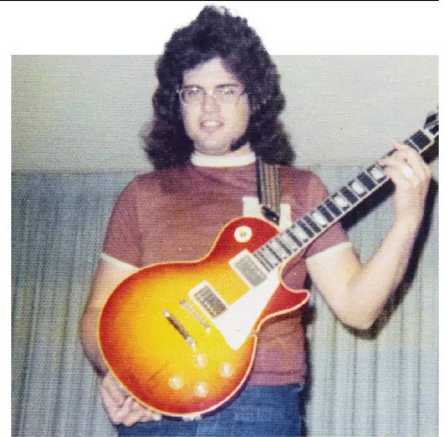
Marc Hammack
Osage Beach, Missouri

RIK RECALL

Fab to see Rik Emmett in the May '25 issue. A quick recollection.

The scene: summer, southern Ontario, mid/late '70s. Bands play in the bar at the Plaza

Hotel (affectionately known as "The Plasma") in Cobourg, Monday through Saturday. A kick-ass band is there, doing great prog-rock – Queen, Rush, Kansas, Yes, etc. Coincidentally, Satan's Choice (Canada's Hell's Angels) is in town on their annual cross-country cruise, and stop by to "enjoy" the band. They're banging on tables and demanding "Play the Stones!" My pals and I, meanwhile, are rocking out, loudly applauding. Accordingly,



Norm Harris in 1971 with a '60 Les Paul Standard that was later sold to George Harrison.

we receive the obvious side-eye letting us know to shut up.

Having received the message, we sheepishly ask the fellas, "What do you think of the band?" The response: "They suck!" Not wanting to take them outside to show them a thing or two, we agree. The band: Act III, featuring pre-Triumph Rik Emmett, front and center. Ah, the good old days!

Bill Miller
Union City, New Jersey

VG: NO COMPARISON

I enjoy everything about VG. The interviews are interesting, and while I like artists of certain styles more than others, you have a good variety. I also really like the gear-related content – "VG Q&A" and the instrument and amp profiles are my favorites. The magazine is really well-done and I read everything, including the ads each month.

Roger Hill
Macon, Georgia

I enjoy reading interviews with familiar and unfamiliar artists, vintage-instrument features, repair columns, and the "Readers Gallery." I like the layouts and ads for their photo quality and contact information, "Fretprints," reviews of guitars, amps, and recordings.

Vintage Guitar is maintaining a very high level of information and entertainment. Any competitors seem like pretentious "guitar rags" by comparison.

Keith Luer
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Billy Gibbons gives an impromptu guitar lesson to members of the Delta Museum Student Band.

GIBBONS HONORED BY DELTA BLUES MUSEUM

The Delta Blues Museum, Clarksdale, Mississippi, paid tribute to ZZ Top and front man Billy F Gibbons during a ceremony April 9. The event included Delta native Charlie Musselwhite joining Gibbons to discuss Muddy Waters' legacy and influence, along with the Delta Museum Student Band joined by Gibbons, playing the Muddywood guitar that ZZ Top donated to the museum in 1988.



SATCH PAINTS GUITAR FOR CHARITY

Joe Satriani and artist David Bonvillian recently auctioned a custom-finished Ibanez JS2480 that raised \$24,500 for Pasadena Humane, which treated more than 1,000 animals in the weeks after the Eaton fire in Los Angeles County.

The two spent more than 40 hours giving the guitar a glow-in-the-dark base layered with a white galaxy design in fluorescent acrylics on the front and back.

HONOR THY FATHER

VG will honor fathers in this year's July issue, distributed just prior to Father's Day (June 18). The feature relies on reader submissions, so if you would like to be included, send a photo of you and/or your dad with your favorite guitars (shot or scanned 4" x 6" at 300 dpi and saved as a .jpg) along with a caption by May 16 to ward@vintageguitar.com, with "Dad's Day" in the subject line.



JEDD HUGHES

More Personal

After landing on American shores in 2002 to study bluegrass, then shifting into a career as a country singer/songwriter/picker, Jedd Hughes has spent 20 years on an alternate – but rewarding – path as A-list session player and touring sideman.

While being busy tempered his flow of original music, in 2014, he returned to songwriting. His new solo album, *Night Shades*, is just his third, and was created with help from songwriter/performer/producer Rodney Crowell. More collaborative than 2019's

West, it's also more personal. We chatted with Hughes as he prepped for a session with country star Eric Church.

How did the songs on *Night Shades* come together?

The same way I started *West* – at home, recording and building songs while writing. In the process, I was talking to Rodney quite a bit – we were writing together, as well – and there was so much material we were thinking of doing two records. Finally, I asked him

Jedd Hughes: Libby Danforth.

to help me conceptualize the record and put a definitive list together. We added drums and bass – real humans – on top of tracks I built.

How were tracks sorted?

I let Rodney take the reins. He has such a great song sense, lyrically and melodically, and after 20 years of playing shows and working on records together, I really trust him with knowing my sensibilities and governing the quality of the songs.

How did you decide to cover Rodney's "Stay, Don't Be Cruel"?

That happened at his house. I was thinking it'd be great if we had one or two barnburners that would be fun to play live so we could stretch out. I couldn't come up with anything, writing-wise, so he said, "Well, I've got this old song I wrote with Keith Sykes," and he played it for me acoustically in his little studio. I was like, "Oh *yeah*, that's got to be in there!" He and I were talking about Delaney and Bonnie, and Sarah Buxton has been a longtime close friend and collaborator, and he was like, "Why don't we bring Sarah in and we can frame this thing as a Jedd and Sarah song?"

What's the story behind "Kill My Blues"?

That was the second song I ever wrote with Guy Clark, about 20 years ago. It's been sitting around, and I wanted to record it with a Bob Dylan *Love And Theft* vibe – small blues band, very live-feeling, with that ratty tone. I used a Greco Les Paul copy with mini humbuckers plugged straight into an Oahu amp, turned up. I wanted all the overdrive naturally out of the amp. That's another thing I gleaned from working with Jeff Tweedy.

Talk about the acoustic sound you got on "Loving You Is The Only Way To Fly."

That's a really special '38 Martin 0-18. I *love* its midrange. I can really articulate what I want with it, and it's one of the better guitars to solo on and play rhythm in one pass.

You've mentioned being pleased with the way "Underground" turned out.

That was the most "built at home" track because I recorded the nylon-string part while I was writing it. On electric, I was going for two modalities – one really liquid, dreamy, and ambient, which was my old blue Teisco with square-pole pickups.

Yin to its yang was a Robbie Robertson dry electric sound; Rodney played one of Robbie's solo records for me years ago – a song called "Unbound," that has a great, raw electric sound. I had my Telecaster and played it straight into the GA-20 with a little dirtier tone.

Which nylon-string do we hear?

It's a Del Vecchio that I really love. That guitar is instant music. It's one of my favorites.

The guitar we hear most is one you built, right?

Yeah, during Covid.

Were you motivated simply by being on lockdown?

Well, when all the work went away at the beginning, I had to sell a bunch of stuff to keep us afloat – my '57 Tele and a handful of other things. I thought, "I've had a ton of old Teles over the years and I could probably build something that would keep me going for awhile."

We should touch on the new album's acoustic ballad, "Day After Day."

I wrote that after hearing of a friend's sudden passing in Australia. It was very shocking, and that song is one of the few I've ever written that, as the words came out of my mouth and onto the page, didn't go through any editing. It felt as real and guttural and raw as any song I've ever written. And I'm glad it made the cut, because it means a lot to me.

Which guitar do we hear on it?

I played that on a "banner" J-45 I borrowed from Rodney that belonged to a good friend of ours who passed on. – **Ward Meeker**

An extended version of this interview can be read at VintageGuitar.com.

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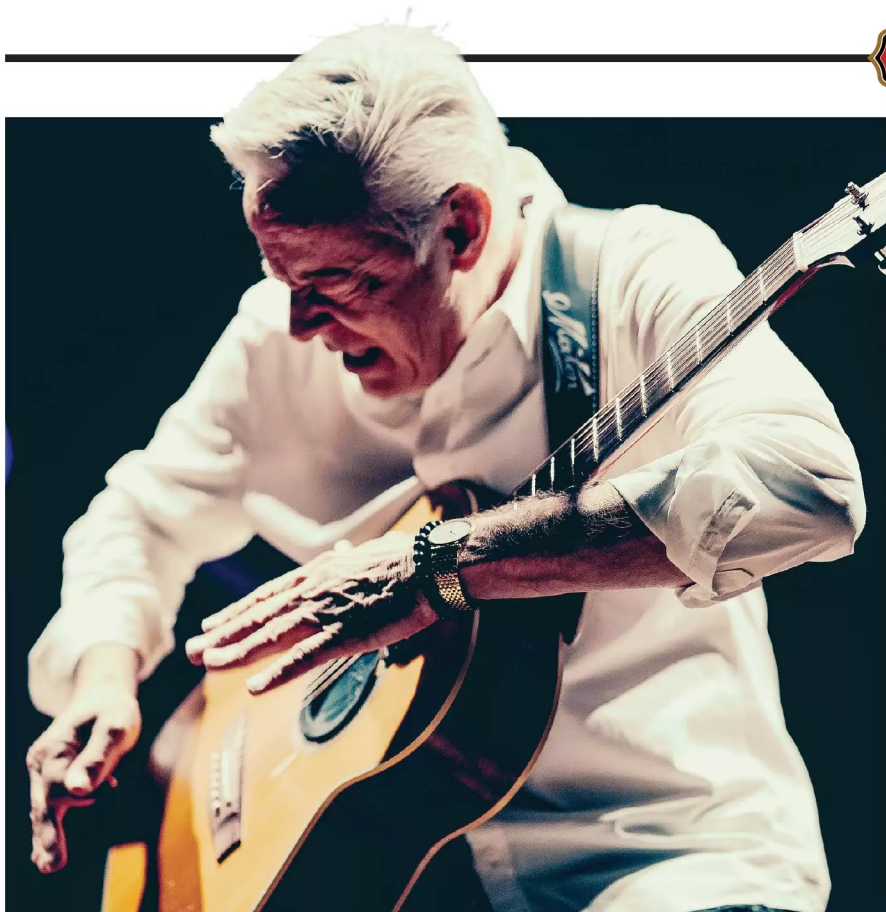
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TOMMY EMMANUEL

One-Man Orchestra

Tommy Emmanuel is a real guitarist in its truest sense. On *Live At The Sydney Opera House*, he stands onstage with only an acoustic guitar, and mesmerizes a packed house. His virtuosity employs country, Celtic, and folk fingerpicking styles that lift the spirit. The set is loaded with fan favorites, but a song suggestion from Emmylou Harris puts icing on the cake.

Live At The Sydney Opera House is an amazing record.

We recorded two shows, but the album is 85 percent the first show. We only took a bit from the second. The flow of the first was definitely better, and my playing was just a little more on. It's hard to be objective about your playing, but we all felt the first show was better. "American Tune" is from the second show.

It's hard to go wrong with a brilliant song.

I thought I was pretty aware of Paul Simon's songs, but it wasn't until I was working with Emmylou Harris that I got turned on to "American Tune." She called because we were doing a benefit in Nashville. She said, "I wanna do 'American Tune.'" I said, "What's that?" (laughs) I had to look it up. I was stunned and amazed when I heard the song.

I had to learn it quickly to back Emmylou singing it. When the show finished and I was driving, I thought, "I love this song so much." I had the chords under my hands, so I figured out how to play the melody and the chords at the same time, then put it in my show the following week.

Do you choose songs that have the most impact, or do you perform personal favorites?

If there are certain things I really want on the record, I'll play them. I want to make

records for the fans and the public. Not all the songs I played made it to the album.

When you play "The Jolly Swagman," the audience's eyes light up.

I played it last night, and people were on their feet by the end. "The Jolly Swagman" is from "Waltzing Matilda": "Once a jolly swagman camped by a billabong under the shade of a coolabah tree" is the opening line. I figured the Jolly Swagman should have his own tune (laughs).

It's the hardest tune to play because you have to pick the melody with down strokes to create the up beats. Then, you have to catch the melody on the up strokes. You've got to get that right, but it's not easy. Sometimes, when I play a tune like that, part of me goes, "Why the hell did I write something so difficult to play!?" I was trying to write in an Irish fiddle style.

How are your Maton signature guitars holding up?

They're unbelievable. There isn't another guitar out there that has the kind of punch these guitars have. When you plug into a P.A., you have so much front on the note and this beautiful character around it. What you're hearing on the album is the guitar direct, the guitar going through a Udo Roesner amp, and the P.A. It sounds really good.

What's unique about them?

The selection of the wood, the angle of the neck – things like that. You can get really good action on them; I can keep the necks real straight and put heavy strings on them, and they won't have too much tension. It's all about that angle of the neck. I like plenty of meat on the saddle, and I don't want the saddle too low. To get a lot of pressure on the saddle, the neck must fall back a little bit so you can get the action nice and get pressure off. A lot of builders build with a lot of tension into it so it's loud. My guitars are like that, too, but they're not impossible to play (laughs).

I can play a Maton all day and all night and it won't wear me out. I need all the notes to be clear and ringing into one another. You don't want to be fighting the action to do that. A lot of people think I sit with an amp when I practice. I don't. I practice acoustically. I get all my clarity and all the power behind what I'm doing just from the guitar, acoustically. Then I plug in and it's multiplied.

What's next for you?

I just finished recording a new solo album of mostly original new songs. I did it in four days with Vance Powell, who produces Chris Stapleton. We're in the happiness business (laughs). – **Oscar Jordan**



JONAS REINGOLD

Bass Mechanic

Accclaimed as bassist for The Flower Kings, Jonas Reingold is a master four-stringer. He's recorded with many artists, including Jon Anderson (of Yes), and has become an integral part of Steve Hackett's band, recreating the complex bottom of early Genesis. Twenty years ago, Reingold started the prog group Karmakanic (repeat it slowly a few times), which just released its sixth album, *Transmutation*. He filled us in on its recording process in his native Sweden – and elsewhere.

You gathered an incredible group of musicians. How did you pull it off, and in 13 different studios?

First of all, 13 studios was, in reality, a hotel room in Leipzig, a shady corner in Scotland, a backstage room in the east of England (laughs)! We also had nice tracks from pro rooms like Mix LA in Los Angeles and Ocean Way in Nashville. While the list

of musicians on *Transmutation* is impressive at first glance, remember, I've been in this world for 30-plus years, so my address book is pretty thick. These guys are my friends, but also among the best players on this planet, like drummer Simon Phillips.

Which basses and guitars did you use?

The bass on most tracks is my 1969 Les Paul bass, which has this fat upper-range – very punchy and to the point, perfect for melodic bass lines à la Paul McCartney. I also used my '64 Jazz Bass and the Yamaha BB3000; for fretless, I used a new Jaco Pastorius signature Jazz. I played a lot of guitars on the album, too; my main guitar was a 2016 ES-339 and an SG. A few things were recorded on an Epiphone The Paul. Not a fancy guitar, but it has very good tone.

You're known as a bassist, but what's your role as guitarist in Karmakanic?

I play a lot of guitars in the Steve Hackett

Band, so I keep those chops in shape. I don't have a great technique – I never shred – but I can play melodies in pitch and with good phrasing. Here, I play parts that don't need technical excellence, like the ending solo on "Transmutation." For the fancy stuff, I happily pass the baton to lead players such as Krister Jonsson or Luke Machin. I'm lucky to be around this talent, so I can handpick the best musician for every section on the record. I'm a spoiled bastard, I know (laughs).

Is your Karmakanic rig different from your Hackett rig?

Not really. I've been with EBS Professional Bass Equipment for 25-plus years now and I'm still happy. I never have any issues with their amps or anything else – it's extremely durable and just *works*, so my tone is very similar. I don't change that no matter who I'm playing with.

When you're onstage in Hackett's big stage production, who are you listening to the most?

I try to listen to everybody. I think every person making a sound on a stage contributes to the sum of the musical experience – everyone has an important role. Sometimes it's the vocal having the rhythmical drive; sometimes it's the piano or drums. All of them are equally important, and they are part of the sum that makes the totality of the music.

It's been 23 years since the first Karmakanic album. Looking back, what were your expectations versus how the music has evolved through *Transmutation*?

The biggest change is how I've evolved – 23 years feels like a lifetime ago. Of course, I'm still me and play not too differently from back then, but I've experienced a whole life in-between. I had two children who are grown and both musicians. Of course, all the tours, records, children, marriage, and divorce changed me. I see life through different eyes now, but what stays constant is my love for music. I always want to play a bit better, I always want to write a better song, I always want to have a better bass sound. That has never changed – that's the quest I live by on a daily basis.

You were a key part of the progressive-rock revival with The Flower Kings. Are there still fresh fans for Karmakanic?

Yes, I hope the new generation has the urge to explore the roots of everything they hear today. I want the musical curiosity I had as a youngster to be passed on to the younger generation. Music history is cool – for example, it's fascinating to see Steve Hackett doing his two-handed tapping, knowing that Eddie Van Halen took the technique a few years later and made a career out of it. I always want to stay close to the history of music. – **Pete Prown**



DUDLEY TAFT

Life At Full Speed

A songwriting blues-rocker in the purist sense, Dudley Taft is succeeding in an era when nothing comes easy for his ilk. His new album, *The Speed of Life*, required a departure from the norm; while his previous three were recorded at his own studio in Cincinnati, this one used down time during a European tour to track songs with bandmates in Prague. And while its personnel varied, the songs are exactly what fans expect.

"I'm very comfortable expanding songwriting in this weird little zone that is blues rock," he said with a chuckle. "I would say I'm 80 percent rock, 20 percent blues. And that should be enough for anyone."

Given your time on the job and your heavy touring schedule, does creating new music present any specific challenges?

Well, it's my job and I'm always working on my craft, always looking forward to the next album, trying to make it good. For this one, I had 35 or 40 little ideas that I refined to get 12 tracks.

How does songwriting work for you?

Typically, a riff or a chord progression on guitar leads to an emotion or something to say that works with it. Rarely do I have words first; it's "Get the guitar and go," smoke a little weed to open my mind and try not to think of anything else.

Are there a couple songs on *The Speed of Life* that stand out for you?

"Miles and Miles To Go" and "Pretty Little Thing" for the same reason – they're not just verse, chorus, verse, chorus, bridge. I'm proud of my solo work on those two songs, in particular, because they fit the vibe of the song so well. They're a mix of melodic and snappier phrases without being shred, because I'm *not* shred (laughs).

What are some of the guitars we hear on the album?

An uncle died in 2023, and my brother and I were his only nephews; we got part of his estate and my portion was \$8,900. I thought "I could throw it into my account, or I could do something meaningful." So I went to Carter Vintage and bought a '69 Les Paul Custom that is now my "Uncle Tom guitar" and is the one

you hear on the solos in "Miles and Miles To Go" and "Pretty Little Thing." There's something about the pickups – maybe they have fewer winds – but they have a crisp sound. It's not great for rock-and-roll power chords, but you can hear something in the chirp when the pick hits the string, and it's gorgeous.

I was blown away when I first heard it. The guitar is heavy as f**k, so I won't play it live because I have six other Les Pauls and I've always been a Strat guy. But, 45 years down the road, you start doing different things.

How did you decide on amps and effects on the record?

Well, I am in love with blackface Fenders, so my typical rig is a '66 Deluxe Reverb and almost always an original silver Klon. Nothing sounds like a Klon; it does a unique thing – it's not really soft clipping, it's not really hard clipping. It's just *nice*. After that, I use an Analog Man Prince of Tone or, for a harder clip, a Fulltone OCD. Almost everything was recorded with those pedals. I'm also a fan of the Zen Drive, especially for a Strat when I'm playing a solo because it adds some nice thickness.

I have a couple of EL84 amplifiers that are nice – a Dr. Z and an Oahu built by Oliver Archut in the '90s. It's two EL84s and just Tone and Volume knobs. One of those with the Zen Drive and a Stratocaster, it's game over.

I have different amps for other textures. When I want to get heavy, I have a Friedman I used on the backing power chords in "Burn It Down." I used a Bassman for the beginning of that song, with the Strat. I also have a couple Deluxes, a Pro, a Super, a Princeton, and a couple Vibroverbs. I have not found any modern amp that reacts on the front end like a blackface Fender. Maybe it's the sag, I don't know.

Did you use more than one Strat?

I had a few. My '99 Mary Kaye is one of the first Relics ever made. It has a *one-piece* swamp-ash body and a birdseye maple neck, and it really sings; it vibrates nicely. Another is a Custom in Surf Green with a rosewood fretboard, which has a midrange sound. Those are the two shades of Stratocaster.

I also have this '59 reissue with different electronics and a finish made to look like a Joe Perry Les Paul, and there's something weird with that one – it's so *chimey*, not like other Les Pauls when you use both pickups and the Volumes all the way up. And I have a Jeff Hanna Collector's Choice Les Paul. That's the *rock* Les Paul, with a lot of low-mids. It's great for chords. – **Ward Meeker**

An extended version of this interview can be read at VintageGuitar.com.



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LARI BASILIO

The Artist's Way

On Lari Basilio's latest record, *Redemption*, art and life collide to make beautiful music. Effortless instrumental guitar techniques merge with rib-sticking melodies to captivate and astonish. Bassist Leland Sklar and drummer Vinnie Colaiuta are back to add rhythmic fire, but Basilio's muse is life's challenges and, of course, super cool gear.

You became a mother. Congratulations.

I'm living the most exciting time in my life right now. It's amazing. I've always dreamed about becoming a mom. I am a person of faith, so redemption is important to me, and I will always remember the greatest sacrifice. *Redemption* also had another meaning for me because of everything that I'd been through. The songs became the soundtrack to this phase of my life – I went through a miscarriage then

I got pregnant again. Now, I have my son with me, which is a blessing.

You had a lot to write about.

Everything I write is connected to moments of my life. It's not always easy. It's not every day that the inspiration is right there and palpable. When I go through personal challenges, it becomes more vivid and translates easily into music. Because of that, every album is different.

Was *Redemption* tough to make?

During the sad moments, the guitar really helps. It's great to be playing, and the guitar brings so much joy to my life. I love to play and write songs. I had some sad and tough moments, but I'm happy now, living the best moments of my life. Even with all the sad moments and emotions, it was not a difficult album to write.

"Bliss" and "The Way Home" cover a lot of atmospheric territory.

I like to be versatile in terms of style as much as I can. I never know how many rocking tunes or ballads I'm going to have. I keep writing until I see what I have. On *Redemption*, I have more rocking tunes, which is what I love. I also have to have ballads and groove stuff. For me, the melodic points are very important. I like to challenge myself to keep things melodic and see how can I create new melodies. I want to keep the listener interested. I love sitting down to craft every song.

How did you

achieve such a smooth lead tone?

I was looking for a modern sound similar to the previous album. I've been using the same rig for a few years now – a couple of Laney amps and my Ibanez signature LB1, which serves for many different styles and situations. I have a new pedal from JHS, the Violet Signature Distortion. I recorded all the lead-guitar parts with it in front of my Laney Lionheart.

Did you experiment with any other lead tones?

I have the sound in my head pretty much (laughs), but I vary things a lot. I try to go from low-gain to high-gain, but always keep the midrange in my tone, which I love. I'm always thinking, "How can I accentuate the mids?" When I have the opportunity to develop signature products, it's something I always look for. I was able to get closer to that with my Ibanez LB1, my Seymour Duncan signature pickups, and this pedal. I have a really good combination. It's a constant search for the tone, but it's also a fun journey. I'm still trying to get there (laughs).

What was it like, playing with Leland Sklar and Vinnie Colaiuta?

It was a dream. Those guys are living legends. For me, it's a privilege and an honor to record with them again. It's my third album with Vinnie and my second with Leland. Each time, we have more fun. They're amazing musicians who put their heart and soul into every song. They know exactly what to do and they know what the song needs. I learned so much from them. I feel so blessed and honored to have the opportunity to work with them.

What's next?

I have tour dates in Europe and South America, and we're putting together dates in the U.S.

Are you bringing the baby?

Yes (laughs)! – **Oscar Jordan**

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SEAN CHAMBERS

Shoulders Of A Legend

When Hubert Sumlin sideman Sean Chambers played a gig with Savoy Brown bassist Pat DeSalvo and drummer Garnet Grimm, the result was blues-rock ecstasy. *Live From Daryl's House Club* is the next best thing to being there. Fans of incendiary slide playing and Rory Gallagher, look no further.

How did you meet Pat and Garnet?

I met Kim Simmonds in 2019 when we played the Bowlful of Blues Festival, in Iowa, which Savoy Brown headlined. After our set, someone tapped me on the shoulder and said, "I'm Pat DeSalvo. I play bass for Savoy Brown." He told me Kim wanted to meet me. I was blown away because Kim is one of my heroes. Pat took me backstage, and we hit it off.

They were so good; the hair on my arms was standing up. Their three-piece was amazing. When Kim walked off the stage, I offered to carry one of his guitars. He gave me his Les Paul and said, "Man, if I'd known you were going to be here, I would have got you up to play with us." We kept in touch and I eventually wound up on the same label as Savoy Brown. Around that time, Kim was diagnosed with cancer, then in 2022 I went through changes with my band.

Pat had been checking out my band and eventually sat in, and we became friends. I needed a band to do a couple of shows. So I asked Pat and Garnet if they wanted to do it. We did some shows, then Kim's cancer got worse. He started to get neuropathy in his

hands, so he couldn't play guitar. He was still in good spirits and could still play slide and harmonica – he *wanted* to keep playing. He had five or six shows on the books, so they asked if I wanted to front the band for them. Kim would play slide and harmonica, but I would do the majority of the singing. Sadly, it never came to fruition.

My first tour with Pat and Garnet was in Europe in 2022. On our days off, we would call Kim. He gave us his blessing, said we sounded great, and needed to keep the music going. Sadly, on December 13, 2022, Kim passed away. Pat and Garnet and I have been playing together ever since.

How did the Daryl's House gig come about?

My A&R rep recommended we do a live album. Daryl's House Club is set up to do live recordings. They have all the gear. I thought, "What better place?" I approached it as a regular show and we went in and did our two hours and I figured I'd whittle it down to 12 songs from the 26 songs we played.

You guys were on fire.

We've been getting great reviews and great radio play. It's off to a running start, and it's pretty exciting.

You cover Rory Gallagher's version of "Bullfrog Blues."

Rory was something else. He and Gary Moore are two of my favorite Irish guitar players.

Which guitar are you playing the most right now?

I played a Strat for my whole career, but a couple years ago, a friend gifted me a Carparelli Custom. It looks and sounds like a Les Paul, but it has a fat neck and sounds so good. I get such clean and dirty tones out of it and everything in-between. So, for the last year and a half, I've been playing it exclusively. It's got mother-of-pearl inlays and a rosewood fretboard. It's a beast of a guitar. I can get really nasty tones out of it and nice clean tones, as well. It's surprising, because I never thought I would stray from my Stratocaster.

What are you plugging it into?

I'm using a Mahalo amp, which is a boutique 4x10 combo. I'm also running, believe it or not, a Crate V50 2x12, and it sounds great. I run one dirty and one clean in stereo. It's a pretty fat sound.

You play hellacious slide on the album.

I use open A and open D a lot. Those are my favorite tunings. "Red Hot Mama" is in open E. "Bullfrog Blues" is in open A, but I put a capo on the seventh fret. That's what Rory did, so that's what I do. I'm honestly not that great of a slide player in standard tuning (laughs). – **Oscar Jordan**



ALLY VENABLE

Connection

On *Money & Power*, Ally Venable wields the power of wisdom and emotional connection. It's an album about empowerment and comeuppance, but there's plenty of playtime with guest stars Shemekia Copeland and Christone "Kingfish" Ingram. An audio bluesfest, it's songwriting brings substance carried by guitarists swinging for the fences.

What does the album's title represent?

What it means for me is being a voice for communities who may not have a voice. They may not have an outlet like I have. Some women may not have found a voice for themselves, but they can find that voice within me and the music I put out. I also wanted to create something fun and showcase my guitar playing in a powerful way.

Also, I want to challenge the status quo, unite people, and have a conversation. I'd like to provoke thought within my art. The title track is a

powerful anthem. It celebrates the rise of women in a traditionally male-dominated world.

I'd like to create a space for women to know they can enjoy this music, too. The more I create that space, the more women will feel comfortable coming out to blues shows. I've seen more women at shows, and it's amazing. I saw a little girl in awe because she saw someone onstage that looked like her. This builds confidence for her to go on any path and do what she wants to do.

Do you still get side-eye from men watching you play guitar?

I felt more of it when I was younger. I'm getting a lot of support from players like Kenny Wayne Shepherd, Buddy Guy, and Joe Bonamassa. I'm on the Experience Hendrix Tour right now, and everyone is so welcoming. When you start to not let outside influences impact your mental state and confidence in your playing, you see less of that. If you feed

the positive things in your life and do not play for outside validation and instead play for the connection, you'll start seeing less of the side-eye. If you're solidified within yourself, in your playing, and in who you are as a person, you see less of that.

You play great slide on "Heal Me." Does slide come naturally to you?

I play by ear and take in influences. On that track, it was a Led Zeppelin thing. I wanted to have a "When The Levee Breaks" moment. The slide is so emotive, and it's another way to sing and introduce a melody.

You sing "Unbreakable" with Shemekia Copeland.

She has been so supportive of me and my music. It's important to have other women check on you in this type of music. She's been a great friend and someone I look up to. She's the blues queen, and I was so excited to do a duet with her. "Unbreakable" is a defiant anthem that celebrates women and unites us. We come from two different walks of life, but we're singing about our experiences.

Do you have a Les Paul that you love the best?

My main Les Paul is a Standard Limited Colours Edition. It was created in the '90s. It sounds and feels so good, but I've dropped it, broken it, and fixed it so many times. I call my guitar "The Wounded Warrior" (laughs). I've worked with Gibson quite a bit, and they're amazing. They support artists and want to inspire musicians and create spaces for them. I also play a Jimmy Wallace Strat he built for me a while back, and I like it a lot.

How about amplifiers?

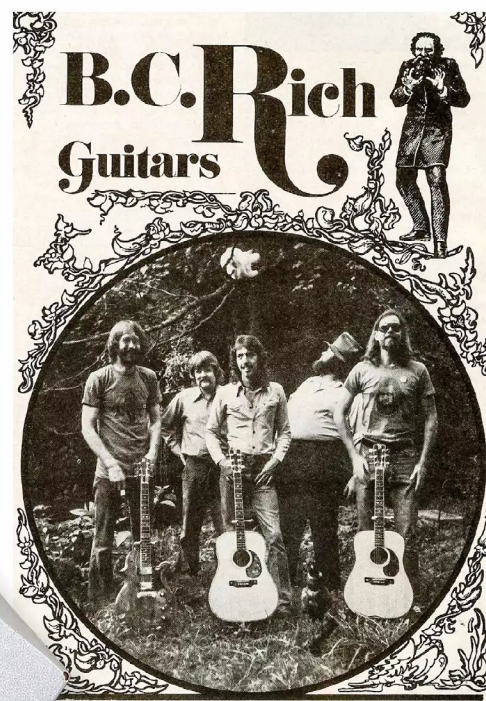
On the Hendrix tour, I'm using a Fender Super Reverb that I used that on the album along with a Vox AC30. I use that for soloing. On the road, I use Category 5 amps. They have a nice clean tone, and I can really push pedals through them. I use the Analog Man King Of Tone for my main overdrive and lead playing. I also have a vintage Vox wah.

You and Christone "Kingfish" Ingram share real musical chemistry on "Brown Liquor."

The opening of the song reminds me of the Tedeschi Trucks Band. Kingfish's lead playing is incredible. I told him, "If we ever play this song onstage, we're going to have to have some brown liquor on stage so we can share a toast!" (laughs) I've known him for 10 years, and I've been playing with him on the Hendrix tour.

What's on your schedule after the tour?

I'm going home to rehearse with my band. I have a seven-piece band with a horn section and backup singers, and I'm going to start my *Money & Power* tour in Europe. —Oscar Jordan VC



An ad by Reliable Music showing a Seagull (along with two acoustics) appeared in the October '75 issue of *Guitar Player*.

PUSHING THE (LP) ENVELOPE

The B.C. Rich Mockingbird Standard Tremolo

BY MICHAEL WRIGHT

Sometimes it's just a matter of timing. When Gibson introduced its radically non-Les-Paul Explorer and Flying V in 1958, the world wasn't ready. But when B.C. Rich debuted the Mockingbird in 1976, the world was *waiting*.

In '58, America was busy building Interstate highways and iconic suburbs like Levittown. "Gunsmoke" was the top TV show and *South Pacific* a hit movie. In a year when "Volare" and "Catch a Falling Star" were Top 10 hits, guitars made with points and angles instead of rounded curves didn't stand a chance.

Eighteen years later, a peanut farmer from Georgia succeeded the first President in history to resign in scandal, the Vietnam War had just ended, and Patty Hearst was on trial for bank robbery. In a year dominated by guitar-driven rock – from AC/DC, Kiss, and Aerosmith to the Ramones – extreme guitar designs definitely pointed in the right direction!

Born in 1941, Bernardo (Bernie) Chavez Rico began working in his father's guitar shop in Los Angeles in 1953 or '54, building koa ukuleles and doing repairs. When the folk boom hit in the '60s, he began making banjos and steel-string guitars. In a February '95 interview for *Vintage Guitar*'s "Different Strummer" series, Rico said his guitars became very popular with country musicians, but felt his Hispanic name wasn't quite appropriate. Taking a cue from friend Robert Rich (who adopted the stage name Roberto

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groundbreaking Mockingbird. Though Rico recalled having designed it on a napkin at a restaurant, most other sources (including Moser) credit a bass player named Johnny "GoGo" Kallas, who worked at a music store in Whittier, California, and sketched the rough idea in 1975 or '76. B.C. Rich brought it to life in '76 and it became a mainstay that held onto the company's aviary theme with a name inspired by Moser's circuitry, which gave the guitar many voices.

The first Mockingbirds had a short down-pointing treble cutaway horn, nicknamed "Shorthorn" by enthusiasts. They could be had in natural-finish birdseye maple or "koah," with contrasting wood strips alongside the neck, through the body. In '77, the Mockingbird and other models split into Standards and Supremes, both still in maple or koa. Standards had unbound rosewood fretboards with diamond inlays, while Supremes had bound ebony with cloud inlays. All were stoptails. In '78, the treble horn was extended, according to Rico, in order to give the guitar better balance. Fans call these "Longhorns."

In 1981, a traditional fulcrum "tremolo" (actually, *vibrato*) option was added, and the following year, bright finishes were offered, inspired by Rico's affection for motorcycles. Also, a stripped-down Series II was offered, a dot-neck with a new reverse six-

in-line headstock that came with three single-coils and non-locking vibrato, one humbucker with vibrato, or two humbuckers with stoptail. Controls were simple Volume and Tone.

In 1983, a Kahler vibrato option was added to create the Mockingbird Tremolo. B.C. Rich also began importing the NJ Series made in Nagoya, Japan, including a bolt-neck Mockingbird with simple electronics.

Finished in Pearl White, this guitar (serial number 87696) has all the Standard features – heelless neck-through construction, 24-fret rosewood fretboard with pearl diamond inlays, two DiMarzio humbucking pickups, and a patent-applied-for Kahler 2300B double-locking vibrato. Tuners are Grover Imperials.

Moser's electronics include a passive circuit with a three-way pickup select, two mini-toggle coil taps, phase switch, Volume control, and a six-way rotary

Built in 1983, this Pearl White Mockingbird Standard Tremolo has all the Standard features including heelless neck-through construction.

Varitone selector, plus a preamp with on/off switch. Mockingbirds continued with minor variations for the next few years, and in '84, a U.S. Production Series was briefly offered with a six-in-line headstock.

In '87, the B.C. Rich line began a dramatic transformation focused on popular superstrats. Floyd Rose-licensed vibratos replaced Kahlers and some Mockingbirds acquired squared six-in-line heads. B.C. Rich also introduced the Platinum and Rave Series, made in Korea; these and the NJ series were distributed by Class Axe in New Jersey (NJ!).

In '89, Rico licensed the B.C. Rich name to Class Axe and retired, after which B.C. Rich quality entered a steep decline. When the license expired in 1993, Rico took it back and introduced his American Handmade B.C. Rich guitars in '94, including a revived Mockingbird Supreme. With his passing in December of '99, the company struggled on before the name was sold to the Hanser Music Group of Cincinnati, in 2001. In '15, the brand was licensed again to Praxis Musical Instruments, in Orange, California, which operated factories in Korea, China, and Indonesia, along with a custom shop in Denver.

What began as a departure from a legendary solidbody ended up being an enduring classic in its own right. And while the world Les Paul and Mary Ford sang about is waiting for the sunrise, the Mockingbird is calling you! **VG**





BIRTH OF A BACK-LINE STANDARD

The Fender Twin-Amp Model 5C8

— BY DAVE HUNTER —

Although future iterations would represent one of the most ubiquitous amp models in back lines across the country, a Fender Twin-Amp from its first full year of production has always been a sight to behold.

1953 FENDER 5C8 TWIN-AMP

- Preamp tubes: four 6SC7
- Output tubes: two 6L6G
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- Speaker: two Jensen P12R
- Output: approximately 25 watts RMS

The “Fender Twin” has been with us for so long that it has almost become a generic, which makes it easy to forget that it was truly revolutionary. A guitar amp that not only had two speakers, but two 12s? Incredible. And it wasn’t even Fender’s first twin-speaker amp, the Dual Professional (later named Super) having been offered in 1946 with 10” Jensens. But the Twin brought unprecedented power

Amp courtesy of Chicago Music Exchange, photos by Ian Szymankiewicz.

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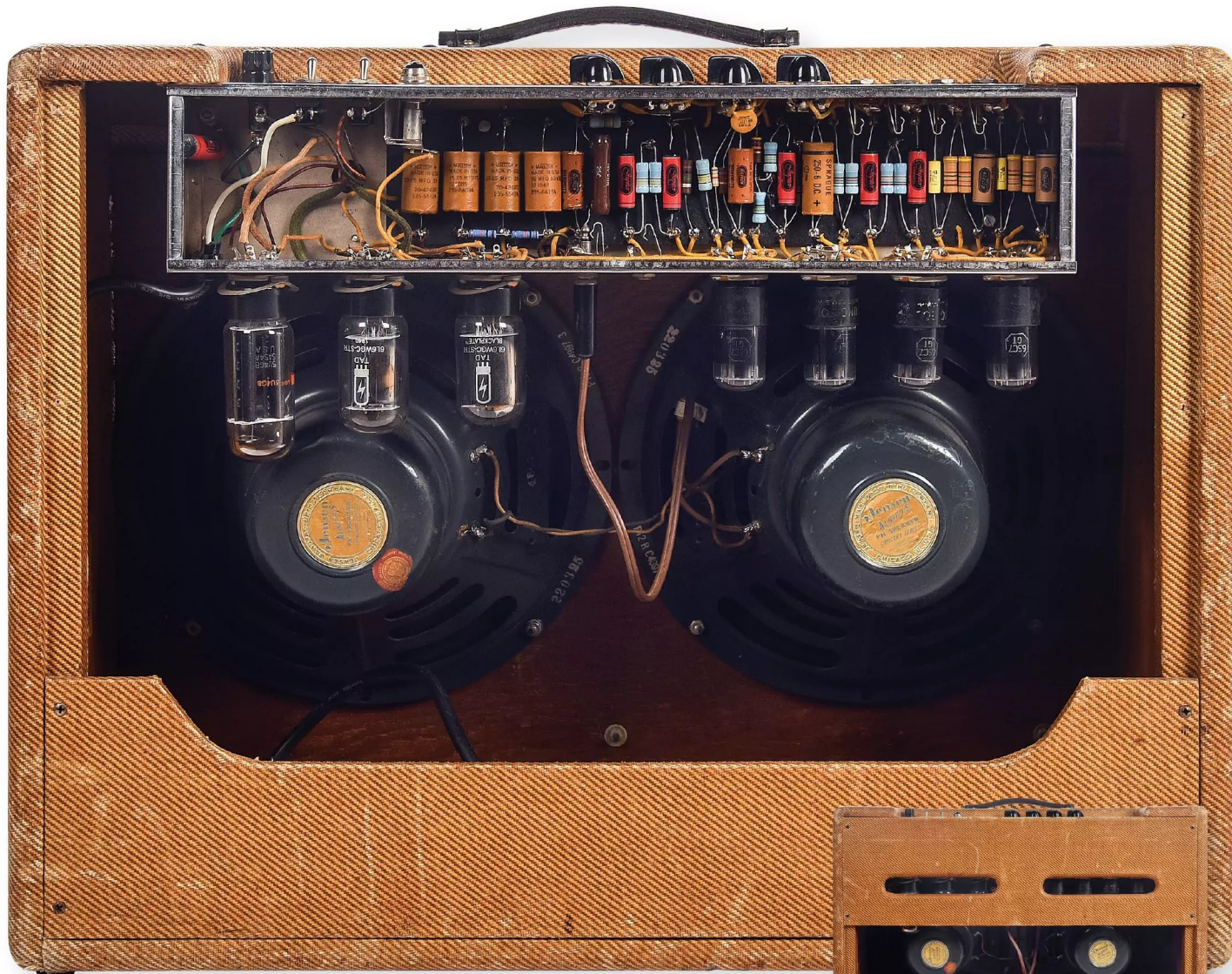
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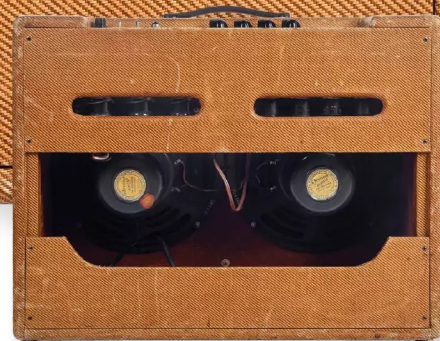
and sonic presence while setting the standard for “big” amps.

By the sixth year of Fender Electric Instruments, amplified popular music had proven it was with us to stay, and seemed determined to get louder and louder. Many professional guitarists needed more firepower, and greater fidelity to go with it. The goal in the day – that of Leo Fender and other amp designers throughout the industry – was clear, undistorted music power. As we well know, countless players in blues and rock and roll soon discovered the glories of a cranked-up tweed Fender wailing into overdrive, but for Fender in the ’50s, maximum headroom was the name of the game.

The company made major strides in this direction at NAMM in the summer of 1952, with the introduction of what would become the Twin combo. Initially displayed as the new “Hi-Fidelity” amplifier but dubbed the “Twin

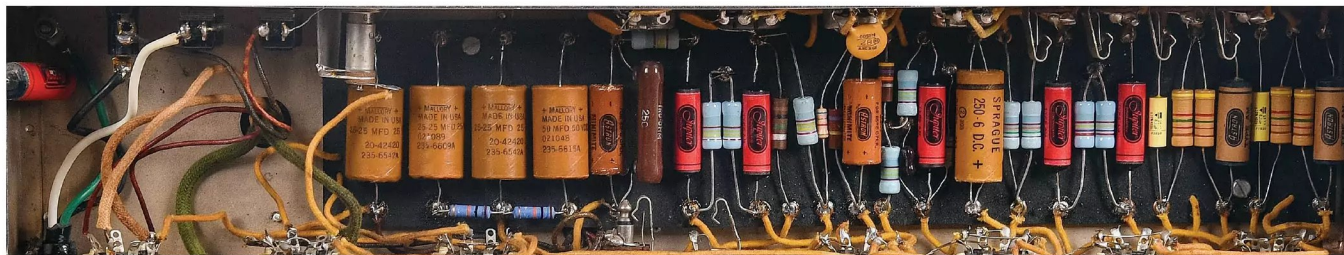
12 Amplifier” by the time fliers and catalogs were printed, partway into ’53 it was officially named the Twin-Amp (Model 5C8). This big combo carried two 12” Jensen Concert Series speakers, an impressive new EQ stage with separate Bass and Treble controls, and output tubes offering 25 watts of power (a lot of oomph in its day, though the quartet of 6L6s used later would more than double its wattage).

The new Twin was a trailblazer in the looks department, too. The first Fender with a “wide-panel” cabinet, it dispensed with the full “TV-front” fascia around the speaker grille and replaced it with upper and lower panels to which the baffle was affixed. By ’53, the entire amplifier line would be moved into the new cabinet, though the Champ remained different with its upper-rear-mounted control panel. Meanwhile, all models advanced rapidly through circuit changes to improve power, fidelity, and tone-shaping options.



Twin Jensen P12Rs represented a lot of speaker power for the day.

Compared to the 5E8 Twin of just two years later, this 5C8 appears archaic in several ways. The tube chart’s date-code stamp “CG” indicates July of ’53 – only a year after the introduction of its more generically named predecessor. Few Twins were built until the second quarter of ’53, so this example (serial number of 0175) emanates from relatively early in the run. The tube chart also indicates it carries four 6SC7 preamp tubes – a twin-triode octal type – in addition to its two 6L6Gs and single 5U4G rectifier, and an examination bears that out. The first 5C8s, however, were made with a 6J5 in the third position of the



preamp, and the only existing schematics also indicate that single-triode metal tube.

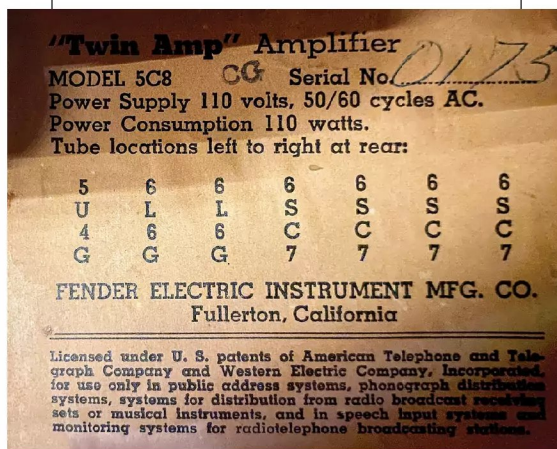
Either way, this third preamp stage acts as a gain make-up/driver after the Volume controls and ahead of the Bass and Treble controls (in our featured amp, the 6S7's triodes are wired in parallel to act as a single stage). The two twin-triode 6S7s ahead of it really represent only one gain stage in advance of that, rather than the series of stages this bounty might imply, since each of the amp's four inputs gets its own triode. The two input-gain tubes are grid-leak biased, as opposed to the cathode-biased preamp tubes far more common in designs that followed. This tends toward earlier break-up in the preamp stage and a somewhat looser, grittier tone overall. The final 6S7 in the phase-inverter position is indeed cathode-biased, but it's the early paraphase inverter topology, which tends toward quicker distortion and more compression than the cathodyne and long-tailed pair inverters that followed.

Even for all this and the scant 25 watts output from the cathode-biased 6L6Gs, the early Twin-Amp offered impressive performance for its day and represented the epitome of professional guitar amplification (along with the 5C7 Bandmaster, which only needed three

6S7s to power a similar circuit thanks to its three inputs versus the Twin's four). Fender sales literature boasting "the finest amplifier available anywhere for musical instrument

Many aspects of the 5C8 circuit (top) seem archaic today, but were the epitome of professional guitar amplification in 1953. The replaced capacitors here are necessary for proper function.

Each of the two Microphone and Instrument inputs is connected to its own tube triode (four in total), and the individual Bass and Treble controls were a significant advancement.



The "CG" stamp alongside the serial number indicates this amp was built in July, 1953.

amplification" might sound like hyperbole today, but it was a fair claim at the time.

The 5D8 Twin that followed hot on the heels of our 5C8 changed the octal preamp tubes to four novals (nine-pin), using 12AY7s

in the first three positions and a 12AX7 in the phase inverter, which was now a self-balancing paraphase type. It also introduced the cathode-follower tone stage that would play an important role in Fender's bigger tweed amps from the second half of the decade. The 5E8 of 1955 would consolidate these and other circuit improvements, and usher in arguably the most iconic form of the tweed Twin (narrow-panel cabinet and all) prior to the "high-powered" 5F8 Twin of '58, with its 80 watts from four 5881s.

Throughout its development over the rest of the decade, Fender's Twin sought – and attained – more headroom, tighter low-end, and greater volume. But the softer, juicier performance of the 5C8 still suits a lot of players' tastes, and makes for a fun journey back to the early years of "professional" guitar amplification. **VG**



**Harry Branton's
salvaged '46
Southern Jumbo
has a spruce top.**

On a Spanish-class field trip to Mexico in the summer of 1963, he bought a cheap steel-string acoustic and immediately started learning chords. Seeing his zeal, his mother soon after got the boy a new Gibson B-25-12, followed a few months later with a Melody Maker and an Ampeg amp.

For the next decade, young Harry was “a sponge” soaking up music on the radio – pop, folk, rock and roll, rockabilly, surf instrumentals, and do-wop. Living on his family’s cotton farm in Leland, Mississippi,

he also heard real-deal Delta blues and country played by a farmhand and a family friend. But when his older brother brought home a Rolling Stones album, it hit different.

“I had just started playing in a garage band and couldn’t wait to get a Fuzz Face so I could play ‘Satisfaction’ at the teen club,” he chuckled. “I also loved playing The Animals’ ‘House of the Rising Sun,’ and I started getting deep into Moby Grape, the Kinks, Zombies, Chuck Berry, Eric Clapton, Peter Green, the Allman Brothers, and Quicksilver Messenger Service.”

Playing guitar and learning banjo led to Branton flirting with a career in music, first in cover bands that traversed the Gulf Coast, Louisiana, and Mississippi, then in Los Angeles, where he spent time in studios with Steven Stills and Joe Walsh. But when it became apparent music wasn’t going to be his life, he moved back to Leland in 1978.

“I was a straw boss on the family farm and played in cover bands, blues groups, a jazz group, then later an oldies group,” he said. “I jammed with guys from the area who’d been in bands with Albert King, B.B. King, Bobby ‘Blue’ Bland, and Willie Foster, the harp player for Muddy Waters.”

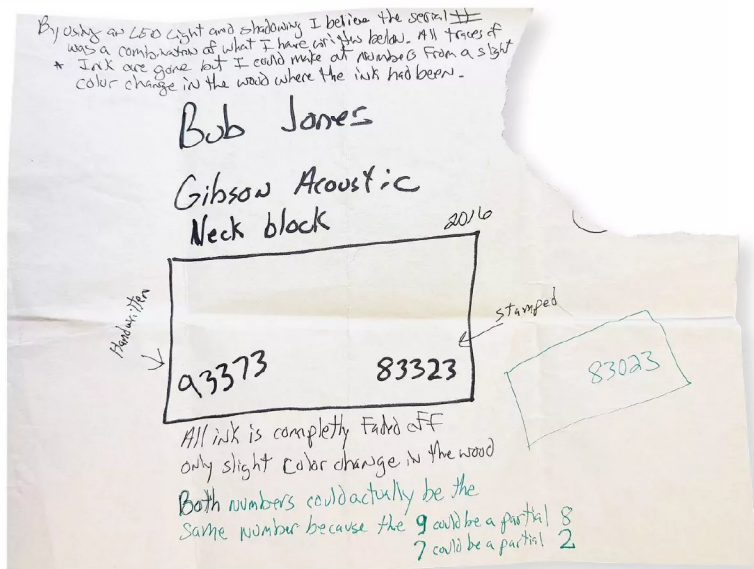
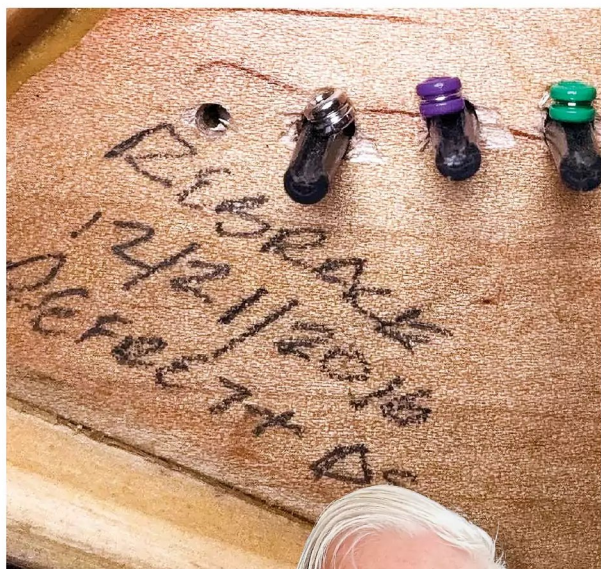
In 1998, he became one of the artists featured on a mural in Leland titled “Hwy 61 the Blues Highway” and is part of an exhibit at a local blues museum.

After 40 years, Branton retired from farming in 2018 and today is a resident of Mountain View, Arkansas, home to several pro and former pro folk, country, and bluegrass players. On weekends, their modest town (population just under 3,000) becomes a destination for fans of those genres, and Branton stays busy.

“I mostly play acoustic now – country, jazz, swing, blues, bluegrass – in a group

Classics

Like most 13-year-old boys in the early '60s, Harry Branton was starting to notice girls. Also noticeable was how those girls “noticed” a classmate strumming a guitar at recess.



Branton with the SJ today.

called the Polecats. We play everything from Bob Wills to Duke Ellington.”

Through the decades, Branton has owned a handful of “pretty good” guitars – Gibson acoustics, thinline, and solidbodies, a ’20s L-4, a couple of Fenders, a D-28, along with a Heritage, a Maton, and others.

brought in by someone who guessed it had been set on fire. At first, it sounded odd...

“Bubba said there was no scorched wood, but there were ashes in the case and the guitar was falling apart. The binding and fretboard were coming off, there were cracks and missing pieces. Obviously, it was a ghost of what it once had been.

In 2013, he was introduced to Bubba Jones, who runs Leprechauns Pawn in Monticello, Arkansas. When Branton called one day to ask if he had anything cool or interesting, Jones mentioned “an old guitar hanging on the wall” that had been there for years. “He said it was unplayable but it was a Gibson and he had only \$50 in it,” Branton said. “Having always loved Gibsons, he had my attention even if it was just a wall hanger.”

Bubba told Branton it had been

“Of course, I had no idea which model it was, and since I live quite a ways from there, I didn’t see the point in driving to see a tragically damaged guitar of any sort, much less a Gibson. But, I suggested Bubba take it to Dale Steel at Morrison Brothers Music, in Jackson, Mississippi. Dale had saved a Martin of mine with a bashed in top, and had re-fretted and even re-braced a couple guitars for me, so I knew he could handle anything.”

After showing the guitar to Steel, Jones called Branton.

“He was *excited*,” Branton recalled. “Dale told him it might be valuable as it was old and possibly a collector’s

item. At that point I started hinting that I might be in the market if it was playable (laughs), so Bubba told Dale to go ahead and repair it.”

In a note regarding the guitar’s condition prior to repair, Steel noted that the serial and factory order numbers were barely visible – all traces of ink were gone – but with an LED light, he could make out numbers from a color change in the wood.

“It was cleaned and dismantled,” Steel said of the restoration. “I saved the original bindings, repaired the cracks, then it was re-braced and the soundboard was tap-tuned. I repaired and re-braced the back, the fretboard was cleaned then reglued, and I made inlays to replace three that were missing, then resurfaced it and installed new frets.

Finally, I restored the finish with a French polish to seal.”

After all that, Steel charged \$1,800, and as soon as it was ready, Branton’s phone rang...

“It was Bubba letting me know that Dale had finished. I happened to be going to Jackson, so I stopped to see the guitar,” he says. “Playing it, I was impressed; Dale’s work was extensive, but perfect. I wanted to make an offer, but neither Bubba nor I had an idea what it was worth. Plus, I had a Bourgeois Country Boy that I was quite happy with.”

Jones tried to sell the guitar online, where it sat for a couple years, garnering little response and only a few low-ball offers. Knowing that Jones was disappointed, Branton offered \$4,000. He and his wife met Bubba and his family at a Mexican diner in Greenville. After tacos, the deal was done.

“I have come to really love the guitar,” Bran-

ton says. “It’s a slightly fancier version of the J-45, with a large but comfortable neck typical of the era, and a one-piece mahogany back.

Typical of Dale’s work, the frets are great, action is easy, and the truss is functional. I gave it medium strings and it gradually opened up to make a wonderful sound.”

Branton and Bubba went on to make other deals, including a ’60s Mustang and a ’67 ES-345 Stereo, but, “The SJ is one I enjoy playing at home, in jams with friends and on an occasional gig. It has a captivating sound and playability and draws a lot of ‘Ooohs!’ and ‘Ahhhs!’ from vintage-guitar guys wherever I take it because of its great finish and *incredible* sound! It’s a real gem of my collection. I enjoy it daily and look forward to playing it for many years.” – **Ward**

Meeker VG

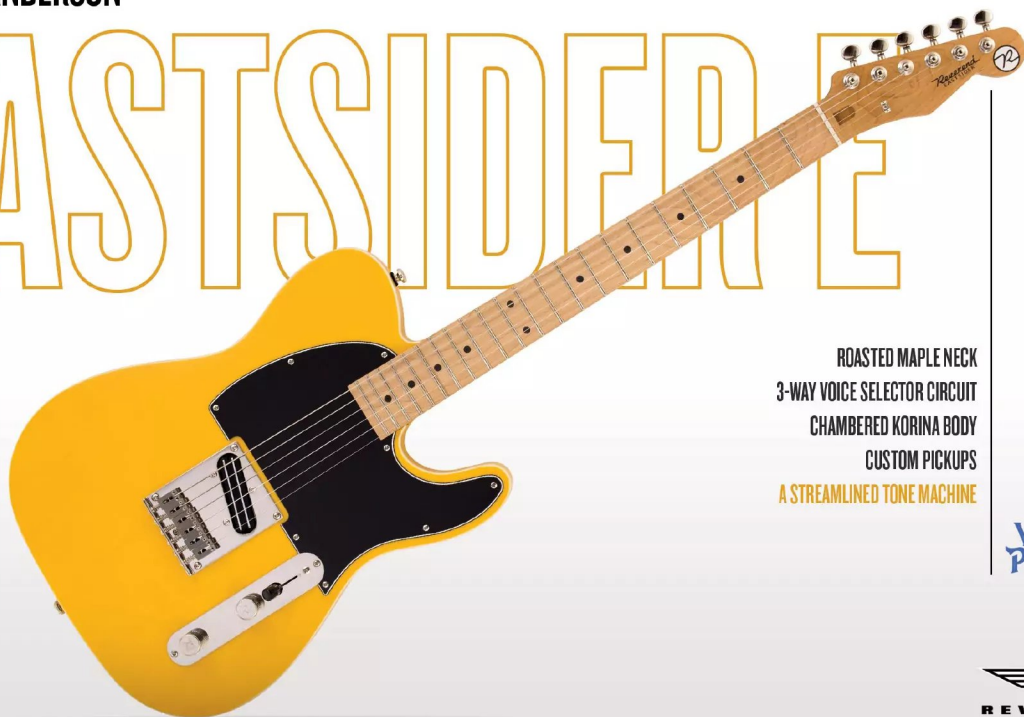
The SJ has mahogany back, sides, and neck.

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



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'60 Sunburst/Slab Rose neck 100% original in EX+ condition

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

'61 Dakota Red/Slab Rose neck 100% original. Near Mint condition.

'62 Blond Refret, changed nut in "Beat-Up" condition, Player's dream!!

'63 Sunburst Refret, changed nut in "Beat-Up" condition, Player's dream!!

'65 Sunburst 100% original, Near Mint condition, Mint-Green pickguard

'65 Candy Apple Red 100% original, Excellent condition, Mint-Green pickguard

'65 Olympic White 100% original, Excellent condition, Mint-Green pickguard

'65 Olympic White 100% original

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'65 Olympic White "Tortoise Shell Pickguard" 100% original

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'69 Blond/Rose neck 100% original, Amazing tone!!

'70 Sunburst/Rose neck 100% original in Near Mint condition, We have 2 in stock.

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Price Guide

By Alan Greenwood & Ram W. Tuli



1964 Fender
Stratocaster in
Daphne Blue

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1977	Acoustic 320 Bass Head	160/300 watts	\$350	\$525
1980s	ADA TFX4			
	Time Effects		\$200	\$275
1960s	Airline Electric			
	Hollowbody	Kay Tuxedo copy	\$800	\$1,250
1996	Alembic Orion		\$2,700	\$4,200
1969	Ampeg Dan			
	Armstrong Lucite	Smoke	\$4,500	\$6,000
1994	BC Rich			
	Ironbird	2nd Rico era	\$1,100	\$1,400
1967	Coral Combo/Vincent			
	Bell Combo VIN6, 1 pickup		\$2,500	\$3,500
2000s	Cordoba Classical	Higher-end	\$1,750	\$2,250
1982	Dean Baby ML	Import	\$450	\$600
1994	DigiTech Guitar			
	Effects Processor RP 5		\$100	\$150
1986	DOD Harmonic			
	Enhancer FX85		\$50	\$65
1967	EKO Cobra II	offset body	\$500	\$650
2002	Electro-Harmonix			
	Wiggler		\$100	\$110
2001	Epiphone Les Paul			
	Sparkle L.E.	LP Standard	\$650	\$850
1961	Epiphone Rivoli (1 Pickup)	Standard tuners, sunburst	\$3,500	\$4,500
1998	Fender Acoustasonic			
	Junior/Junior DSP	30 watts, 1x8, 2 ch mic/git	\$230	\$300
2015	Fender			
	Bassbreaker 15	Head, gray tweed	\$330	\$450
1993	Fender Bronco	Solidstate, 15 watts	\$135	\$175
1963	Fender Jazz	Common color	\$18,000	\$25,000
1958	Fender Jazzmaster	Sunburst, maple 'board	\$17,000	\$20,000
1957	Fender Precision	Blond, anodized guard	\$25,000	\$35,000
1996	Fender 50th Anniversary			
	American Standard Precision		\$1,400	\$2,000
1998	Fender Squier			
	Telecaster (Affinity Series)		\$180	\$250
1964	Fender Stratocaster	Daphene Blue	\$40,000	\$55,000
2013	Fender '59 Stratocaster			
	(Custom Shop)	Heavy Relic	\$3,000	\$4,000
1994	Fender Aluminum	Various patterns		
	Stratocaster American Standard	& options	\$2,000	\$2,500
1994	Fender Foto			
	Flame Stratocaster	Japan	\$775	\$1,000
1969	Fender Super Reverb	Silverface	\$1,450	\$2,200
1959	Fender Telecaster Custom	Sunburst, maple	\$36,000	\$50,000
1963	Fender Tremolux	Smooth white/gold, 2x10	\$2,650	\$4,000
1998	G&L ASAT Z-3			
	Semi-Hollow		\$1,125	\$1,500
1948	Gibson Console			
	Grand Steel		\$1,500	\$2,000
1989	Gibson Dove	New specs	\$2,500	\$3,250
1965	Gibson EB-0	Cherry	\$2,200	\$3,000
1998	Gibson ES-350 T Historic		\$4,000	\$5,000



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Also accessible on Apple Podcasts, YouTube, and Spotify for your listening pleasure!

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1956	Gibson ES-350 T or ES-350N T	Sunburst, P-90s	\$8,000	\$10,000
1993	Gibson Rudolph			
	Schenker Flying V		\$1,875	\$2,500
1973	Gibson Gospel	Laminated	\$1,250	\$1,625
1972	Gibson J-200	Artist label	\$4,500	\$5,750
1983	Gibson Les Paul Jimmy Wallace Reissue	Nashville-made	\$4,250	\$5,500
2013	Gibson Les Paul Joe Perry 1959			
2003	Gibson '57 Les Paul Goldtop	Brazilian, COA	\$6,500	\$8,500
2003	Gibson SG Judas Priest Signature Set	SG and Flying V Set	\$5,000	\$6,500
1962	Giulietti S 1x12 Combo	1x12 2-chn, trem	\$1,200	\$1,775
1966	Gretsch Chet Atkins Country Gentleman (6122/7670)		\$3,500	\$4,500
1997	Gretsch Duane Eddy (6210DE)	Orange	\$2,750	\$3,500
1953	Gretsch Duo-Jet (6128)	Black, single-cut	\$7,500	\$9,500
2003	Gretsch Jet Firebird Reissue/Power Jet Firebird (6131/6131T)		\$1,750	\$2,250
1964	Gretsch Model 6162	Vertical	\$850	\$1,250
	Dual Twin Tremolo/Reverb			
1993	Guild B-4 E		\$600	\$800
1970s	Guild Copicat		\$350	\$550
1991	Guild Starfire IV	Reissue	\$1,500	\$2,000
1963	Hagstrom Impala	2 pickup Condor	\$800	\$1,125
1965	Hagstrom Model I B/F-100B		\$700	\$900
1985	Hamer FBIV	firebird body	\$1,000	\$1,500
1984	Hamer Special Series	With Floyd Rose	\$2,250	\$3,000
1997	Hamer Vector Limited Edition Korina	COA	\$3,000	\$4,000
1980s	Hohner G 2T/ G 3T Series		\$325	\$425
1983	Ibanez Delay Harmonizer DM1000		\$175	\$225
1971	Ibanez Model 2350 Les	LP Standard copy	\$750	\$975
1977	Ibanez Overdrive II OD855			
1997	Ibanez Pat Metheny PM20		\$1,250	\$1,750
1965	Kay Model 805	ss 1x10	\$150	\$200
1971	Kustom SC 1-15 SC	Black, 150 watts, 1x15	\$325	\$500
1960s	Leslie 125		\$650	\$950

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			LOW	HIGH
1971	Maestro Bass Brassmaster BB-1		\$2,000	\$2,500
1964	Magnatone Model M12 Bass	1x15 or 2x12	\$750	\$1,150
1965	Marshall JTM 50 Model 1963 PA Head	50 watts	\$2,100	\$3,200
1973	Marshall Model 1960 4x12 Speaker Cabinet	Custom color, checkerboard	\$1,350	\$2,075
1984	Marshall Model 1960A/ 1960B 4x12 Speaker Cabinet	Black	\$425	\$650
1987	Marshall Silver Jubilee Model 2551BV 4x12 Cabinet		\$1,050	\$1,650
1910	Martin 2-17		\$2,500	\$3,250
1999	Martin 000C-15E		\$1,000	\$1,375
1880s	Martin 00-28	Gut	\$12,000	\$15,000
2012	Martin 00-42SC John Mayer		\$5,500	\$7,500
1940	Martin D-28		\$95,000	\$125,000
2004	Martin Felix The Cat	Felix I, 756 made	\$550	\$750
1985	Martin N-20B	Brazilian	\$10,000	\$13,000
1999	Martin OM-42	Indian rw	\$4,000	\$5,250
2010	Martin OMCPA1/1 Plus		\$2,125	\$2,750
1996	Martin SP000-16TR		\$1,250	\$1,625
1989	Mesa-Boogie 50/50 (Fifty/Fifty)	50 watts per channel	\$750	\$1,100
2004	Mesa-Boogie Big Block Series	750	\$1,300	\$2,000
1988	Mesa-Boogie Studio .22/Studio .22+	.22+	\$675	\$1,000
1970	Microfrets Rendezvous		\$1,200	\$1,500
1996	Parker Fly Supreme		\$2,750	\$3,500
2004	Peavey Rotor EX		\$275	\$375
1999	Peavey Transchorus 210		\$250	\$350
2010	PRS Private Stock Program		\$4,000	\$8,000
1973	Rickenbacker Model 483	3 pickups	\$3,000	\$4,000
2020	Santa Cruz Eric Skye 00	Cocobolo, Adirondack	\$5,500	\$7,000
1930s	Slingerland Songster Tenor	Tenor, archtop	\$550	\$725
2013	Taylor 616e		\$2,000	\$2,500
2010	Taylor 810ce-LTD		\$2,500	\$3,000
2007	Taylor DN8		\$1,500	\$2,000
2008	Taylor Solidbody Classic		\$900	\$1,250
1970s	Univox Solid Body Electric	Effector	\$650	\$850
1962	Vox AC15 Twin	Custom colors	\$7,500	\$11,300
1966	Vox Folk XII	12-string	\$450	\$600
2008	Vox VT-15	1x8	\$100	\$150
1970s	Watkins Dominador MK I	Bass, 1x15	\$550	\$775
1920s	Weissenborn Style #1 Hawaiian		\$3,500	\$5,000
1965	West Laboratories Fillmore Head		\$2,975	\$4,500
1965	West Laboratories Grande Head		\$1,000	\$1,525
2014	ZVex Fuzzolo		\$80	\$100

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Gary Duncan and
John Cipollina

INTRICATE INTERPLAY

Quicksilver Messenger Service

By Willie G. Moseley

In the mid '60s, San Francisco's bohemian entertainment scene was evolving from Beat Generation poetry and folksongs to an electric music designed to help listeners "trip."

The original "psychedelic" bands included the Jefferson Airplane, Grateful Dead, Country Joe & the Fish, Big Brother & the Holding Company, and others. For many, the derigueur instrument was a Gibson SG, as used by James Gurley, Jerry Garcia, Barry Melton, and Sam Andrew. Arguably the most innovative and influential SG player was John Cipollina in Quicksilver Messenger Service.

Cipollina (1943-'89) reportedly met guitarist Gary Duncan (1946-2019) and drummer Greg Elmore at a dance at San Francisco's Longshoreman's Hall in October of 1965. After discovering common musical ground, they recruited vocalist/bassist David Freiberg from the folkie ranks to complete the foursome that would become preeminent on the scene.

As a member of Quicksilver Messenger Service, Freiberg favored Fender Precision and Jazz basses, but used a Gibson EB-3 at the Monterey Pop Festival in '67. Duncan relied on Gibsons including a Les Paul goldtop, an

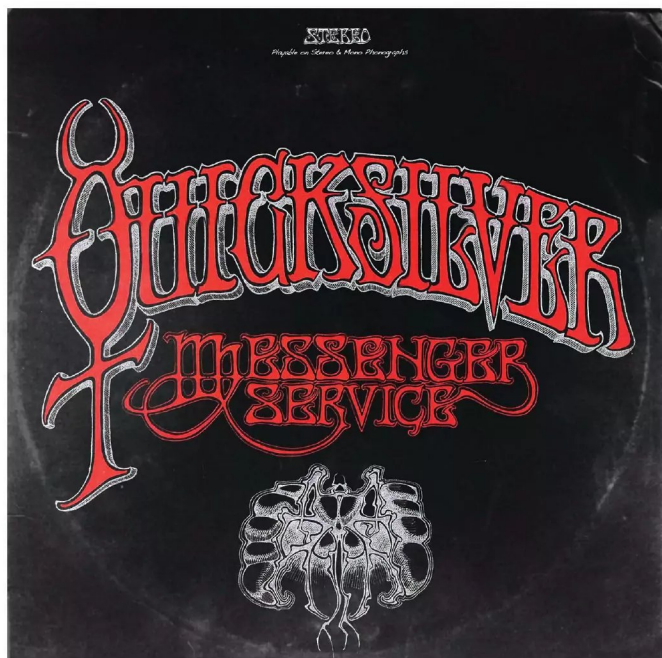
SG, and an ES-345TD, but he was more known for playing two '45 L-5 archtops that had been converted to electric.

"[The repairman] put a soundpost between the bridge and the back of the guitar so it wouldn't feed back so badly," Duncan said of his first L-5 in a 2001 interview with VG. "If it did feed back, it wouldn't squeal like a solidbody; it got a big fat tone, like a horn."

After the guitar was stolen, Duncan bought another and had it modified by the same shop.

Ultimately, Cipollina's meticulously modified SGs and his huge amp rig would become legendary. More than one of his SGs were dressed with custom pickguards and fretboard inlays, and pickups were wired to go to different amplifiers – the bridge pickup plugged into Fender amps, while the neck went to Standels. Topping Cipollina's sonic monster were six Wurlitzer Brasshorn organ amps with their brass-horn drivers. He relied on a

Gary Duncan: Capitol Records. John Cipollina: David Gans/Wikimedia



thumb pick and finger pick, and made heavy use of a Bigsby vibrato to evoke his piercing, warbling sound.

Quicksilver was one of the last of the early Frisco psychedelic bands to sign with a major label, and they began recording a first album for Capitol Records in late '67. An arduous task for producers Harvey Brooks and Nick Gravenites, the band spent 200 hours in a Los Angeles studio then discarded the tracks because (per Barney Hoskyns' *Beneath the Diamond Sky: Haight-Ashbury 1965-1970*) members wanted to re-record their individual parts. New sessions were recorded with producer Pete Welding in San Francisco, and the debut was released in May of '68.

"That was the first album I ever owned," said guitarist Craig Chaquico, who was a member of Jefferson Starship in the '80s and Starship through the early 2000s before becoming a Grammy-nominated contemporary-jazz solo artist. "I got it from a friend at a summer camp in Marin County."

At age 12, Chaquico started to learn guitar while recuperating from a car crash, and Quicksilver was part of his recovery.

"My dad told me that if I stuck with the physical therapy, rehab, wheelchair, crutches, and corrective shoes, he would buy me a Les Paul when I got better," he said. "He kept his promise, and it had the same shape as John Cipollina's SG, being that it was an early white Les Paul Custom."

Quicksilver's debut album established the band's "dueling guitars" at its outset, with the opening A-minor chord of "Pride of Man" punching out of one speaker, answered by one on another guitar in the opposite.

"Pride of Man," written by British actor/singer Hamilton Camp, was an intriguing song with cautionary lyrics alluding to biblical legends. Cipollina's solo proffered a brittle-yet-potent tone, mixed up front, where it couldn't be ignored.

The interplay between Cipollina and Duncan was intricate; not only did they do back-and-forth riffing, but they also dabbled in harmony leads.

"John would introduce me to everybody as his 'rhythm guitar player,'" Duncan recalled with a laugh. "That was okay with me, because I wasn't too talkative, and John was!"

Duncan and Freiberg were equally at home singing harmony ("Light Your Windows") or in unison ("Dino's Song").

The jazzy, loping instrumental "Gold and Silver" has a 6/8 time signature. Duncan wrote it when he was a teenager, inspired by Dave Brubeck's "Take Five," which is in 5/4.

The keystone song is "The Fool," a 12-minute (mostly instrumental) piece co-written by Duncan and Freiberg that has stood the test of time. Beyond the expected psychedelic noodling, it's a fascinating, innovative presentation with shifting time signatures, tempos, and arrangements that interpolate melodious, evocative guitar work – ethereal,

majestic, powerful, sometimes raucous and drenched in feedback.

Among its segments is Cipollina's workout on a newfangled wah pedal, including note-for-note riffing with Freiberg's viola.

"John's wah and Bigsby were a huge fascination for me," said Chaquico. "The tone and emotional content on the solo in 'The Fool' has always stayed with me."

Other fans include Kerry Livgren, founding lead guitarist for Kansas, who cites "The Fool" as one of the earliest prog-rock songs, recalling its influence on the evolution of Kansas' sound.

"It was a long, developed piece with all of these different movements," Livgren said.

Chaquico summed up other aspects of the album that appealed to him.

"The things that stood out to me most while I was jamming to Quicksilver – besides the guitar playing – was David Freiberg's voice and the song 'Pride of Man,'" he said. "There were some interesting tones and vibrato action with the guitar that I tried to emulate whenever that song came around. The cutting treble tones on some of my guitar solos were influenced by bands like Quicksilver. 'Ride the Tiger' comes to mind."

Quicksilver's second album, *Happy Trails*, melded live and studio recordings. Personnel changes after its release shifted dynamics within the group, and while it released other albums through the '70s, guitarists have granted "classic" status to the first two. **VG**





HOT-TRUNK BLUES

Mending a Neglected '64 D12-20

By Dan Erlewine

I was recently sent a '64 Martin D12-20 that had been through rough times even before it was left in a closed trunk on a hot day. To top it off, it went unplayed for years before arriving in my shop. The top and fretboard extension had come unglued and shifted $\frac{1}{2}$ " into the sound hole, taking the purfling with it. Before agreeing to the work (and writing an estimate), I removed the neck to inspect the damage. Here's what I found, and what I did.

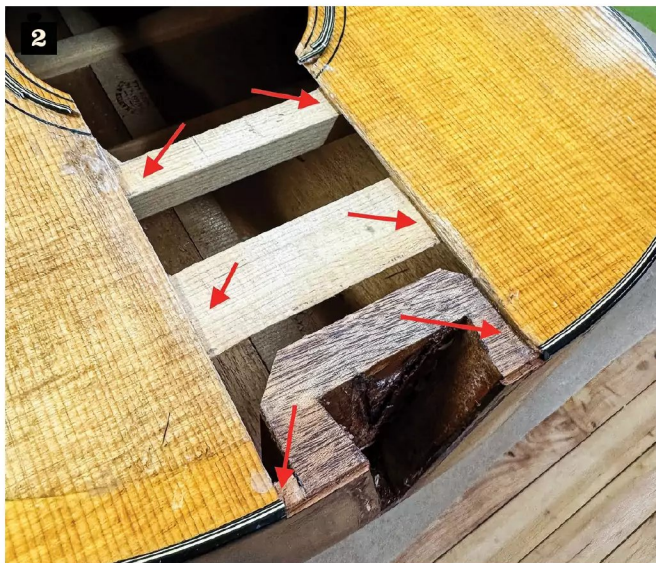
1) When I removed the neck, a piece of top came with it. I separated it from the fretboard in two pieces. Here, you can see the shifted spruce under the fretboard, as well as a turnbuckle I braced against the end block to push it back into place little by little. At this point, I'd seen enough to feel comfortable about doing the job.

2) The top had separated from the two braces and the neck block in these areas. This was one of the last Martins built with hide glue, as the company switched to aliphatic glue in '64.

3) I used a variety of thin abrasives and saw blades to clean dirt and dried glue from the loose areas.

4) After they were cleaned, I used a thin spatula to apply hot hide glue, then clamped them all using a sheet of acrylic as a pressure caul. Joints like these – spruce to spruce in non-load areas – can be unclamped after several hours.

5) While the braces dried, I cleaned old glue from the two pieces of spruce that had worked loose, then cleaned them with a



luth hoe – a delicate, specialized right-angle scraper made for luthiers.

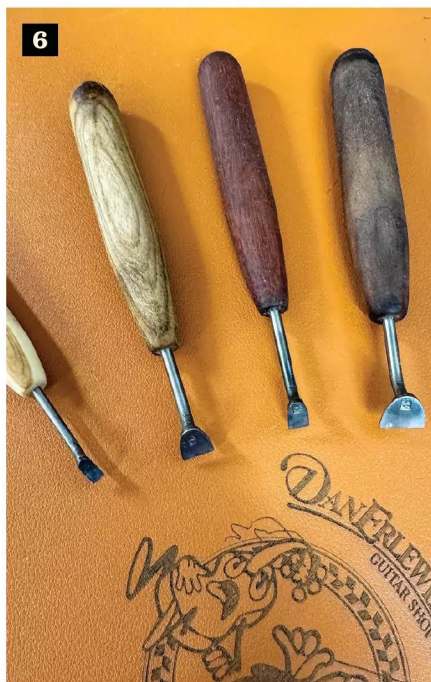
6) These scrapers are made by my friend, Ryan Gerber.

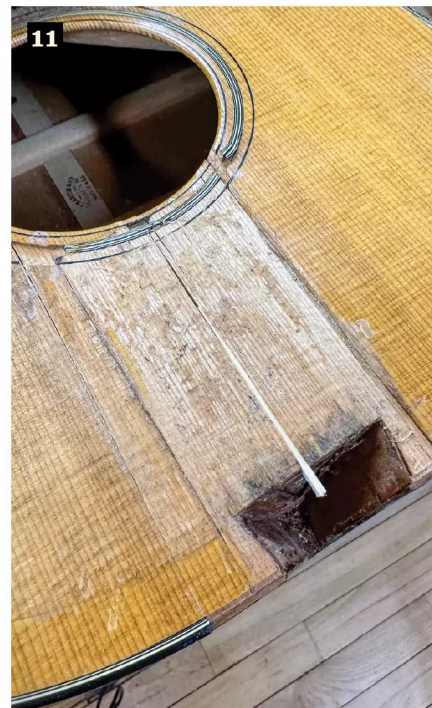
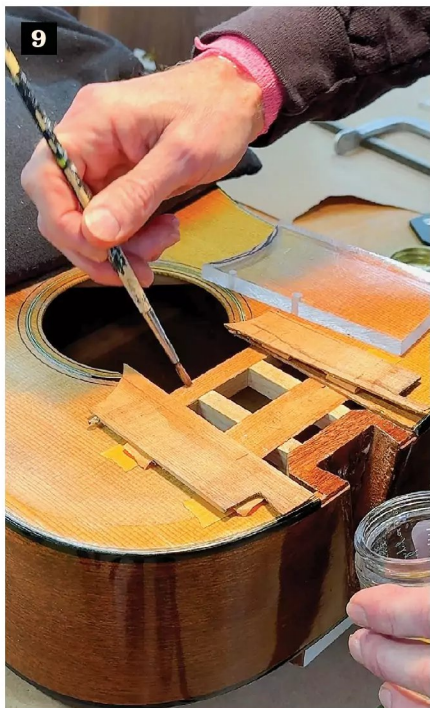
7) After cleaning, I put the two pieces together with hide glue then pressed them flat

on the bench with wax paper on both sides. I used an acrylic caul to hold the pieces flat.

8) The spruce had shrunk a bit (especially on the bass side), so I split the glued piece in half, pulling each piece toward its outside edge with stretched masking tape. The stretch pulls

the piece tight to its mating edge and acts as a hinge for tipping each piece back while the glue is applied. When using hot hide glue, it's imperative to clamp the wood within two minutes – 90 seconds is even better. Here, my shopmate Joel Lensch is doing the glue-up.





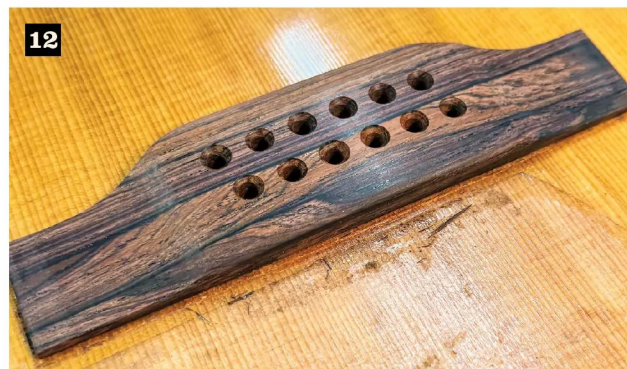
9) Quickly but calmly, Joel spread the glue...

10) ...and got the job done in time! Look closely and you'll see a light-colored strip in the center.

11) Before starting the glue-up, Joel used the belt saw to make a tapered sliver of spruce that he drove in at the last second to press the two halves apart, creating a tighter fit.

12) Next time, I'll do something that few have seen – remove the square-tube truss and replace it with one that's adjustable. I'll also re-set the neck and install this Brazilian-rosewood bridge made by Joel.

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



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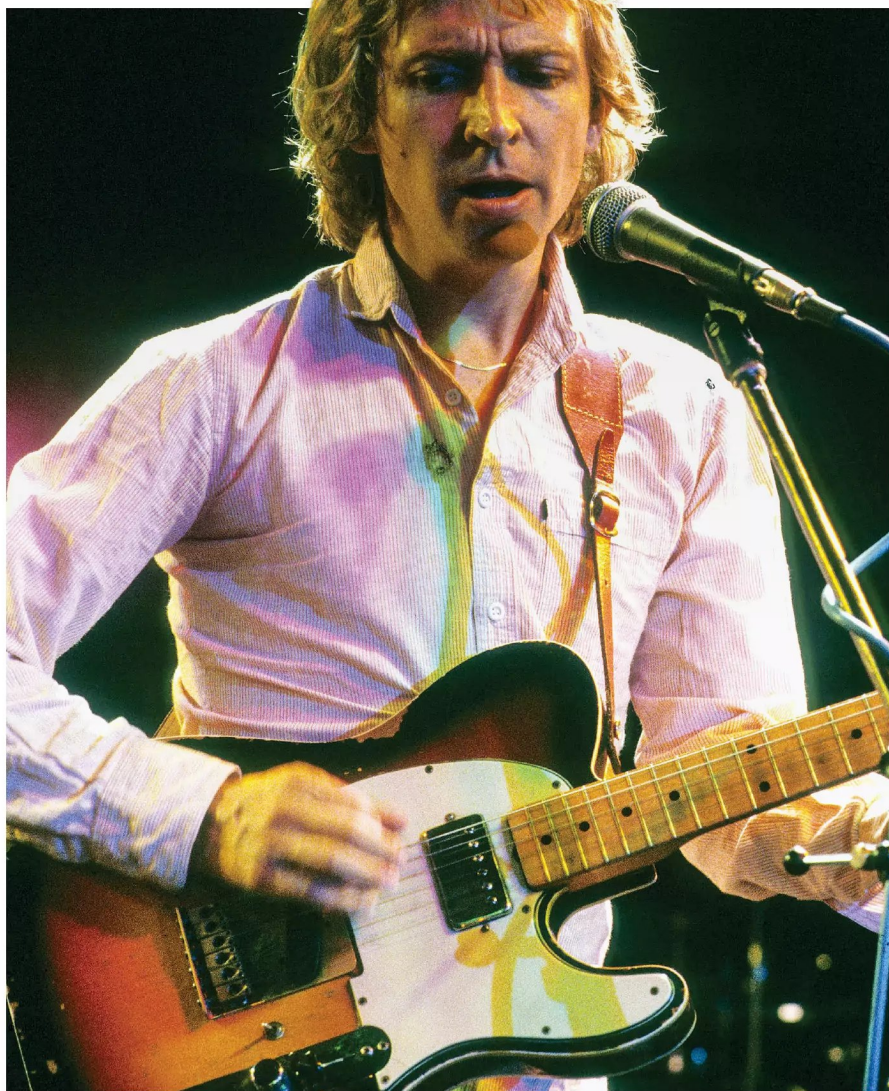
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PUNK & MONK

The Police: *Reggatta de Blanc*

By Wolf Marshall

One of rock's most original and influential groups, The Police were an unlikely representative of Britain's punk scene. Playing a mix of reggae, new wave, power pop, jazz and prog rock, the trio's scruffy, bleached hair, frenetic energy, and musical minimalism flaunted '70s punk trappings.

Drummer Stewart Copeland, previously with progressive band Curved Air, mused that despite superior musicianship, their aim was

to play loud, aggressive rock aligned with the punk ethos. Bassist Sting, inspired equally by the Beatles and Thelonius Monk, befriended Copeland while performing in Newcastle with fusion band Last Exit. Capitalizing on the punk movement, they formed a trio with guitarist Henri Padovani and began working London clubs in March of '77. By August, Padovani was replaced by Andy Summers, veteran of the British Invasion (Animals,

Zoot Money, Soft Machine) and a decade older than Copeland and Sting. Instantly, they were a power trio beyond the blues-rock precedents of Cream and Hendrix. Reggae rockers "Roxanne," "So Lonely" and "Can't Stand Losing You," and *Outlandos d'Amour* launched their slow ascent. While aspiring to rock rawness, the Police exhibited textural and orchestral innovations coupled with pop sensibilities, atypical harmonic sophistication, and production instincts that proved they were too accomplished to be "real punks."

On February 13, 1979, The Police entered Surrey Sound to produce their second album, which was completed in about four weeks spread from February to August. Surrey had been upgraded from a 16 to 24 tracks with an all-MCI setup and JH-400B console. Sting sang lead and played bass, Summers supplied additional vocals, guitar, and keyboard parts, and Copeland played drums while also providing vocals, rhythm guitar, bass, and piano. Initially, they lacked material beyond Sting's "Message in a Bottle," "Walking on the Moon" and "The Bed's Too Big Without You." Songs were developed in the studio, one track evolved from live jams, abandoned compositions were revisited, and they even considered re-recording a single, "Fall Out." "No Time This Time" was inserted to fulfill run time. Copeland's seemingly unpolished "On Any Other Day" and "Does Everyone Stare" drew critical ire but appealed to nonconformist listeners within the band's growing fanbase.

Despite fits and starts, *Reggatta de Blanc* (Franglais for "white reggae") set significant precedent. Released October 5, 1979, it offered a more polished, artistically developed Police style, brought wider public acceptance, and was their first album to reach #1 on U.K. charts, yielding hit singles, "Message in a Bottle" and "Walking on the Moon." Its title and embrace of the Jamaican style notwithstanding, the Police didn't pretend to play straight reggae; instead they harnessed its rhythmic impetus, adding pop, roots rock, R&B, world, and jazz elements for a sound that defined them as the most important band in the post-punk milieu. The album dominates greatest-album lists and is Copeland's favorite Police recording.

"Message in a Bottle" opened the album decisively, blending 20th-century modernism, power pop, and blues-rock. Sting composed the melody, bass line, and chord progression, leaving Summers to create guitar orchestrations. The unique stacked-5th sonorities in the intro, verses, and outro are harmonized with a second guitar, exemplifying modernity viewed through a rock lens. The song's sec-

Andy Summers circa 1979: Pictorial Press/Alamy.

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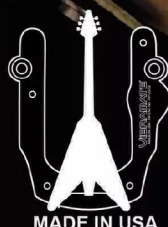
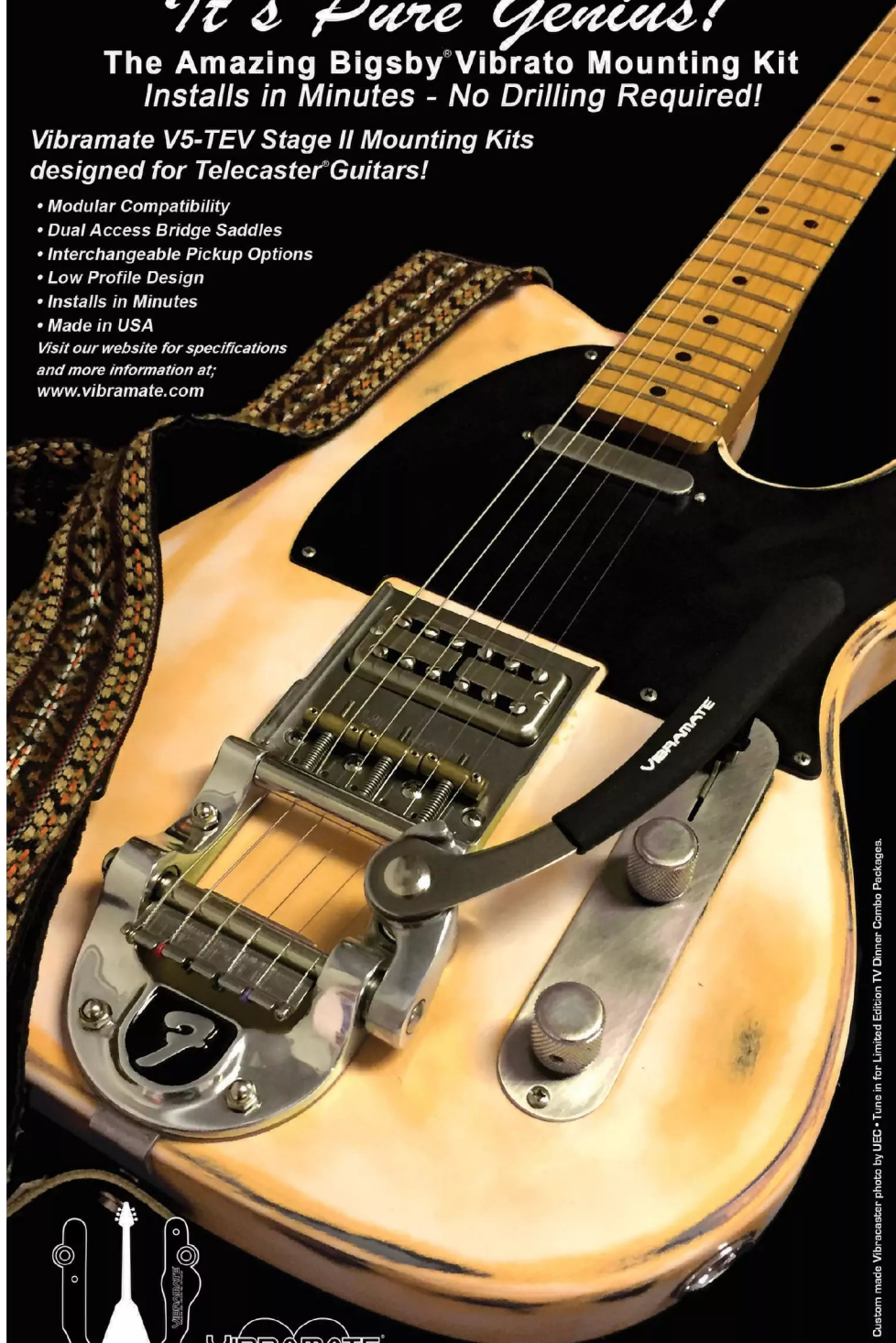
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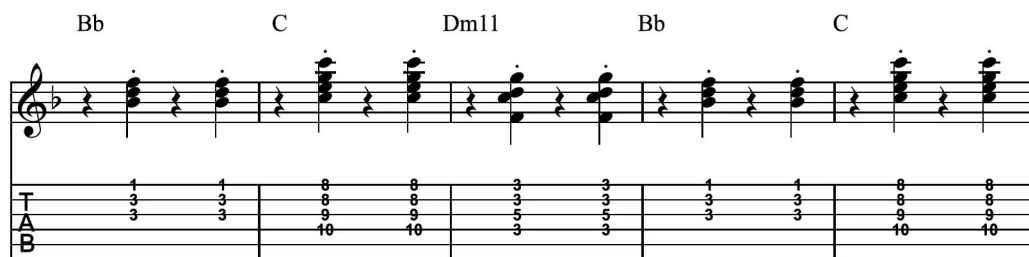
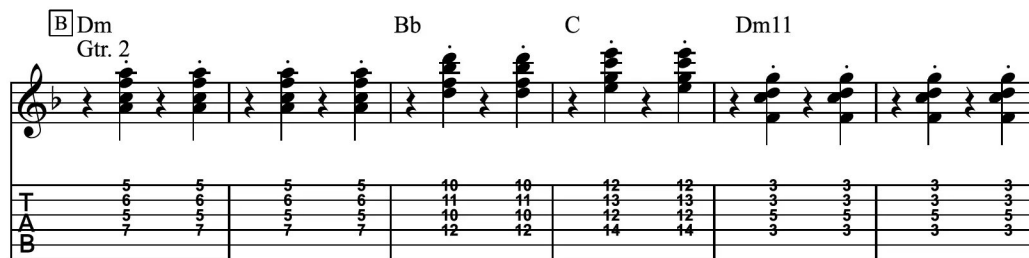
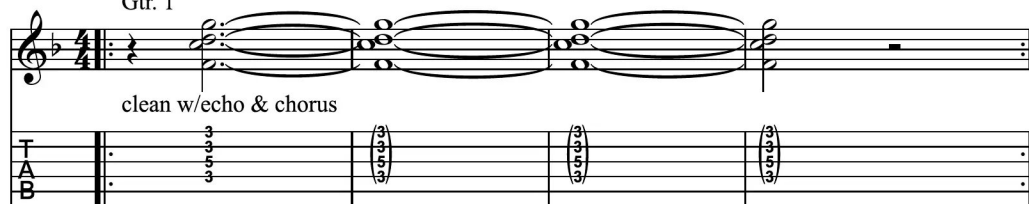
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Gtr. 1



A mainstay of the repertoire, "Walking on the Moon" is part rock, part jazz, part reggae, part pop, and exemplifies the band's minimalism. In the intro [A] an underlying reggae feel is implied by Sting's bass line and Copeland's colorful drumming yet Andy interprets the

moment with a single strummed Dm11 (processed with chorus and echo) sustained for four bars to produce an otherworldly effect. In the verse, [B] he reverts to the more animated and conventional backbeat reggae pattern with tight, clipped triadic chords on beats 2 and 4.

and took a darker turn ultimately alluding to murderer Gary Gilmore. The piece follows a classic Police MO – mutated reggae expanded with unusual jazz harmony. Most reggae is diatonic, comprised of simple triad chords, but Summers' guitar permeates with ingenious layers. The intro exploits a rhythmically defined, palm-muted single-note ostinato that sets the tune's groove, transforms the guitar into a percussion instrument, and is coupled with quasi classical-guitar arpeggiation in verses. The solo (attributed to Sting) is an interlude made entirely of controlled feedback – the sustain achieved only with an overdriven amp. Andy expounds on his intro figure in the coda by overdubbing a higher flanged/muted ostinato and short percussive blues licks over fingerpicked patterns.

"Deathwish" is credited to all three. Follow-

ing Copeland's percussion opening, Summers paints a revolving two-part soundscape with rhythm guitar in the intro. Combining roots rock and a subliminal Bo Diddley beat, his jangly Tele chording, processed with slap-back echo (set to quarter-note repeat) and compression delivers a loose but pervasive steady-eighth riff played staccato with shifting accents, occasional pull-offs, and arpeggiation that generate syncopation. An interlude section poses swelled sustained open-harmonic chords over percussive muted guitar riffs, which Summers colors further with synthesizer pads. The song crystallizes when Sting's vocals enter at 0:59 and the intro riff becomes the verse figure and interludes recycle as textural bridges.

Sting's "Walking on the Moon" was the album's second U.K. hit single. Originating as a

straight rock tune, it wound up personifying the “less is more” ethic, which allowed the Police to transcend predictable power-trio restrictions and explore sonic textures, density, rhythmic shifts, and space as arranging tools. Weightless in its simplicity, the opening is distinguished by Summers’ unresolved Dm11 sonority over Sting’s simple, effective bass riff (doubled by piano) and Copeland’s colorful drums, where he reprised the delay on them. Andy was particularly pleased with the chorused guitar sound and timing his delay to echo strums after about 600 ms – obtained from Surrey’s rack of modular processors used throughout the sessions. The floating, suspended mood of the intro and interludes implies an underlying reggae rhythm but gives way to a reggae beat driven home by Summers’ staccato 2-and-4 strums in verses and a contrasting bouncy pop feel in the bridge. The track marks Summers’ first use of guitar synthesizer (Roland GR 500) to produce bubbling sci-fi sounds in the outro.

"On Any Other Day" is the first of three quirky Copeland numbers on *Reggatta*. The song conveys discord and dark humor; mocking a suburban

story line gone wrong. Copeland reprises his expanded role as rhythm guitarist, bassist and vocalist in addition to drummer. The reggae feel is offset by punk insolence, Zappa-esque sarcasm, and Summers' orchestral guitar mixing ostinato riffs with sparse power chords in verses, heavier chords that mirror Copeland's syncopations in pre-choruses, then thickening the arrangement with power chords and textural fills in choruses.

“The Bed’s Too Big Without You” was the album’s final single (May ’80). Slightly mel lower in tone but rhythmically adventurous, the Sting composition addresses loneliness, heartbreak, and the suicide of Sting’s first love. The reggae influence is tempered with new-wave and R&B elements; extant in atypical elongated (four-bar) phrases and Summers’ funkier groove replete with

slurred triads (evoking Barney Kessel mixed with Jimmy Nolen soul-guitar references) derived from an Em Aeolian modal center. He creates three related chord figures that dominate the piece; the opening oblong four-bar riff and simpler straightforward rhythm figures in verses and choruses, then adds a low-register muted guitar part to complement Sting's bass line in the chorus and interlude.

Copeland's "Contact" marries incongruous influences and approaches in an oddly truncated sectional arrangement that stretches the envelope of "new wave." In the four-bar intro, Summers presents a twangy/flanged Beatlesque arpeggio riff (expanded in ensuing six-bar choruses) that leads to a four-bar verse where a plodding, harmonically vague bass figure is doubled with guitar synthesizer for a prog-rock impression. The interlude (0:45) establishes a double-time rhythm and bears an unmistakable Beatles flavor, epitomized by Andy's overlapped, contrapuntal twangy/flanged guitars. The juxtaposition of short sections, contrasting timbres, and feel/tempo changes results in an unusual songs.

"Does Everyone Stare" is a piano piece Copeland wrote in college. Propelled by his heavy quarter-note pulse on acoustic piano, it develops a Summer of Love power-pop feel reminiscent of the Beatles' "white album," Procol Harum, or early Pink Floyd. Copeland sings lead on the first verse and chorus, which flies his homemade piano/vocal demo, complete with a radio signal inadvertently capturing an operatic singer (0:33). Summers' guitar is nonexistent or imperceptible.

Sting's "No Time This Time" repurposes the B-side of 1978's "So Lonely." Distinguished by phased vocals, it embodies a Ventures-meets-punk attitude established at the outset with Copeland's stylistically correct drum figure. Morphed surf-rock

Moderately Fast Reggae

Em7 C Am Bm Am

A Gtr. 1

Em7 B Am

Bm Em7

TAB notation for guitar triads and bass lines.

"The Bed's Too Big Without You" personifies the Police's mutated reggae vision. Its reggae pattern is elongated and varied rhythmically until it's nearly unrecognizable. The fade-in intro [A] exploits Summers' slurred/repeated pull-off figures of simple triads (G and D) on beats 2-4 to disguise the separate 2 and 4 emphasis of reggae guitar. His triads expand the E minor tonal center for an extended chord effect, resulting in Em7-Em11 over Sting's

bass. For the change to Bm, Summers plays atypical wide quarter-note triplets, emphatically attacked, to create an additional interesting departure and his simpler figure over Am also conveys an alternate rhythm feel. In the verses [B], he resorts to a more traditional reggae approach in the four-bar pattern using eighth-note strums on 2 and 4 but adds the intro's slurred triads to cleverly turn the beat around for another level of rhythmic complexity.

ingredients also pertain to Summers' muted melody/rhythm parts that further blur distinctions between surf and new wave. Summers' solo uses familiar rock passages and is arguably his most-conventional playing on *Regatta*; yet in this context, the impression is novel and unfamiliar.

Summers relied on his modified (and well-worn) '63 Telecaster Custom with a Gibson humbucker, maple fretboard, and built-in distortion. He plugged into 100-watt Marshalls (slightly modified by Pete Cornish) and used effects including MXR Phase 90, distortion, compressor, analog delay, Electro Harmonix flanger, Mutron III,

and an Echoplex tube-type tape echo unit. He preferred Bill Lawrence or Dean Markley strings (.010-.046), used heavy Dunlop Jazz Two for lead playing and a thinner larger pick for rhythm playing, and favored heavy brass slides.

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.

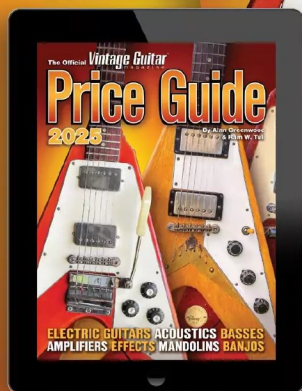
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GRETSCH 7680

SUPER AXE

BY MICHAEL WRIGHT

Most guitarheads are aware of the enormous contributions of the late Chet Atkins, the Country Gentleman, to American popular music, from his complex fingerpicking style to producing early rock records. Not to mention the classic Gretsch hollowbody electric guitars that bore his name.

But far fewer know how his quest for sustain yielded two obscure Gretsches of the '70s – the Super Axe and its humbler sibling, the Atkins Axe – or that Roy Clark almost got the credit!

The Super Axe was a product of the Baldwin era of ownership at Gretsch. The Super Axe was actually designed circa 1976 by Gretsch manager Duke Kramer in collaboration with Atkins, who recalls that Atkins was always investigating ways to increase sustain in instruments, from modifying bracing to experimenting with glass nuts.

Built in Arkansas, the Gretsch Super Axe was a fine guitar. A solidbody (for sustain!), it had a set neck and very slim bound-mahogany body that tapered toward the edges, making it very comfortable to play. They were fairly wide for a solidbody – closer to a hollowbody, probably reflecting Chet's preferences for that mode. The S-curve shape of the upper bout and cutaway was similar to other designs popular in the mid '70s, including the Aria Pro II Prototype, ultimately derived from the Rickenbacker Combo designed by



Roger Rossmeisl. The bound ebony fretboard had small block inlays that went from one per fret to two, then three. The pickups on Gretsch guitars by this time were produced in Japan, and they kick butt.

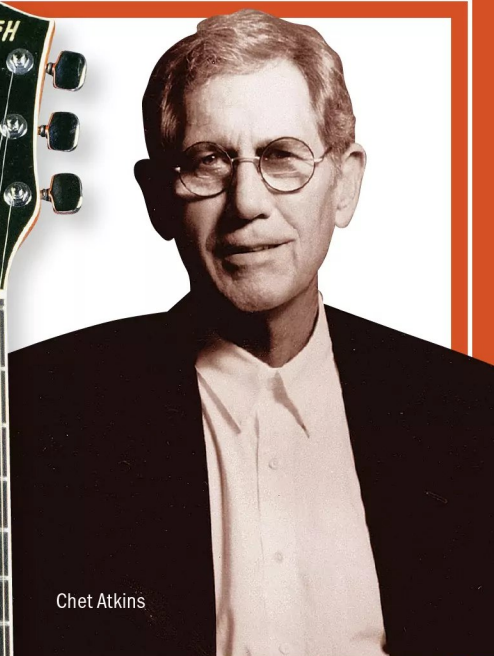
At the heart of the Super Axe concept was a circuit board with built-in effects. Atkins preferred just two. In addition to master Volume and Tone controls, the Super Axe had compression and phaser circuits, each with its own on/off switch. With compression on, the sound waves get “squashed” or compressed, eliminating extreme highs and lows and yielding increased sustain. This circuit had a sustain control that governed the amount of compression. The phaser circuit had a control for rate plus a second knob to determine how much of the phasing was blended with the final output. In other words, you could have background phasing effect or full-out grooviness. The result is an extremely playable guitar with remarkable tonal flexibility.

ity, but without the complexity that plagues many guitars with more onboard effects.

There was some discussion about naming the guitar after Chet. However, before it was introduced in March of '77, a copy was given to Roy Clark, who was performing regularly in Las Vegas. Roy liked the guitar and began using it in his

“At the heart of the Super Axe concept was a built-in effects circuit. Atkins preferred just two... compression and phaser...”

show. Some began to refer to the guitar as the Roy Clark model, which didn't sit well with its designer! Perhaps it was foreshadowing; the guitar with effects was called the 7680 Super Axe and finished in translucent Red Rosewood, while a version without, the 7685 Atkins Axe, was translucent Ebony. Both were made from '76/'77 through '80/'81. By '78, Atkins had severed his relationship with Gretsch, making the



Chet Atkins

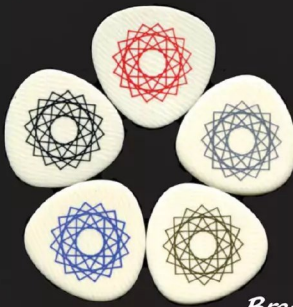
Super Axe his last model. How many of these Atkins Gretsch swan songs were made is unknown, but given how seldom you see one, not many. But if you get a chance to play one, be sure to say, “Thanks, Chet!”

This feature was first published in the October '03 issue.



Roy Clark





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GEORGE PORTER

New Orleans Funk Master

By Dan Forte

Any discussion of noteworthy bassists must include George Porter, Jr. In the world of soul and funk, his name sits alongside such greats as Larry Graham, James Jamerson, Duck Dunn, Chuck Rainey, Bootsy Collins, Jerry Jemmott, and David Hood. Narrow the field down to New Orleans, and Porter is *the* bass player.

He was a founding member of the Meters, whose '60s instrumentals "Cissy Strut," "Look-Ka Py Py," and "Sophisticated Cissy" are bar-band standards to this day. Formed in 1965, the quartet consisted of Porter, guitarist Leo Nocentelli, drummer Joseph "Zigaboo" Modeliste, and keyboardist/singer Art Neville, also of the Neville Brothers. In addition to their own recordings, they were the rhythm section on classics including Dr. John's *In The Right Place*, Lee Dorsey's "Ride Your Pony" and "Get Out of My Life, Woman," Labelle's "Lady Marmalade," the Mardi Gras Indians' self-titled *Wild Tchoupitoulas*, and *Southern Nights* by Allen Toussaint, who produced, wrote, and played piano on many hits that featured the Meters. Their 1974 album, *Rejuvenation*, has been called a sampling goldmine; some of the artists who've dipped into their grooves include A Tribe Called Quest, Run-DMC, N.W.A., and Queen Latifah.

The Meters morphed into the Funky Meters, and



George Porter: Steve Rapoport



since 1990, Porter has led the Runnin' Pardners, whose members have been aboard from eight years (guitarist Chris Adkins) to 28 (keyboardist Michael Lemmler). Of 16-year veteran drummer Terrence Houston, Porter says, "Even when he's busy, you always know where the 'I' is going to fall. If I get lost, it's easy to find my place."

The Pardners' latest album, *Porter's Pocket*, finds the funk intact on instrumentals like "Buttermilk" and "Tito's Dumping Machine." In addition to solo albums, the 77-year-old's resumé includes sessions

Rock & Roll Music in New Orleans made this bass for Porter using a Warmoth body and neck. "I played that on the Gov't Mule tour after the passing of Allen Woody." After a call from Greg Rzab, Dan Lakin stopped at a Gov't Mule gig with some Lakland basses, and Porter picked a Bob Glaub model. "Scott Jackson shaved the neck down to the dimensions of my Precision, then Dan built me another with the dimensions of the P-bass neck. I played one on Gov't Mule's *The Deep End, Volume 2*. They became my road basses, and the old Fenders stay at home." This D. Lakin Custom Shop has a neck made to the dimensions of Porter's Precision.

with NOLA acts like Irma Thomas, Earl King, Snooks Eaglin, Johnny Adams, Harry Connick, Jr., and Jon Cleary, but his versatility has made him in-demand beyond the Crescent City, recording and touring with Taj Mahal, Robbie Robertson, John Scofield, David Byrne, Ruthie Foster,

Albert King, Jimmy Buffett, Gov't Mule, the Headhunters, Solomon Burke, Maceo Parker, and Tori Amos.

In *Offbeat* magazine's Best Of The Beat Awards, Porter has been named "Best Bass Player" 23 times. Shortly before Hurricane Katrina decimated New Orleans in 2005,

he and Tab Benoit co-produced the prophetic *Voice Of The Wetlands* as a statement on the plight of the wetlands.

How did you become a bass player?

I was eight years old, and my grandmother and mother bought me a nylon-string guitar. To keep it, I had to take lessons, which I did for two and a half years. After my first recital, on my way to my next class, at the corner of Prieur Street and Gravier I could hear guitar music; I saw Benjamin "Poppi" Francis and this older guy who was using all five fingers, and they were playing "St. Louis Blues." In class, I was studying that classical technique, but playing cowboy songs. I thought, "I want to do songs like *that*."

Poppi was a bass player who knew how to play guitar, while I was a guitar player that eventually became a bass player. He played with a guitarist named Herbert Wing, whose band was the Royal Knights. They played tons of frat parties, and that's how I got to meet Earl King, Ernie K-Doe, Tommy Ridgely, Benny Spellman – those iconic guys. I think I was destined to be part of that whole circle.

"Second line" refers to people following a parade, but it's also a rhythmic pattern. Was your approach influenced by New Orleans brass bands, parades, and funerals?

I like to think that it's back there somewhere – the knowledge of that particular style. New Orleans drummers are all very aware of the separation between snare and bass drum that happens with street music, in those bands. When I was a kid, there was a black social club three blocks away. Whenever one

of the members passed away, there would be a second line. [Drummer] Johnny Vidacovich calls the second-line groove a "clave"; it kind of leans on a calypso feel. Professor Longhair did that really well with his left hand. It's somewhat like a Bo Diddley feel, too. I heard it in New Orleans before I ever heard of Bo Diddley.

When I was playing with David and Walter Lastie in a band called Taste Of New Orleans, we were doing songs influenced by brass bands – very street oriented. To play that tuba feel on a bass guitar, I learned to not press really hard on the note. Kind of half-fret it, so it would die

Porter's "Frankenstein" is a Fender Precision (left) that originally had a fretless neck. "Tony Hall of Dumpstaphunk told me it's a '71," he says. "I took it on the road with the Meters, but neither Art Neville nor Zigaboo Modeliste liked me sliding on it. In '71, Rock 'N Roll Music sold me a fretted '63 Precision neck for \$50 and I played it for almost 40 years." Porter recorded Look-Ka Py Py and some of Cabbage Alley on this Telecaster Bass.

quickly. That's the tuba feeling. In my early 20s, the upright bass was still part of the fabric here, and I was playing *electric*. If I wanted to keep a gig, I had to be more tonal-minded.

On "Fire On The Bayou," you leave so much space. It's just three notes.

When we started working with Toussaint, I learned more about space. He would give us specific lines, and if I veered from it, he'd stop us and say, "Porter, you just stepped on somebody's part." Being the songwriter, he'd hear the whole arrangement in his head. If you played more than the part he gave you, you're stepping on somebody's part that's not cut yet. He said, "It's not what you play, it's what you don't play that's going to make this song happen." I do tend to be busy when it's called for. Especially if you're playing with a small ensemble, being busy is okay. But I try very hard not to step on the snare drum. Stay away from the backbeat as much as I can. Every now and then, I bump into it (laughs).

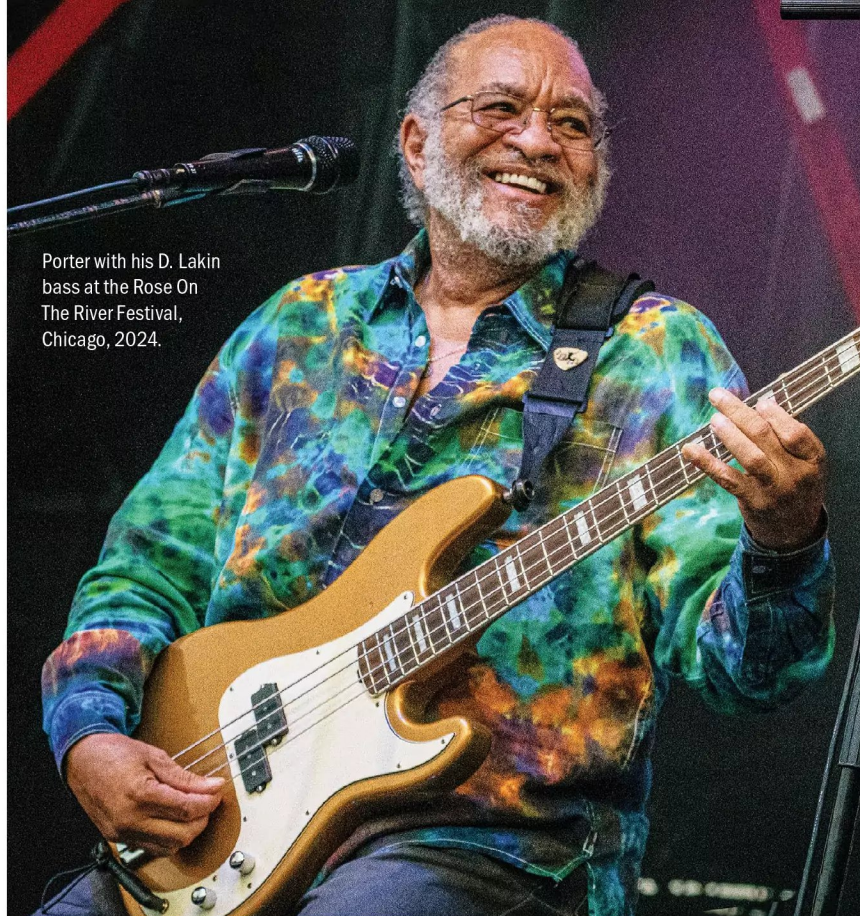
On "Cissy Strut," you and Leo are playing the melody together, which you also do on "Tito's Dimpling Machine" on the new album.

We did that on a lot on our early recordings. I kind of went back to what I thought was the foundation of the Meters' music back in the day – the simplicity of parts. Chris and I have a good feeling together, so putting the bass part into his guitar felt right. One thing we did with the Meters was to set up in the same room. We could see each other and play off each other.

Did you listen to bass players like James Jamerson or Duck Dunn or Bernard Odum with James Brown?

Not that I know of. I thought my bass lines were not necessarily influenced by much of what I heard, although we played several Booker T. & The MG's songs. I never knew who James Brown's bass player was, but I





Porter with his D. Lakin bass at the Rose On The River Festival, Chicago, 2024.

remember being about 16, playing stuff on *Live At The Apollo* with Herbert Wing's band. But Poppi was the bassist in that band; I just played one song now and then, like if he had to use the bathroom. Or I'd play drums, same thing.

The Royal Knights were a cover band, for the most part. As a musician with big ears, I learned all that stuff by listening, although not necessarily playing it. I was like a sponge, and that stuff would sink in and stay.

With David Lastie's band, it was a totally different thing. He was playing traditional jazz, as opposed to bebop. I hung out with Walter Washington and learned about people like Bobby "Blue" Bland. Growing up, most of the time we didn't have a record player in the house, just a radio. When my dad had a record player, he listened to saxophone players like Dexter Gordon and Stanley Turrentine, and Mom loved keyboard players Jimmy Smith and Shirley Scott. When my pop wasn't at home, we didn't touch those records (laughs). There was the black station, WBOK, and WTIK was the white station. WTIK would play early rock and roll, like Elvis Presley and Chuck Berry. WBOK played local R&B stuff, Curtis Mayfield and the Impressions, Ben E. King, and doo-wop.

I had a pretty well-rounded experience growing up, so by the time I was getting to play, I had a chance to interpret it to where I was at. I had a broad interpretation of all this music when I got to gig. Playing with Earl King, you knew where it was going. With Snooks Eaglin, you never knew what you were going to play. He didn't even call out what key he was playing in (laughs). "Catch up, Porter. Pay attention, boys. You might learn something."

There's a video online where you explain how people play "Cissy Strut" incorrectly.

They overthink it. I think younger players in the early '70s learned it from the jazz community, who did both parts, A and B, wrong. "Cissy Strut" was not an everyday-people recording; it was musicians' musicians. We got very little acknowledgment in the "people world," but musicians knew us.

You pick with two or even three fingers on the right hand.

I use my thumb with the index and middle together sometimes. I guess that's a carryover from my classical-guitar training. I was in Europe with John Scofield, and I cut the tip off my middle finger trying to punch a hole in a laminate. Fortunately, it was really calloused, so it didn't go really deep. But my third finger, next to my

pinky, started filling in. My index and third finger took the role. When I was starting out, I played more with my thumb. But I knew there were things I could do faster by using my fingers, like up and down strokes. I tried using a pick for a while, but it wasn't comfortable. When I'm using my thumb, I usually move closer to the neck, to get a muted sound. When I want to cut through, I play behind the pickup, as far from the neck as I can.

On a session, how often are you given a specific bass part as opposed to just the song's structure and you're free to play your own ideas?

It's probably 50/50. With Toussaint, if you listen, my bass line is in his left hand at least 90 percent of the time.

Did you play on a session with Paul McCartney?

We need to clear this up. In 1975, after Wings had finished *Venus and Mars* in New Orleans, it was during Mardi Gras. They recorded "My Carnival." We were listening to a playback, and Benny Spellman told Paul, "Man, what you need on this is the sound of cowbells and some street noise – like it's real New Orleans." About six of us went in, set up two microphones, and we were beating on bottles and tambourines, to get the percussion sound moving from side to side. But that's buried in the fade-out. That's the extent of my recording with Paul McCartney. I never played bass on a McCartney record. I've been telling that story for 15 or 20 years, but it still gets repeated.

What was the 1975 tour with the Stones like?

It was scary and amazing. I knew of the Rolling Stones, but I wasn't a fan. I heard that Ronnie Wood said, "If we're playing in Louisiana, we need to get the Meters as the opening act." Around '72, we played Royal Albert Hall in London with an all-star New Orleans show. It was Earl King, Allen Toussaint, Dr. John, and the Meters played behind everybody. Ronnie Wood wasn't in the Stones yet, but Charlie Watts, Mick, and Keith met us.

The tour went really well, except the promoter in Baton Rouge treated us really bad – no catering, nothing. Jagger was pissed. "This is how the local promoter treats you guys?" It made my heart feel warm to know that these British musicians cared, and they made it known that the Meters needed to have the kinds of things artists should have.

It was very humbling – and, like I say, scary. In Memphis, I'd never seen that many people when I walked onstage. Just a sea of [51,500 people at Liberty Bowl Memorial Stadium].



Where were you when Katrina hit?

We were already gone. The night before, my wife and daughter, Katrina, had prepared food. I was sitting in my gazebo in the front yard with my granddaughter in the swing with me, and she looked up with this scared look on her face, and said, "Grandpa, when are we leaving?" I said, "Right now." I had never run from a hurricane before; we'd always hunkered down and lived through it. But we packed up the vehicles and caravanned out. We got rooms in Tuscaloosa and watched the storm on television. When we eventually came back, the house had nine feet of

"The Allen Woody Epiphone is thick but solid – and heavy," Porter says. "It was a 60th birthday present from Gov't Mule in 2008." **This Kramer was damaged in Katrina, but survives after being repaired.** "My Alvarez Armrest Shadowburst and PB-30SC in natural finish replaced the Kramer I thought was lost in Katrina," says Porter. "I like having a short-scale bass." **This Kala UK-500B, Porter says, sounds like an upright.**

water. My mother's house had 14, all the way up to her ceiling.

How did the music community rise back up after Katrina?

Slowly. We were scattered. Allen was in New York, most of the Nevilles were in Nashville, Cyril Neville was in Texas, Leo and Zig were already in California before the storm. It was a deep change for the music community, because once

the city opened up, there were a lot of musicians who weren't from here, playing what they called New Orleans music. It took a turn, and it wasn't exactly for the worse, but I'm not sure it was for the betterment. I don't think it will ever be back, because we've lost too many of the original players, the architects of the New Orleans sound. Those ideas are all gone. **VG**

Upcoming Events

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2025

MAY

Big Als' Lake County Musician's Swap Meet, Sunday, May 11, 2025 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

Midwest Music Gear Swap, presents its Spring Swap meet, Sunday May 18 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

The Las Vegas Guitar Trade Show May 30- June 1, 2025 at the Silverton Lodge, 3333 Blue Diamond Rd., Las Vegas, NV 89139 from 10am - 5pm daily. More information at lasvegascguitartradeshow.com

JUNE

Elmira Vintage Guitar Show, Sunday, June 1st from 11am-4pm at the Woolrich Memorial Centre, 24 Snyder Ave S, Elmira, ON N3B 1K8. For more info, visit www.elmiravintageguitarshow.ca.

The Hard Rock Charity Guitar Show, Sunday, June 1st at the Hard Rock Casino, 7801 E State

St., Rockford, IL 61108 from 10am-3pm. Special Guest Rick Nielsen will sign autographs from noon until 2pm. All proceeds to benefit RAMI Music Scholarships.

Northeast Guitar Expo, Sunday, June 1, 2025 at the Sheraton Framingham Hotel & Conference Center 1657 Worcester Rd. Framingham, MA 01701. Hours 12-4. For more info call Peter Occhineri (860)983-6774, email - NortheastGuitarExpo@gmail.com, <https://www.facebook.com/NortheastGuitarExpo/>

Sarasota Guitar and Amp Show, June 6th - 12pm -5pm (dealer day), June 7-8, 9am - 6pm at the Roberts Arena, 3000 Ringling Blvd, Sarasota, FL 34237. Contact: Kevin Wood at 941-993-3098 or visit Sarasotaguitarshow.com (See Advertisement on page 63 & 64.)

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 (See Advertisement on page 64.)

AUGUST

Guitarfest Guitar Show, August 3rd at the Summit County Fairgrounds Arena, 229 E Howe Rd.

Tallmadge, OH 44278. Hrs 10am - 4pm. For more info visit www.guitarfestguitarshow.com

The Atlanta Guitar Show, August 23rd 10-6, August 24th 10-4 at the Acworth Community Center Logan Farm Park, 4361 Cherokee St. Acworth GA 30101. Call Greg 770-433-1891 or Eddie 317-430-2222 TheIndianaGuitarShow@gmail.com or www.theatlantavintageguitarshow.com (See Advertisement on page 63.)

SEPTEMBER

Amigo SoCal World Guitar Show, September 13-14, 2025, OC Fair & Event Center, Arlington & Fairview St., Costa Mesa, CA. For more info call Larry at (918)288-2222, amigoshowstringswest.com, www.amigoguitarshows.com.

Jake's Guitar Show & Music Swap Meet, September 20-21, at the Indoor Treasure Barn, 1380 Rt 100, Barto, PA. Hours 8-1. For more information contact Justin at (484)256-6515 or info@jakes-fleamarket.com

The Indiana Guitar Show, September 27-28 2025, at the Hendricks County Fairgrounds 1900 E. Main St. Danville, IN. 10:00 to 5:00 on Sat & 10:00 to 3:00 on Sun. For more information contact Eddie at (317) 272-5222 or visit www.theindianaguitarshow.com

The Seattle-Tacoma Guitar Show, Sunday September 28th 9:30am-3:30pm at Kent



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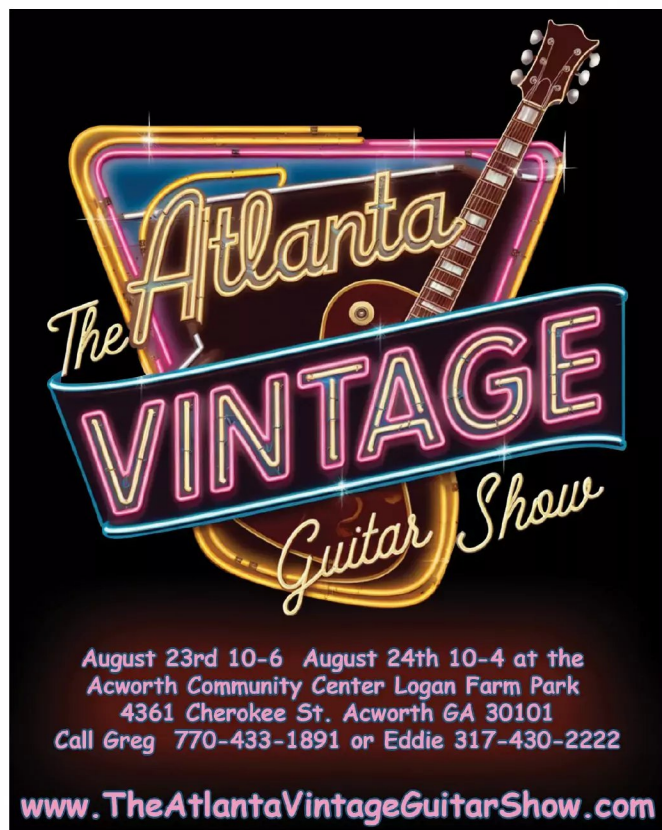
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Upcoming Events

Commons, Kent, WA. For more info: bruceadolph@mac.co or www.WestCoastGuitarShows.com

OCTOBER

Chicago Vintage Guitar Expo, Sunday October 5, 2025, Holiday Inn, 1000 Busse Rd, Elk Grove Village, Illinois. 9am to 3PM. For More information Contact Beverly Bakes, R&B Productions 847-931-0707,

Mesquite 2025 - formerly Guitarlington, October 18-19 at the Mesquite Convention Center, 1700 Rodeo Dr, Mesquite, TX. For more info contact Ruth Brinkmann (817) 312-7659 ruthmbrinkmann@gmail.com, Larry Briggs (918) 288-2222 larryb@stringswest.com, Dave Crocker (417) 850-4751 davelcrocker@gmail.com, Fax 817-592-3381 www.amigoguitarshows.com

Best Guitar Show, Sunday, October 19 from 10am to 4pm at the Quality Inn, 300 Tarentum Bridge Rd, New Kensington PA 15068. Contact Allen Jones 814-215-4087 or adjinv@outlook.com

The Tampa Guitar Show, from 10-5 October 25 and 10-4 October 26, 2025 at the Florida State Fairgrounds, 4800 US 301, Tampa, FL 33610. Dealer day October 24 from 9-5 - Vendors can register [@Mvgguitarshows.com](mailto:Mvgguitarshows.com). For more info contact Marty Beeson at info@mvgguitarshows.com or 813-400-0803 (See Advertisement on page 64.)

NOVEMBER

Ann Arbor Music Instrument Swap, Sunday November 9, 2025 from 10am -4pm at the Eastern Michigan University Student Center, 900 Oakland St., Ypsilanti, MI 48197. Contact Shawn VanSteland at 517-410-6409 or visit www.musicinstrumentswap.com

Midwest Music Gear Swap, presents its Fall Swap meet, Sunday November 16

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2026

JANUARY

Orlando International Guitar & Music Expo, January 30-31 through February 1, 2026 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

FEBRUARY

Best Guitar Show, February 22, from 10am to 4pm at the Blair County Convention Center, 1 Convention Center Dr., Altoona, PA 16602. For more info contact Allen Jones at adjinv@outlook.com

MARCH

Frantic Mid Atlantic Guitar Show & Swap Meet, March 27-29, 2026 (New Location) Delaware State Fairgrounds Exhibit Hall 18500 S. Dupont Hwy Harrington, DE 19952 Visit www.MidAtlanticGuitarShow.com

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



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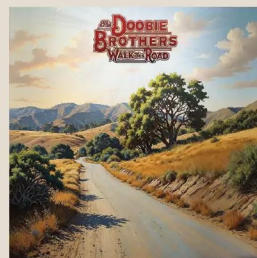
The Doobies onstage: John Cowan, Patrick Simmons, Tom Johnston, and John McFee

CRUISIN' DOWN THE HIGHWAY

The Doobies' 16th studio album since their debut 54 years ago, this is the first delivering new material with vocalist/keyboardist Michael McDonald since 1980's *One Step Closer*.

Led by vocalists/guitarists Tom Johnston and Patrick Simmons and multi-instrumentalist John McFee, they have been touring with McDonald for several years, so this is overdue. Sure, his velvety voice now has a few sandpapery edges thanks to time and mileage, but it's great to hear him where he belongs.

Most of the songs here were composed with producer/guitarist John Shanks, reflecting the dominant styles that blend to create the signature Doobies' sound – heavy rock (Johnston), folk/bluegrass/country (Simmons), and R&B/soul (McDonald). “Angels & Mercy” includes superb guitar/violin trade-offs, while the easygoing “Call Me” is driven by horn fills and a meticulous, melodic guitar solo. “Learn to Let Go” is smooth R&B/



The Doobie Brothers
Walk This Road

pop with tasteful lead and rhythm guitar parts. The energetic tune “Here to Stay,” unsurprisingly, includes hard-rocking guitar. “New Orleans” jams with bluesy guitar solos and accordion fills and “Lahaina” exudes joy with a breezy instrumental blend including acoustic guitar, piano, and resonator.

With *Walk This Road*, the Doobie Brothers keep rocking (or at least *cruising*) down the highway. Fans will soak up these dulcet tunes. – **Bret Adams**



Jedd Hughes
Night Shades

This follow-up to 2019's *West* places Hughes' guitar chops in a package focusing on vocals and lyrics as much as picking. The band is small, the sound tight and constant; the core band – drummer Dave Roe and bassist Jon Estes – gets occasional help from keyboardist Catherine Marx and horn man Jim Hoke. Hughes handles all guitars and vocals, sometimes joined by guest vocalists including Sarah Buxton and former boss Rodney Crowell.

Given his stature as a sideman with Crowell, Vince Gill, Patty Loveless, Guy Clark, and others, it's no surprise Hughes flawlessly integrates his formidable picking into arrangements that enhance the song and demonstrate his taste and virtuosity. A burning cover of Crowell's “Stay/Don't

Be Cruel,” joined by Crowell and Buxton, features snarling instrumental interjections.

Hughes is raw on “Riff Raff,” where riffs (and his '60s Kay fuzz pedal) drive the tune, concluding with pungent licks. The rockabilly-driven “Kill My Blues” showcases his intensity and finesse. It's not all rip-and-roar, though; the moody, atmospheric “Night Shades” lowers the volume, with perfectly placed acoustic riffs and a Latin beat that sets it apart, as does a languid, amplified break. The same applies to “Underground” and Hughes' beguiling, amplified-acoustic arrangement. – **Rich Kienzle**



Dave Mason
A Shade of Blues

This gifted singer/songwriter/guitarist – revered as a founding member of Traffic, solo artist, and right-place-right-time guest on many

rock classics – returns with a blues-flavored studio album. It's mostly blues/R&B standards, along with Traffic covers and solo tunes.

A few big names also sit in. The new track “Use It, or Lose It” is a loose, swaggering keeper with Mason on acoustic lead guitar, Joe Bonamassa on electric lead, and the two sharing vocals. “It's Just You and Me” is a slinky midtempo shuffle featuring Mason's exquisite Strat tone and the Doobie Brothers' Michael McDonald contributing additional vocals, piano, and organ fills. The Traffic covers, both with Bonamassa, are blistering: “The Low Spark of High Heeled Boys” (Mason didn't play on the original) is a guitar-heavy minor-key interpretation, and “Dear Mr. Fantasy” includes snarling lick tradeoffs.

Mason provides a spoken introduction to the Elmore James/Robert Johnson touchstone “Dust My Blues,” explaining it was caught between takes; Mason plays acoustic slide and the late Mike Finnigan adds the

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JUST PLAIN FOLKS – NOT!

By Dan Forte

When one thinks of folk music, legendary artists such as Bob Dylan, Joni Mitchell, Joan Baez, and Peter, Paul & Mary come to mind. More-recent folkies include Patty Griffin, Lucinda Williams, and The Lumineers. But there are plenty of artists who for decades have commanded a loyal following but never became household names.

Few acoustic steel-string guitarists could merit an eight-CD retrospective. **Davy Graham** (sometimes spelled “Davey”) belongs to that elite club. It’s not an overstatement to note that the British folk-guitar school stemmed from him.

The ambitious *He Moved Through The Fair: The Complete 1960s Recordings* includes a comprehensive 28-page booklet. The title is a play on the instrumental “She Moved Through The Fair,” a traditional Irish tune that brought controversy years after Graham recorded it in the early ’60s. Shirley Collins, a singer who cut a duet album with Graham, says, “He played it like an Indian raga – it worked. He enhanced its Irish quality at the same time.” But in ’67, the identical DADGAD arrangement appeared on the Yardbirds’ *Little Games* album, performed by Jimmy Page, who was credited as writer.

Graham’s “Angi” has been covered by hundreds of guitarists, notably Bert Jansch, John Renbourn, and Paul Simon. While Graham

Happened To Davy Graham? He died of lung cancer in 2008, and in ’16 was honored with the installation of an English Heritage blue plaque at his birthplace in Bosworth.

Following 2020’s five-CD *Song Of The Avatars: The Lost Master Tapes*, Tompkins Square released another **Robbie Basho** five-disc box, *Snow Beneath the Belly of a White Swan: The Lost Live Recordings*. Basho viewed the steel-string guitar as a concert instrument, and absorbed the blues, Indian, and Japanese idioms – evidenced in the 30 tracks and idiosyncratic tunings.

Windham Hill’s Will Ackerman produced two Basho albums in the ’70s and cited him as an influence, referring to the “running Himalayan rondo” picking pattern. In the 2015 documentary *Voice Of The Eagle: The Enigma Of Robbie Basho*, Pete Townshend, who met Basho through guru Meher Baba, stated, “I think anybody, any young guitar player that hears his music today, would be influenced by him. It’s beautiful and eloquent and profound, and full of love and devotion and melancholy.”

The late Eugene “ED” Denson, who produced Basho’s mid-’60s Takoma LPs, felt, “He was probably a bit ahead of his time as far as the mystic traditions went, and a little bit out of place. Nobody else was playing anything remotely resembling what he was doing. He

played blues and folk like Lead Belly’s “Leavin’ Blues” and Gary Davis’ “Cocaine Blues,” he also bravely adapted modern jazz – Bobby Timmons’ “Moanin’,” Charles Mingus’ “Better Git It In Your Soul” – to acoustic guitar.

The ’70s and beyond were marked by drug use and inactivity, yielding only a few albums and prompting a 2005 BBC Radio documentary titled *Whatever*

was a genius. And like many geniuses, quite annoying to be around.” The filmmaker Liam Barker further declared, “Basho’s ability to convey emotion, ideas and imagery through the guitar was second to none. When comparing him to his contemporaries: Leo Kottke went far, John Fahey went further, Basho went furthest.”

Basho performs Fahey’s “Sligo River Blues” amongst the Persian “A Song of Kings” and the driving 12-string excursion “The Falconer’s Arm.” In 1986, Basho died at 45, suffering a stroke resulting from a chiropractic adjustment gone horribly wrong.

Jazz critic Leonard Feather’s quote, “Bessie Smith in stereo,” followed the late **Barbara Dane** for more than half her life. She was the rare caucasian whose booming voice comfortably straddled blues, folk, protest, and jazz, performing or recording with Louis Armstrong, Pete Seeger, Lightnin’ Hopkins, Bob Dylan, Memphis Slim, Earl Hines, and Muddy Waters.

In the documentary *The 9 Lives Of Barbara Dane*, Bonnie Raitt states, “She was hot and cool at the same time.” Directed by Maureen Gosling, it’s a fascinating portrait and fitting accompaniment to Dane’s autobiography, *This Bell Still Rings: My Life of Defiance and Song*.

There’s not a lot of dazzling guitar, but it’s a fascinating film, tracing her life from Detroit beginnings to singing on “Playboy’s Penthouse” and “Alfred Hitchcock Presents” TV shows, being the first white artist featured in *Ebony* magazine, owning San Francisco’s Sugar Hill blues club in 1961, being the first American artist to perform in Cuba after the revolution, and launching the Paredon “activist” record label.

Featured in the film are her musician sons, Jesse and Pablo (leader of Cuban band Mezcla), and daughter Nina, promoter of the Bay Area Flamenco Festival. At age 90, she released the album *Throw It Away* with pianist Tammy Hall and has reunited onstage with the Chambers Brothers, with whom she recorded a live album at the Newport Folk Festival in 1966.

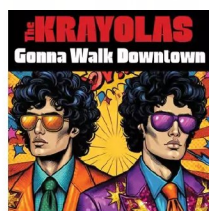
Dane was a familiar face at demonstrations for the labor, civil rights, and anti-war movements, and at the beginning of the film she opens a thick binder, explaining it’s just part of her FBI file. As Jane Fonda declares, “She had a commitment to justice and freedom and the movement, and she turned all of her art to that end.”

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piano lines. The trance-inducing “El Toro” layers acoustic guitar melodies, precise electric guitar lines, and lush saxophone phrases from jazz man Warren Hill. Plenty of formidable, captivating guitar here. – **BA**



Wes Race Presents
The Alnico All-Stars
Justin Trevino
One Tear At A Time (The Acoustic Sessions)
The Krayolas
Gonna Walk Downtown



Think you can pigeonhole Texas music? Guess again. Producer, collector, and beat poet Wes Race decided what the world needed was an anthology of rootsy up-and-comers illustrating the connection between Austin and D/FW, then convened at percussionist/engineer Nico Leophonte's Alnico Studio.

The material digs deep – from Howlin' Wolf's “Do The Do” to Jimmy Dee's “Henrietta” – with guitar highlights courtesy of Johnny Moeller (Fabulous Thunderbirds), Tjarko Jean (Ronnie Dawson), Eve Monsees (Bluebonnets), the Point's Jack Montesinos, and Dylan Bishop.

Justin Trevino's classic country reveals the influence of Texas natives Ray Price and Johnny Bush, in whose band Trevino served time on bass. His cover of Bush's “Jealousy Insane” benefits from Charley Walton's lead guitar and Jim Loessberg's steel intertwining throughout. The beautiful, soaring vocalist is matched as tune smith, both as writer and interpreter of “Whispering Bill” Anderson, each contributing three songs. On Kent Finlay's “She Knows My Weaknesses,” Loessberg's steel blends tastefully with Grace Partridge's fiddle.

Power pop with a Tex-Mex slant in San Antonio? Hector and David Saldana formed the Krayolas 50 years ago. This collection ricochets from the Underground Garage-friendly title track to the corrido “Twelve Heads In A Bag” and a Byrds-esque tribute to Gordon Lightfoot. – **Dan Forte**

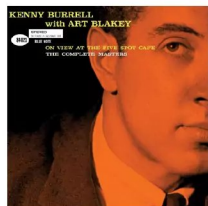


Tommy Emmanuel
Live at the Sydney Opera House

Recorded over two days in March of 2023, Tommy Emmanuel's latest shows the acoustic fingerstylist is as spellbinding as ever. Fifteen great songs combine with magical virtuosity as a variety of acoustic, country, and folk fingerpicking styles morph to create ear-catching jazz chord melody, and classical voice leading. Emmanuel's best-known songs are on full display as he generates the cool breezy sounds of polyphonic brilliance.

He brings new life to tunes like “Tall Fiddler,” “Smokey Mountain Lullaby,” and “Countrywide,” but the single, “The Jolly Swagman” is worth the price of admission with its jaunty Appalachian atmosphere. Favorites include “Fuel,” “Sail On,” as well as some of his most requested instrumentals like “Beatles Medley/Classical Gas.” His reharmonized interpretations for solo guitar of songs like Paul Simon's “American Tune” merged with “Waltzing Matilda” is uplifting.

Guests include Anthony Snape on vocals for “April Sun in Cuba,” but it's Emmanuel's Maton TE Personal guitar that shines brightest. Robust, warm, and chime-y, Emmanuel dazzles with flawless technique, sparkling harmonics like on “Secret Love,” and charismatic stage presence. Warning: The show includes a seven-minute drum solo on acoustic guitar listed as “Drums/Mombasa.” – **Oscar Jordan**



Kenny Burrell
with Art Blakey
On View At The Five Spot Café: The Complete Masters

Recorded one hot night in August, 1959, this bop gig was equally steamy. Now almost 94, Burrell remains a beloved guitarist and Blakey among its greatest drummers and bandleaders. Together, they whipped up a storm at The Five Spot, a fabled club in Greenwich Village.

Historically, Burrell proved himself the perfect storm of jazz, R&B, and blues guitar, earning accolades for playing that was both accessible and virtuosic. For this gig, the 28-year-old deployed a custom Gibson L-5 with a Charlie Christian bar (neck) and PAF humbucker (bridge), with a super-large



Tommy Emmanuel

Florentine cutaway. On trumpeter Clifford Brown's “Swingin’,” the brisk pace never loses its melody or tunefulness; Kenny's bright tone suggests he's using the bridge pickup or middle combination.

Cue up “Birks Works” for maximum swing and a jive-blues melody that is beautifully enunciated via Kenny's assertive picking attack. Even if you're not a guitar player, you can almost sing along to his accessible phrases. Even on uptempo material like “Lady Be Good” and “Hallelujah,” you can hear every note Burrell enunciates. With production from Blue Note icon Alfred Lion and engineer Rudy Van Gelder, this date duly celebrates the golden age of New York City jazz. – **PP**



Terry Manning
Red and Black

In his long and storied career, Manning (who died March 25 at age 77) produced and/or engineered such notable artists as ZZ Top, Big Star, Led Zeppelin, James Taylor, Doyle Bramhall, Sr., Joe Cocker, Joe Walsh, Al Green, and Stax acts including Albert King, Isaac Hayes, and the Staple Singers. The El Paso native has also released several albums under his own name, some paying tribute to West Texas heroes Bobby Fuller and Buddy Holly.

He wrote or co-wrote 11 of the 13 songs here, including a co-write with Alex Chilton and another with Billy F. Gibbons. On the



Pasquale
Grasso

riff-heavy “It’s About Love,” the ZZ front man shares vocals with Manning and splits guitar solos with Micki Free.

For the lion’s share of the album, Manning handled all instruments – guitar, drums, bass, keys – but led a studio septet on a killer cover of Brian Wilson’s “Wouldn’t It Be Nice.” “Drop Dead Gorgeous” features Terry’s gritty six-string and, for “The Law Of Attraction,” he summoned a battery slide and wah. What really set Manning apart was his animated, impassioned singing that more than justified him stepping out from the control booth. – **DF**



Pasquale Grasso *Fervency*

When you listen to the latest Pasquale Grasso album, you might think it’s a ’50s recording from Tal Farlow or Jimmy Raney, but it’s actually brand-new bop. The New York-based Italian guitarist has staggering chops and harmonic abilities, and runs his signature Trenier archtop through a ’50s Gibson GA-50 amp to capture unmistakable Class A warmth. Cue up “Sub City” or “A Trip with C.C.” to hear flowing, fluid lines and note choices, draped in dark, luxurious post-war tone. Pasquale’s instrument of choice is a custom Trenier archtop.

Backed by drums and bass, “Cherokee” is a joyous throwback to the Truman and Eisenhower eras of bebop, with Grasso’s virtuoso comping and effortless 16th-note phrasing. “Bean and the Boys” is a Coleman Hawkins romp, matching the guitarist’s improv with a sweetly bowed bass solo from Ari Roland. “Lady Bird” takes flight with boundless imagination and rock-solid support.

Among the composers that Grasso favors are arranger Tadd Dameron, trumpeter Miles Davis, and pianist Bud Powell, again reinforcing the ageless aura of *Fervency*. From end to end of the fine recording, Pasquale Grasso’s archtop playing evokes the smoky jazz clubs of 52nd Street, bold neon lights, and cold gin martinis... with two olives, of course. – **Pete Prown VG**

extra. EXTRA



ALLY VENABLE

Money & Power

On *Money & Power*, Ally Venable sings of love, loss, empowerment, and comeuppance. Produced by Tom Hambridge, Venable is joined by Shemekia Copeland and Christone “Kingfish” Ingram as she paints poignant lyrics and mellifluous guitar lines over roots-based grooves employing a broad stylistic range. Beware of tasty slide chops. Kingfish rips on “Brown Liquor,” while Venable goes toe-to-toe with Copeland on “Unbreakable.” – **OJ**



MERLE TRAVIS, JOE MAPHIS, MAC WISEMAN

The Clayton McMichen Story

In the ’30s, fiddler Clayton McMichen and his Georgia Wildcats played a distinctive blend of country, jazz and pop. On this 1982 tribute, Travis (a former Wildcat), bluegrass singer/guitarist Wiseman, and Maphis (on five-string banjo) revisit McMichen favorites from “In the Pines” and “Carroll County Blues” to “Limehouse Blues” and “Sweet Georgia Brown.” All of the picking is flawless. – **RK**



CHARLES “WIGG” WALKER

This Love Is Gonna Last

At 84, Walker delivers the best old-school soul/R&B album to come along in years. Recalling greats like Wilson Pickett and David Ruffin, shifting from Motown to Memphis and Philly, “Wigg” owns the show. Keyboardist with Walker’s Dynamites, producer Charles Treadway shares writing credits, and Nashville’s Pat Bergeson

provides tasty guitar fills à la Bobby Womack or Cornell Dupree. – **DF**



SEAN CHAMBERS

Live From Daryl's House Club

Hubert Sumlin alumnus Sean Chambers teams up with the Savoy Brown rhythm section consisting of bassist Pat DeSalvo and drummer Garnet Grimm for a set of unadulterated blues-rock. Gritty vocalist Chambers displays top-tier virtuosity and presence. Showcasing adept slide playing like on “Red Hot Mama” and Rory Gallagher’s “Bullfrog Blues,” Chambers performs choice cuts from 2017’s *Trouble & Whiskey*. – **OJ**



DUDLEY TAFT

The Speed Of Life

Dudley Taft is a blues-based rocker with an ear for hooks and atmosphere. With tight licks and guitar tones galore, Taft gets his point across, never wearing out his welcome. He writes songs that sound like the closing credits to a Michael Bay action film, but Taft’s Strat chops and songsmithing are all about accessibility. A highlight is “Pretty Little Thing.” – **OJ**



JIMMY PAGE & THE BLACK CROWES

Live at the Greek

Now 25 years old, this ’99 tour yielded a killer live album, now expanded. Here, the Crowes provide a ferocious launchpad for Jimmy Page, while Zep guitar anthems like “Custard Pie,” “Ten Years Gone,” and “Hots On for Nowhere” sound heavier than ever. Kudos to frontman Chris Robinson and the formidable guitar trio of Page, brother Rich, and Audley Freed. – **PP**

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BIG BOTTOM

The Grez Grand Tour

Barry Grzebik had an ambitious goal for his all-new line of hollow-bodies: Deliver the low-end resonance of a deep archtop in a guitar with a slim, lightweight profile. With just one open-stringed strum of this 5.8-pounder, even unplugged, there's no mistaking he hit his mark.

Behind that big bottom end is a novel approach to body construction. Grez hollows out a single slab of Honduran Mahogany to form the back and sides, like a giant ashtray, and leaves an island of wood in the center of the back. With a mass in the middle and the back shaved way down, the Grand Tour resonates like a 15" speaker – owning the low frequencies without the giant body or rim depth of an L-5 or Super 400.

Well-suited as it is for jazz from Metheny to Joe Pass, don't mistake this archtop as overly formal or polite. The Lollar P-90s in our test model were capable of an airy, vocalesque clean tone as well as a bluesy bite à la B.B. Good for a roll in the dirt – especially on the treble pickup, with the Volume pinned – the GT through a Fender Deluxe amp also nailed a driven tone that had both bite and body. The low-end resonance sought by Grez manages to fatten and fill out even trebly tones on the unwound strings.

Our test model was a sharp-dressed man, finished in black with white binding and a distinct stainless-steel tailpiece cutting in like a silver pocket square. The mahogany neck was topped with an ebony fretboard and maple dot inlays. Aesthetically, it's a study in restraint; sonically, the Grand Tour commands a substantial presence.

The Grez Grand Tour sounds remarkably big for its modest size, and we found its robust tone matched in playability and versatility – **Rich Maloof**

Price: \$5,000 (base)
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Xotic Effects' AC Booster-V2

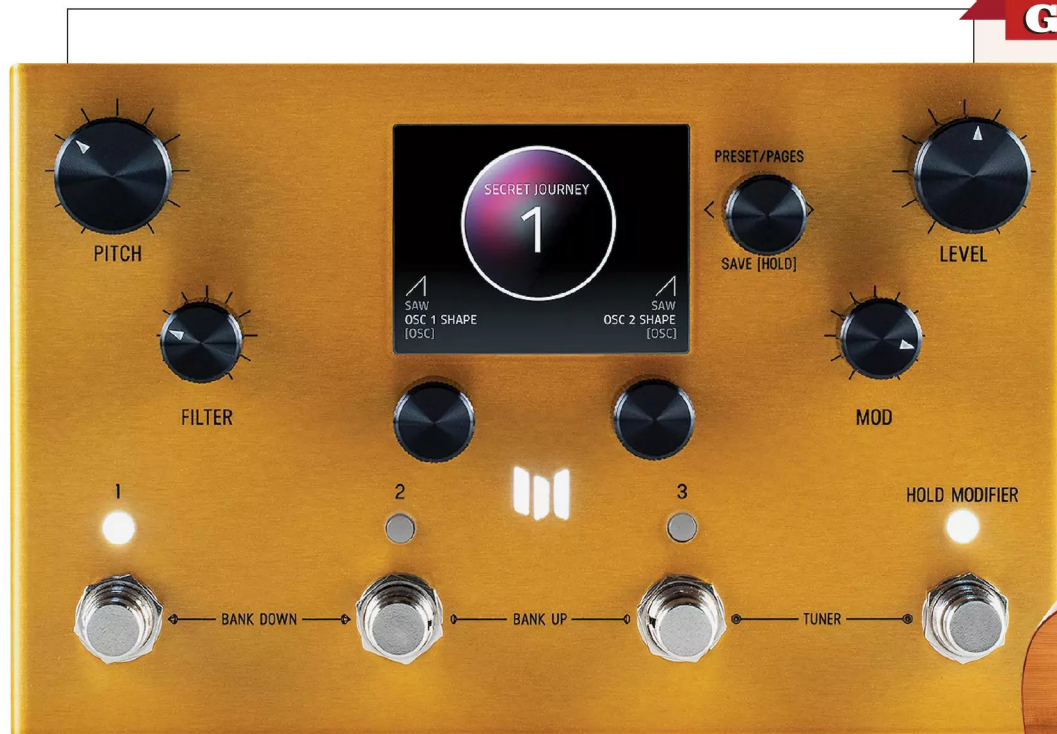
Xotic Effects' AC Booster-V2 offers all the signature sounds of the company's popular original while bringing improved touch sensitivity, gain, and overtones.

Using Classic Mode, the pedal offers the original AC Booster's signature sound; Gain controls grit, Volume tweaks output level, Bass secures low-end, Treble manages highs. Jump to Modern Mode and you'll hear enhanced gain and articulation; dip switches adjust Compression, Classic/Modern mode, Low Mid Boost, and High Mid Boost (both of which produce up to 6db).

Playing a Les Paul Standard and an American Standard Strat through a Mesa Boogie Badlander 25 set clean, we started with the ACV2 controls at noon and were greeted with an impressive bump in overall thickness. With Compression, Modern Mode, and Hi Mid Boost dip switches engaged, the sound recalled rock-era Gary Moore tones. Boost mode offered cranked rock lead tones, while diming Gain and Treble overcame a bass-heavy stage mix. Even when maxed, the ACV2 retained musicality.

Perfect for the minimalist, the ACV2 is a robust, no-frills asset to any rig that can also chill nicely for the smooth stuff. Once dialed-in, users can discover a range of sparking versatility.

– **Oscar Jordan**



ERNIE BALL EARTHWOOD BELL BRONZE STRINGS

Developed in collaboration with John Mayer, Ernie Ball's Earthwood Bell Bronze acoustic strings use a patent-pending alloy inspired by those used in bells and cymbals. Engineered to deliver enhanced resonance and projection, they are offered in four gauge sets.



CORT GOLD-A10 COCOBOLO

Cort's Gold-A10 Cocobolo has cocobolo back and sides with a spruce top. The neck is mahogany with 25.5" scale and an ebony fretboard with 1³/₄" bone nut. Touches include cocobolo/abalone rosette, ebony bridge/pins, padauk binding, and maple purfling. A Fishman Flex Blend combines an under-saddle pickup and internal microphone.

SYNTH EVO

The Meris Enzo X

The world of guitar synthesizer is vast and often confusing, from older floor units to the latest generation of synth pedals, all of which have pros and cons. Meris is pushing the envelope outward with the Enzo X, which uses the company's acclaimed "bubble screen" interface. It looks daunting at first, but is actually intuitive to tweak and, more importantly, explore.

First off, you don't need a special pickup with the Enzo X; it runs with regular 1/4" guitar cables. To get oriented, tweak the Preset knob and experience glorious, otherworldly sounds. Unlike 13-pin boxes, you can't sound like a prefab piano or saxophone, but you can revel in trippy ambient swells, Jan Hammer-like synth solos, or nearly *anything* you can imagine. There are even cosmic sequencer patterns, like effects from a '70s Tangerine Dream or Tomita record.

To get into the heart of the Enzo X, push the Preset/Pages knob, which takes you into the edit "bubble" screen. The visual

interface takes a few minutes to learn, but then becomes a breeze. Two knobs under the screen do the lion's share of work, letting you jump between pages and adjusting attack/decay, mix, envelope, tempo, and much more. Or leave the presets as they are and play music – indeed, guit-synth players often just want to adjust the wet/dry mix and degree of attack to be happy. Physical knobs include Pitch, Filter, Level, and Modulation (to determine how much wiggle you want). There are also savable locations for your own sonic inventions and a way to put all your "Favorites" in one place.

Certainly, the Enzo X isn't for every player, and it's pricier than other "synth" boxes, yet it's in a league of its own. Sure, you could buy a cheaper device – and get far inferior sounds – or, invest in this powerful pedal and blow people away with the depth and imagination of its algorithms.

The Meris Enzo X is a genuine leap in guitar synthesis. – **Pete Prown**

Price: \$599
www.meris.us



PRS MT 15

The PRS MT 15 is a two-channel 6L6 amp with six 12AX7 preamp tubes. The Lead channel has a push/pull Treble/overdrive control, Middle, Bass, Master Volume, and Gain, while the Clean channel has Volume, Treble/OD, Middle, and Bass. Other features include an effects loop and half-power switch to go from 15 to seven watts output.

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CLASSIC CHARACTER

Fender's American Vintage II 1965 Strat

The 1965 Stratocaster joins Fender's American Vintage II reissues of Strats from '54, '57, '61, and '73. It's the company's first dip into a "transitional" instrument from the year CBS acquired the brand amidst the "guitar boom."

With the AVII series, Fender's goal in part is to reexamine underappreciated instruments while

fixing a few details that history regards as flaws (in the March '23 issue, Fender Director of Branding Rich Siegle and Senior V.P. of Product Development Justin Norvell describe their process; the piece can be read at VintageGuitar.com). In that spirit, the '65 Strat has a two-piece alder body, C-shaped neck, and nitro lacquer finish in Sonic

Blue (other choices are Shoreline Gold and Candy Apple Red). Its pallor has a hint of green under a nitro lacquer

nized Tremolo, which has bent-steel saddles, gives the guitar a classic appearance and old-school functionality. Pickups are Pure Vintage '65 "gray-bottom" single-coil, which have Alnico V magnets, enamel-coated wire, and staggered polepieces controlled via five-way switch. Other touches include a bone nut and the bold-font transitional headstock logo that followed the "spaghetti" version.

Plugged into a Deluxe Reverb, the guitar came to life with SoCal surf vibes and sounds reminiscent of Mark Knopfler. Its tones are perky, robust, and lush, with plenty of classic midrange. More vivid than the real McCoy, it seamlessly shifted from bite

to smooth, then barked or sweetened nicely while never breaking character. The pickups are chimey, quacky, and versatile, and the middle pickup is *not* reverse-wound in the 2 and 4 positions. Each pickup is super-clean, balanced, and articulate, but do buzz a bit under saturated gain.

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finish. The pearl-dot inlays on a rosewood fretboard and eggshell white three-ply/11-hole pickguard complete a classy look.

The Pure Vintage synchro-

The AVII '65 Strat blends history and technology. It rocks the blues, Motown, and country for clean rhythms and harkens to a glorious time.

— **Oscar Jordan VG**

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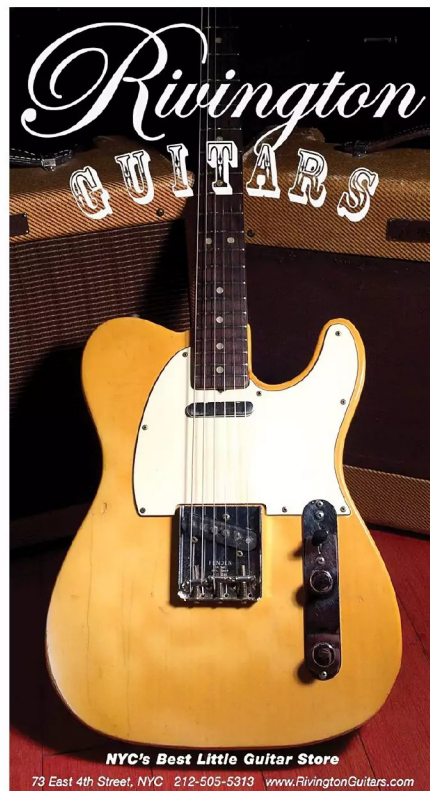


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01 Keith Fraser's gathering consists of (front, from left) a '66 Tele, '60 Strat, '72 Tele, '65 Melody Maker D, and a '63 J-45. In back are a Traynor Bass Mate, '65 Deluxe, '62 Concert, and a '69 Super Reverb.

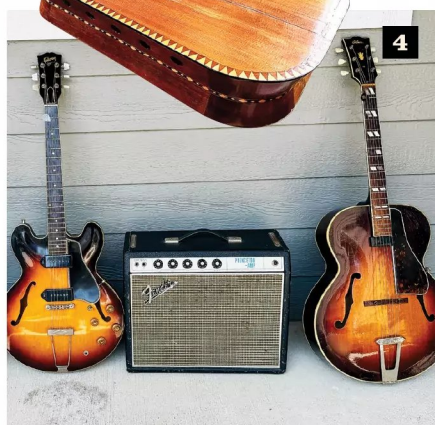
02 Cliff Lueck owns this oddball Hawaiian-style acoustic made in 1932 by Charles Gerber, of Madison, Wisconsin.

03 Frank Newell calls this photo, "Triple Shot of Double-Cuts." From left they are an '01 Les Paul Standard DC, an '08 Les Paul Nashville Junior, and a real-deal 1960 Les Paul Special he bought at an estate sale.

04 Harry Branton has been an avid reader for many years, and his collection reflects the mag's inspiration. From left, they are a '59 ES-330, '67 "drip edge" Princeton, and a '46 L-7. Harry's '46 Southern Jumbo is featured in this month's "Classics."

05 Kit Anderson's collection is getting, by his own admission, out of control. It includes a '49 Gibson L-5, Martin HD-28V, 1889 Martin 1-21, '53 Gibson J-200, '65 Deluxe, '59 Twin, Dano 12-string, Custom Shop Nocaster, Dano baritone, '83 Strat, '15 J-24, Squire Jazz Bass, '54 Twin, Maccaferri Islander, resonators by Morgan Monroe and Johnson, and mandolins by Rick Jones and Northfield.

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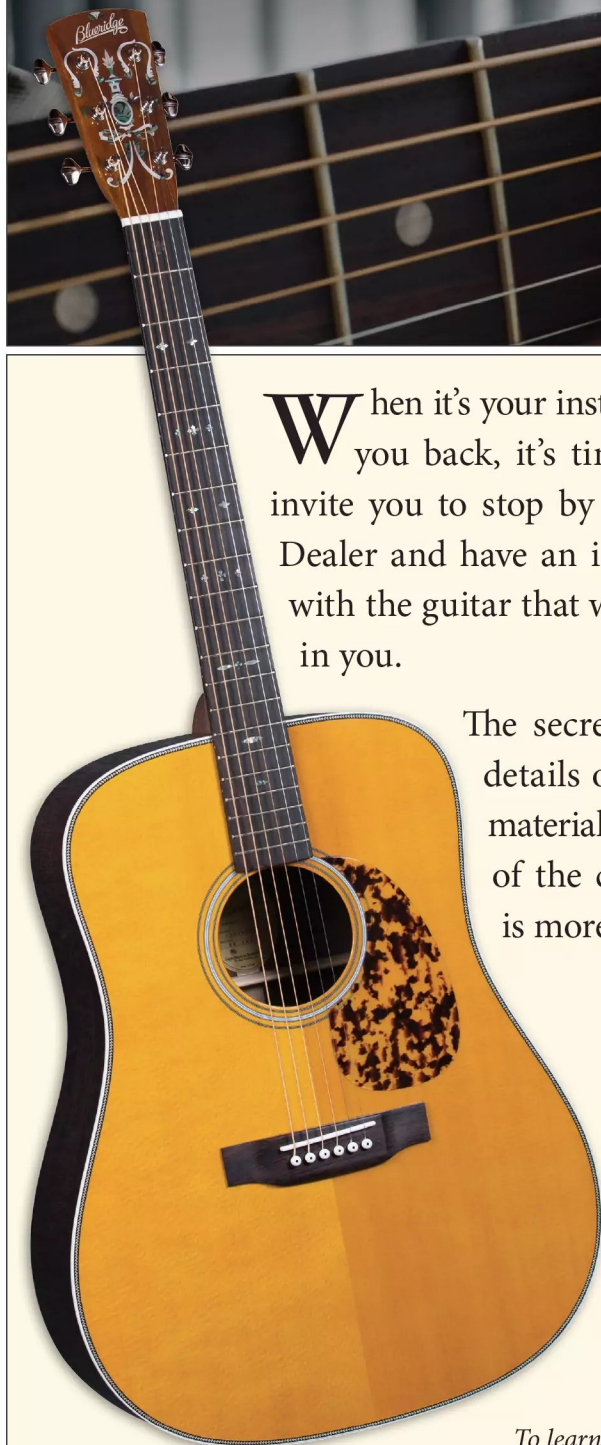
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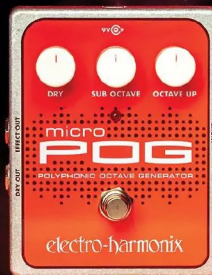
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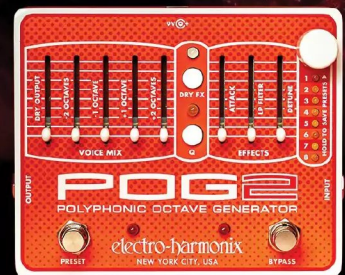
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