



TOTO IV WEBB WILDER FOREIGNER'S 4

Vintage Guitar®

magazine

DANIEL DONATO
JOHNNY MOELLER
HANK'S PROTOS



CURTIS MAYFIELD
CHI-TOWN GUITAR GENIUS
'64 AMPEG
SUPERBREVERB

The Tele at 75!

DON RICH'S LOST
GOLD-SPARKLE
22 VITAL OLD-
SCHOOL LICKS
BUCK OWENS: BARD
OF BAKERSFIELD

APPROVED
GEAR!

PRS, Bristol,
Pre-War, Spector

October 2025 Vol. 40 No. 01

www.VintageGuitar.com

\$8.50 U.S./Canada



MICHAEL HAMPTON

**LIMITED EDITION
COMPACT DISC
1000 WORLDWIDE**



SCAN ME

KING KONG

VINTAGE

SS

EST. 1990

MUSICAL INSTRUMENT COMPANY

Chicago, IL • 773-472-3333

Reverb.com/shop/ssvintage

Buy, Sell, Trade.

Consignments Welcome.

– Entire collections or individual pieces –

At SS Vintage, we are dedicated and devoted to vintage musical instruments.

Confidential, professional and discreet.

Please allow us the opportunity to work with you!

Top \$\$ Paid.

No collection too large or too small!

Feel free to email us 24/7

Thank you,

Scott Silver George Coutretsis



George Coutretsis
george@ssvintage.com

www.ssvintage.com

Scott Silver
ss@ssvintage.com

CUT THE CORD,

KEEP YOUR TONE

FITS MOST
INSTRUMENTS
WITHOUT ADAPTERS

UP TO 8
SIMULTANEOUS
PAIRS

150' WIRELESS
RANGE

ULTRA-LOW
LATENCY

9+ HOURS
OF POWER

FISHMAN[®]

Learn more at fishman.com/airlock

NEW

AIRLOCK WIRELESS GT
WIRELESS INSTRUMENT SYSTEM

Upgrade before you unbox.



Whether you need a gig-worthy pickup, action for all-night stage comfort, or saddle adjustments for specialty strings and alternate tunings, the finest luthiers in the industry are standing by at Sweetwater to turn your new guitar into your *perfect* guitar right out of the box.

Sweetwater

Sweetwater.com (800) 222-4700

DIECAST ALUMINUM BOXES AND CLASSIC METAL CHASSIS




HAMMOND®

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



HAMMOND MANUFACTURING | WWW.HAMMONDMFG.COM



Rough Rider
Frontiersman - PineCaster Series

www.NorthAmericanGuitars.com

North American Instrument Co.

Building fine, handcrafted, electric guitars in the U.S.A. since 1961, from legally sourced exotic hardwoods. Models include: Texas Special, BluesMaster, American Legend Series, and the new for 2025 models – “RattleCaster” and “The Frontiersman – Pinecaster Series”.

**Prices start at: \$2,885 - \$8,000. Depending on
your choice of model and options**

INTRODUCING: New, for 2025 - The Frontiersman PineCaster Series. This retro-look series is reminiscent of the 50s Western design instruments from the musical glory days. This is the guitar that should have been, but never was. We answered the call and it is available today. Place your order!

FEATURES: We build the “Frontiersman” with “HOT” single coil pickups, chrome hardware (Gold optional) a select pine body, tooled leather edge trim, maple neck with rosewood fingerboard, and retro markings. These guitars have just a bit of “built-in” age or character, with the feel and look of your “Go-To instrument. Available in Western Orange or Desert Blonde . . . Includes hard case. Order yours today - \$3,500.00

Options Include: Gold Hardware - Plain, Engraved Hardware – Gold, Engraved Hardware – Nickel or Chrome, Choice of available pickups, 3-Way (std.) or 4-Way (opt.) switching, and Bigsby Tailpiece.

*Each one of these unique guitars that we build will have a
Name, “Birth Certificate” or Certificate of Authenticity*

Eldorado Gold
Frontiersman - PineCaster Series



NorthAmericanGuitars@Gmail.com



#R134925



#R144345



#R146501



#R146649



#R144402

1963 NOS Korina Stratocasters - in Stock!

Natural, NOS nitrocellulose lacquer finish, Korina body, 1960's oval C shaped Maple neck with a 9.5" radius Rosewood fingerboard and medium jumbo frets, 25.5" scale length, 1 5/8th" nut width, Handwound '60/'63 single coil Strat pickups, 5-way switching with the volume/tone/tone controls, American Vintage tremolo with the bent steel saddles, Fender vintage style tuners, With hardshell case

** This run was based on the 1963 Fender Korina body Strat that is in our store collection and that is also featured in the October 2015 issue of Vintage Guitar Magazine*

Dave's

GUITAR SHOP

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

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

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

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

www.davesguitar.com

Info@davesguitar.com



Selling Made Simple!

THE BEST CONSIGNMENT RATES =
MORE MONEY IN YOUR POCKET!

WE'LL COME TO YOU!



SELL YOUR ACOUSTIC GUITARS IN WORLD FAMOUS MUSIC CITY!



LEARN MORE ABOUT CONSIGNING YOUR COLLECTION TODAY!
CARTERVINTAGE.COM | 615.915.1851 | NASHVILLE, TN



Horace Bray plays the AMERICAN ULTRA LUXE VINTAGE 60s Stratocaster® HSS in Fiesta Red.



AMERICAN ULTRA LUXE VINTAGE

Fender innovation. Vintage inspiration.

Fender

The One. For All.

CONTENTS

OCTOBER 2025 VOL. 40 NO. 01

FIRST FRET

- 12 Reader Mail**
14 News and Notes
BlackHawk, Outlaws Donate
\$100,000 to Vanderbilt Ingram
Cancer Center, MusiCares
14 Webb Wilder
Roots Rock Scion
16 In Memoriam
18 Johnny Moeller
Deep In The Heart of Texas
19 Nathaniel Murphy
Video Virtuoso
20 Shawn Purcell
D.C. Jazz Dignitary
21 Ben Garnett
Young Dawg
22 Daniel Donato
Broader Horizons

DEPARTMENTS

- 34 Acoustic Spotlight**
36 Vintage Guitar Price Guide
64 Upcoming Events
76 Showcase
80 Readers Gallery

COLUMNS

- 40 Pop 'N Hiss**
Arena-Rock Heroes: Foreigner 4
| By Bret Adams
42 Fretprints
Multi-Platinum Triumph: *Toto IV*
| By Wolf Marshall
48 Dan's Guitar Rx
Bridge Too Far: A '49 J-200
Gets Back In Tune
| By Dan Erlewine

REVIEWS

- 68 The VG Hit List**
Roger Waters, Webb Wilder, Rodney
Crowell, Motörhead, Jorge Garcia,
Beat, more!
69 Check This Action
The Bard of Bakersfield
| By Dan Forte
72 VG Approved Gear
PRS SE NF53, Bristol BD-21, Pre-War
Mahogany Dreadnought, Spector
Wimbish Euro 4
73 Gearin' Up!
The latest cool new stuff!



Webb Wilder

24 BACK TO JAZZ

The Ampeg Superbreverb R-15-R

Early Ampeg combos have some of the best reverb sounds built into any amp. This one lasted only briefly, but its stellar tone justifies the superlative in its name.

| By Dave Hunter

30 HANK'S PROTOS

How Hank Garland Helped Gibson Develop Two Mod- els Not Called Byrdland

A legendary figure in pop, country, jazz, and rock and roll, Hank Garland was also key in the development of the first thinline electric guitar. We examine two prototypes.

| By Wolf Marshall

52 CURTIS MAYFIELD

Chi-Town Guitar Genius

Jimi Hendrix's rhythm style – the chords in “Little Wing,” “The Wind Cries Mary,” or “Castles Made of Sand” and how they're played have

been used in hit songs through the decades, and *all* of them appropriated the groove from Curtis Mayfield. Here's his story. | By Oscar Jordan

56 SIXTY-YEAR MYSTERY

The Lost Don Rich Telecaster

In 1965, nothing in country music was hotter than the raw, visceral sound of Buck Owens and the Buckaroos, driven by matching gold-sparkle Telecasters played by Owens and guitarist Don Rich. One of them disappeared without a trace. | By Joe Spann

60 TITAN TRAX

22 Licks Played on the Legendary Telecaster

It's been 75 years since Leo Fender began selling his first Spanish-style solidbody. From Muddy Waters and Jimmy Bryant to Prince and Susan Tedeschi, it has always been a formidable tool of guitar expression, and no other guitar sounds like it.

| By Pete Prown

SIGN UP TO READ VG OVERDRIVE!

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

COVER: Gold-Sparkle Telecaster Custom: Ryan Piorkowski, courtesy of Fender. Steve Lukather: S. Lukather/VG Archive. Curtis Mayfield: Lief Ericksenn/Globe Photos/Zuma. THIS PAGE: Webb Wilder: David McClister.



SKYLARK SPECIAL: THE ULTIMATE DUAL VOICED, 12 WATT AMPLIFIER!



For the Latest in
Carr Amps Fashion Visit
carrampsattire.com



CARRAMPS.COM

919.545.0747

READER MAIL

SHOWMAN SET RIGHT

Thank you, Dave Hunter, for the wonderful feature on the '67 Fender Showman "Promo" amp in the August issue.

I've serviced and repaired many Fender amps over the years, but never a Showman. I've always assumed the first versions were the original and the Dual followed later, because the Teagle and Sprung book (*Fender Amps: The First Fifty Years*, 1995) was never questioned.

So, thank you for the clarification. While in my care, the amp has had very little play and sees a 4-ohm load through a Bassman cab or a Thiele 806 cab.

Bob Walters
Huntsville, Alabama

VG VARIATION

I really enjoy your magazine and look forward to every issue. I especially like the variety of musical styles covered and learning about new artists, whether through an interview or a review of their latest release. I also look forward to Wolf Marshall's stylistic deep dives and Dan Forte's reviews and recollections – the man is a walking encyclopedia of music and musicians. This year's crop of "Dad's Day" photos was really entertaining, and I always enjoy "Readers Gallery" and "Classics." Keep up the great work!

Steve Preactor
Boynton, Florida

Every new issue of VG is as entertaining as the last. I always read it cover to cover and keep a stack of old issues to share with my friends, who enjoy them as well. What's so great about the articles is you can sift through old ones and find interesting details you may have missed, or just enjoy them all over again because they're timeless.

Tom Harrington,
Gainesville, Florida

Ninety percent of the articles in VG are perfect to me, while the other 10 percent are of varying interest. I'm a bass player/enthusiast (still playing out) and have been a concert promoter for 35 years, and *many* of your interviews are people I have promoted in the Midwest markets. Thank you for your publication!

Jack Hanrahan
Kansas City, Missouri



1967 Fender Showman "Promo" amp

I have enjoyed VG for more than 20 years and enjoy the overall mix of genres and artists. I'm a big fan of the technical topics both vintage and new (I've learned quite a bit from them), and I always sample some of the "Hit List" recommendations that seem to be in line with my preferences. Perhaps you could focus a little more on acoustic, folk, traditional, classical, and female players.

Bernie McDermott
Aberdeen, Maryland

I have been a subscriber since the magazine was on newsprint and large-format, so it's obvious I love VG. I especially enjoy articles about instruments and amps, and especially love "Dan's Guitar Rx" and the "Readers Gallery." I have been in the "Dad's Day" pictorial for years now and get lots of people messaging to tell me they saw it.

I would love to read more on vintage acoustics, especially Gibsons, since that is what I love the most. Thanks for a great magazine that I look forward to every month.

Edward Sparks
Glen Burnie, Maryland

I have several magazine subscriptions, but if I was only allowed one, it would be *Vintage Guitar*. I read it cover to cover.

Jacob DeHollander
Kalamazoo, Michigan

VG brings me great joy; I *love* scoping it. I may not read every article, but others I read two or three times. Oh, and I read *every* ad.

Danny Flanigan
Louisville, Kentucky

I have loved VG for many years. It has cost me a lot of money because I read about vintage instruments and then have to find and buy them. It gets very expensive! I especially enjoy reading about the artists' instruments and recording techniques. Keep up the good work.

Lawrence Ingram
Tampa, Florida

I generally like VG's interviews and coverage of musicians. Your articles are concise, but interesting, and the "Hit List" record reviews are useful; I've discovered several artists I really enjoy through them (Steve Gunn and LA LoM come to mind). "Pop 'N Hiss" and "Fretprints" are favorites of mine. I enjoy hearing a musician's thoughts about their music and gear – especially the quirky and non-mainstream stuff along with the why and wherefores of choosing certain instruments.

I prefer articles featuring a mix of newer and older artists and a variety of genres. I'll gladly read about people I've never heard of; lately, I've been getting back into blues, and a lot of the new artists that have caught my ear have been featured in VG in the past couple of years. I usually only read the reviews of off-the-wall gear; Fender, Gibson, Taylor, PRS, Strat copies, Tele copies... meh. I'm not a parent and my dad doesn't play guitar, but I think the "Dad's Day" feature is really sweet.

Before the demise of *Guitar Player* and *Guitar Techniques*, I subscribed to those along with *Guitar World*, *Premier Guitar*, and *Acoustic Guitar*. I give my copies to my retired neighbor when I'm done with them. I asked what his favorite was and he said, "*Vintage Guitar*."

Jeff Mital
Portland, Oregon

I just finished catching up on a few issues and want to pass along my appreciation for the interviews with Reverend Peyton and Poppa Chubby by Oscar Jordan (April '25). Both were very well done and introduced me to two great artists. The Yasmin Williams piece by Pete Prown (February '25) was also fantastic.

Thank you for producing such a good magazine.

Roxanne Lee
Plainfield, New Jersey

SEND LETTERS TO

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

ISSN 10672605 • USPS 009383

Vintage Guitar[®] magazine

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

Founder/Publisher
Alan Greenwood

General Manager
Doug Yellow Bird

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

Editor At Large
Dan Forte

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

Music Editor
Pete Prown
peteprown@icloud.com

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

Advertising Director
Michael Naughton,
Mike@VintageGuitar.com

Global Accounts Manager
Donna Naughton
Donna@VintageGuitar.com

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

Assistant Publisher
Dawn Greenwood

Editorial Assistant
Eden Greenwood

Online Consultant
Joe Greenwood

Online Coordinator
Cherry Carpio

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

VINTAGE GUITAR[®] is the monthly publication devoted to all things guitar. We accept any news or information on any related subject. We are not responsible for errors in advertising beyond the cost of the space occupied by the error. VINTAGE GUITAR[®] is a registered trade mark and all the contents, including the price survey, are ©2024 all rights reserved. No part of VINTAGE GUITAR[®] may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, including via the internet, without permission in writing from the publisher and author(s). Any and all material submitted to Vintage Guitar is with the understanding that the material may be used in any of the Vintage Guitar, Inc. publishing projects. Vintage Guitar, Inc. reserves the right to refuse any advertisement for any reason.



Is Your Guitar in the Safe Zone?

The Humitar ONE - All In 1 Humidifier & Hygrometer



Learn More:
MusicNomadCare.com

MUSICNOMAD[™]
EQUIPMENT CARE

MusicNomad Family Hangout
[@MusicNomadCare](https://www.instagram.com/MusicNomadCare) [f](https://www.facebook.com/MusicNomadCare) [t](https://www.twitter.com/MusicNomadCare) [d](https://www.tiktok.com/@MusicNomadCare)



BlackHawk's Dave Robbins (left) with Vanderbilt's Dr. Doug Johnson, bandmate Henry Paul, the band's Charity Director, Lori Eyer

BLACKHAWK, OUTLAWS DONATE \$100,000 TO VANDY/INGRAM

BlackHawk and The Outlaws recently donated a collective \$100,000 to the Vanderbilt-Ingram Cancer Center and MusiCares.

BlackHawk's Henry Paul, also the sole original active member of The Outlaws, presented a \$50,000 check to Vanderbilt on behalf of BlackHawk's Van Stephenson Memorial Cancer Research Fund. Stephenson, a founding member of BlackHawk, passed away in 2001 of melanoma. The Outlaws also donated \$50,000 to MusiCares in memory of the band's members who have passed away.

"Blackhawk and The Outlaws continue to fund their respective charities Vanderbilt-Ingram Cancer Research Lab and MusiCares," explains Paul. "This year's donations push the Vanderbilt charity commitment well past \$500,000 and MusiCares to more than \$150,000. MusiCares donations are made in memory of our former Outlaws band members Hughie Thomasson, Frank O'Keefe, and Billy Jones."

Both groups plan to continue annual donations.

OOPS! DEPT.

The September memorial feature on Mick Ralphs feature did not include the byline for author Bret Adams. We apologize for any confusion created by the omission.



WEBB WILDER

Roots Rock Scion

A call from David Grissom was the catalyst that kickstarted Webb Wilder's 13th album, *Hillbilly Speedball*.

"David said, 'I've got a new song I want your opinion on,'" Wilder recounts. "After he sent me the acoustic guitar and vocal, I asked, 'What do you think about me doing it?'"

That title cut, featuring a Grissom solo, sits alongside covers of the McCoys ("Sorrow"), Chuck Berry ("Beautiful Delilah"), Savoy Brown ("Tell Mama"), and a clutch of

originals. "V-8 Ford Blues" comes from Willie Love's 1952 recording on Trumpet Records, owned and operated by Webb's aunt, Lillian McMurtry.

In addition to leading a band, the Mississippi Musicians' Hall of Fame inductee who was an early deejay on XM Satellite Radio's Cross Country channel, hosts five shows a week on WMOT/Roots Radio of Middle Tennessee State University. He has also narrated the audio books *The Man In White* by Johnny

Webb Wilder: David McClister.

Cash, Willie Nelson's *Me and Paul*, and Barry Mazor's biography of the Everly Brothers, *Blood Harmony*.

As a kid, were you aware of Aunt Lillian's recording career?

I didn't really realize that Lillian and Uncle Willard's label had any kind of significance until I was college age, which is embarrassing! When I discovered they'd recorded Elmore James and Sonny Boy Williamson, that was the real "light bulb moment" for me.

Most pop or country records these days have songs written by committee, each recorded in different studios with different producers.

That's the new Nashville. Even if I didn't cut everything live on the floor, I'm still coming from where I'm coming from – a rootsy album not aimed at that commercial market. I've never been good at homework; I'm kind of a spontaneous guy. A lot of the songs began with me playing guitar to a click track and putting everything on top of that. It's still pretty organic when you've got Richard Bennett saying, "I think I've got something," and coming back with a beautiful 12-string solo.

A reviewer called you "Tom Petty for the trailer set."

I was and am a big fan. I really related to Petty's vision. I appreciate that he saw "the big picture," as it were. Like all of my favorite artists, he had roots and went somewhere with them. Also, I think he felt obligated or inclined, like I do, to be at least somewhat hip to all the different cool genres and to incorporate and touch on them from time to time with his own music, creating an eclectic body of work not unlike, dare I say it, the Beatles. The Beatles opened the door for us all to do that. The trouble is, by the time I started making records, no labels wanted you to do an album made up of disparate influences. They all wanted a ZZ Top, Ramones, or Georgia Satellites kind of "one sound" thing that they could market.

How has your onstage setup changed?

I went from using the Hiwatt 50 with 1x12 cab to a '65 Bassman head with the same cab. Then in the last year or so, I started using a '66 Bandmaster chassis in a custom-built open-back 1x12 Fender-style combo cab that Chris Swope made. I still take a couple of Teles and a third guitar – sometimes my mahogany Historic '58 Flying V, other times it's three Teles with one tuned open. I've used Teles with two humbuckers a good bit over the last 20 years, but I still use the traditional single-coils, too, especially in the studio. As far as pedals, it's just a Malekko mini Trem, an Xotic EP Booster, a silver J. Rockett Archer overdrive, and an Electro-Harmonix Holy Grail Nano for reverb.

On "Beautiful Delilah," I played the '61 ES-330TD that belonged to Gerry "Phareaux" Felton, who was in the original Omar & the Howlers, and the Commandos, through a tweed Vibrolux. On "Sorrow" and "Kick Me When I'm Down," I used this parts Tele that I got autographed by Hank Garland, Chet Atkins, Scotty Moore, Duane Eddy, James Burton, Jimmy Johnson, Hubert Sumlin, Steve Cropper, and Don Helms.

Did you learn anything from doing solo concerts?

What I realized is that solo, three-piece, and four-piece all have their limitations and their freedoms, but if the song is good it doesn't matter what you do with it. I think that made me a more confident guitar player, and made it easier to adapt to a three-piece.

Does playing as a trio, as opposed to having another guitar player, require a different tone?

Maybe I fatten up the tone more when playing as a trio, or maybe I just do that anyway these days. When I hear the various live moments captured, usually by cell phones, that show up on social media, I always figure the tone could maybe be fatter – although the V always sounds fat. Three chords and a cloud of dust, you know? How much stuff do you wanna have to haul out of the venue at the end of the night? – **Dan Forte**

IT'S BLUES, IT'S ROCK, IT'S REAL DUDLEY TAFT



THE SPEED OF LIFE

AVAILABLE NOW

WWW.DUDLEYTAFT.COM

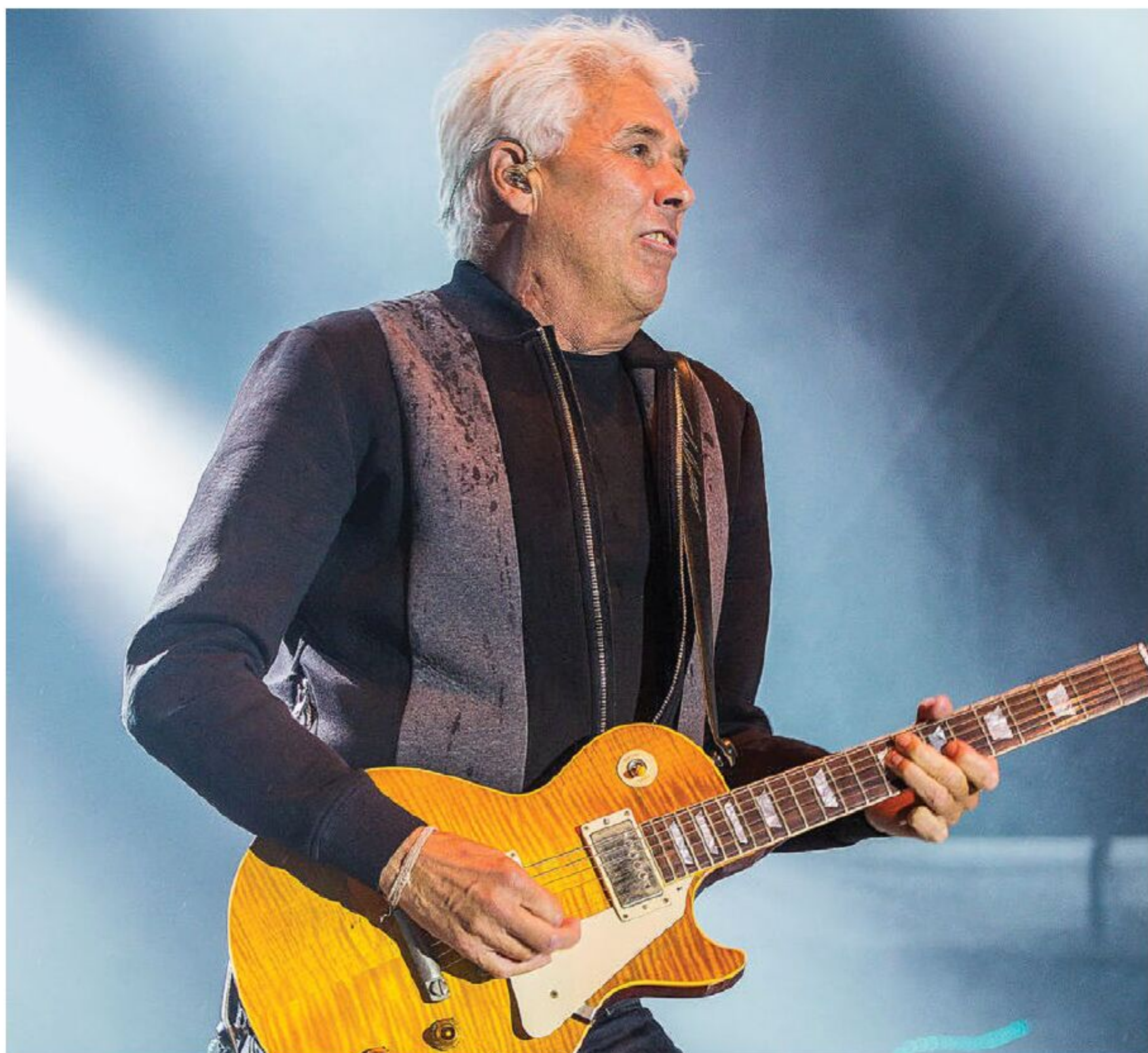


RAILHAMMER
LOUD & CLEAR

RAILHAMMER.COM

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

IN MEMORIAM



GEORGE KOOYMANS

George Kooymans, guitarist/songwriter/co-founder of the Dutch rock band Golden Earring, died July 22 in his hometown of Rijkevorsel, Belgium. He was 77 and succumbed to amyotrophic lateral sclerosis (ALS), commonly known as Lou Gehrig's disease, which forced his retirement and the disbanding of Golden Earring in 2021.

Kooymans was born March 11, 1948, in The Hague, Netherlands. In '61, he and neighbor/bassist Rinus Gerritsen formed The Tornadoes, which changed its name to The Golden Earrings. An early lineup had a

hit in 1965 with "Please Go" before the band simplified its name to Golden Earring.

Vocalist Barry Hay soon joined and drummer Cesar Zuiderwijk followed in 1970. The classic Kooymans/Gerritsen/Hay/Zuiderwijk lineup remained intact for 51 years.

Hugely successful in the Netherlands, Golden Earring was best known in the U.S. for the 1973 rocker "Radar Love" from the gold-selling album *Moontan* and the moody #10 hit "Twilight Zone" from 1982's *Cut*. All told, the band released 25 studio albums.

Some proceeds from sold-out January 2026 farewell concerts will benefit ALS research. — **Bret Adams**

NEW!

Expanding and Elevating The Sound Of Acoustic Guitars



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

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

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

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

JangleBox

1.866.352.6453

www.janglebox.com

info@janglebox.com

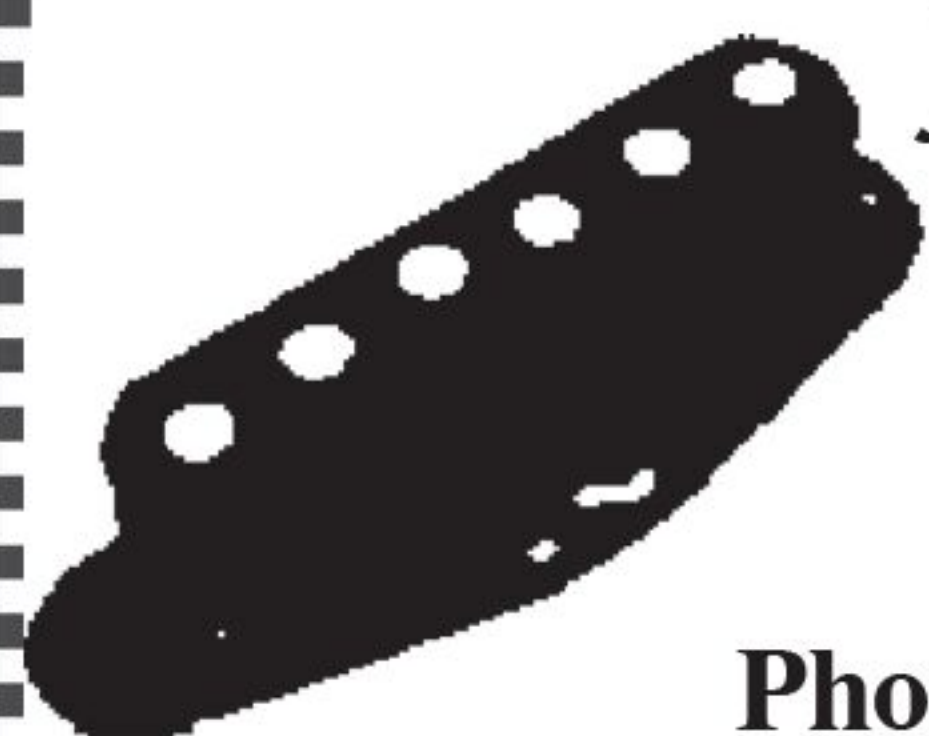
Antares

"It's a 6V6
Total Tone
Eclipse"

swartamps.com

all types
old & new
pickups

We Specialize in Vintage



J. M. Rolph Pickups
&
Rewinding Service



Phone/Fax (859) 448-9463

<http://www.jmrolph.com>

Magnet Charging

e-mail: rewinder@zoomtown.com

Experience Timelessness

Ease the soul with a beauty carved by the worlds most experienced hands.

1969 L-5 CES, recent
neck set -\$7500.

1964 L-7 C, one owner,
perfect neck - \$6500.

1947 L-7 N, script logo, beat,
an Angels voice.- \$4500.

Willie's

American Guitars

Google us

coolusedguitars.com | See our videos, web site updates daily | Willie's celebrates 37 years



JOHNNY MOELLER

Deep In The Heart Of Texas

Fabulous Thunderbirds guitarist Johnny Moeller has joined forces with Jesse Dayton and Ian Moore for an alt-blues album packed with spicy Austin flavor. *Texas Headhunters* is a guitar record full of hot licks, gritty rock and roll, and cool gear. But the secret sauce is the chemistry.

You're a Freddie King guy.

He's my hero. He's pretty hard to beat in any era, and I get inspired by him all the time. I've seen all the TV shows from the mid '60s. He was an all-around everything – artist, guitar player, singer, and a thread between Ian, Jesse, and me.

How did the Texas Headhunters come together?

We've been bumping into each other since the '90s in Austin. We hung out around the same

clubs, especially Antone's and The Continental Club. A couple of years ago, Jesse said, "Hey, you know what would be cool? You should do something with me and Ian." So we went to a buddy's studio. We each brought a song and threw it around to see what would happen. We were like, "Oh, man! This is great!" We worked really well together. Then we got busy the next year after that. Jesse kept circling back. I'd run into him at the coffee shop and he'd be like, "Man, let's jump back on this!" Next thing you know, we were in the studio at Willie Nelson's Pedernales Studio, and it all came together nice and easy.

Did you back each other up on the songs?

We did, and it was all very organic. No one was tripping out about who did what. On two of the songs I sang, I played rhythm guitar and

let Jesse and Ian trade solos. A lot of that just kind of happened. We supported each other. It was like a jam that fell into place.

You guys have distinct personalities on guitar, but everything gels.

And you know how it is with guitar players. That can be tricky (laughs)!

"Everybody Loves You When You're Down" is such a great song.

That was one of the first we did. I come from a different place than these guys; they've all sung in front of their own bands for years. When we got in there, I wasn't so sure I was going to sing. Jesse was like, "You gotta get in there!" They came out to my gigs with my brother. I only sing half the night. Jesse was like, "Oh no, man! You gotta sing! You sing cool! It's great!" He really coaxed me. He goes, "I got a song. Why don't we see if this works." I learned it and thought, "Dang! I can do this."

I love the lyrics. I've always liked the idea of myth and glorifying musicians and guys like Hank Williams or whoever it might be. The idea that "He's so messed up, but we love him," is what Jesse was saying. Everyone loves you when you're down. He really played into that.

Coming from The Fabulous Thunderbirds, you bring a different flavor to the trio.

It's funny... you mentioned Freddie King. On the second verse of "Give Me Some Love," I was thinking about how the world is in such a mess with all the crazy stuff going on. I was thinking about all the things I love. In the second verse of that line, I say, "Give me a sound like king Freddie's guitar." I was thinking that, and Ian answered in real-time with that Freddie King-ish guitar lick. It was just too perfect. I also wrote the "Headhunters Theme."

What was your number one guitar for the recording?

I had four main guitars; Berly Guitars, outside of Austin, made me a Jazzmaster copy, and I really like it. I also have his Berly Bird, which is like a Firebird mixed with a Telecaster. And I have Strat and Tele copies made by Big Tex Guitars, in Houston.

How about amps?

A buddy of Jesse's brought in a bunch of vintage amps – a Magnatone and an early-'50s Ampower that was really cool. I usually keep an Xotic EP Booster and a Mad Professor Deep Blue Delay on my pedalboard. I'm glad we have cool songs for being a guitar record. Sometimes, these things can be just about guitars, but we have good songs.

What's next?

The Fabulous Thunderbirds have two tracks on *Antone's 50th Allstars – 50 Years of the Blues* box set. I also have a whole record's worth of solo material ready to go. – **Oscar Jordan**



NATHANIEL MURPHY

Video Virtuoso

Many know guitarist Nathaniel Murphy from online videos where he performs *entire* song arrangements with vocal melodies, chords, and bass lines, dazzling guitar-loving viewers around the globe. Several of his videos have charted millions of views.

Today, he works at Chicago Music Exchange, demoing guitars and – you guessed it – making extraordinary videos.

Many became aware of your playing through videos during the Covid lockdown. Did that actually help your career?

I suppose maybe it did. My clips started getting more views when we all had a lot of spare time and were glued to our phone. I had more time to practice, which was a great thing for me. I had been a full-time soccer coach before, which was obviously cancelled, so I had a lot more time to play guitar and make videos.

Unlike the vast majority of rock players, you often play full songs on your demos. Did you play songs from the beginning, versus riffs and leads?

I'm a rocker, too; that's my main love and what got me into playing the guitar in the first place. I had no interest learning the other instrument parts. I'd just learn by ear in my bedroom, pausing the CD. In fact, I still love transcribing to this day.

How did the whole-song approach develop?

It came about from not being brave enough

to sing. I'd learn full songs, trying to put in bass lines and chords, like Chet Atkins and Tommy Emmanuel. But there'd be some arrangements where I had no choice but to tap the note, as I'd have a bass note with a chord around open position, and the melody would be high up the neck.

How about your two-handed technique?

For me, a rule is that my guitar playing always has to sound good. Two-handed tapping is just a tool, no different to a pull-off or hammer-on.

Who were your influences?

The main early ones were Noel Gallagher, John Squire of the Stone Roses, Eric Clapton, and so on. I then got heavily into Jimmy Page and became obsessed with the guitar.

These days, there's so many incredible players, and it's both intimidating and inspiring. Matteo Mancuso is incredible, as we all know. I love Rick Graham's playing, Andy Wood, and Derek Trucks. I've really been into Michael Romeo and Symphony X lately – stunning guitar playing which I'm having fun trying to learn. It's tricky, though!

Can we assume there's a country-guitar influence with your hybrid picking?

Yes, I was raised on country music from my mum and dad – a lot of classic country with the usual suspects. But I remember hearing Brent Mason on those Alan Jackson records and being blown away! I absolutely love his playing and

found it to be a wonderful way of learning hybrid picking. His *Hot Wired* album and tab book were a great way of learning. There's a lot of hybrid-picking stuff I learned from Eric Johnson, and also Tim Miller, who's a great guitarist and teacher at Berklee.

What is the origin of your unusual social-media handle, @Zep-pelinBarnatra?

It's so silly. It started when Led Zeppelin had that one-off concert in 2007 in London. I was in my early teens and the only way you could apply

for tickets was through e-mail, so I thought I'd put Zeppelin in my e-mail address in case they'd see it and think, "Oh, this fella must really be a fan," and I'd get picked for a ticket – which I didn't. So stupid (laughs)! The Barnatra part is a small village outside Belmullet, Ireland, where my family is from. Why I put those two together, I still don't know – but it's too late to change (laughs).

Do you own any vintage guitars?

I recently just got one – a 1960 Esquire that was modded with a neck pickup, which I'm happy about. The neck is incredible and the pickups sound amazing. Naturally, I got it from Chicago Music Exchange. Working there, I get to play a lot of incredible vintage guitars; I'm very lucky. Some of my favorites that come through are blackguards and 'Bursts. I'd love to find an early-'60s Hummingbird with the ceramic bridge. That's my dream acoustic.

What is your general gig at Chicago Music Exchange?

It's mostly demoing new or vintage guitars and amps on video, which is a lot of fun. All the vids go out on Youtube and Instagram. But I've done in-person demos for people in the shop before – not that often, but I'm happy to if anyone asks.

How has making these videos impacted your career?

I has helped me out massively. I make zero money off Instagram vids and would hate to be thought of as an "influencer." I can understand how someone may think I am, but I am *not*. I was a guitarist long before that term came about. I put vids of me playing online and would certainly encourage people to post vids of themselves playing. It's fun and ya' never know what might come of it. – **Pete Prown**



SHAWN PURCELL

D.C. Jazz Dignitary

Shawn Purcell has long been wowing East Coast guitar fans. A former member of elite U.S. Air Force Airmen of Note and U.S. Navy Band Commodores jazz ensembles, and currently a professor at George Mason University, his credits are voluminous and he holds three music degrees as well as the attention of savvy audiences in the Washington D.C. area. *Oblivity* is his fourth album, first all-original set, and arguably his most intriguing and diverse work.

What was the mindset for *Oblivity*?

I didn't want to cater to hardcore jazz fans. I tend to write music for a specific project. Here, I wrote for people who may not be familiar with jazz as well as dedicated jazz listeners.

Your tone on several tracks is not typical of jazz guitar sounds.

I'm a product of the '80s and grew up listening to Stern, Scofield, and Metheny as well as Zeppelin, Van Halen, Yngwie and Vai, and then Jimmy Raney and Peter Bernstein. I play a variety of gigs in different styles and really enjoy using gizmos and effects to create a varied sonic landscape; not all clean guitar, not all distorted guitar or processed guitar. On my last album (180), I used overdrive and an octave box in addition to mostly clean traditional bebop tone.

The variety extends to tracks as well as sounds – gospel, bop, funk, jazz ballad, Latin, as well as fusion and heavy intervallic stuff.

Yes, I hope it's not too diverse (laughs). "Oblivity" is quite different from "Primaries and Spares" or "Sunday Best" in sound and style. This is my most eclectic and exploratory album, and the most adventurous compositionally and sonically.

How did the band come together?

Walt Weiskoph is the sax player, and he's a wonderful soloist. I discovered him in my early 20s; I loved his tone, writing, and modern ideas. He was a big influence as far as jazz concepts, but I didn't know what he'd think of funkier tunes like the James Brown vibe of "Primaries and Spares." I didn't realize he'd been playing with Steely Dan for 20 years! I composed a lot of the material with him in mind.

Ben Patterson (trombone) and I have been friends for years; he was best man at my wed-

ding. We were in the Air Force band together and I've played on all his records.

Steve Fidyk (drums) is also an old friend; he handled the variety of tunes better than anyone I could imagine. Listen to "Flow." His time is exceptional; we only had a click track on two pieces.

Jeff Reed (bass) fit the music technically and conceptually; he plays great electric even though it's all upright on *Oblivity*. Chris Ziemba (piano) is also from Airmen of Note. He's a great accompanist and soloist who can easily cross over from bebop and modern piano to Fender Rhodes, like on "Primaries." They all read so well; we only had a two-hour rehearsal a week before to prepare, and they sounded good enough to record then!

Your wife, Darden, contributes vocals.

Yes, I've wanted to explore the voice more in instrumental combinations. The vocalese is a central aspect in several tunes, and a nice addition to the mix. She was co-producer with myself and Rich Sigler, and we've recorded together before, but *Oblivity* features her prominently. "Verdigris" sets the mood with her intro solo that's very different from other tracks. We went overboard on the reverb for a ghostly effect. Dave Darlington (Wayne Shorter, John Patitucci, Pat Martino) mixed the record and did a masterful job.

Which tracks best represent your playing?

"Verdigris" demonstrates my bop side, "Gentle Giant" is a ballad performance I like and "Oblivity" has the edginess and varied sonics. Those are three different views.

What gear did you use?

I played my Benedetto Pat Martino model with D'Addario nickel roundwounds into two amps with the controls set the same. On the right side it's a black-panel Vibroverb I built from a silver-panel Bandmaster Reverb into a 2x12 cabinet with Celestion Alnico and Weber California speakers. It's a warmer, fatter sound with a little grit. On the left is a '69 Twin with Weber California ceramic and EV speakers. That's very clean – brighter and thinner with less low-mid girth. Tomas Jackson did the mods on the Twin.

My overdrive is a Fulltone 10th Anniversary Full-Drive 2. I use a Boss SY-1 synth pedal for my Metheny-esque synth sound on "Flow," with overdrive into an Origin Cali 76 compressor to even the attack, and a Strymon Timeline delay. I alternate it with straight clean sound (no effects) on "Quiet the Chaos." On "Oblivity" and "Lazy Day Reverie" it's an Electro-Harmonix POG 2 with overdrive and compressor. At the end is a micro noise-reduction unit, an old Ibanez chorus, and Strymon reverb. – **Wolf Marshall**



BEN GARNETT

Young Dawg

If you travel back 45 years in a time machine, you'll land in a world where "Dawg music" – that wondrous combination of bluegrass, jazz, and classical championed by mandolinist David Grisman and guitarist Tony Rice – was a cutting-edge genre.

Today, you don't often hear that music, but young acoustic ace Ben Garnett might change that. On his latest, *Kite's Keep*, Garnett leads an exemplary ensemble in updating the music, emphasizing nuance over chops. VG asked him to explain his approach.

How did you discover Dawg music?

Discovering it was a pretty natural evolution for me. I went to the University of North Texas to study jazz guitar, but halfway through, I came across this world of acoustic music via Punch Brothers and my guitar heroes Julian Lage and Chris Eldridge, then went down a rabbit hole. Also, the original Dawg musicians were communicating things I had always craved in music but had never really heard. The way they merged traditions and composed their own music felt expansive, yet profoundly rooted.

"Look Again" has a mesmerizing groove. Who are your guitar influences?

Tony Rice is certainly huge. It's hard to even begin talking about acoustic music without immediately talking about Tony's influence. Obviously, his lead playing is iconic, but the real influence for me has come to be in his rhythm playing. The way he would use the guitar as this engine to drive a band. And most of all, the way he could enliven the music and make other musicians sound better. No one sounded better than when Tony was playing with them. It was really magical.

On this album you're neither a straight lead or rhythm guitarist – your parts snake in and out with melodies, chords, and arpeggios. What is your guitar's job in the ensemble?

My dream was to make a guitar album where the guitar lives at the center of the music but isn't always in front. Music that utilizes a more environmental approach to the instrument and celebrates it for what it's largely been, historically – an instrument that builds a world for other instruments to inhabit. Think about the albums *Blue* by Joni Mitchell or *Church*

Street Blues by Tony Rice. The guitar plays a crucial role in shaping the stories told on those records. I wanted to demonstrate that an instrumental record can showcase the guitar as this world-building ensemble instrument rather than merely a lead instrument.

"Cellar Door" has a heavy section that almost reminded me of a drop-tuned Metallica riff.

Nice (laughs)! That tune is certainly a nod to my metal-loving teenage self. I was curious to hear this Travis-picked guitar melody with some heavy metal influences. The Travis picking and the drop-tuned riffs seemed to share this thumping quarter-note thing. For this cut, I played my Huss & Dalton TD-M Custom tuned to drop D then down a whole step.

Which other guitars did you use on the album?

The main one was a '37 D-18 courtesy of Chris Eldridge, who also produced the record. It's the same guitar he used on his duo records with Julian Lage, and the Punch Brothers albums. I also played a really special '39 0-17 courtesy of singer/songwriter Kristin Andreassen. For microphones, we recorded with a pair of Klaus Heyne-modded KM-88s, two Neumann U87s for neck and body, and a Shure SM57 for good measure. Additionally, we used some Pro Tools plug-in effects like distortion, auto-wah, and EQ.

Chris Eldridge plays guitar on two tracks. How do your styles work together – and how do they contrast?

Critter is one of my closest friends and biggest heroes; he's like an older brother. As players, we both love to rely on spontaneity, obsess over nuance, and love the guitar. There's a natural chemistry.

Stylistically, Critter grew up around bluegrass royalty and his dad was in the influential band the Seldom Scene. Later, Critter was mentored by Tony Rice. But I grew up in suburban Texas, listening to a mix of rock, jazz, classical, and folk music. My cousin, Andy Timmons, is an incredible rock guitarist who lived nearby and I was lucky to grow up being mentored by him. I went to jazz school at the University of North Texas, and didn't really start playing serious bluegrass until 2017, when I moved to Nashville and joined Missy Raines' band.

Is there a younger audience for this kind of acoustic instrumental music?

There certainly seems to be. With people like Billy Strings selling out arenas playing David Grisman's music, I think we're in pretty good shape. God willing, I'll be making records for a long time and I'll keep doing what my heroes have always done – following my curiosity, being as emotionally honest as I can, and capturing life one moment at a time. – **Pete Prown**



DANIEL DONATO

Broader Horizons

Daniel Donato, known for his distinctive “cosmic country” style, is quite content with his new album, *Horizons*.

“I’m as satisfied as I can be with it,” he says. “The satisfaction comes more from what happens in the moment as opposed to what gets crystallized on the album.”

Like his previous efforts, *Horizons* incorporates his blend of guitar-driven originals in extended jam-style contexts, punctuated with his “high lonesome” vocals, though various performances honor classic country sounds of the past.

He plays amplified and acoustic parts with his Cosmic Country sidemen, occasionally assisted by Nashville steel guitarist Trent Resnick.

An early hit by one of Donato’s old-school heroes led him to write the earthy honky-tonker “Better Deal Blues.” The song, he says, “...was pretty much inspired by Buck’s (1960) single ‘Excuse Me (I Think I’ve Got A Heartache),’ a great Buck tune.”

“Translation” reflects Donato’s mastery of James Burton’s famous chicken-pickin’

technique and contains overtones of two other legends.

“When I first found out (Burton) played with Elvis, I wondered why he never played with Bob Dylan.” He created the song as “A combination of the two. The rhythm is kind of danceable in a Jerry Reed sense. A lot of Reed’s songs about love had a great backbeat to them.”

Donato’s precise picking is inspired by Brent Mason.

“You gotta pick every single note because there’s not a lot of legato happening. That’s also a Hank Garland thing. I always loved that style. It reminded me of a pedal steel, Buddy Emmons, very staccato sound.”

He blazes his way through “Broadside Ballads.” With high register passages and double-stops, he’s quick to credit the contemporary Nashville guitarists who inspired him.

“A lot of the double stops, high notes, and single note ideas came from (Nashville sideman) James Mitchell. He’s really only known among guitar players, and he’s one of the best ever playing Tele. One of my mentors when I was growin’ up.

“There’s a lot of guys like James, Rod Riley, and Danny Muhammad – players who helped me when I was 15, 16, 17 years old. Johnny Hiland, as well. These guys are unsung heroes of the Telecaster.”

Born in Florida, Donato’s family briefly lived in New Jersey before moving to Nashville. Guitar was around from the start.

“My grandfather played folk music and my dad played rock,” he says.

At 12, “Guitar Hero” further inspired his interest, as did his dad’s rock heroes. Delving deeper, he gravitated to the iconic Robert’s Western World on Broadway in Nashville. The former home of Sho-Bud Guitars, Robert’s became an oasis for old-school sounds in the ’90s. He played there with various groups including the Don Kelly Band.

“Robert’s was the only place downtown that would hire bands that could play Western swing, traditional country, honky-tonk, and bluegrass. It became the home of traditional country, so we all played the same songs.”

Another Nashville hangout was a famous bluegrass/Americana club.

“I grew up at the Station Inn,” he says. “A lot of guys who played at Robert’s during the day played the Station at night.” There, he says, he learned “...that classic Doc Watson style, the Merle Travis style and the Clarence White style.”

Donato’s gear choices have evolved.

“My first good electric was my dad’s old Strat. The first good Telecaster I had was one my dad and I made – a Danny Gatton-style. Johnny Hiland gave me a great Music Man Axis – that was my first humbucker guitar.”

His primary electric is his signature DGX Epoch, made in Connecticut by Dan Nealsey. He often uses a Fender Custom Shop Tele based on an early-’60s model.

“I ended up using my Tele for a lot of tracks [on *Horizon*], but for the lead tracks I used the Epoch.” He recorded with an old black-front Princeton Reverb.

“My friends at XTS do my pedalboards and my whole rig. They do Bob Weir, Keith Urban, all kinds of big names.”

Since age 18, Donato has endorsed Ernie Ball strings and uses a 1.5mm pick. His acoustics include a custom model by a Birmingham luthier, his grandfather’s ’64 D-18, and a later HD-28.

Donato has finished an album of classic country covers done in the cosmic style and has two live albums coming – one recorded at the Ryman, the other at Robert’s.

Does he feel he’s come a long way from “Guitar Hero”?

“Yes and no,” he laughs. – **Rich Kienzie VG**

VINTAGE GUITARS

Showcase Auction | September 27

View All Lots and Bid at [HA.com/48159](https://www.ha.com/48159)



1997 Huss & Dalton CM Custom
Natural Acoustic Guitar.



Circa 1989 Lowden S7
Natural Acoustic Guitar.

Inquiries: Aaron Piscopo
214.409.1273 | AaronP@HA.com

HERITAGE
AUCTIONS

Scan to View



All Lots and Bid



BACK TO JAZZ

The Ampeg Superbreverb R-15-R

BY DAVE HUNTER

Guitarists have long regarded early Ampeg combos as having some of the best reverb sounds built into an amplifier. One of the more interesting lasted only briefly, yet its stellar tone justifies the superlative in its name.

Jazz bassist and entrepreneur Everett Hull founded the Ampeg Bassamp Company in 1949, largely to build bass amps after he had designed a viable pickup for the upright double bass. As jazz guitarists subsequently needed high-headroom amplification, his creations segued naturally into addressing that market, and his company developed a reputation for serving the thriving local New York/New Jersey scene.

The formula slipped briefly in the early '60s, when Ampeg released the R-12-R Reverbrocket, an amp that was keenly suited to – gasp! – rock and roll.

“That was Everett Hull’s one effort to make

Amp and photos courtesy of Steve Hosa.



• GIBSON • PRS • FENDER • EVH •
• MARTIN • RICKENBACKER • TAYLOR •
• GRETSCH • EPIPHONE • IBANEZ •
• HARMONY • COLLINGS • SUHR •

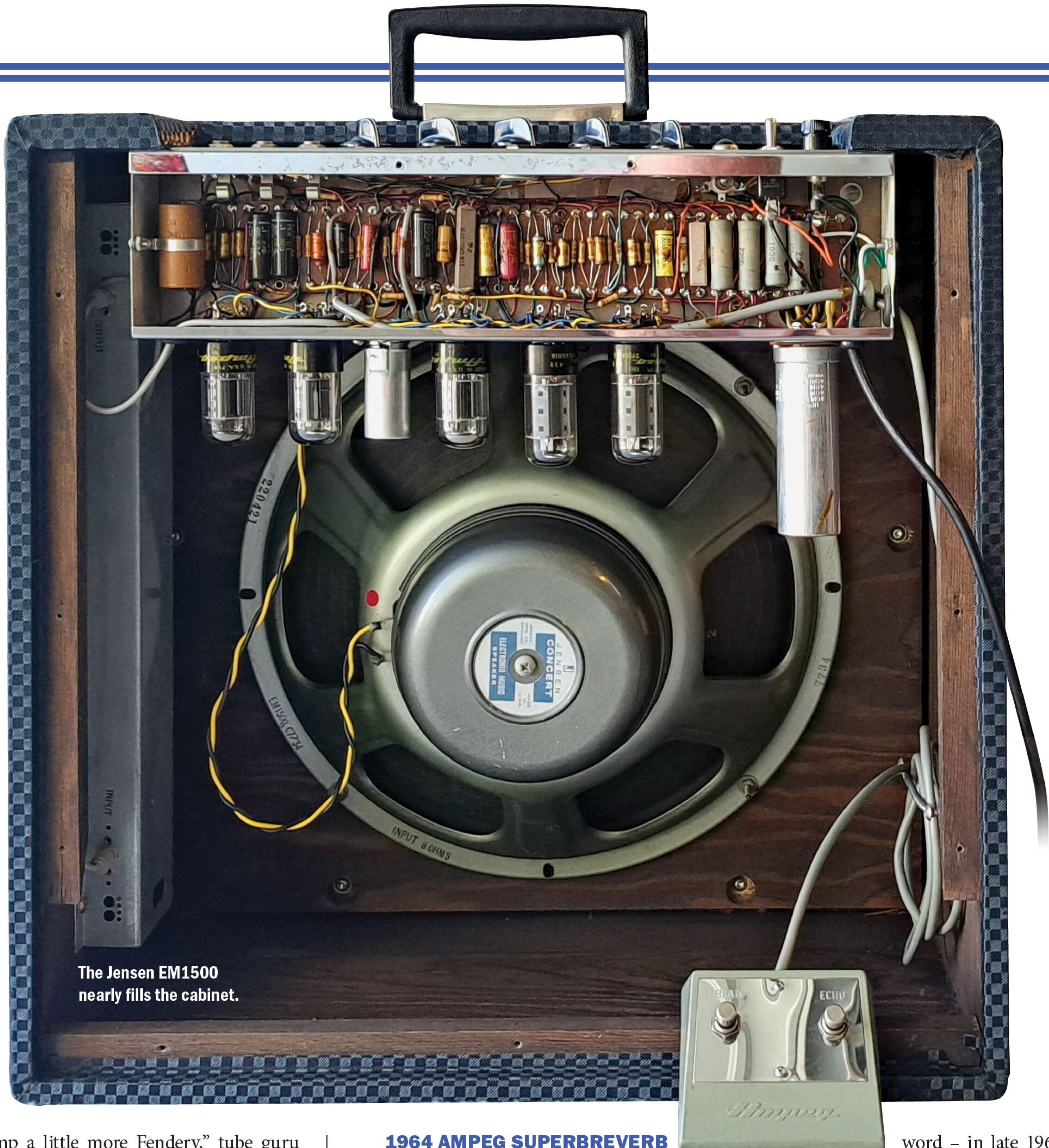
SELL US YOUR GEAR TODAY!

WE BUY OR CONSIGN WHOLE COLLECTIONS EVERY DAY!

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

MILLIONS \$\$\$ BOUGHT! MILLIONS \$\$\$ SOLD!

***WE'VE PICKED UP COLLECTIONS FROM FLORIDA, GEORGIA,
MASSACHUSETTS, TENNESSEE, COLORADO,
AND CALIFORNIA IN 2024 & 2025 ALONE!***



The Jensen EM1500 nearly fills the cabinet.

an amp a little more Fendery,” tube guru and one-time Ampeg engineer Ken Fischer (1945-2006, founder of Trainwreck Circuits) said in an interview for *The Guitar Amp Handbook*. “You’ve got to keep in mind that Everett Hull hated rock and roll, he hated distortion – even when blues guys would play distortion. So those R-12-Rs had blue Jensens in them, 6SN7 and 6SL7 octals [preamp tubes], which are always nice, fat-sounding tubes, and 6V6 output tubes. Ampeg made it for a short while and all the jazz guys were complaining, ‘What’s wrong with the new Reverberockets? They break up too early!’ So Everett converted them back to 7591 [output tubes].”

1964 AMPEG SUPERBREVERB R-15-R COMBO

- Preamp tubes: two 6SL7, one 6SN7, one 7025
- Output tubes: two 7591
- Rectifier: solid-state
- Controls: Volume, Tone, Echo, tremolo Speed and Intensity
- Speakers: 15" Jensen EM1500 Alnico speaker
- Output: approximately 25 watts RMS

Enter another short-lived iteration of Ampeg’s ultimate jazz combo, the R-15-R Superbreverb. Yes, you read that correctly: Superbreverb. Though the company had previously offered a Supereverb – all one

word – in late 1963, reports indicate that Fender asked them to change it, having just launched its own Super Reverb slightly earlier. In ’64 the R-15-R reemerged with the “b” midway through its name (and a tidy little rhyme in the process). With this name, the Superbreverb lasted only 18 months before its features were absorbed into other models in Ampeg’s evolving range.

Nonetheless, this amp is an interesting example of one that was “converted back” to jazz-friendly designs, though it still enables gutsy rock-and-roll crunch when pushed. It retains the 6SN7 and 6SL7 in virtually the



same preamp topology of the smaller R-12-R predecessor – which, it's worth mentioning, also evolved into a less easily overdriven iteration – but takes on more-powerful, high-headroom 7591 tubes and a chunk more output in the process.

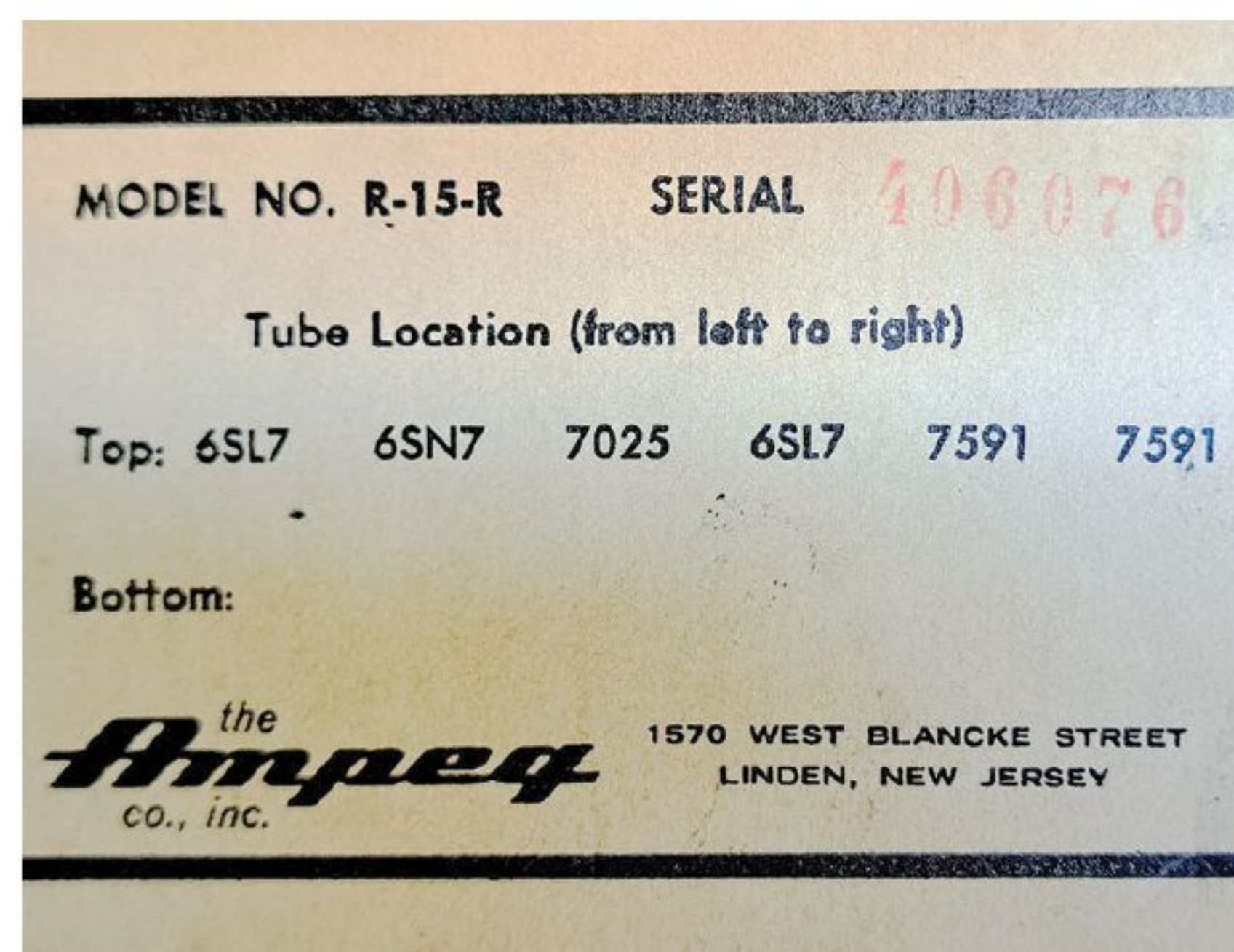
This example comes to us courtesy of VG reader Steve Hosa, who supplied photos and information for one of the earliest Fender Super Reverb combos known to exist (August '17). He acquired this Superbreverb recently with no real back story, but notes, "The condition is as if it just arrived from the factory. Even the bottom, which normally shows wear and tear from being dragged around for 60-plus years, is pristine. No tears, no stains, and even the metal-cap feet are without scratches. This amp was either a true closet classic or was used in a carpeted studio or church."

And while some museum-piece amps of

The schematic glued to the amp's back panel designates it as the "Supereverb" model, a nod to the previous iteration.

this age are D.O.A. in the functional stakes, not so with this interesting combo.

"What's even more amazing, it fired up on first try with no popping or crackling as you would imagine," Hosa adds. "And it is



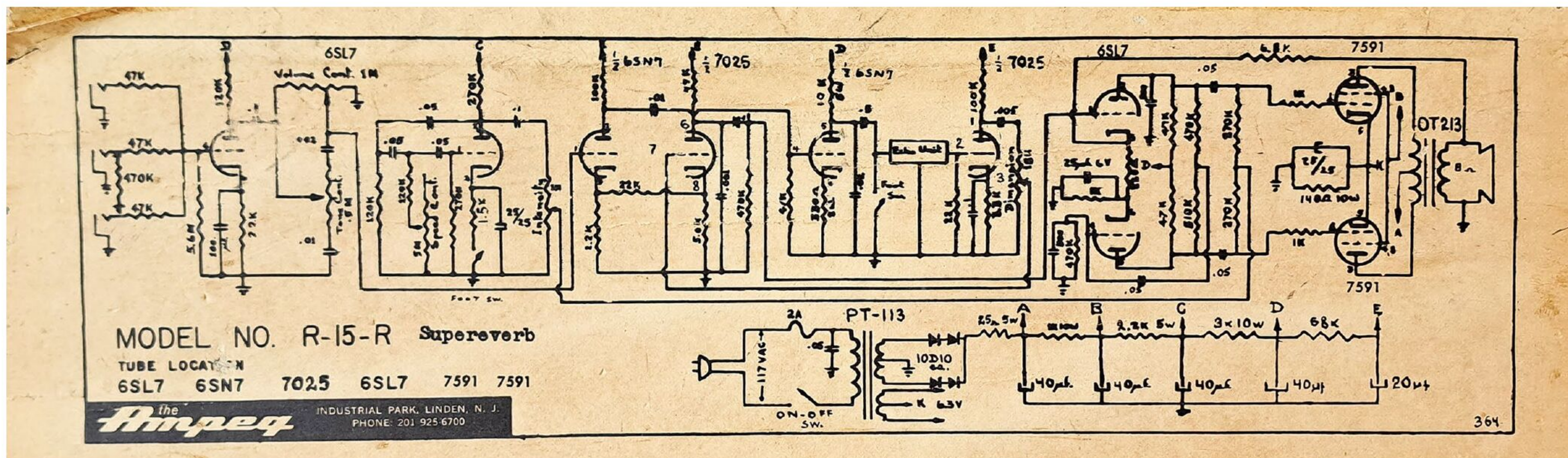
Straight out of Linden, New Jersey. The Superbreverb's tube chart.

dead quiet at idle. So, no components needed to be changed. They are all 100 percent as they came from the factory, including the

The chassis displays complex circuitry despite the simplicity of the amp's controls. The Superbreverb's single channel has inputs for Guitar, Accordion, and Mic, with simple Volume and Tone controls plus Dimension (reverb), and Speed and Intensity for the tremolo.

Ampeg-branded Sylvania tubes, which all have matching date codes of 1964."

Though the 6V6 Reverberocket has been described as one of the few amps made by Ampeg that "can sound a little like a Fender," and the preamp, tremolo, reverb and phase-inverter stages of this Superbreverb follow that design entirely, it's still a complicated design despite the apparent simplicity implied by the control panel. A single Volume and Tone control govern signal from all three inputs (Guitar, Accordion, Mic) through a path that differs considerably from the way Fender was doing things at the time. It's worth noting, considering that Ampeg was proud of its engineering prowess and was loath to copy or even mildly emulate anything else on the market, no matter how popular.





Let's get acquainted with your new SUPEREVERB

Your AMPEG SUPEREVERB (Model R15R) is the more powerful successor to our R12R, the most popular amplifier we have ever made. The echo effect, produced electro-mechanically, greatly enhances any performance, imparting "concert hall" assertiveness and tonal enrichment.

Not to be used for electric bass, the R15R carries a 15" speaker designed to handle with ease the full frequency range of the guitar, accordion, piano or voice. Its rated output is 25 watts undistorted. Regardless of instrument, your sound will be greatly improved if you read and absorb the following information:

1570 W. BLANCKE
THE AMPEG CO. INC.
LINDEN, NEW JERSEY

Care and Maintenance

A dampened, soapy sponge will quickly clean the tough, durable vinyl covering of your SUPEREVERB. We find that Glass Wax is best for polishing chrome surfaces. The grill cloth may be tightened, if necessary by a heat lamp or hot plate held several inches from the surface and kept in motion, applying just enough heat to shrink it. It should also be brushed occasionally with a soft-bristle brush, especially if the unit is used in a dusty location.

Operation

1. With all controls at "0" and the switch off, plug line cord into any 105- to 125-volt, 60-cycle A.C. power source. *Do not use any other line voltage.*
2. Turn volume and tone controls of your instrument all the way up; always keep them at or very near maximum.
3. Plug instrument into appropriate input jack as indicated on control panel.
4. Turn toggle switch to "on"; pilot lamp will glow. Allow about one minute warm-up time.
5. **VOLUME:** Raise volume control on the amplifier to the desired level. This setting should never quite reach or exceed the overload point of the speaker. Excessive volume imposes a great strain on speakers and can destroy the cone quickly if overdriven. Use your ear, and do not rely on the number around the control. If you hear a slapping sound in the speaker you are asking for trouble. If you feel you need more volume than is obtainable without slap you could add a second speaker. You may use more than one instrument at the same time, but be prepared for a volume drop and raise the volume control to compensate.
6. **TONE:** The tone control carries the letters B and T which stand for bass and treble; to the left for more depth, right for highs. It is generally turned well to the left for accordion, although this is a matter of taste.
7. **DIMENSION CONTROL:** You may select the desired degree of echo by adjusting this centrally located control knob from "0" to "10".
8. **TREMOLO:** The speed and intensity controls alter the tremolo to suit the mood of the music. Practice and preference will determine their settings.
9. **FOOTSWITCH:** A double footswitch provides remote control of either echo and/or tremolo. When not in use, the footswitch should be kept in its bracket located on the inside left wall of cabinet.

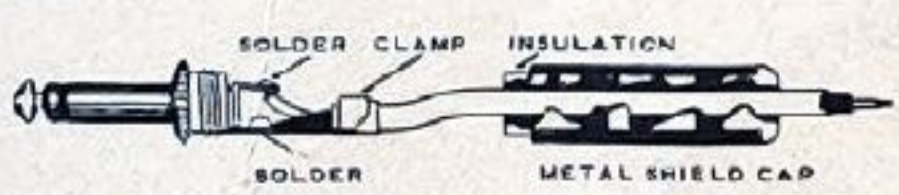
Troubleshooting

1. A complete wiring diagram (schematic) is pasted to the inside of the back cover. The most common trouble in instrument amplification is in the external connections. Nine times out of ten, loss of power (or gain), or unevenness of tone quality can be traced to this fault. It is usually in the cord connections, or broken shielding.

Any good radio man should be able to make a complete continuity check between the pickup and the amplifier and isolate any serious trouble.

2. If the set is plugged in and you have no pilot light nor any sound whatsoever, you can easily check your fuse, located on the control panel next to the on/off switch. Replace, if necessary, with a type 3AG 2-amp. fuse.
3. An annoying hum is sometimes caused by disturbances in the A.C. line voltage; it can be often corrected by removing the plug from the wall socket, reversing it and re-inserting it.

Another common cause of hum is inadequate shielding or poor ground connection on the microphone, pickup or cable. If the hum becomes louder when you plug in your instrument cable it is likely to be coming from the cable or pickup. The common phone plug with bakelite cover is not suitable. Your pickup leads must be shielded all the way; therefore a phone plug with a metal jacket must be used. The illustration below shows how a properly soldered connection should appear. It is wise to have a spare cord.



CAUTION: Avoid moving or jarring the amp while turned on with reverb in use. Any sudden motion will produce a thunderous crashing sound. This, while not necessarily harmful, can be very annoying. It is characteristic of the delay mechanism and is no cause for alarm. Before moving the unit simply turn off the reverb by setting dimension control at "0".

Be sure to make these checks, in case of any difficulty, and feel free to write or call us on any questions you may have. We will not let you down.

The amp's original owner's manual was printed before the subtle name change.

As the company often did in the early '60s, Ampeg called the reverb on this amp "Echo" (despite the Superbreverb model name) and the knob that determines its mix within the otherwise dry signal is labeled "Dimension." Not what we're accustomed to, but it fits, and the resultant sound via the long-spring tank is the deep, lush wetness we've come to expect from vintage Ampegs. Other than that, there are Speed and Intensity controls for the tremolo, an effective signal-modulating circuit that's impressively rich for all its simplicity.

Up against the more familiar and less powerful Reverberocket, the 7591 output tubes that lie beyond the 6SL7 paraphase inverter contribute greatly to the Superbreverb's personality.

"The 7591s are typical Ampeg from this period, and sound to me like your typical 6L6s or 5881s," says Hosa. "However, they idle super-hot with a normal bias setting of 45 to 65 mA, which is still a safe 60 to 70 percent of the maximum cathode current rating of 85 mA.

"My understanding is that Ampeg chose these tubes to achieve a distortion-free amp with lots of headroom for jazz players. But this amp breaks up nicely when pushed. It has nice compression and is pick-sensitive when you bear down, like my '54 Fender Pro, also with a Jensen 15" speaker. Go figure. It's a cool amp, and sounds amazing with its original 15" Jensen EM1500, which were rarely used in guitar amps and are a step above the Concert Series."

The cathode-biased configuration of the 7591 tubes contributes to the juicy breakup of the amp when pushed hard, while also meaning they deliver somewhat lower output than would a pair in fixed-bias. Ampeg literature usually rated the Superbreverb at 25 watts, but that's likely a conservative figure. Once you get it cooking, it notches up a good deal more output along with some righteous rock-and-roll tone that owes no debt to any other manufacturer at the time. **VG**

Classic Tone. Original Design.



From your garage to a sold-out show - you'll hear the difference.

The **Schroeder Original Stoptail** offers unmatched tone and resonance with its high-quality, lightweight milled aluminum body and brass saddles.

Available in nickel, chrome, gold, and aged finishes, there's a **Schroeder** bridge for any guitar in need of an upgrade.

Always made in the USA.

WWW.SCHROEDERGUITARHARDWARE.COM

KILLER VINTAGE® Guitars

St. Louis

314-647-7795

Dallas

972-707-0409

www.killervintage.com

Downsizing Your

Collection?

LET US **UPSIZE** YOUR BANK ACCOUNT

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

.....

WE WILL PAY YOU **\$ 5 0 0 , 0 0 0**
SAME DAY UP TO

FOR GUITARS, AMPS & EFFECTS

.....

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

We Come to You!

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

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

12505 W. Bluemound Rd. Brookfield, WI 53005

Open 7 days a week • creamcitymusic.com

*at our discretion, we will offer to arrange and pay for shipping



CREAM CITY MUSIC
GUITARS — BASSES — AMPS — EFFECTS





HANK'S PROTOS

How Hank Garland Helped Gibson Develop Two Models Not Called Byrdland

— BY WOLF MARSHALL —

There are great guitars, historic guitars, and great historic guitars. And then there are guitars that are transcendent. Two examples built by Gibson at the height of its “golden age” were delivered to an iconic player.

Hank “Sugarfoot” Garland is legendary in pop, country, jazz, and rock and roll. Had he not been disabled by a tragic auto

accident in 1961, he surely would have been heralded as a leading voice and innovator in country and jazz, with the likes of Merle

Garland's '58 ES-345 and EB-6 prototypes.

Travis and Chet Atkins or Tal Farlow and Barney Kessel. An elite member of the Nashville A-Team, his studio credentials include names like Elvis Presley, Roy Orbison, Jerry Lee Lewis, the Everly Brothers, as well as Patsy Cline, Don Gibson, Bobby Helms (“Jingle Bell Rock”), Marty Robbins, and Atkins. Garland is credited with bringing the electric guitar to the Grand Ole Opry and making the first jazz album in country-bound Nashville. He was also acknowledged as a musical and electronics genius.

In addition to his professional and sociological accomplishments, Garland was a forward-thinking instrument designer who was key in the development of the first thinline electric – the Gibson Byrd-

Gibson ES-345 and EB-6 photo: Bryan Rapoza.

Experience the Missing Link for True Vintage Tone.



Duane Betts



Play La Bella Pure Vintage™ Electric Guitar Strings

Available at



STRINGS
BY MAIL



land (its name combined his surname along with that of co-designer Billy Byrd) of 1955. Essentially a thin (2¹/₄") version of the L-5CES archtop electric with a shorter neck (23¹/₂" scale), the history of Gibson's "Thin" models began with it. But that's another story.

In 1958, Garland took delivery of two custom Gibson semi-hollow electrics. They were ostensibly thinline "brothers" – the prototype ES-345 with Stereo and Vari-Tone circuitry and a one-of-a-kind six-string bass dubbed the EB-6. Both have a sunburst finish, dual PAFs, and bodies measuring 16" wide by 19" long by 1³/₄" deep. Garland received the 345 first, to troubleshoot the electronics. The EB-6 was sent later in the year, and he used both extensively before they were formally issued in 1959.

Garland's 345 shares features that would become

standard in the early production model – gold-plated hardware, one-piece mahogany neck, rosewood fretboard with split parallelogram inlays, 8" pickguard, Tune-O-Matic bridge, and factory stop tailpiece. He subsequently modified his with a gold-plated Gibson side-pull Vibrola tailpiece and substituted a gold-plated Bigsby bridge-saddle unit for the Tune-O-Matic. The holes for the original stop tail were plugged, testifying to his personal experimentation. Factory-ordered semi-hollows with vibratos of this period were fitted with a black-plastic plaque covering the stop tailpiece holes and bearing the words "Custom Made."

The 345 was Gibson's first stereo instrument – a revolutionary idea the company pioneered in the '50s and brought to market with the stock ES-345TD of '59, and later offered as an option with the ES-355TD-SV and custom orders. Gibson provided a color-coded Y cord to feed stereo amps (like the GA-88S or GA-79RVT). Hank's guitar came with an instruction sheet explaining the operation of the Vari-Tone circuit and how to use the stereo output with Gibson stereo amplifiers, multi-channel amps, and mono applications. It was shipped in a black Lifton case with plush yellow lining.

The ES-345 was also the first guitar to be

factory equipped with Vari-Tone circuitry. The prototype has an unusual black knob and ring for the rotary switch, different from the typical gold-and-black chickenhead knob on later models; the selector has serrated edges as well as a chickenhead pointer, and the ring is black with six white numbers for the positions of the rotary switch – all features that attest to its prototype status. Garland often ran it into an Ecco-Fonic model 109 then two amplifiers or separate channels of a stereo amp.

The EB-6 is the direct sibling of his ES-345 and is a true bass *guitar*, clearly intended for a guitar player. It was produced hastily and has a 345 body with a different neck, hardware, and electronics. This contention is supported by the fact the body has a plugged hole where the Vari-Tone knob would be on a 345. The pickguard is the standard "long guard" used on





The Cowboy Copas Band in 1949, Autry Inman (left, on bass), "Lazy Jim" Day, Red Herrington (fiddle), Cowboy Copas (guitar), Hank Garland with his '49 Epiphone Emperor Deluxe Cutaway, Bob Foster (steel).



Garland playing a Byrdland with his trio – Boyce Hawkins on piano, Grady Martin on bass – at the Carousel Club in Nashville, 1959.

'50s dot-neck 335s and the earliest 345s of the period. It has guitar-style Kluson tuning keys with plastic tulip-shaped buttons.

The control layout mirrors the arrangement found on the 335 and 345 – two pickups with two Volume and two Tone controls and a three-position toggle in the standard Gibson configuration. This is quite different from the production EB-6 of 1960-'61, which was equipped with only one pickup, one Volume and one Tone control along with a pushbutton tone-change switch that alternated between a bass and baritone sound. Moreover, the location of the controls and bridge is slightly different, most likely to accommodate the bridge pickup. Hank specified placement of the pickups, which are spaced further apart (8") than other comparable six-string basses. Unlike the production EB-6, the neck pickup is reversed, with polepieces facing the bridge.

Garland's EB-6 has a one-piece mahogany neck and a dot-inlaid fretboard taken from the 1958-'62 335. It has an offset scale length; 31 $\frac{1}{2}$ " on the sixth string and 30 $\frac{3}{4}$ " on the first, owing to the compensating angled-bar bridge on the tailpiece. The fretboard measures 21 $\frac{1}{4}$ " in length and is 1 $\frac{3}{4}$ " wide at the nut, 2 $\frac{1}{4}$ " at the end. The headstock has an inlaid crown motif

like the 335, 345, 350, 175, 295, L-4, and later EB.

Unlike the later EB-6, Garland's was made with a bound 20-fret rosewood fretboard. However, it sported the combi-

with two '50s-style amber bonnet knobs on the Volume pots and two '60s-style gold-capped knobs (with "Tone" written in the inserts) on the Tone pots. It shipped in a leather gig bag, as a hardshell case was not yet available.

One of his favorite guitars, owing to its many sounds, Garland played the 345 on countless hits from 1958 through '61; the list includes virtually every Elvis Presley recording of that period, the *Blue Hawaii* and *Follow That Dream* movie soundtracks, as well as hits by other artists including "I Fall To Pieces" (Patsy Cline), "Where The Boys Are" (Connie Francis), "Apache" (Sonny James), "Just Because" (Patti Page), and others. It's featured prominently in fills and the solo of the Everly Brothers' "Bye Bye Blackbird." He also used it (before modification with a vibrato) when he appeared on "The Faron Young Show," where he played his signature instrumental "Sugarfoot Rag."

Garland used the EB-6 for specific bass lines on various recording sessions, the most famous of which are Elvis' "I Got Stung," "Stuck On You," and "Fame and Fortune." He also employed it to complement the standard upright bass parts on other recordings.

The original version of this feature appeared in the November '11 issue. **VG**



Garland playing a Byrdland with Elvis in 1957.

nation bar bridge/tailpiece with adjustable string damper found on the early-'60s SG-style EB-6 and EB-3, making it an unusual hybrid. Moreover, Hank's EB-6 was fitted

Astonishing Acoustics Redux



Godin Connaisseur Mini-Jumbo

The Canadian-made Godin Connaisseur Mini-Jumbo features a select pressure tested solid spruce top, solid rosewood back and sides, and a high-gloss finish for timeless beauty. Its mahogany neck, ebony fingerboard, and LR Baggs HiFi preamp deliver exceptional tone and playability—on stage or unplugged. Built for players who demand excellence. www.godinguitars.com



Mojotone Quiet Coil NC-2

The Mojotone Quiet Coil NC-2 revolutionizes acoustic soundhole pickups with groundbreaking mic technology for pure, natural tone. Combining our “mic-voiced,” noise-canceling NC-1 magnetic pickup with the realism of a studio mic aimed at your guitar’s soundhole, the NC-2 delivers unmatched clarity and warmth—capturing your acoustic’s true voice, all within a single, innovative pickup. www.mojotone.com/pages/acoustic-pickups



Thompson Guitars

Thompson Guitars are built using the finest woods available today, and our standard top is Adirondack Spruce. With a reputation of consistency and playability, our soundboards deliver the utmost in responsiveness and tone. Nitrocellulose finishes display the beauty and grain of the wood while retaining a degree of flexibility, adding to the lightweight guitar’s resonance and volume. www.pktguitars.com

McKenzie River Music "Buy, Sell, Trade"



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

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

This is not our complete inventory!
Visit McKenzieRiverMusic.com

VINTAGE/USED MARTIN

Authorized Dealer - Repair & Restoration specialists

D-28 '43, fresh reset, refret, Inquire

D-28 '64, Brazilian, in the shop for reset, refret, Inquire

D-28 '73, Indian RW, fresh reset, refret, exc+, \$4250

D-28 '72, Mason Williams's, w/ provenance \$5500

VINTAGE/USED ELECTRICS/BASSES

Gibson ES-355 '59, Mono, Double White's - Inquire

Gibson Super 400C '69, Sbst, exc cond \$8350

Gibson LP Jr '58, slab, Cherry, vgd+ cond, \$9500

Gibson Trini Lopez '66, red, peghead repair, \$5500

Gibson CS LP '60 Murphy Lab "Dutch Burst" \$7500

Gibson LP Std, '80, Wine Red, "second", \$3250

Gibson EB-2D '67, exc cond, cherry red, \$2995

Collings CL Dlx '15, Acid Wash Flame Top, \$5000

Collings CL Dlx '09, Braz FB, IT Flame, exc+ \$5250

Suhr Classic '11, Blue, flame top, exc, \$2795

VINTAGE/USED ACOUSTIC/ RESONATORS

Euphonon OM '35, 14 fret Slot head, Koa, \$15,000

Tim Sheerhorn R-Body '96, mojo, playwear, \$5995

Gibson AJ Luthiers Choice '01, Brazilian, \$7500

Epiphone Triumph '46, Sbst, mini HB, exc, \$2850

Bourgeois Vintage D '16, AT Adi top, mint! \$4850

Kevin Muiderman OM '06, IRW, exc cond, \$4250

COLLINGS

Authorized Dealer - Call for custom builds

New In Stock: D3, O2H-T, OM2H, 003, OM3

OM1, I-35 Black, I-35 Blonde, 290 Doghair/Pearl

Mf Deluxe Sbst, 1 13/16" nut, \$8950

NOVAX FANNED FRET GUITARS

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

CH8 "Charlie Hunter Model" \$3850

AMPS, STEELS, ETC....

Gjika 10 N #51, head, Gainmaster, 2 x 12 spkr cab, mint cond! \$23,500

Fender Dlx Reverb '66, vgd+ cond, recone, \$4150

Fender Deluxe '65, JBL D120F, vgd+ cond, \$3200

Fender Princeton '66, vgd+ cond, \$2250

Fender 600 Amp '53, vgd cond, \$2500

Divided by 13 RSA 23 & 2x12 cab, exc cond, \$2500

Sierra Olympic S11 Pedal Steel '70's exc cond, \$1150

VIBRAMATE®

MADE IN USA - PATENTED DESIGN

It's Pure Genius!

The Amazing Bigsby® Vibrato Mounting Kit
Installs in Minutes - No Drilling Required!

"I used to be such a sweet sweet thing..."



Check out Michael Bruce
and the Original Gang on
"The Revenge of Alice Cooper!"



VIBRAMATE®

*Shown with Vibramate
SPOILER!

www.vibramate.com

Goodbye Little Betty • ©2025 Unique Engineering Corporation • The Vibramate® Name & Logo are Registered Trademarks of UE Corporation
Vibramate is Protected under US Patents #7812232 • #8071868 • #8163987 • #D605687 • Additional Patents Pending • All Rights Reserved
The Bigsby® mark and Bigsby tailpiece designs are registered trademarks of Fender Musical Instruments Corp., which is not affiliated with Vibramate.

Price Guide

By Alan Greenwood & Ram W. Tuli



1960 Gibson
Les Paul
Custom

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
1960s	Airline Electric Res-O-Glas	Jack White style	\$2,375	\$3,250
1982	Ampeg Compressor A-2		\$150	\$200
1920	Bacon & Day Super	Tenor, non-carved neck	\$650	\$850
1970s	Bell Electrolabs Vibrato		\$150	\$200
1977	Boss Overdrive OD-1		\$400	\$500
1962	Burns Vista Sonic		\$1,375	\$1,750
1980	Charvel Star		\$4,500	\$6,000
1967	Danelectro Hawk 1N12	12-string	\$1,375	\$1,750
2002	D'Aquisto (Aria)			
	Various Models		\$2,500	\$3,500
1995	Deering Deluxe	5- or 6-String	\$1,750	\$2,250
1929	Dobro Model 55 / 56 Standard	Round neck	\$1,875	\$2,250
1977	Electro-Harmonix Hot Foot		\$150	\$250
1966	Epiphone Broadway (Electric)	Natural, Cherry	\$2,750	\$3,500
1966	Epiphone Embassy Deluxe		\$5,500	\$7,000
2006	Epiphone Les Paul			
	Special / TV Special		\$275	\$350
1955	Fender Bandmaster	Tweed, 3x10	\$10,000	\$13,000
1995	Fender Blues DeVille	Blond tolex	\$600	\$800
1970	Fender Jazz	Sunburst	\$5,000	\$6,500
1982	Fender Lead III		\$900	\$1,250
1973	Fender Princeton Reverb	Silverface, no Fender logo-tail	\$2,000	\$3,000
1983	Fender Showman Solidstate	Various models	\$400	\$500
2000s	Fender Starcaster 15G by Fender		\$35	\$45
2020	Fender '56 Stratocaster			
	Heavy Relic	Custom Shop	\$3,000	\$4,000
2004	Fender '66 Stratocaster (Custom Shop)	Closet Classic	\$3,000	\$4,000
2005	Fender Eric Johnson Stratocaster	Maple or rosewood	\$1,500	\$2,000
2015	Fender FSR Stratocaster	Amer. Std. '54 Strat	\$1,000	\$1,375
2003	Fender Strat-o-Sonic			
	Dove II / DV II		\$1,000	\$1,375
1969	Fender Telecaster	Rare Color, poly	\$20,000	\$26,000
1968	Fender Telecaster Thinline	Common color	\$17,000	\$22,000
2004	Fender Aerodyne Telecaster	Import, black	\$700	\$900
2003	Fender Paisley Telecaster	CIJ	\$800	\$1,125
2004	Fulltone Mini-DejàVibe	Mono	\$200	\$400
1931	GibsonGB-1	Resonator, 1-pc flange	\$2,500	\$3,500
1993	GibsonJ-180 Special Edition	36 made	\$3,000	\$4,000
1936	GibsonJumbo 35 / J-35	Sunburst, 3 tone bars	\$20,000	\$25,000
1970	Gibson L-5 C / L-5 CN	Natural or sunburst	\$5,500	\$7,000
1994	Gibson Les Paul Classic	Quilted top, various		
	Premium Plus (Custom Shop)	colors, CS logo	\$2,500	\$3,500
2008	Gibson '59 Les Paul			
	Korina Reissue		\$6,250	\$8,250
1960	Gibson Les Paul Custom		\$100,000	\$150,000
1996	Gibson Les Paul Tie Die (St. Pierre)		\$2,750	\$3,500
2003	Gibson Original			
	Jumbo (Custom Shop)		\$3,000	\$4,000
1991	Gibson SG Custom '67 Reissue/			



Vintage Guitar presents **Buy That Guitar**. Hosted by **Ram Tuli**, co-author of *The Official Vintage Guitar Price Guide*, who explores the joy of buying, selling, and collecting vintage and new guitars, amplifiers, and other gear. Listen to season three at www.vintageguitar.com/category/podcasts/buy-that-guitar-podcast

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

YEAR	INSTRUMENT	FEATURES	EXC. COND.	
			LOW	HIGH
2008	Les Paul SG '67 Custom		\$2,750	\$3,500
	Gibson SG Standard			
	Korina (Custom Shop)	Black	\$2,750	\$3,500
1902	Gibson Style O-3	Green and white binding	\$9,500	\$12,000
1951	Gretsch Synchronomatic (6030 / 6031)		\$1,500	\$2,000
1960	Guild CA-100 Capri	acoustic archtop	\$2,250	\$2,875
1968	Guild Studio 302 / ST302	2 Single-coils	\$1,875	\$2,500
1987	Hamer Californian Elite	USA, various features	\$2,500	\$3,500
1970	Harmony H-22	1 pickup	\$1,250	\$1,625
1989	Heritage H-555		\$2,250	\$3,000
1995	Hofner Model 500/1			
	40th Anniversary		\$3,000	\$4,000
2010s	Kentucky KM-615 F-style		\$400	\$550
1987	Kramer Richie Sambora		\$1,500	\$2,000
1994	Lakland 4-94/44-94 Standard		\$2,500	\$3,500
1924	Ludwig Kingston	Tenor	\$500	\$650
1978	Marshall Club and Country Model 4150 Bass	100 watts, 4x10, bass tubes	\$850	\$1,125
1923	Martin 5-18		\$6,500	\$8,500
1970	Martin 000-28		\$4,250	\$5,500
1998	Martin 00-16DBR	Rosewood	\$1,500	\$2,000
1927	Martin 00-42	Steel bracing	\$55,000	\$75,000
1980	Martin EB-28		\$1,500	\$2,000
1985	Martin J-21M		\$1,875	\$2,500
2003	Martin OM-28GE Golden Era	Brazilian rosewood	\$10,000	\$13,000
1835	Martin Stauffer	Fancy (2nd highest)	\$45,000	\$60,000
1994	Mesa-Boogie Blue Angel Series	Combo 1x12	\$950	\$1,250
1993	Mesa-Boogie Trem-O-Verb Dual Rectifier Combo	100 watts, 2x12	\$1,250	\$2,000
1976	ODE / Muse	Model C	\$1,500	\$2,000
2010	Ovation Celebrity CS-257	Celebrity Deluxe	\$550	\$750
1960s	Park Model 1008A			
	4x12 Slant Cabinet	4x12 cab	\$2,250	\$3,500
1984	Peavey Mantis		\$350	\$500
1993	Pedulla Thunderbass 6	AAA top	\$2,250	\$3,000
1960s	Recco Electric Solidbody	4 pickups	\$500	\$650
1961	Silvertone Model 1415		\$575	\$750
1979	Steinberger H1	Black	\$3,500	\$5,000
1932	Supertone Gene			
	Autry Roundup		\$425	\$550
2018	Taylor E14ce Limited Edition		\$2,250	\$3,000
1968	Tiesco Phantom		\$850	\$1,125
1967	Vox Apollo	1 pickup, fuzz booster	\$900	\$1,125

SURVEY ADVISORY BOARD

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

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

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

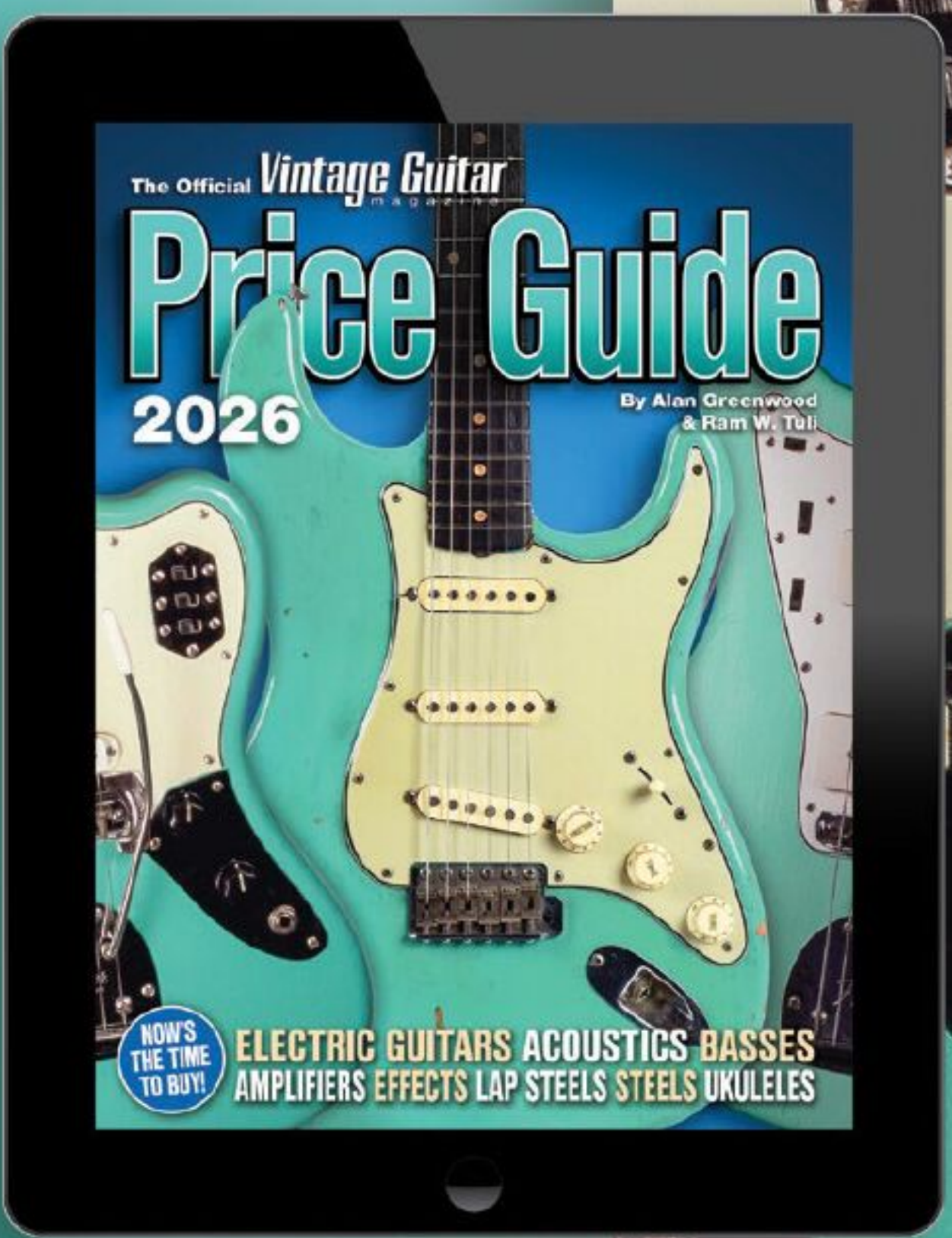
Pre-order *The Official Vintage Guitar Price Guide 2026* to
GET \$2 OFF *plus* BONUS DIGITAL EDITION!
We'll pay the shipping* and mail it to you first!



The Official *Vintage Guitar* magazine
Price Guide
2026
By Alan Greenwood & Ram W. Tuli

PRE-ORDER PRICE
\$37.97
FREE SHIPPING*

NOW'S THE TIME TO BUY!
ELECTRIC GUITARS ACOUSTICS BASSES
AMPLIFIERS EFFECTS LAP STEELS STEELS UKULELES



2026 Price Guides ship October 13, 2025.

That's right – PRE-ORDER *The Official Vintage Guitar Price Guide 2026* BEFORE OCTOBER 13, 2025 and you'll
SAVE \$2 off the regular price of \$39.97, get the **bonus digital streaming edition****, pay no shipping in the U.S.
(*or discounted shipping outside the U.S.) and we'll ship it to you before the stores and online retailers even get it!

PRE-ORDER AT WWW.STORE.VINTAGEGUITAR.COM

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

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

Gary's

We Buy, Sell & Trade Fine Vintage Guitars

CLASSIC GUITARS LLC



Serving Investors, Collectors and Professionals Worldwide



513-891-0555 garysc1ssc@aol.com

Garysguitars.com



WE PAY TOP \$\$\$ FOR VINTAGE GUITARS AND BASSES

Touring guitarist/keyboardist Bob Mayo on a Strat and Mick Jones with his Fernandes signature model at Wembley Arena, London, in May of '82.

ARENA-ROCK HEROES

Foreigner's 4

By Bret Adams

Masters of hook-heavy arena rock from the day guitarist/songwriter/producer Mick Jones gathered them in New York City, Foreigner epitomized – and virtually perfected – the form.

The band's self-titled 1977 debut album and its follow-up, *Double Vision*, were monster hits with huge singles like "Cold as Ice" and "Hot Blooded." But with 1979's *Head Games*, something went wrong. Though it sold well and featured solid singles like the title track and "Dirty White Boy," it didn't reach the increasingly expected level of Foreigner's stardom, a fact partly blamed on its controversial

album cover. It also sounded "off," which was a surprise given that it was produced by Roy Thomas Baker, who had helmed sonically immaculate albums by Queen and The Cars.

The band knew its next album *had* to be better. When Jones, American songwriting partner/lead vocalist Lou Gramm, bassist Rick Wills (who replaced Ed Gagliardi in time for *Head Games*), drummer Dennis Elliott, multi-instrumentalist Ian McDonald, and keyboardist Al Greenwood began working on what became *4*, it quickly became apparent the band wasn't evolving.

"Mick and I had multiple long talks about what our next step was, and we agreed that

if there was another album like *Head Games* that didn't sound finished and that the sales were low, it probably would mark the end of Foreigner as we knew it," Gramm explained to *Vintage Guitar*. "We had to write better songs, and we had to perform differently. We had to reinvent ourselves, basically. With different types of songs, we also had to do different types of playing. That seemed to be the problem. When we started rehearsals, it was the same sounds on the keyboards and the same style of playing out of Al and Ian.

"Mick and I would get together after some of those rehearsals and say to ourselves that we had to make another step besides the producer and the more well-written songs if we want this album to look like we've turned the page. We need to make difficult but important decisions. That's when we gave Al and Ian their notice. It was very difficult. After the day we did that, we were all sitting there crying."

Officially down to Jones, Gramm, Wills, and Elliott, they brought in guest musicians



Foreigner onstage in '82.

including keyboardists Thomas Dolby (who released the 1982 synth-pop hit “She Blinded Me with Science”), Bob Mayo (who, like Jones, had recorded with Peter Frampton), Larry Fast, and Michael Fonfara, saxophonist Mark Rivera, backing vocalist Ian Lloyd, and revered session guitarist Hugh McCracken (who added ethereal slide to the deep-cut favorite “Girl on the Moon”).

Another crucial step was bringing in Robert John “Mutt” Lange to co-produce (with Jones) at New York City’s famed Electric Lady Studios. Lange had enjoyed enormous success producing AC/DC’s *Highway to Hell* and *Back in Black*. According to Gramm, Lange and Jones generally worked well together, but there was also friction when Mutt seemed to fall back on his AC/DC experience.

“Mick did not want to take it to that point where there was any comparison between the two,” he said. “We had our own sound, our own songs. We didn’t want to be doing things that were done already, especially in terms of ad-libs and guitar riffs. We wanted to stay away from anything even close to what they did. We respected them, but we were not them.”

Released in July of 1981, *4* topped the *Billboard* album chart for 10 weeks and generated five singles on the Hot 100 – first the R&B-influenced rocker “Urgent” (#4) with its blistering sax solo by Motown/Soul Records legend Junior Walker, the ballad “Waiting for a Girl Like You” (#2 for 10 consecutive weeks), anthemic fist-pumper “Juke Box Hero” (#26), catchy pop-rocker “Break it Up” (#26), and



Buddy Holly-influenced “Luanne” (#75). To date, *4* has sold more than 6 million copies and has just been reissued in a deluxe edition (see review in this issue).

Wills remembers “Waiting for a Girl Like You” being the first song they recorded.

“We went in and just started playing,” he told VG. “And the sound the engineer got in the room was *so good*, just *fantastic*. After the second take, he said, ‘Come and listen.’ He played it back really loud, and it was unbelievably good. And there was nothing wrong with it, whatsoever. It was just perfect. And he said, ‘Well, I’m keeping that.’ Me, being the optimist, thought, ‘We’re off to a great start here. We’ll have this (album) done in no time,’ not realizing I was going to be there for

the next year and a half. But Atlantic Records was paying the bills, and we spent nearly \$2 million making that album.

“When Mick asked what I thought of ‘Waiting for a Girl Like You,’ I said, ‘If that isn’t a #1 single, I don’t know what is.’ We got to #2 before Olivia Newton-John held us off the top with ‘Physical’ (for nine of the 10 weeks). That was slightly annoying, actually!”

Wills agrees with Gramm’s assertion that *Head Games* wasn’t finished, though the band’s sound *did* get tougher.

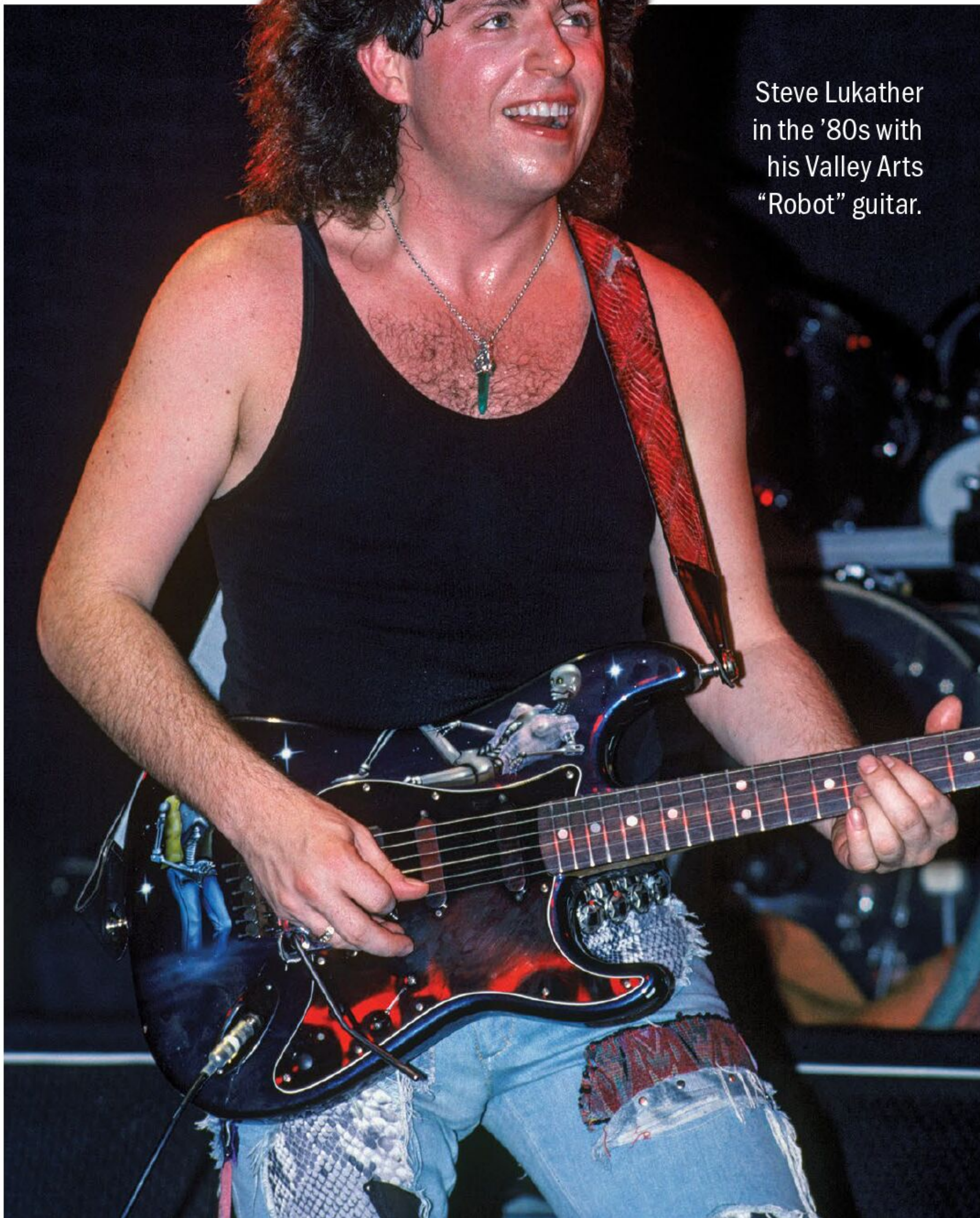
“Ed Gagliardi had a very trebly bass sound on a Rickenbacker, and I like deep Fender-type bass. I’ve always used Precisions in the studio – that’s the sound I like, with a more ballsy rhythm section. [On *4*] it was mostly my ’60s sunburst Precision. I’d changed the pickups to EMGs, which were louder and clearer.”

Jones’ playing is often underrated, but Gramm reasons Jones pushed himself on *4*.

“He was in a different state of mind for this record and felt more confident because the songs were more complete and prepared. His playing was some of the most spontaneous and creative of all the albums we did,” he said. “He always had great parts and always played terrific, but this one seemed to be where he let the spontaneity lead him.”

Gramm also believes *4* is Foreigner’s best album.

“I love all our albums,” he said. “But far and away, *4* was the most interesting, the best-played, and the most well-thought-out, *and* it was very spontaneous.” VG



Steve Lukather in the '80s with his Valley Arts "Robot" guitar.

MULTI-PATINUM TRIUMPH

Toto IV

By Wolf Marshall

Merging hard rock and progressive sounds with R&B, pop, and electronica, Toto personified the last great era of L.A. studio musicians, in which skilled specialists bestowed magic on commercial hits.

As rock and roll began to dominate airwaves, jazz/studio guitarists Howard Roberts, Barney Kessel, and Hank Garland crossed over from film and TV work to appear on records by Larry Williams, Ricky Nelson, and Roy Orbison. A second wave was represented by "The Wrecking Crew," a mid-'60s aggregation that dominated hits of the Beach Boys, Byrds, Monkees, and Phil Spector, and whose membership yielded future star Glen Campbell. A third phase in the '70s, exemplified by Larry Carlton, Lee Ritenour, Robben Ford,

Barbra Streisand, and Herbie Hancock to Paul McCartney, Peter Frampton, Aretha Franklin, Chicago, and Michael Jackson.

Toto exploded with their 1978 debut album and continued with the experiments *Hydra* and *Turn Back*. A four-album deal with Columbia presented the do-or-die scenario to deliver hits, resulting in the band's most-famous and commercially successful album, and a return to songs marrying rock and tech to funkier grooves and radio-friendly hooks. Recorded from June '81 to January '82 with legendary engineer Al Schmitt onboard largely at Sunset Sound and Record One with overdubs at London's Abbey Road, production on *Toto IV* was lavish; at points, Toto utilized three 24-track tape

and Jay Graydon, culminated in '77 with Toto—the only consequential rock group to emerge from the L.A. studio scene.

Comprised of session luminaries who met in high school — Steve "Luke" Lukather (guitars, vocals), David Paich (keyboard, vocals), Jeff Porcaro (drums), Steve Porcaro (keyboards, vocals), and David Hungate (bass) plus Bobby Kimball (vocals) — their preeminence was unquestionable by decade's end. Much of that success can be attributed to Lukather's musicianship and genuine rock cred standing alongside Toto's wide-ranging diversity, impeccable craftsmanship, imaginative arrangements, studio expertise, and solid compositions. Toto appeared on virtually every hit record coming out of L.A. from 1978 through '83 — from Steely Dan, Boz Skaggs,

recorders linked with SMPTE time code. All members contributed in a healthy, creative competition with writing and arranging handled by Lukather, Paich, and Kimball. More than a dozen guest musicians participated including percussionists, orchestrators, conductors, additional singers, and wind and string players. Released April 8, *Toto IV* quickly cracked the Top 10 in America, England, Japan, and Europe, and yielded five singles. The band received six Grammys in '83, including Album of the Year and Producer of the Year. Despite its historic and commercial resonance, it was a bittersweet turning point — the last album with Kimball and Hungate from the original lineup.

During the *Toto IV* sessions, Luke (a true descendant of the Beatles, Clapton, Hendrix, and Gilmour) favored his '59 Les Paul Standard and modified '63 Strat. The latter, reworked by Valley Arts, began as a sunburst (later repainted black and later still adorned with robot graphics) fitted with active EMG pickups, an early Floyd Rose locking vibrato, and flat input jack. He also used a blond '51 Esquire and '66 Fender XII. Luke plugged into a Deluxe Reverb modified (by Paul Rivera) — the rig heard on countless studio dates. Refinements (dubbed "Stage 2") included increased gain, refined/quieter distortion, and decreased overall noise and hum. The amps were loaded with EVM-12, Fane, or Celestion G-80 12" speakers. He tracked numerous guitar parts for harmonization purposes and to fatten the sound, sometimes applying studio effects like VSO units, real echo chambers, and plate reverbs, leading to a live rig using Bradshaw racks of outboard processors.

Paich's "Rosanna" was the first song recorded. The lead single (released March 31), it reached #2 and was awarded Record of the Year. Take two was the keeper; distinguished by Jeff Porcaro's "Rosanna shuffle" beat, a killer hook, and Luke's power chords juxtaposed over synth textures. Luke and Kimball sang lead on lower and higher parts, respectively. Kimball, a Louisiana native and not part of the L.A. studio clique, was recruited for his ability to nail high parts à la Lou Gramm and Steve Perry in an R&B style that suited the group's harmonically sophisticated environments. His high-tenor complemented and offset the midrange lead voices of Luke and Paich. Luke called Steve Porcaro's keyboard interlude (exploiting Micro-Composer, Mini-Moog, Yamaha CS-80 and GS-1, Sequential Prophet synths and Hammond organ) "one of the great synthesizer moments in recorded history." The eight-bar section ushers in his signature guitar solo (3:12), delivered on his 'Burst. The outro (4:35) erupted spontaneously when Jeff launched an impromptu jam with a modified Bo Diddley figure that prompted



Craig and Patti Brody
www.guitarbroker.com

816 NW 6th Ave
Ft. Lauderdale, FL 33327



1958 Rickenbacker 325
#V109 1 of 30 made



1967 Rickenbacker
366/12 6/12-string



1971 Rickenbacker
331LS Light Show



1983 Rickenbacker
360/12BWB12-string



1972 Rickenbacker
4001 Checkerboard

This weeks exceptional selection !



1953 Guild X-350
RARE 1st year !



1959 Framus 5/120
Billy Lorento Archtop



1958 Gretsch 6122
1st Country Gent



1960 Gretsch 6122
early Country Gent



1972 Gretsch
7691-B Super Chet



1978 Guild T-500
Duane Eddy model



1967 Gibson ES-355
Mono Sparklin Burg



1970 Gibson ES-335
last Orange Label



1972 Gibson Les Paul
Custom early issue



1973 Gibson Les Paul
Deluxe Tobacco'burst



1978 Gibson Les Paul
Custom Maple'board



1980 Gibson Les Paul
Heritage Std. 80 Elite



1981 Gibson Les Paul
Custom Gold'burst



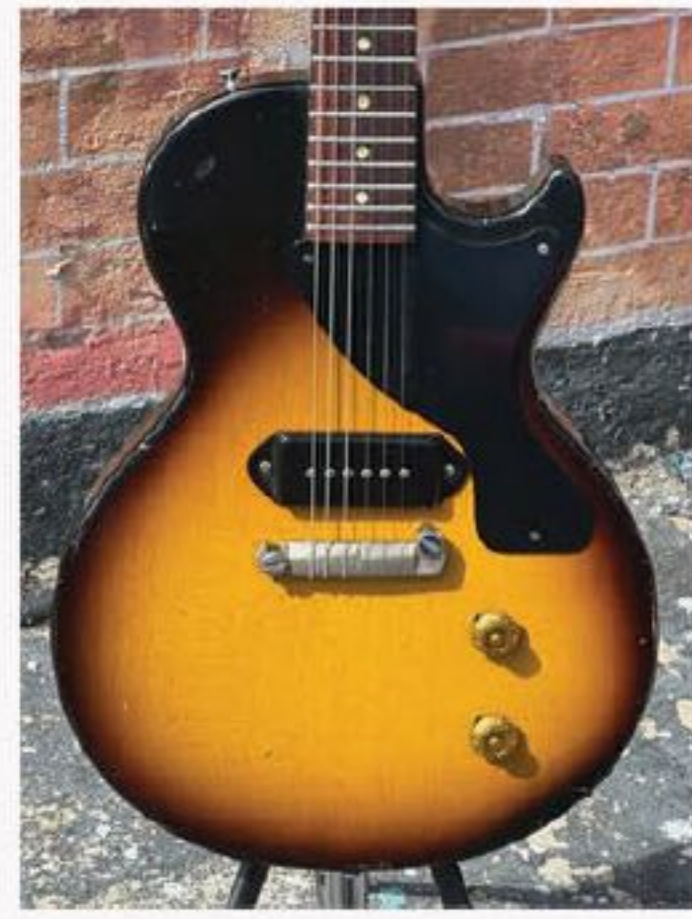
1982 Gibson Les Paul
Heritage Std.80 Elite



1984 Gibson Les Paul
Jimmy Wallace '59 Re.



1989 Gibson Les Paul
3-pickup Custom



1958 Gibson Les Paul
Jr. a rare '58



1969 Gibson Les Paul
Std.original Gold Top



1962 Gibson SG
Special Polaris White



1964 Gibson SG Std.
"Harrison" type



1976 Gibson Firebird
Reissue factory Black



2006 Gibson Les Paul
Supreme "Blonde"



2007 Gibson Flying V
'67 Reissue Dead Mint



2011 Gibson Flying V
Custom Flamey Purple



1953 Fender Precision
Bass & Tweed Bassman



1954 Fender Precision
Bass w/"Poodle Case"



1959 Fender Precision
Gold'gard 3-tone'burst



1959 Fender Precision
1st Slab Tortoise'gard



1960/1 Fender Precision
Ash Body Blonde Slab



1961 Fender Jazz
Bass "Stack Knob"



1965 Fender Precision
Olympic White MINT



1966 Fender Precision
Bass Cleanest Extent !



1953 Gibson EB-1
rare 1st year Minty



1958 Gibson EB-2
rare 1st year Mint



1961 Gibson EB-3
near mint example



1964 Gibson T'bird
II Bass ultra clean



1964 Gibson T'bird
IV Bass exceptional !



1992 Gibson Les Paul
Bass signed by Les Paul



1982 Wal Pro Bass I
rare 'bursted Neck



1988 Wal Mk. II Bass
same as Paul Macca !

Luke's improvisations reconciling rock, blues, and jazz, over a funky groove animated by Paich's New Orleans-style piano comping and percussive muted-guitar R&B counter lines. Luke acknowledged "Rosanna" as definitive but described its allure simply with, "...it best represents the band, has all the elements, and we all get to shine on it."

Paich's "Make Believe," recorded early in the sessions, yielded the second single, released in July. A lighter, happy "summer pop" song driven by old-school $12/8$ rock-and-roll piano comping, it attained a harder contemporary edge via Luke's distorted fills and counterlines, power chords, and harmony riffs alongside characteristic Toto synthesizer textures. Tom Kelly guested on backing vocals and Jon Smith added King Curtis-approved sax flourishes.

"I Won't Hold You Back" is the quintessential power ballad, with colorful orchestrations and Luke's guitar touches merging rock with R&B tangents. Written and sung by Luke, it was conceived on piano at Cherokee Studios, where he composed the bridge spontaneously and wrote second-verse lyrics minutes before entering the vocal booth. Its haunting, thematic solo was improvised and captured in one take, and remains a spine-tingling melodic statement comparable to similar outings by Santana, Gilmour, Moore, Carlton, and Schon. Paich played piano on the session, the Eagles' Timothy B. Schmidt contributed backing vocals in choruses, and strings (members of the London Symphony and Martyn Field Orchestra), arranged by Paich, Martyn, and James Newton Howard, were added later at Abbey Road. Toto also took "Afraid of Love" and "It's a Feeling" to the overseas sessions to benefit from string orchestration. The single, backed

Moderately Slow Funk Rock

G(7)

The solo is written in G(7) tuning and 4/4 time. It consists of five systems of notation, each with a treble clef staff and a tablature staff. The solo features a variety of techniques including triplets, sixteenth-note runs, wide string bends, and full-string bends. The fret numbers range from 9 to 20. The solo is marked with 'full' for full-string bends and '1/2' for half-string bends. The solo is in G(7) tuning and 4/4 time.

"Rosanna" boasts a monumental Lukather blowing masterpiece, completely improvised in the traditional "live in the studio" sense of classic jazz and blues recordings. Toto transcended pop and even power-pop in this section that erupted spontaneously. Luke's solo remains a highlight of the album. Defining his province, he neatly integrates jazz elements into the mix of blues and hard-rock licks. Check out

the gutsy moves a la Ford and Carlton in measures 1-4 and wide string bends of a *major third* (four frets distance!) in 5 that take the Albert King factor to the next level. His intricate bebop-inspired passages 6-9 depict his use of modern jazz, contrasted beautifully by simpler groove-oriented rock playing in 10-12. To this day, the section provides Luke with a soloing opportunity highly anticipated in concert.

Slow Rock Ballad

The musical notation for the "Slow Rock Ballad" solo is presented in four measures. Each measure is associated with a specific chord: Cm/Eb, D7, Dbmaj7, and Csus4. The notation includes a treble clef staff for the melodic line and a bass clef staff for the bass line. The melodic line features various bends, slurs, and vibrato markings. The bass line includes fret numbers and dynamic markings like "full" and "1/2".

Luke's one-take solo acted as a melodic climax and interlude in "I Won't Hold You Back." In concert, it was a featured spot, where Luke stepped away from his soulful vocal performance and coaxed his guitar to sing. Note the "adult chords" in the progression—Cm/E^b-D7-D^bmaj7-Csus4. Luke reinterpreted the

theme regularly in concert with different phrasing approaches, such as playing all the notes on the B string, using variations of the bends in the melody, adding vibrato-bar inflections and emphatic slurs, but never strayed from its melodic center. Simple but effective, and utterly unforgettable.

with "Afraid of Love," released in March of '83, was the fourth and final hit from the album. It reached #10 in America, and spent weeks in the top position on Adult Contemporary charts.

"Good For You" is Luke's composition, though Kimball contributed some lyrics and sang lead. Luke composed the bridge in the studio and played piano, marking his first time on a Toto record, while Paich, who arrived later, supplied the Jupiter 8 synth part. The strutting mid-tempo rocker (B-side of "Africa") harnesses R&B and pop elements buoyed by Luke's ubiquitous power chording. His tasteful, sizzling solo over the outro seizes the ground between blues-rock intensity and melodic sensitivity, reaffirming why he was the most in-demand studio guitar specialist of the golden era.

Steve Porcaro's "It's a Feeling" (B-side of

"Rosanna"), conveys another side of Toto – its progressive electronic side – with oblong, highly syncopated rhythmic phrases and a looping hypnotic feel over Jeff's metronomic pulse. Keyboard-based and synth-dominated, the arrangement exuded an exotic electronic ambiance and was expanded with string overdubs in England and Luke's ethereal clean, chorused chording, and arpeggiations prominently showcased in verses.

Luke's baby on the album, "Afraid of Love," is a guitar-propelled rocker attributed to him and Paich with some lyric contributions from Jeff. Luke establishes a catchy main riff that sets the pace over a heavy-eighths rock groove, supplies jangly electric 12-string arpeggiations with metallic power chording to the arrangement, and sings lead while Paich's syncopated keyboard figures distinguish interludes.

Those who claimed Toto wasn't a real rock band never heard them really rock. Paich's "Lovers in the Night" (B-side of "Make Believe") presents a telling moment. Heavy guitar with heavy synth produces an uncommon rock factor epitomized in the interlude (1:57), which juxtaposes powerful responsorial riffs to usher in Luke's solo. Galloping eighth/two-16th figures deepen the heavy rock impression, and Luke's outro solo steals the show. Noteworthy are his metal-inspired vibrato phrasing that puts the Strat's Floyd Rose to good use, blues-rock riffing replete with satisfying string bends, pinch harmonics, and nods to bebop and fusion complexity and passage work (reflecting his assimilation of McLaughlin and Di Meola techniques).

"We Made It," a Paich/Jeff Porcaro collaboration recorded early in the sessions, strikes a stance with balanced keyboard/guitar timbres and dynamic band accents in the intro, where rhythmically displaced keyboard is answered by a hard-hitting rock rhythm section. The verse highlights Kimball's powerful high-tenor lead vocal. Luke overlaps cleaner R&B strumming over distorted hard-rock power chords and adds tasty fills throughout. The short but memorable guitar

interlude (2:03) contains one of his more structured and composed solos; alternating a vaguely Asian harmonized phrase with improvisatory single-note rock responses, colored with modulation effects.

The album's final single, "Waiting For Your Love," was written by Paich and Kimball and released in June of '83. Kimball wrote the verses in '77 and Paich collaborated on the chorus to complete the song during the '81 sessions. The danceable R&B groove is enlivened with catchy synth and Luke's tight chording and funky counterlines, complimenting Kimball's soulful lead vocal. A slick synth solo further distinguishes the piece and strengthens the solid funky-pop pedigree.

The last track recorded, "Africa," was composed by Paich and Jeff Porcaro. The third single, it became Toto's first and only #1 hit.

Released October 7, 1982, it was a true soundscape and iconic moment in pop-rock, comparable with Journey's finest works. The music boasted a gentler feel with synth-laden textures, minimal distorted guitar and strong vocal hooks. The piece evolved from a "development deal" with Yamaha's keyboard division; Paich and Steve Porcaro were involved in designing the prototype of the GS1 synth heard prominently on *IV*, particularly in Steve's six-part kalimba emulations in "Africa." Accordingly, Paich created the intro's flute sounds on a CS-80. Kimball sang lead on pre-choruses and choruses while Paich took the verses. "Africa" cultivated world-music implications beyond the title via exotic percussion loops (Jeff and Lenny Castro), marimba (Joe Porcaro), and tribal instruments (Emil Richards). The four-bar loops eventually filled two 24-track tapes. These were composited and mixed down to form the basis for a groove over which Paich and Jeff added keyboard and drum-kit parts, followed by the other members and guests including Schmidt on vocals and Jim Horn (recorder). Overt African references were extraordinary, though the imagery was initially reviled as cultural appropriation by politically motivated critics. In any case, "Africa" has become a standard and Toto performs the evergreen song in concert to this day as a rousing audience participation number.

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.

Moderate Rock

F#m C#m E A B F#m C#m E A B

3

w/bar-----

2 6

6 6 9 6 9 11 9 11 14 13

4 5 6 4 6 5 4 2 4 2 4 2 4

F#m C#m E A B F#m C#m

4 5 6 4 6 (6)

7 4 7 4 7 4 7 4 7 4 7

4 7 7 7 7 7 7 7 7

E A B F#m C#m E A B

* w/bar-----

(9)

19 16 19 16 19 19 16 19 16 17 16 17 16

* slow dive

F#m C#m E A B

18 17 16 19 18 17 16 19 17 19 18 17 16 18 17 16 18 16 18 16 18 18 16 18 16 14 13 16 14 16

F#m C#m E A B F#m C#m

14 16 16 14 16 (16)

11 9 11 11 9 16 16 14 11

14 14 14 (14)

Luke rocks with the abandon, passion, and energy of a hard-rock/metal player in “Lovers in the Night.” His solo is definitive. Note the wobbly vibrato inflections in measures 1-3 and 8, not unlike what’s heard in the work of Vai, Gillis, or Satriani. These are contrasted by straight-ahead blues-rock phrases in 4-6 and 9-10

and the repeated pinch harmonics in 7. His jazz side surfaces momentarily in the complex double-time line of 11-12, that makes use of abundant chromaticism with Bebop Scale implications, over F#m and C#m. The angular intervallic line in 14 reveals another aspect of his modern jazz-informed style in a rock setting.

THE PETE ANDERSON

EASTSIDER CUSTOM



SET NECK 24 3/4" SCALE

EBONY FINGERBOARD

CHAMBERED KORINA BODY

CUSTOM PICKUPS

T-STYLE WITH A FATTER THICKER TONE

WELL
PLAYED



CONTROL YOUR LOOK
COMMAND YOUR TONE

Fralin
PICKUPS

BUILD YOURS AT FRALINPICKUPS.COM



BRIDGE TOO FAR

A '49 J-200 Gets Back in Tune

By Dan Erlewine

My shop recently received a '49 Gibson J-200 that had undergone serious repairs at various points in its life. Someone had first installed a large, thick bridge plate and a bridge with an adjustable Tune-O-Matic saddle like Gibson used in the early '60s. Then, in 2010, a new owner sent it to Gibson to remove that bridge and refinish the top, which required removal of the pickguard.

1) When brought to me, the bridge had worked loose along the back...

2) ...and the spruce top had a small split and formed a hump next to the bass edge.

3) Gibson had removed the bridge and adjustable saddle anchors, then plugged the holes you see peeking out from the front of the bridge. Whoever installed the TOM put it too far forward for proper intonation. Wisely,

the Gibson tech put the “mustache” bridge in the proper spot and did a good touch-up despite having to leave the holes partially exposed – playing in tune being much more important than aesthetics. Also, they decided to leave the oversized bridge plate in place because the top between it and the bridge may have been compromised. I would have done the same.

4) I fixed the split first by working inside through the soundhole. The bass edge of the plate was loose, as was the top brace in that area. It was difficult to clean, but I managed by using a small razor-saw blade to pull the old glue out. When the guitar was built, Gibson glued cloth over the joints of the X-brace and smaller side braces, which I had to remove (it was tricky, and you can see some of the



fibers sticking out from the glue). Despite the hassle, I got the saw under the edge of the bridge plate.

5) To clamp the work, I used low-tack paper tape to protect the finish and draw the position of the braces, a long acrylic plate with a cutout around the curve of the mustache (to

spread clamping pressure), a small acrylic caul on the bridge, and two clamps.

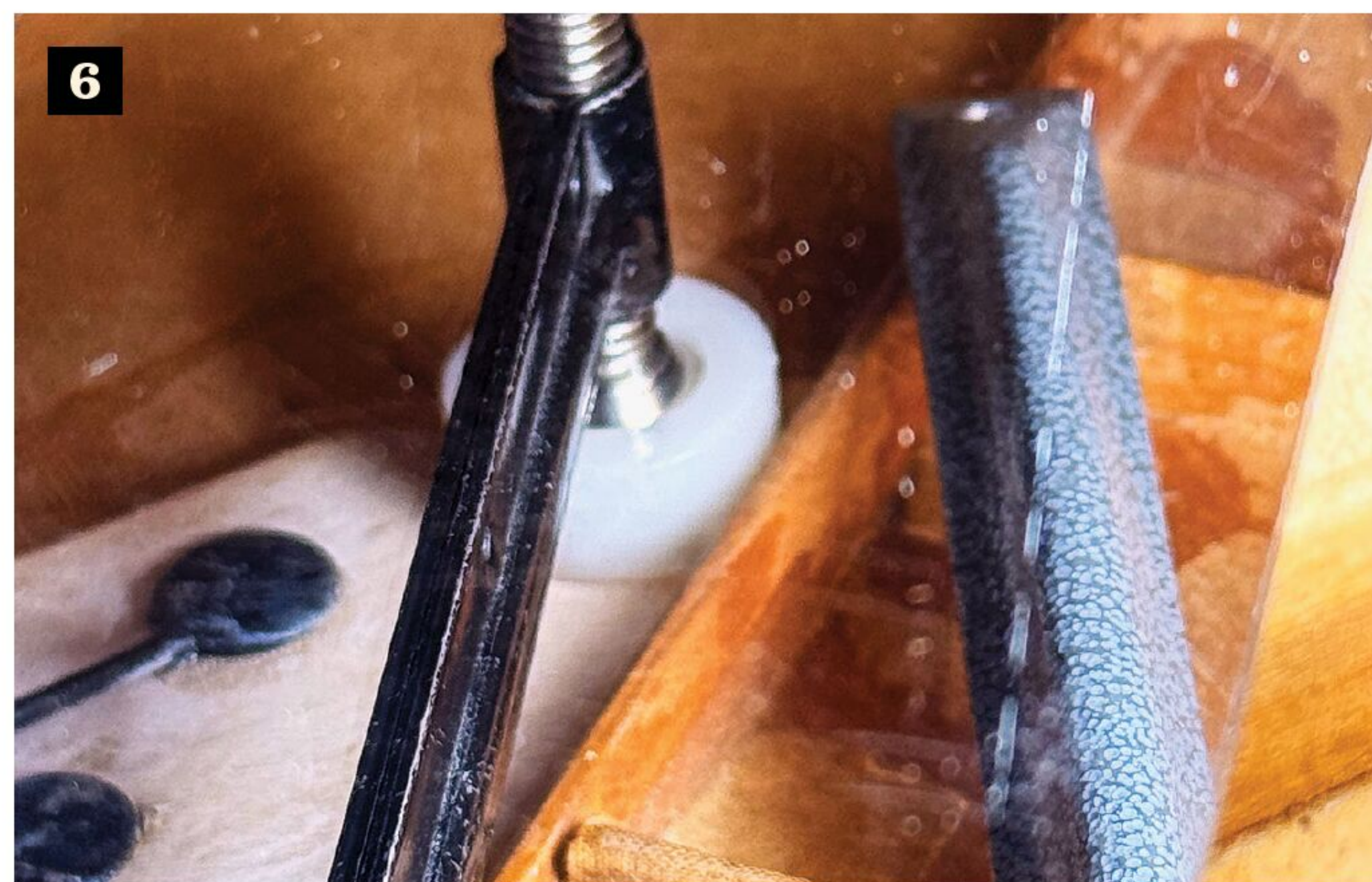
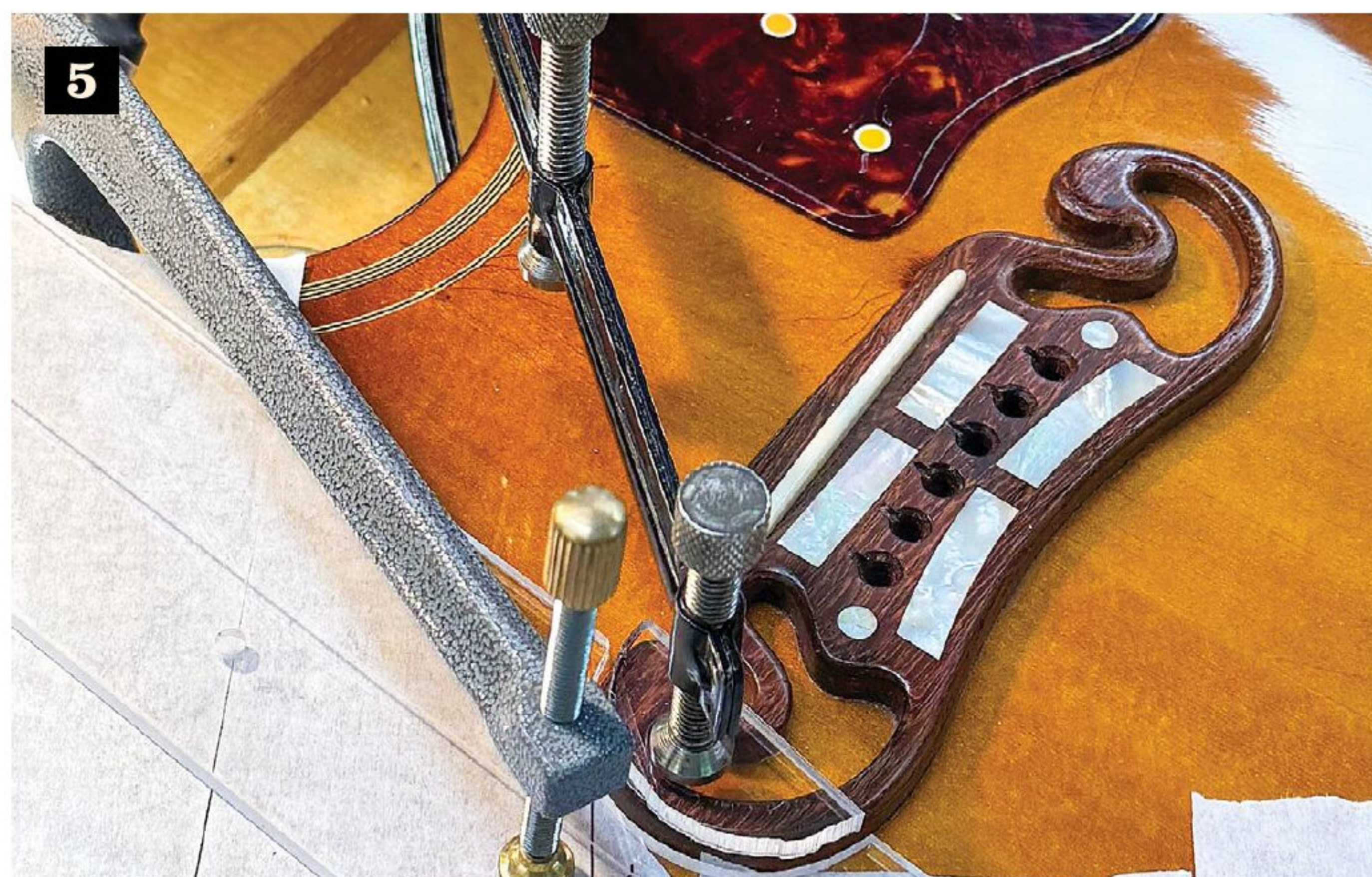
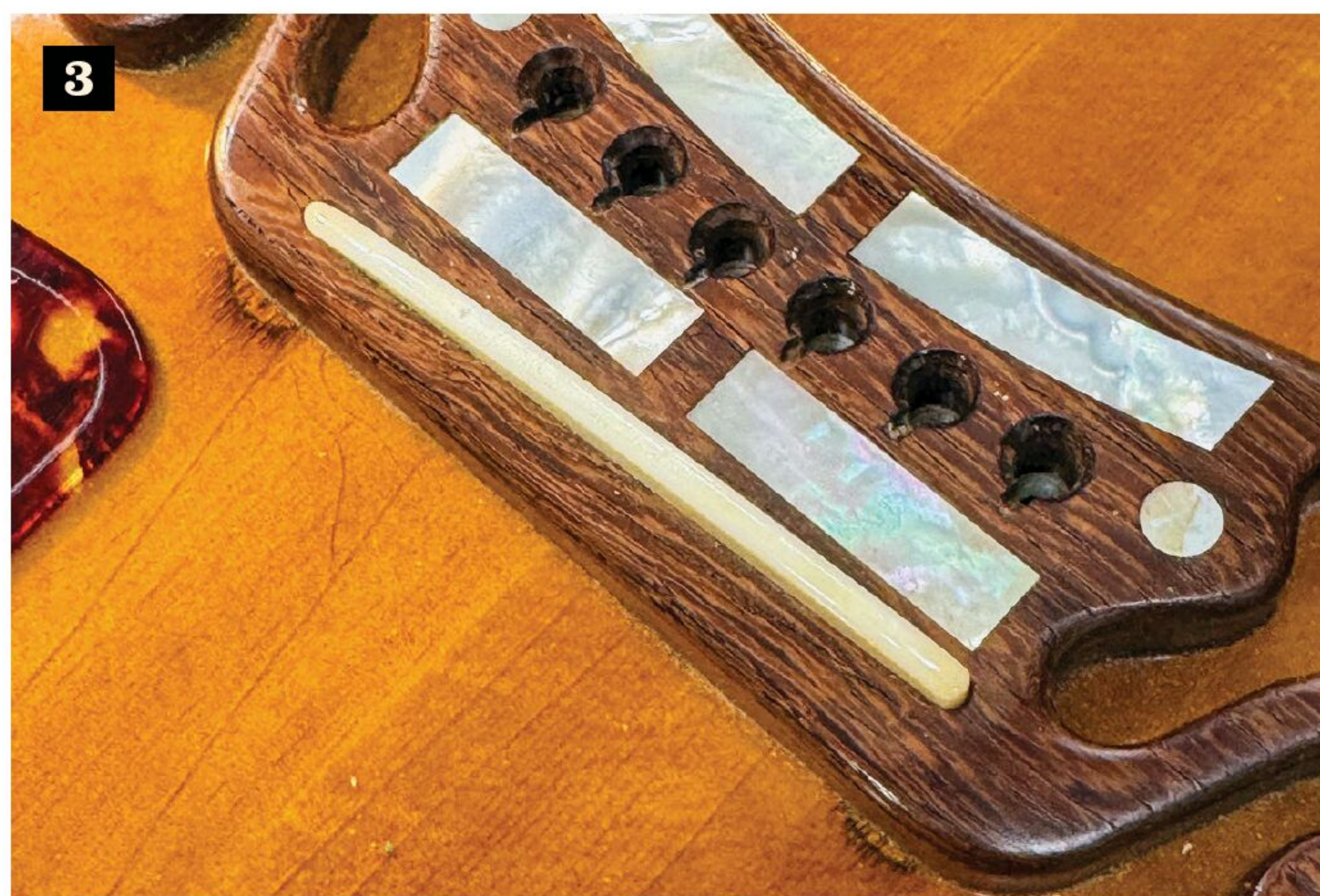
6) An inside view of the clamps.

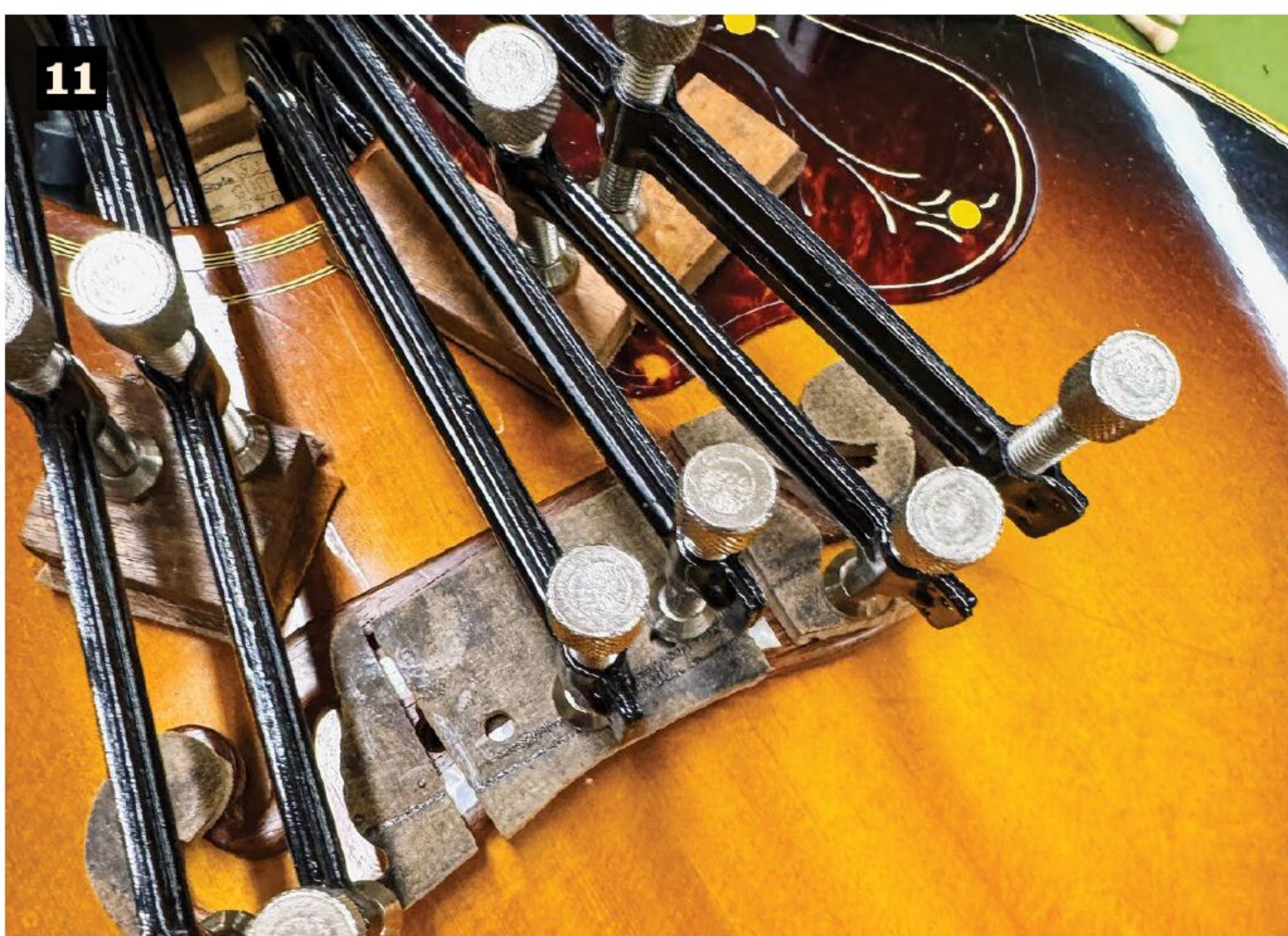
7) Applying glue to the joints could have been difficult (and sloppy), so I made a wedge out of steel so I could hold it in place with a magnet on the top. The wedge has a lip that

can slide under a brace without allowing glue to ooze from the other side of the brace.

8) Masking tape on the wedge directed the glue. I used only enough to do the job, then attached it to the wedge

9) I ran the tubing out through the end block and connected it to an aquarium pump





that gently gave the right amount of glue.

10) To ensure *very* even pressure, I used cauls custom-molded to the shape of a J-200 bridge.

11) The clamping setup.

12) Finished and ready to ship, but first I had to strum a few tunes.

Dan Erlewine has been repairing guitars for more than 50 years. The author of three books and 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.

Brand New!
Breezy Ridge
9th Dimension™
Ivoroid Picks

Now in FIVE Gauges [mm]
 0.5, 0.75, 1.0, 1.2, 1.5
 T M H XH 2XH
 Energy from Every Direction!

Breezy Ridge Instruments, Ltd.
 1.610.691.3302 jpinfo@aol.com

Sign Here!

PHILADELPHIA
 TOOLS & SUPPLIES
 LUTHIER

www.philadelphialuthiertools.com



Vintage Fender Stratocaster Specialized Shop
H.I. Guitars, Inc. "Strato-Crazy"
 Show Room "Strato-Crazy" located in Tokyo Japan
 PHONE & FAX +81-3-3257-7117
 CELL PHONE : +81-90-1779-3598(Call any time)

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

Please Visit Our Website!!

www.hi-guitars.com

Top Cash Paid!!

**We Want Your
Vintage Strats
and Strat Parts!!**

'56 Sunburst Alder body 100% original in Mint condition
 '56 Sunburst Alder body 100% original in Near Mint condition
 '57 Sunburst 100% original in EX condition.
 '57 Sunburst "Hard tail" 100% original in Near Mint condition.
 '58 Sunburst Mint Condition, Perfect collector's piece.
 '58 Sunburst EX+ Condition, Perfect collector's piece.
 '58 Sunburst "Lefty" 100% original in Near Mint, Perfect collector's piece.
 '59 Blond 100% original in Mint condition.
 '59 Red/Slab Rose neck Original custom color, 100% original.
 '61 Fiesta Red/Slab Rose neck 100% original. Near Mint condition.
 '62 Sunburst/Slab Rose neck 100% original. Near Mint condition.

'62 Blond 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
 '65 Olympic White "Tortoiseshell Pickguard" Gold Hardware 100% original
 '65 Olympic White "Tortoiseshell Pickguard" 100% original
 '66 Sunburst We have 2 Super clean gears in stock.
 '66 Sunburst 100% original in EX condition.
 '69 Blond/Rose neck 100% original, Amazing tone!!
 '70 Sunburst/Rose neck 100% original in Near Mint condition, We have 2 in stock.

'70 Olympic White/4 Bolt Rose neck only refret, changed nut, Super clean!!
 '71 Black/4 Bolt Rose neck only changed nut & SW, Amazing tone!!
 '72 Natural 1 String tree Maple neck 100% original in Mint condition, Super rare!!
 '72 Sunburst 1 String tree Maple & Rose neck We have each in stock.
 '73 Black Rose neck 100% original in Near Mint condition
 '74 Sunburst 1 String tree Maple & Rose neck We have each in stock.
 '74 Sunburst "Lefty" Maple neck 100% original in Mint condition, Super rare!!
 We have many '70s 3 Bolt neck Strats stock!!
 Custom Shop 40th Anniversary Stratocaster Only 150 pieces made
 Custom Shop 40th Anniversary "Proto-Type" Stratocaster

& Amp set
 '98 Custom Shop Walt Disney 90th Anniversary Stratocaster "One of Kind"
 2020 Custom Shop Limited Edition George Harrison "Rocky" Stratocaster. We have two in stock from original owner, never played, in "Brand-New" condition. All accessories are included. . . hard to find in the current market!!
We have more than 200 Vintage Stratocasters in our Stock!

Original Vintage Strat Parts

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

*We only accept Bank Wire and Cashier's check.

*Please contact us by Phone and E-Mail in English any time.



Q-parts®
 Aged collections

Build up the history now

www.qparts.com
info@qparts.com
 (213)-674-7346

Tone for the Taking!

Get ThroBak.

Get Serious.



Vintage P.A.F. soul reborn.

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



www.throbak.com

Mayfield with
a late-model
Strat in 1973.

Curtis Mayfield

Chi-Town Guitar Genius

Curtis Mayfield 1973: Lief
Erickson/Globe Photos/Zuma.

When guitarists finally get around to learning Jimi Hendrix tunes, it's usually "Little Wing," "The Wind Cries Mary," or "Castles Made of Sand." The chords in these songs and how they are played epitomize what is sometimes called "That Hendrix rhythm style." In modern pop/rock, it has been used by John Frusciante and John Mayer on hits like "Under The Bridge" or "Waiting on the World to Change." But the fact is, they all appropriated the style – directly or indirectly – from Curtis Mayfield. Curtis Mayfield.

By Oscar Jordan

Origins

Mayfield didn't invent this tasty style, but did leave his mark on it. Long before Frusciante and Mayer were born, Hendrix was listening to Curtis Mayfield records. In fact, as a struggling musician, Hendrix was hired because he was "That guy who could play like Curtis Mayfield." Had there been no Curtis Mayfield, there would be no Jimi Hendrix.

Born in Chicago on June 3, 1942, Curtis Lee Mayfield lived by the famous Nina Simone quote, "An artist's duty, as far as I'm concerned, is to reflect the times." Mayfield's songs not only stirred the hearts and minds of music fans, but they also mirrored the racial and political turmoil of the '60s, which resonates in our current cultural climate. It was the vibe, the falsetto, and the songwriting, but it was also his guitar playing. Time-travel back to the '70s, and the funky sounds of Curtis Mayfield were ubiquitous. Rising from Chicago gospel groups of the '50s, his church-infused sounds morphed into hits like the civil rights-themed "People Get Ready" with his group, The Impressions. His style evolved into a sound known as the Mayfield sound. His magnum opus was the soundtrack to the 1972 film *Super Fly*.

The Early Years

Mayfield's musical journey began with the piano at his mother's behest. By the age of three, he was performing in church and later joined the North Jubilee Singers. In 1956, he met future Impressions bandmate Jerry Butler. As a teenager, Mayfield began teaching himself to play guitar by ear. With nobody to teach him, he tuned his guitar to the notes of his mother's piano: F#-A#-C#-F#-A#-F#, low to high. Mayfield and Butler left the Northern Jubilee Singers and formed a short-lived singing group. Their paths would cross again when, in 1957, they heard about a doo-wop group

called The Roosters, which included Sam Gooden, Richard Brooks, and his brother, Arthur Brooks. Needing a guitarist and a lead vocalist, they added Mayfield and Butler and changed the name of the group to Jerry Butler & The Impressions. In '58, they signed with Vee-Jay Records.

The Impressions

Signed to a Vee-Jay subsidiary called Falcon Records, Mayfield and the Impressions recorded "For Your Precious Love," written by Butler. It became a hit in the summer of '58. Tension in the band grew after Butler's name was listed before the group. This caused Butler to depart. Mayfield took over as lead singer but later backed Butler as a solo artist. The Impressions were later dropped by their label due to plummeting record sales, and the group temporarily disbanded.

At just 18, Mayfield spent 1960 supporting Butler on guitar and vocals. During a residency at the Apollo Theater, his prowess on guitar grew by leaps and bounds and he discovered his F# open tuning presented challenges when performing with the house band. Nonetheless, performing non-stop improved his singing, playing, and songwriting. Many of his songs were recorded by Butler, including "He Will Break Your Heart," which reached #1 on the R&B charts and #7 on the pop charts.

In 1961, The Impressions regrouped after signing a recording contract with ABC-Paramount. Mayfield became the group's lead singer and chief songwriter and was one of the first writers in his genre to incorporate relevant social themes. Their first release with ABC-Paramount was "Gypsy Woman," which became a huge hit. However, due to a lack of a strong follow-up, the group lost momentum, and the Brooks brothers left in '62.

After moving to Chicago, the band retooled its sound, and Mayfield's guitar

style became very popular due in part to the hit "Monkey Time" written by Mayfield, backed by The Impressions, and performed by Major Lance. In '63, Mayfield released "It's All Right," which became a million-seller on the R&B charts and reached #4 on the pop charts. It and "Gypsy Woman" became The Impressions' best-known hits.

In '64, they released "Keep on Pushing," followed by "People Get Ready" in '65. Major hits that fused cultural pride and social awareness with the sounds of soul and gospel at the height of the civil rights movement, Mayfield's songwriting reflected the times, unlike the era's escapist bubblegum pop. He had experienced the wicked hand of injustice, and the songs struck a chord in the zeitgeist. "Keep on Pushing" reached #10 on the *Billboard* pop charts, and "People Get Ready" became a #3 R&B hit.

Other Mayfield songs with The Impressions during this period included the singles "You Must Believe Me" and "Amen." The albums *Keep on Pushing* and *People Get Ready* contained the band's hits and were the pinnacle of the band's popularity and success. By 23, Mayfield had defined the sound of Chicago soul, rivaling the sounds of the West Coast, East Coast, and Motown. He was also a successful songwriter and producer for other artists, including Jerry Butler.

Within the guitar community, Mayfield's playing had become a significant influence in the genres of soul, R&B, and even reggae. During The Impressions era, he played Stratocasters with rosewood fretboards.

Band of Gypsies bassist Billy Cox once said "every guitarist" in the '60s wanted to sound like Mayfield, including Hendrix," listing "Drifting" and "Castles Made of Sand" as a nod to his style.

In the latter '60s, Mayfield created Windy C Records and Mayfield Records to produce the all-girl group The Fascinations. In March of '68, Mayfield and Eddie Thomas founded Curtom Records with the idea of signing The Impressions once their contract with ABC-Paramount expired. The Impressions' last album with ABC-Paramount was *We're A Winner*, which went to #1 on the R&B charts. The album features Mayfield and guitarist Phil Upchurch on the tune "I'm Gettin' Ready."

This Is My Country was The Impressions' first album on Curtom, produced by Mayfield. It featured rising star Donny Hathaway as an artist, co-writer, and arranger. At the close of the decade, the group released the socially conscious "Choice of Colors," with the funkified "Mighty, Mighty Spade & Whitey," complete with a full horn

section and a visceral guitar solo. The title track went to #1 on the R&B charts.

Going Solo

In the '70s, Mayfield pursued a solo career (mostly playing Telecaster Thinlines through a Twin Reverb) while continuing to record and produce The Impressions. He released several albums, that continued his socially conscious direction with the psychedelic-soul sounds of "(Don't Worry) If There's a Hell Below We're All Going to Go," "Move on Up," and "We the People Who Are Darker Than Blue." These songs defined Mayfield's sound, characterized by funky rhythm guitar, wah, and driving percussion. His label released albums by The Impressions, The Five Stairsteps, The Staple Singers, Mavis Staples, The Notations, Baby Huey & the Babysitters, Gene Chandler, and Major Lance. 1971's *Curtis/Live!*, recorded at the Bitter End in Greenwich Village, was a distillation of his sound, minus horns. Its grounded, organic-sounding ensemble would become a mainstay. The album featured drummer Tyrone McCullen, bassist Joseph "Lucky" Scott, percussionist Henry Gibson, and Craig McMullen joining Mayfield on guitar. Their interplay is inspired as they weave contrasting parts while maintaining their characters.

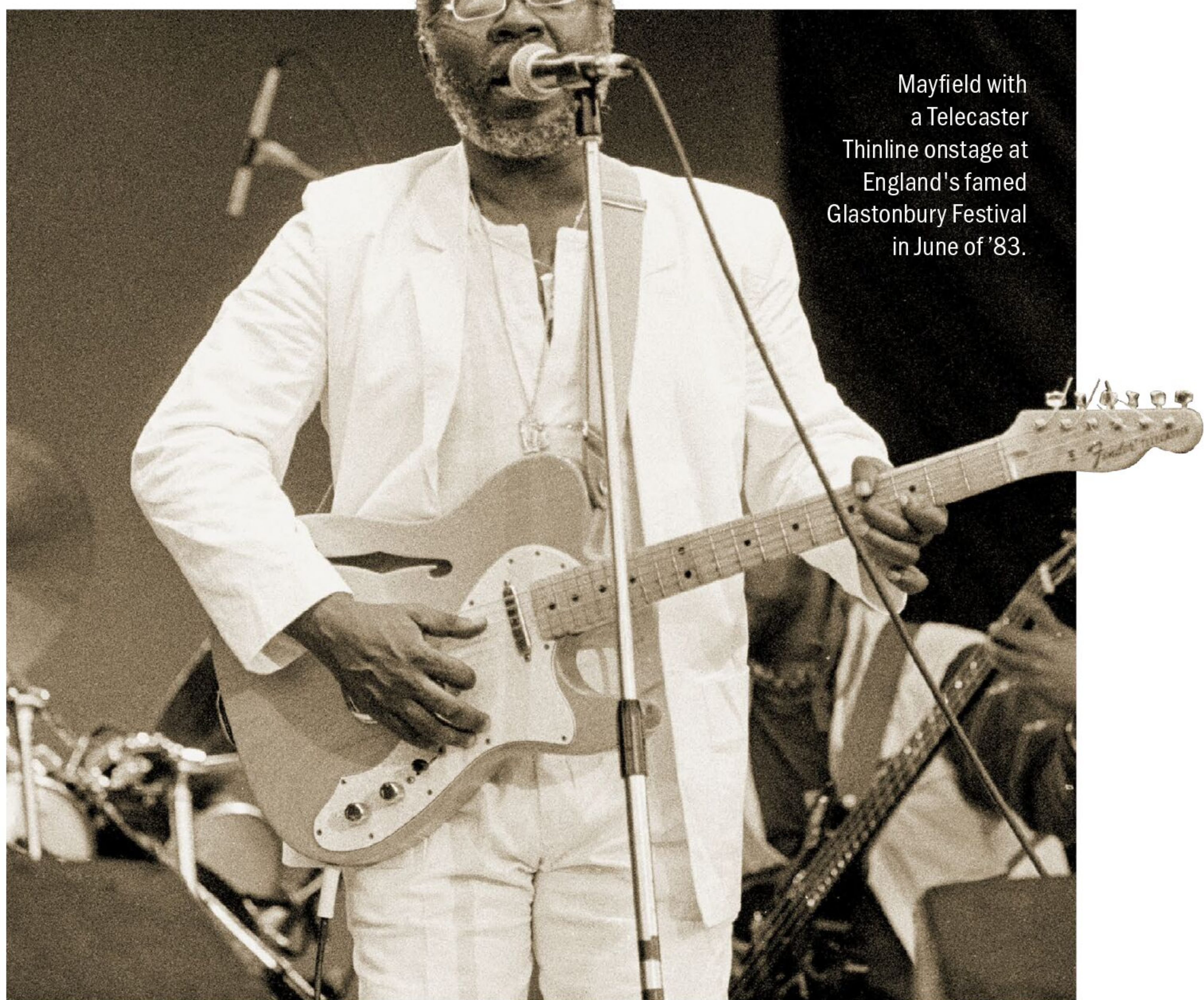
Curtis/Live! offered something for everyone. The four-sided record dips heavily into his Impressions catalog featuring crowd favorites and a soul-drenched rendition of Paul Williams' "We've Only Just Begun," made famous by The Carpenters.

Roots, released the same year, is one of Mayfield's best progressive-soul albums – a musical snapshot of black American life circa 1971. Highlights include "Get Down" and "Beautiful Brother of Mine," which feature mesmerizing, grinding bass, fuzz, wah, and conga. Mayfield continued his message of social awareness with "Keep On Keeping On" and "We Got to Have Peace." *Roots* landed at #6 on the R&B album charts. The album marks the completion of Mayfield's signature sound.

Super Fly

In 1972, Gordon Parks needed a band to perform in the background of a nightclub scene of a film he was directing. He also needed a song for it to play. Mayfield met the challenge by composing "Pusherman," which then inspired him to write the soundtrack for what would become the most famous blaxploitation film in history – *Super Fly*.

The band featured bassist Joseph "Lucky"



Mayfield with a Telecaster Thinline onstage at England's famed Glastonbury Festival in June of '83.

Scott, drummer Morris Jennings (on all the tracks except "Pusherman"), Master Henry Gibson on percussion, and guitarists Mayfield, McCullen, and Phil Upchurch. "Freddie's Dead" showcases a superbly funky groove with wah and fuzz. "Pusherman" is Mayfield with classic orchestrations of clean guitar, energetic congas, wah, and polished lead guitar. If there was ever a signature sound for the early '70s, it would be "Super Fly."

The album and soundtrack were praised for their themes, addressing poverty, drug abuse, and crime. Mayfield at first refused to release "Pusherman" as a single, concerned it would glorify drug abuse. In a July, 2012, interview with *The New York Times*, Mayfield's widow, Altheida, shared how, after reading the script to *Super Fly*, Mayfield believed the film would be a "Commercial to sell cocaine." This inspired him to go against the film's sentiment and write songs with an anti-drug message. Unlike other blaxploitation films that glorified ghetto life, machismo, and drug use, Mayfield relayed his message with hard-hitting lyrics about the dangers of drug abuse and harsh ghetto life. It's unfortunate that 53 years later, fans of the *Super Fly* soundtrack are ignorant of the fact that the film is about a drug

dealer trying to escape from being a drug dealer. Though the soundtrack criticized the glorification of drug dealers and pimps, Mayfield felt his message was downplayed due to nefarious marketing. Thus continued the glorification of ghetto life.

The record stands alongside other brilliant African American concept albums such as Marvin Gaye's *What's Going On*, Stevie Wonder's *Innervisions*, and Parliament's *Mothership Connection* as one of the greatest socially conscious concept albums. It chills, grooves, drives, and is filled with volume swells, excellent wah work, Mayfield's signature falsetto, and to top it off, a badass horn section. *Super Fly* has stood the test of time and is one of the greatest socially relevant concept albums of all time. The movie isn't bad, either.

Super Fly went to #1 on *Billboard* and was a financial and critical success, selling more than 12 million copies upon its initial release. "Freddie's Dead" was the background music to a generation of music fans, and, with the success of the title track and "Pusherman," *Super Fly* became Mayfield's most successful album.

All Things Must Pass

In 1973, Mayfield wrote and produced

Back to the World, an anti-war concept album that addressed the aftermath of Vietnam. In '74, Mayfield wrote and produced the soundtrack to *Claudine*, starring Diahann Carroll and James Earl Jones. The album features Gladys Knight & the Pips on vocals. He also released *Sweet Exorcist*, which included the hit "Kung Fu." He wrote the soundtrack to *Let's Do It Again* in '75 (with Sidney Poitier and Bill Cosby in the lead roles) featuring The Staple Singers. In '76, Mayfield produced the soundtrack for *Sparkle*, featuring Aretha Franklin. In '77, the soundtrack to *A Piece of the Action* became the final installment of the Sidney Poitier/Bill Cosby trilogy, featuring Mavis Staples on vocals. One of Mayfield's last hits, "Do Do Wap is Strong in Here," was featured on the soundtrack to the indie prison drama *Short Eyes*.

On August 13, 1990, Mayfield was struck by a piece of falling lighting equipment. The incident left him paralyzed from the neck down, and though he was unable to play the guitar, he continued to record. The following year, he was inducted to the Rock & Roll Hall of Fame as a member of The Impressions. In '95, he received a Grammy Lifetime Achievement Award. His final album, *New World Order*, was released in

'96, and in '99 he entered the Rock Hall of Fame as a solo artist. On December 26, 1999, he passed away due to diabetes.

Guitar Style

There are two ways to go if one wishes to absorb the six-string nuances of Curtis Mayfield. For the perfectionist soul disciple, one abandons standard tuning in favor of F[#]-A[#]-C[#]-F[#]-A[#]-F[#] matching the black keys of the piano. This forsakes a lot of fretboard knowledge acquired in standard tuning, but playing his songs is simply a matter of taking common chord shapes and moving them to produce the correct sounds. Applying scales to soloing ideas requires a much deeper dive, as the common scale and box shapes go out the window because intervals are in different places.

In standard tuning, guitarists will notice Mayfield's use of triads, major and minor thirds, fourths, and the superimposition of major sixths over minor pentatonic riffs. He played sixths over minor 7th chords, which created soulful moods. Practitioners of CAGED fretboard concepts have a huge leg up, as the chordal embellishments are all within reach. Hammer-on ornamentation and sliding sixths over wah-infused

rhythmic minor 7th chords is a Mayfield trademark. And in today's world, where wah is often treated like an old man's crutch, it can manifest a world of tonal colors.

Mayfield was the master of nuance. He was a refined player who played pretty and was more concerned with vibe, texture, and atmosphere than speed and aggression. His use of space within chord progressions was also important. After all, he was playing behind his voice and other great singers. The big takeaway from Mayfield's style is to inform one's playing, even if the genre isn't soul-based gospel funk. One can hear elements of it in the revved-up live version of Hendrix performing "Stone Free." Dig the Mayfield-inspired hammered double-stops in the 1969 Royal Albert Hall version from the live compilation *The Hendrix Concerts*.

Mayfield's guitar style lives on. Contemporaries like John "Jubu" Smith, Isaiah Sharkey, and Jabrille Williams, also known as Jimmy Scratch James, have taken the foundational elements of his style and brought them into the 21st century.

For more, check out *Traveling Soul: The Life of Curtis Mayfield* by Todd Mayfield and *Curtis Mayfield: People Never Give Up* by Peter Burns.



GREZ
GUITARS

GreztGuitars.com

GRAND TOUR
BASS



SIXTY-YEAR MYSTERY

THE LOST DON RICH TELECASTER

In the summer of 1965, nothing in country music was hotter than the raw and visceral sound of Buck Owens and the Buckaroos, powered by Tom Brumley's sweet pedal steel and Don Rich's twangy Telecaster. Together, they defined the "Bakersfield Sound," and every country lead guitarist today can trace some of their playing back to those ideas.

Between late 1964 and mid '66, Rich played a Custom Tele with a gold-sparkle finish that has since become one of the most important electric guitars in the history of country music, in part because it was used when the band recorded "I've Got a Tiger by the Tail," "Buckaroo," and "Together Again,"

then performed at Carnegie Hall on March 25, 1966. Sixty years ago, it disappeared.

Delivered to Owens along with a matching Jazz Bass in late '64, its earliest documented use was on a January '65 episode of "The Jimmy Dean Show" in New York City.

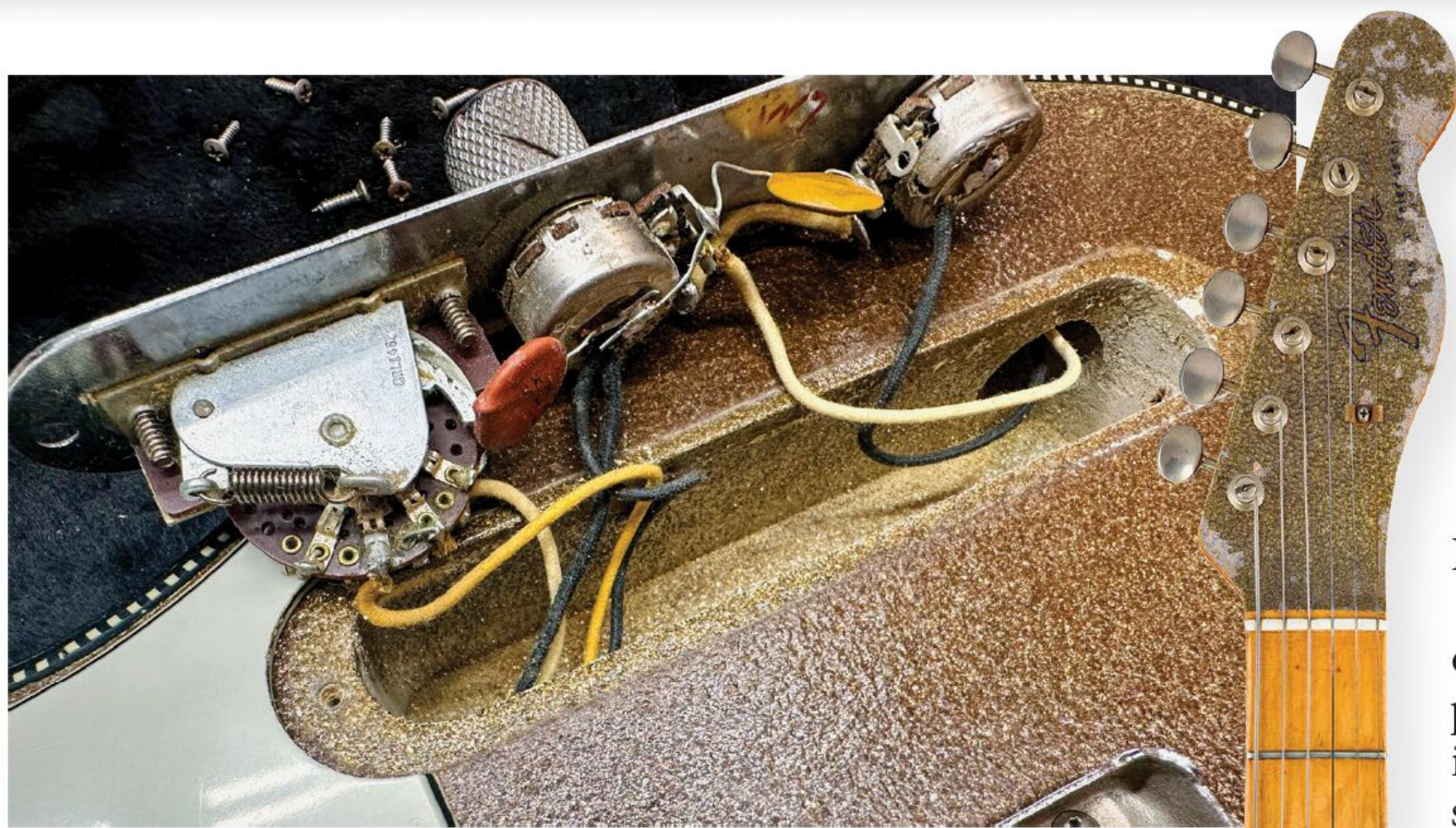
Though its original switch tip was lost years ago (and now sports a modern Relic replacement), everything else on this guitar remains original.

BY
JOE
SPANN

The final known images of its use date from April 26, 1966, during the taping of episodes 15-18 of "The Buck Owens Ranch Show" in Oklahoma City. The maple fretboard had a unique grain pattern at the 16th fret, which makes it immediately identifiable.

Also one of the first to use ground mirror glass instead of metalflake to create the sparkle finish, it was a team effort led by designer George Fullerton and guitar builder

Crushed Glass Telecaster Custom: Ryan Plorkowski, courtesy of Fender.



The directionality of the sprayed ground-glass finish can be seen in the control cavity, along with the rough surface texture on the body of the guitar that resides at the Fender Custom Shop. There's a bit of touched-up solder, but its wiring harness appears to be original, with 250K Volume and Tone pots that date to late 1964/early '65.

Ronnie Beers. Factory records along with observed evidence show that by late '64, they had made just one Jazz Bass and five Telecasters with the finish – for Rich, Owens, Fullerton, Forrest White, and one that remained at Fender.

Bill Carson, a Western-swing guitarist who tested instruments in live settings and helped Leo design the Strat, later remembered, “We experimented with ground glass and polyester compound, using a two-nozzle gun that sprayed both at once. You had to be on the money because about 45 seconds after the compound was applied, the finish got hard as a diamond.”

Fender Custom Shop co-founding Master Builder Mark Kendrick examined two of the Teles and notes they were built using grain-filled ash bodies that were

given a light-grey undercoat and the polyester/crushed-glass mixture as a top coat. They're among the earliest Fenders to use a maple-cap fretboard and “transition style” headstock logo. The bodies are bound top and back with a black and white “checkerboard” plastic that Fender records attribute to Roger Rossmeisl.

Ultimately, the experiment was ended due to difficulties keeping the glass suspended in the poly long enough to spray it, along with the mess made by glass shards in the overspray.

Carson later laughingly remembered, “Don liked the fact that the extra weight meant that he could hit a note on Labor Day and you could still hear it ringing at Christmas.” Fullerton's son, Geoff, added, “As I remember, the finish on my father's was painfully rough. He said that was one of the complaints about those guitars. Nobody wanted to touch them.”

It follows that the finish could have damaged their custom-made Nudie stage suits.

So, what happened to Rich's guitar? There are a few likely scenarios...

It may have been returned to the factory. In May of '66, Fender started

The Tele that never left Fender has a darker copper-ish sparkle, aged from its brighter gold appearance. Its serial number (L98035) points to 1965.



production of a replacement set – two Telecasters and a Precision Bass – with a silver metalflake finish. They were delivered to Owens that summer. And while Owens kept his gold-sparkle Tele, Rich's family does not remember keeping his. Conversely, his son, Vic, remembers that his father adored the replacement silver-sparkle Tele, and his parents discussed purchasing it.

Alternatively, the guitar may have been damaged, destroyed, or disassembled for parts. Several remaining Buckaroos recount other instruments used by the band that met such a fate – usually in incidents related to bass player Doyle Holly's stage antics. Ominously, the silver-sparkle Tele used by Rich has a neck plate with a serial number that dates to late '64. Is this the only remaining artifact of the gold-sparkle Telecaster? Perhaps a nostalgic reminder scavenged from the guitar he played so briefly?

Another possibility raised by several people with knowledge of the Owens operation was that the guitar may have been stolen from Owens' recording studio in Bakersfield. Between tours, the instruments were stored in their cases along one wall of the main room. The studio was constantly booked, security was lax, and there was little to prevent anyone from walking out with instruments.

As a final enigmatic footnote, among Fender records is a typewritten note dated August 22, 1966, from production manager George Fullerton to his boss, Forrest White, saying, "We found one of the old Telecasters that belonged to Buck Owens and it was repaired and shipped by Greyhound to the bus terminal in Bakersfield to the attention of Don Rich."

Was this the

'55/'56 white-guard Tele that Rich played between 1960 and '64? Or was it the early black-guard owned by Owens? What was the repair? If it was one of the gold-sparkle Teles, why did Fullerton refer to it as "old"? We may never know.

Neither Owens nor Rich ever commented publicly on the fate of his gold-sparkle guitar. And ultimately, its disappearance may not be important. Beyond his music, there are precious few artifacts of Don Rich's career. And as fans of music, artists, and their instruments, we enjoy pointing at something and saying, "It started there."

Special thanks to Justin Norvell, Chase Paul, and Chris Gumbleton at Fender/Custom Shop, and Jim Shaw at the Buck Owens Private Foundation.

Joe Spann spent nine years as a touring/recording musician and is the author of *Spann's Guide to Gibson 1902-1941*. Since 2015, he has been the appraiser at Gruhn Guitars.

Now residing at the Buck Owens Crystal Palace museum, this Telecaster was made at the same time as the Don Rich guitar and is identical in specifications. Like many Buckaroo guitars, it shows evidence of the installation of a Fender "go around" waist strap.

THE "GROUND MIRROR GLASS" TELES: WHERE ARE THEY NOW?

The handwritten notes of George Fullerton show that on or about December 2, 1964, he authorized production to begin on five Custom Telecasters with ash bodies, sparkle finish, matching peghead finish, maple necks with a maple cap, blackbody-edge binding and "checkerboard" edge trim. The finish concept was brought to Fender by their lacquer salesman, who had seen it in a Nevada casino. Here is what we know about them today.

THE DON RICH TELECASTER

Current whereabouts unknown. Possibly damaged in an onstage accident at the Melodyland Theater in Anaheim on May 24, 1966. Two days after that show, Buck Owens visited Fender's factory and ordered the better-known "silver sparkle" set to replace the mirror-glass set.

THE BUCK OWENS TELECASTER

Currently held at Buck Owens' Crystal Palace, in Bakersfield. Possibly damaged in the same incident at the Melodyland Theater, it has been heavily rebuilt with a replacement neck, attachment plate, and pots that all date to mid 1966. In a factory memo dated August 22, 1966, George Fullerton wrote, "We found one of the old Telecasters that belonged to Buck Owens and it was repaired and shipped by Greyhound to the bus terminal in Bakersfield to the attention of Don Rich."

THE GEORGE FULLERTON TELECASTER

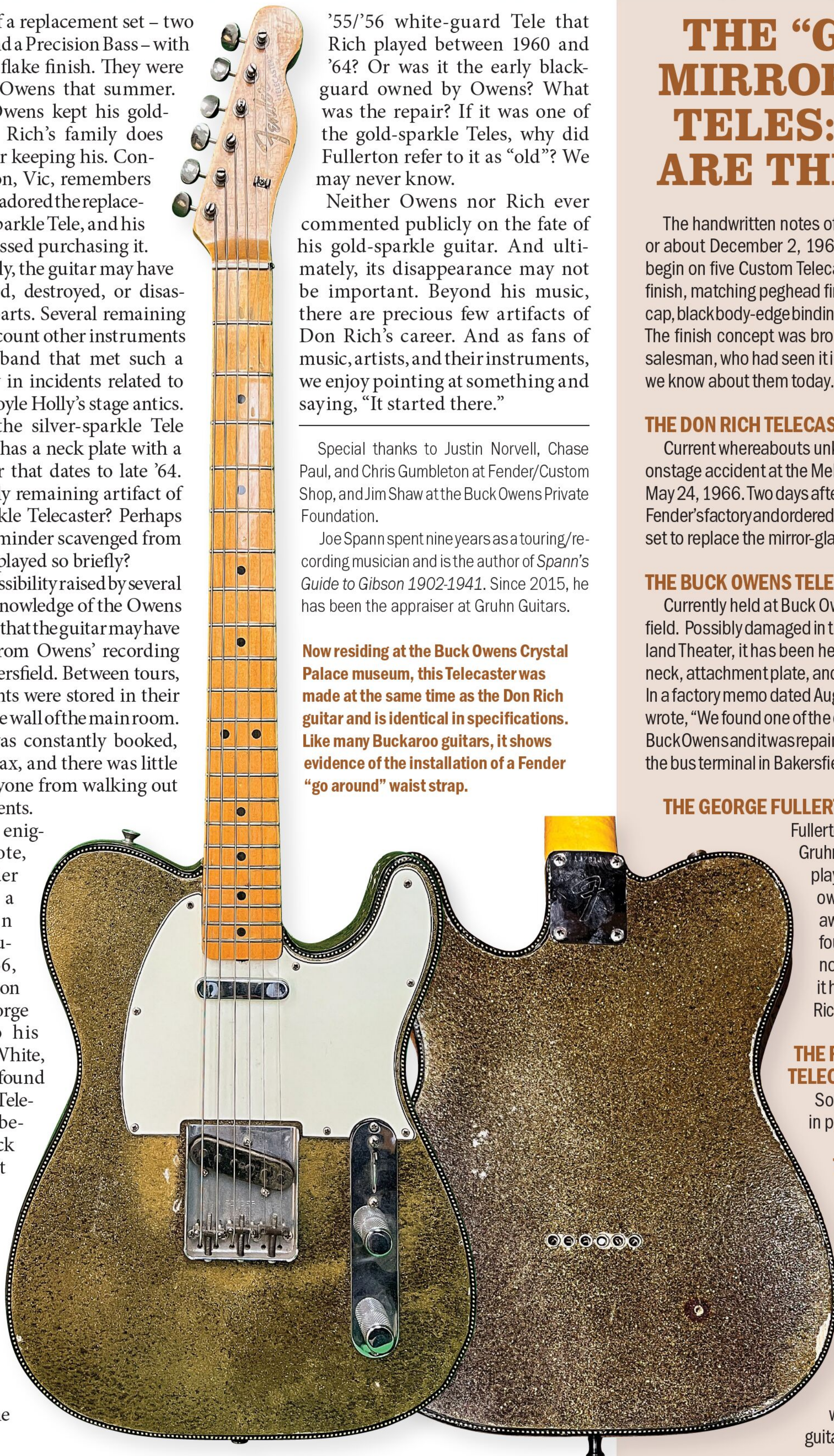
Fullerton's personal guitars sold through Gruhn Guitars in 2003 and was on display at Songbirds Museum before owner David Davidson stepped away from the organization to co-found Well Strung Guitars, where it now resides. On several occasions, it has been confused with the Don Rich guitar.

THE FORREST WHITE TELECASTER

Sold by White in 1978, it is currently in private hands.

THE FENDER FACTORY TELECASTER

Currently at the Fender Custom Shop, this guitar was never sold. John Page remembers seeing it in Freddie Tavares' office as far back as 1978. It was also displayed at the 2001 NAMM show in Nashville, with some mistakenly assuming it was the Buck Owens or Don Rich guitar. – Joe Spann



Lark Street Music

479 Cedar Lane

Teaneck NJ 07666

201-287-1959

JUST ARRIVED Items in Bold



Art by Hamell on Trial

Vintage Awesome
Rock, Folk, Jazz
Buy, Sell, Trade & Giveaway
8 Minutes from NYC

FENDER

Telecaster, 1952, butterscotch, vgc, thermo case.....\$65000
 Strat, 1965, sb,trans decal, white pg, pearl dots, ohsc\$24K
 Strat 1966, sb, Rare "A" neck all orig, vgc, ohsc.....\$14,500
 Strat, '74, BLONDE, Maple neck, Hardtail ! exc, ohsc.\$5900
 Strat, '74, sb, Maple neck, converted to 4-bolt, vgc..... \$2950
 Strat '57 Re-issue, 1999, **LEFTY** 2 tone SB, exc, ohsc..... \$1450
 Strat, '69 Relic 2011, Lefty CS, Blonde, cert, exc.....\$2750
 David Gilmour CS Strat, NOS, 2008 Black, cert, exc.....\$5500
 Tele, 1966 Lefty, Blonde, Maple neck, 7.28 lbs, ohc.....\$17,900
Jazzmaster, 1959, Blonde, Anodized pg, vgc, ohsc.... \$29K
 Jazzmaster, 1966, sb, bound brd w/ dots, exc, ohsc..... \$7500
 Jazzmaster, 2022, CustomShop Gold Sparkle, gold hdwr,
 flamed Maple "C" neck shape, cert, exc ohsc..... \$3500
Musicmaster, 1966, Blue, RW brd, Exc, ohsc.....\$1695
 Coronado XII, 1967, Cherry Red, 12 String, vgc+, hsc.....\$1900
 1964 Stratocaster NECK, Clay dots, refret\$5500

Gibson Solid Body

Les Paul 1953 Goldtop, old Gibson refin, Bigsby, vgc, . \$22,500
Les Paul '54 Murphy RI, P-90s, wraparound, like new, ohsc
 LP Goldtop Deluxe, ca '71, 2 Mini HB, exc++, ohsc\$5900
 Les Paul R0 faded burst, 2020, 60th Ann, nice top, exc\$4995
 LP R8 '58 RI, 2013, figured burst, cert, exc, ohsc.....\$4700
 LP Custom '57 Historic, 2004, Faded Cherry, nm.....\$3950
 LP Custom '57 Historic, '07, Black, 2 hb, nickel, exc, ohsc..\$3750
 LP Special, 1960, Cherry, double cut, 2 P-90s,exc, hsc...\$12,900
 LP Tribute, 2017, Goldtop, 2 HB, exc, original gigbag.....\$995
Epi SG Custom, White, 3 hb, Vibrato, exc\$650

Gibson, Epiphone & Other Electric Archtops

Byrdland, 1968, faded sb, Bigsby, 2 hb, vgc++, ohsc ...\$8500
 Byrdland, 2014, SB, 23.4" scale, 1 11/16" nut, carved
 Spruce top, 2 hb, near mint, ohsc\$7950
 ES-5N Switchmaster 1998, Blonde, 3 P-90s, vgc, ohsc.....\$3900
ES-335, 1969, Cherry, all orig, exc, ohsc\$6900
 ES-335, 1991, White, PAF reissue hb, exc, hsc.....\$3950
ES-335 Satin, Cherry, 2018, buffed glossy, exc, ohsc. \$2195
ES-330TD Special, 1965, sb, 2 P-90, original long Vibrola,
one owner, looks new, Tags, near mint, hsc\$7900
ES-140 3/4, 1957, sb, 22.5" scale, rep pghd, vgc, gb\$1750
 Howard Roberts Fusion, 1998, sb, 2 hb, vgc, hsc.....\$1995
 Buscarino Virtuoso, c 2000 18" cut- away, 1 hb,exc-, ohsc..\$9,500
Guild X-50, ca 1974, Cherry, thinline hollow, 1 PU,exc+ \$1250
Ibanez JP-20, 1980 Joe Pass, Japan, sb, 1 hb,exc.....\$1895
 Koontz DCT Deluxe, '70s, dark green, 335 style, exc\$4900

Gretsch & Rickenbacker

Gretsch 6125 Single Aniv, 1960, 2-tone Green, n. mint.....\$1950
 Gretsch Tennessean, 1968, Walnut, 2 HiLoTrons, exc-, ohc.\$2750
 Gretsch White Falcon, c 1990 Japan, TV Jones pu, vertical
 logo, Cadillac tp, retrofitted w/ orig '50s Melitta bridge
 & Grover Imperials, almost '50s! exc, ohsc.....\$3950
Rickenbacker 360/12C63, 1990, Fireglo, 12 string, double
bound, 2 Toaster top pu, trap tail tp exc, silver case.\$2750
 Rick 660, 2010, MapleGlo, 2 Toaster tops, exc+, ohsc.....\$1950
 Rick Bantar 6000, '64, fireglo, 5-str elect Banjo, ohsc.....\$12,500

Acoustic Archtops

D'angelico Excel, 1960, sb, 16 3/4" wide, cutaway, curly
 Maple back & sides, 1 11/16" at nut, vgc+, ohsc ...\$42,500
 D'Aquisto New Yorker by Aria, Japan, burst, nm, hsc ..\$2500
 Benedetto La Venezia 7-String c 1995, Violin burst\$12,500
 Epiphone Zephyr Cutaway, 1951, sb, 17 3/8", NYer pu.....\$2750
Gibson L-5C, 1964, sb, sharp cut, McCarty pg, 1 11/16" nut
fairly slim neck profile, pro refin, vgc+, hsc.\$11,500

Gibson L-3, 1920, reddish sb 13 1/2" across, exc, ohsc.....\$2650
Ribbecke 17" cutaway, 1992, almond burst top, 1 3/4" nut,
 25.4" scale, natural top, curly Maple b&s, exc, ohsc.....\$8500
Stromberg Master 400, Blonde, 1946, loudest!, ohsc ..\$35,000

Other Electrics

Carvin Double Neck 11, c 1968, sb, Mando & Gtr ohsc.....\$3500
DAnelectro U-2, 1957, Copper, 2 pu, exc, ohsc.....\$2500
 G&L Legacy, USA, ca 2015, Fiesta Red, Maple neck\$1195
 IBANEZ 2681 Prof, sb, 1978, Japan, fancy inlays, exc, hsc \$2250
 Ibanez Musician, MC-200?, 1980, natural, neck-thru.....\$1500
 Koontz High Strung 12 String electric, 17.5" scale, exc\$3500
LINHOF Telecaster, 2007, sb, Maple neck, rare, exc.....\$6500
Moserite Celebrity, '70s, Burgundy, slim line, exc, ohsc\$1250
 National Glenwood 95, '63, White, Map guitar, exc, hsc\$4500
Silvertone 1457, ca 1967, Redburst 2 pu,Amp-In-Case,.. \$850
SUPRO Ozark, ca 1964, Red, 1 hb, vgc+, gigbag..\$795
Teuffel Bird Fish, recent, 3 pu, leather case, exc\$7900
Scott Walker Phoenix 2 pu, 4 knobs, 5 toggles, exc....\$5500
 WANDRE Spazial, c 1963, reddish/grey, beautiful\$6500
 Woody Phifer, Signature, ca 2005, exquisite, near mint....\$6900

Basses

ALEMBIC F-2B Stereo Preamp, rack mount, exc.....\$1395
BC RICH Mockingbird Bass, 1980, Koa Body, exc.....\$3500
 American Prof J-Bass, 2017, Candy Apple Red, exc+\$1250
Jazz Bass, 1962, LPB, matching pghd, exc, ohsc \$25,000
P-Bass, 1960, 2 tone, all original, vgc, ohsc\$15,900
 Fender Jazz Pro II, 2021, Miami Bue, Rwd brd, exc,\$1450
 G&L L2500 5-String,redburst, 2 G&L hb pu, exc, ohc\$1250
 Gibson Thunderbird 4, 1966, sb, 2 pu, no breaks!.....\$11,900
 Gibson EB-0, 1965-66, vivid Cherry, 1 pu, exc++.....\$2100
Tobias 435 Bass, 1998, solid body, burst, vgc+, ohsc.\$2900

Martins

F-9, 1936, flat top "42 style"Monteleone convert exc\$29,500
D-45, 1941, Adir Spruce top, Brazil b&s , Hex inlays,
restored by John Arnold, vgc, hsc.....\$210,000
D-45L, 1940, the only pre-war Lefty D-45 made, exc,.....Call
M-36, 2022, discontinued model, exc, ohsc.....\$2500
 D-12-35, 1966, Engleman top , Braz b&s, vgc+, ohsc\$4500
D-18, 1973, vgc+, hsc.....\$2195
000-28EC, 2007, darkened top, exc-, ohsc\$2750
000-28, 1947, Adir top, Brazilian b&s, vgc++, hsc\$18,500
00-18, recent, Koa back & sides, exc, ohsc\$2500
 0-18K, 1928, all Koa wood body, 12 fret, vgc, hsc.....\$4500
 000-21, 1951, oversized bridge, nice guitar! vgc, hsc\$6900
 00-21NY, 1963, Brazilian b&s, exc, hsc.....\$6500
0-21, 1931, 1 small rep'd top crack, Brazilian, exc.....\$10,500
1-21, c 1880, Spruce top, Brazilian b&s, coffin hsc\$8500
GPCPA-1, 2011, Cutaway, top-0-line grand perf, exc....\$1995
0-16, '70, 12 fret, slotted pghd, Spruce top, Mahog b&s\$2500
 2-17, 1927, all mahogany, new tuners exc, hsc.....\$3950

Gibson & Epiphone Flat Tops

J-50, 1965, new back, 1 11/16" at nut, vgc,hsc\$3250
Country Western, 1965, natural, 1 11/16" nut, exc\$4900
B-12-25 12-String, 1968, 1966, natural, pghd rep, vgc...\$1395
B-15, 1968, all Mahogany, tapered peghead, vgc.....\$950
LG-0, 1969, Spruce top, Mahog b&s, exc\$950
Advanced Jumbo, sunburst, exc, ohsc.....\$2400
 Dove, recent, sunburst, exc, ohscin transit
J-180 Everly Bros, 2025, Black, near mint, ohsc.....\$3350
Epi Hummingbird 12-string, sb, recent, exc.....\$495
Epi Eldorado, 1965, Spruce top, Mahogany b&s, exc. \$4900

Other Flat Tops & Classics

BOZO, Jumbo, ca 1969, Spruce top, Brazilian b&s, exc\$5900
Collings O2G SB, 2016, German top, RW b&s , exc+...\$4500
 Froggy Bottom K, '24, 16" Jumbo, Adi top, RWexc,\$7900
 Lowden L32-12, 1988 Ireland, cutaway 12 String , exc.....\$2750
 LARSON BROS Euphonon Jumbo, ca 1930, 16" across,
 refinished sb, Abalone trimmed, vgc+, hsc.\$13,500
 Euphonon R'wood Grand Concert, 1933, Spruce top,
 X braced, Braz b&s, 14 1/4" wide, Pearl rosette,hsc.....\$7900
 Maurer Style 493, 1925, X-Braced Spruce top, Mahogany
 b&s 25.5" scale, 1 7/8" at the nut, vgc, hsc\$4900
 Shelley Park Encore, 2013, oval hole Django, exc.....\$3500
 Zeidler 12 String, 1979, true beauty, exc, ohsc.....\$6500

Resonator, Steel & Slide Guitars

National Style #4 Tricone, 1929, Square neck, exc.....\$7500
 National Tricone #2, '30, Wild Rose, Sq neck,exc,ohsc.....\$4500
 National Tricone Style 1, 2000, nickel/silver, nm ohsc\$3500
 National Style 0, 2023, mint, ohsc.....\$3500
 Deneve Square Nk Dobro, birdseye top, fancy and loud.....\$2100
 Rick Lap Steel, B6, 1948, Bakelite, ohsc\$1650
 Scheerhorn Maple, 2018, Round neck, sb, LOUD! exc.\$3500

Mandolins & Banjos

Collings MF-5 ca 2005, sb, near mint, ohsc.....\$6950
F-4, '13, Black top, double Flowerpot, Handels, exc,\$6500
Gibson F-4, 1920, sb, great tone, vgc, ohsc.....\$4500
 Gibson F-12, 1949, sunburst, Braz board, exc, ohsc\$3500
 Gibson H-1 Mandola, 1928, Black top, exc+, ohsc.....\$3500
 Gibson A-4,1917, reddish sb, Handel tuners, vgc+, hsc.....\$2500
 Lyon & Healy Style A Prof Mandolin, ca 1920, ohsc vgc.....\$3500
 National Triolian '29, brown/yellow sb, metal bod ossc.....\$2100
 Gibson TB-3 Mastertone, 1933, 5-String neck by Frank
 Neat, 40 hole archtop, exc, hsc.....\$5900
 Vega Whyte Laydie #2 5-String Banjo, 1924,vgc, hsc.\$2250
 Bacon Professional Style 3, 5-string c. 1925, exc.....\$2500

Amps

DUMBLE Overdrive Special Combo, 1982, Red suede, 60
 or 100 watts, Electro-Voice 12" speaker, exc\$185K
 Bogner Goldfinger 45 Watt head & 2-12 Bottom, exc.....\$1900
Fender Deluxe Reverb, 1965, black Panel, exc.....\$3950
Fender Princeton Reverb, 1965, Black Panel, vgc+.....\$3950
 Fender Pro, 1952, 5B5 circuit, Wide panel Tweed,.....\$3950
Fender Vibroverb, 1964, 15" JBL D-130F, vgc++\$5900
 VibroChamp, Black Panel, 1965, nice!.....\$1650
Fender Super, 1960, Brown tolex, 2 Weber 12"s, vgc ..\$2750
Fender TWIN, 1955, narrow panel, low power, exc....\$15,000
 Fender Vibrolux 1961, Tweed, Jensen P-10R ,vgc\$5500
 Fender Reverb Unit, c 1964, White, vgc+.....\$1750
Magnatone Troubador 213, 1957, exc.....\$2750
Marshall 4x10 Bluesbreaker, 1969, Plexi, orig speakers
& transformers, signed by Jim Marshall, exc-.....\$10,900
 MESA BOOGIE MK III, 1985, 60w, 1-12 spkr, exc\$1550
SWART Space Tone Amp, Tweed, 2007, 8" spkr exc...\$1250
KLON, silver, exc\$5000

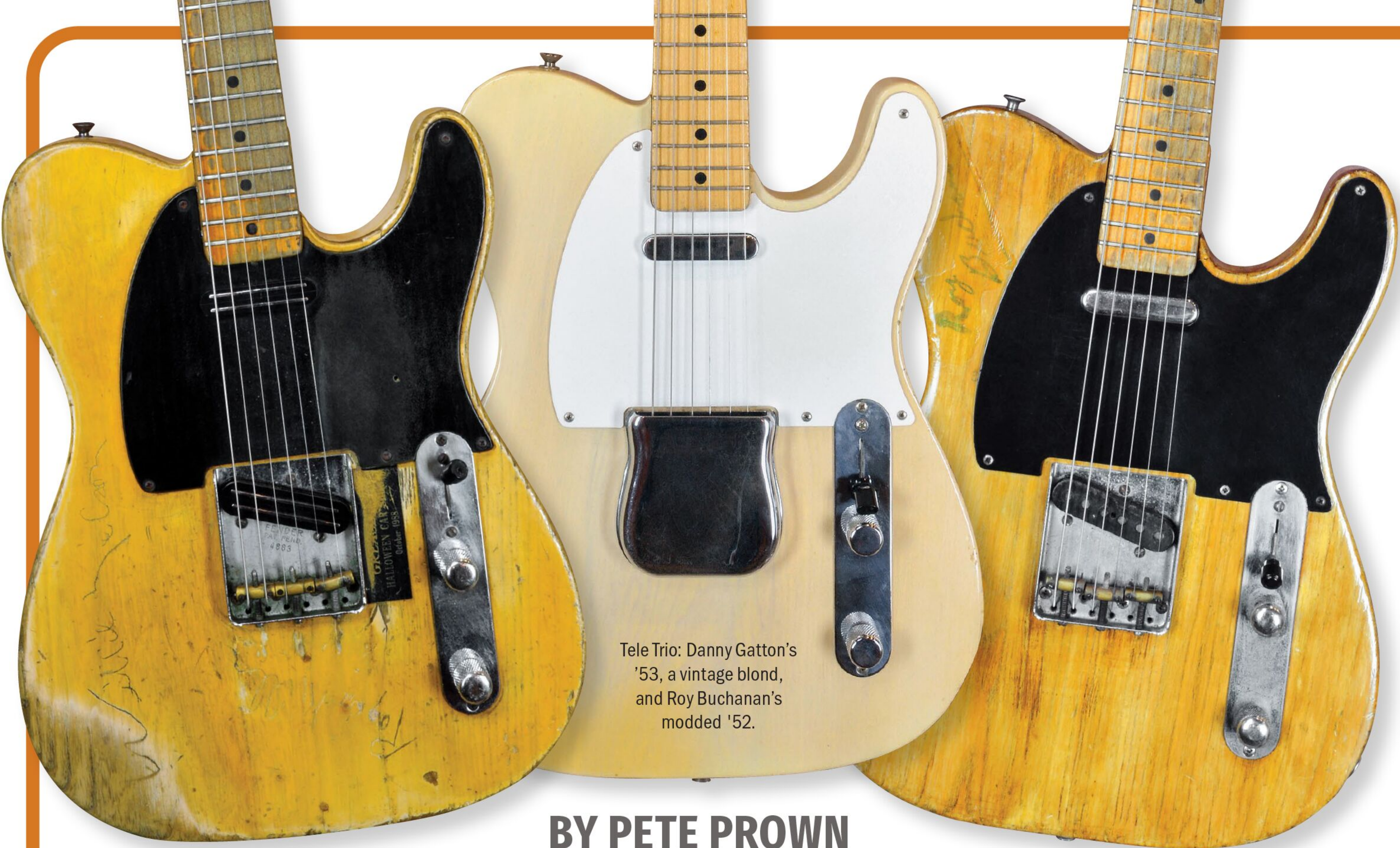
Mon-Thurs 10-7 • Fridays till 4
 Closed Saturday
 Open Sundays! Noon-5

Satisfaction Guaranteed!

larkstreet@gmail.com

New Arrivals – www.larkstreetmusic.com

201-287-1959



Tele Trio: Danny Gatton's '53, a vintage blond, and Roy Buchanan's modded '52.

BY PETE PROWN

Titan Trax

22 Licks Played on the Legendary Telecaster

From Muddy Waters and Jimmy Bryant to Prince and Susan Tedeschi, the Telecaster has always been a formidable tool of guitar expression, and no other guitar sounds like it. This year marks 75 years since Leo Fender began to build his Spanish-style solidbody for sale out of his repair joint, Fender's Radio Service. Here's a look at 21 classic solos played on the indomitable, invincible, redoubtable Telecaster!

EMMYLOU HARRIS

"Luxury Liner"

The Telecaster is the quintessential American solidbody – ironically, one of its greatest practitioners is an Englishman. Albert Lee was already turning heads around London in the 1960s, but as a member of

Emmylou Harris' Hot Band, he became a '70s country-rock pioneer. Cue up "Luxury Liner" to hear Lee's hybrid picking in two burnin' breaks bathed in reverb. Another Albert masterpiece, 1979's "Country Boy," exhibited dazzling *dotted-eighth-note* echo runs, inventing the industry standard effect virtually every player has employed.

ALBERT COLLINS

"Freeze"/"Frosty"

When you say "blues" and "Tele," one instantly thinks of Albert Collins – a proverbial master of the Telecaster. With his Fender tuned to the unusual open F minor, often capo'd, Collins attacked electric blues with unbridled passion for 35 years. His 1958 single "Freeze" had a raw, vicious tone that predated Link Wray's assaults by a year. A later single, "Frosty," became Collins' signature, and codified him as one of the greatest Tele heroes in all bluesdom.

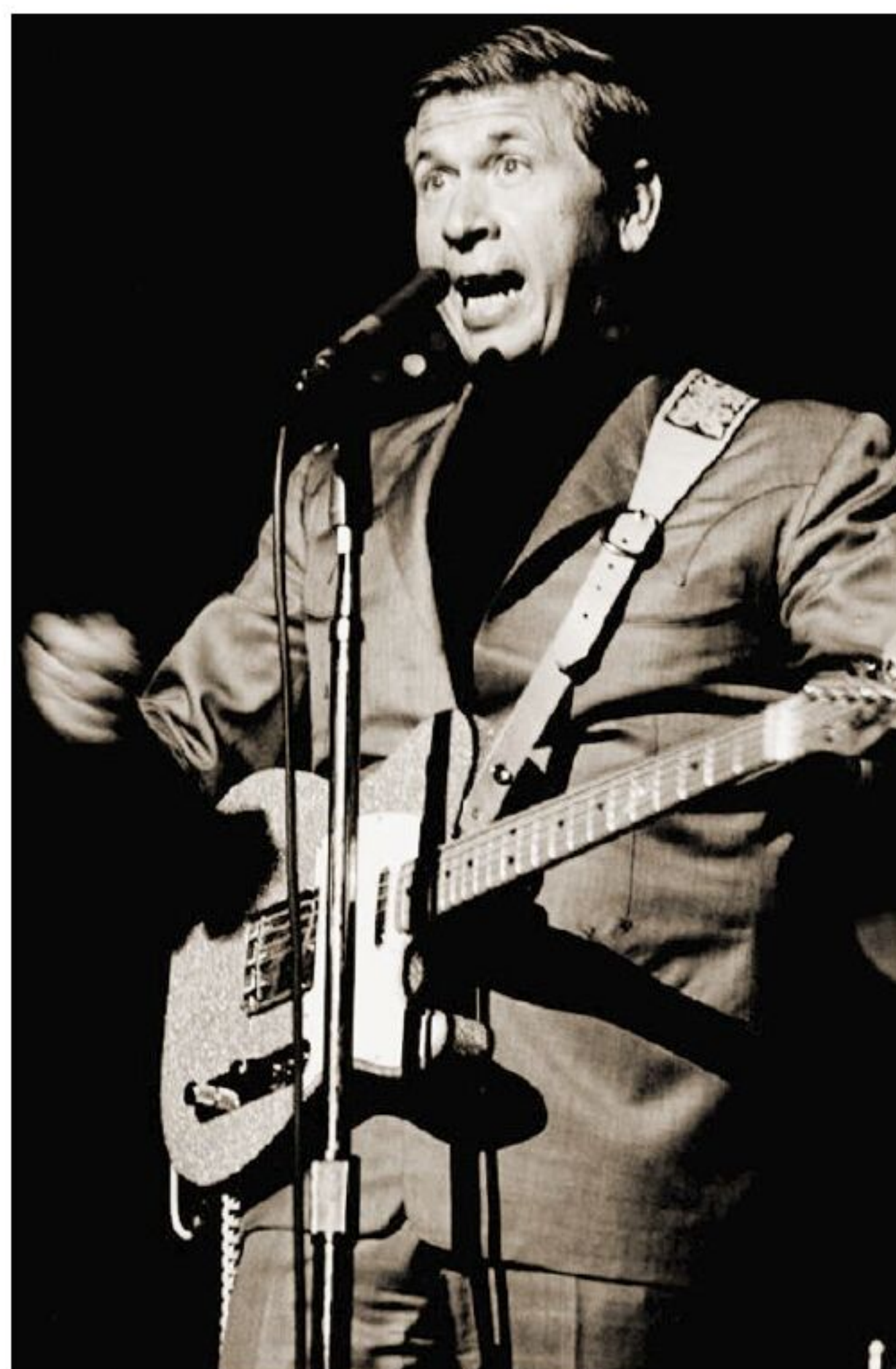
BOOKER T. & THE MGS

"Green Onions"

A definitive soul instrumental, "Green



Booker T. & the MGs



Buck Owens with his famed silver-sparkle Tele (serial number L54913) in 1968.



Jimmy Bryant and pedal-steel phenom Speedy West on the cover of their *Swingin' on the Strings Vol. 2* album.

"Onions" is a 12-bar blues over a greasy vamp – surprisingly groovin' for the otherwise square pop of 1962. Booker T. adds slinky Hammond B3 organ, while Steve Cropper, bassist Lewie Steinberg, and drummer Al Jackson hold down that churning riff. Cropper's Telecaster breaks are simple and *massive* – just ask The Who's Pete Townshend, who counts Cropper among his top influences.

LED ZEPPELIN

"Stairway to Heaven"

Aspiring guitar heroes often imagined Jimmy Page's legendary solo played on vintage Les Paul through a Marshall stack, but the reality was quite different – a Telecaster through a Supro combo. The axe was Jimmy's '59 Fender, a gift from Jeff Beck when both were members of The Yardbirds. Originally blond, Page added small convex mirrors and later, the "dragon" paint job. The "Stairway" lead was cut at Island Studios, a converted church in London. In retrospect, it was the perfect site for a *heavenly* guitar solo.

PAUL BUTTERFIELD BLUEWS BAND

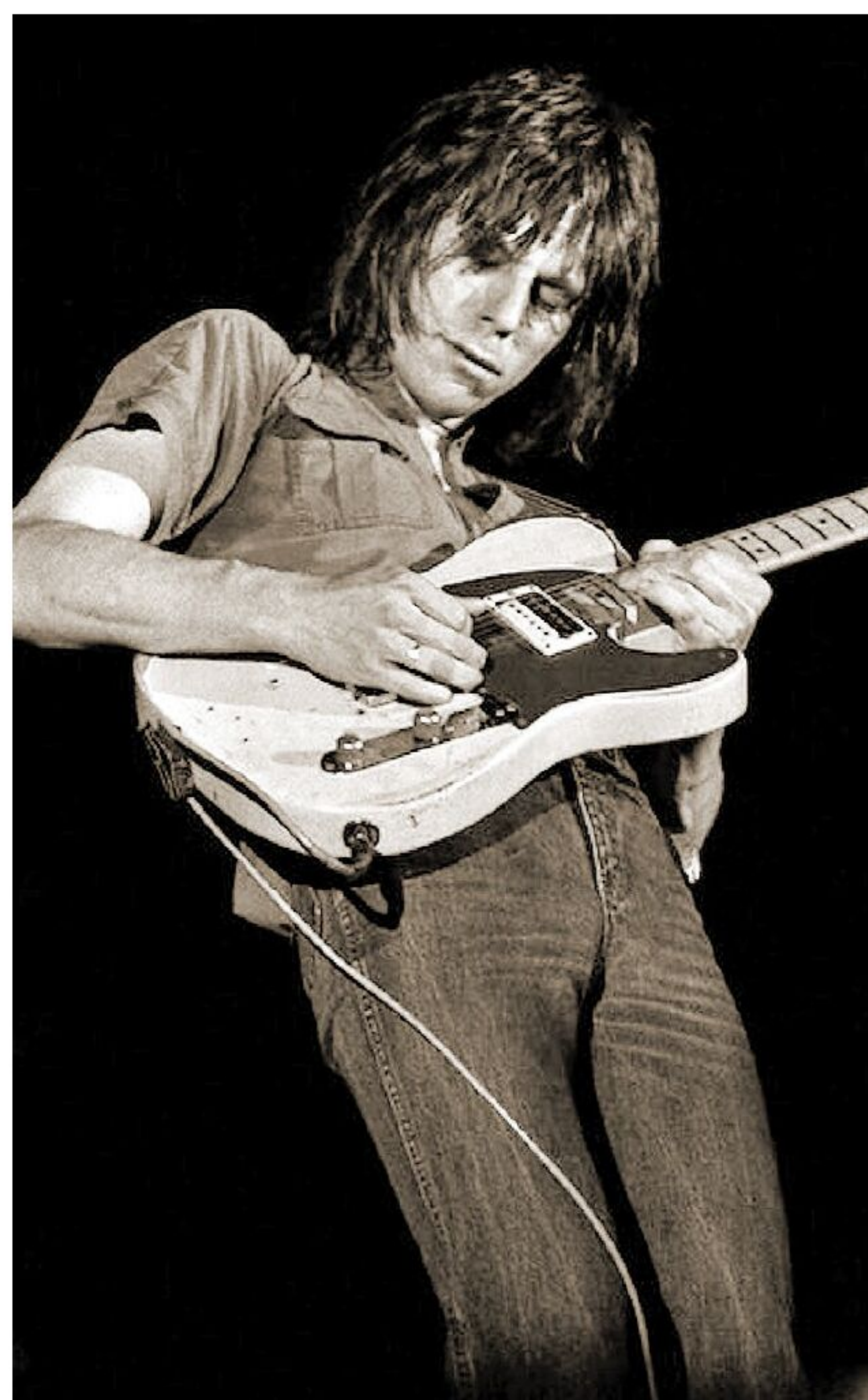
"Born in Chicago"

Was Mike Bloomfield a Les Paul hero – or Telecaster hero? Judging by the landmark first album by the Paul Butterfield Blues Band, in 1965 he was a bona fide Tele king. Cue up "Born in Chicago" to hear some of the earliest sounds of *actual* blues-rock, as Bloomfield tears up and down the neck of a his '63 with fury and attitude, then ups the ante on "Shake Your Money Maker" with savage slide and bass riffs. Truly historic.

THE YARDBIRDS

"I'm a Man"

Rock and roll changed overnight with the Yardbirds' "I'm a Man," a Bo Diddley cut the Yardbirds partly recorded at Chess, in Chicago. It builds to a radical jam where Beck, using a mid-'50s Esquire, steps on a fuzzbox for spastic leads and percussive strums. In *Jeff Beck: Crazy Fingers*, he says, "The Yardbirds had this reputation for doing climactic music, where it would start off soft, build up and go completely crazy. It was so animal, and so simple."



Jeff Beck in 1979.

RICKY NELSON

"Hello, Mary Lou"

Peering into the mists of Telecaster history, "Hello Mary Lou" stands tall. This 1961 smash from TV heartthrob Ricky Nelson featured a skinny kid named James Burton on electric guitar and, in the space of a few seconds, changed the way people played guitar. How? Using light banjo strings, he opened a new universe; his solo is a barnburner of Fender tone and multi-string bends, part rock and roll, part country – and *all* badass. Also check out Burton's brilliant break in Merle Haggard's "I Am a Lonesome Fugitive."

THE EAGLES

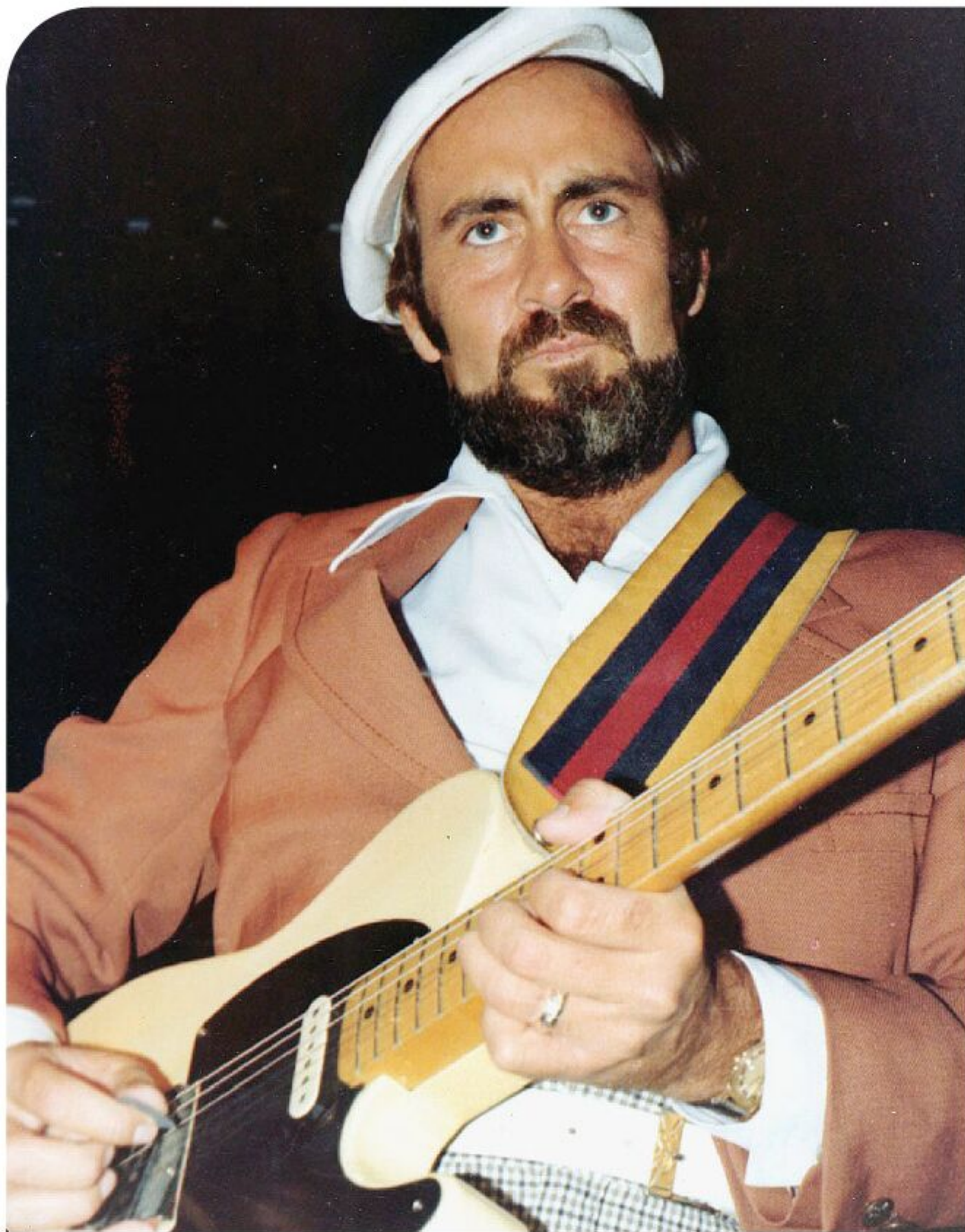
"Hotel California"

How often have you heard "Hotel California" on the radio? Probably *hundreds* of times. The Eagles' anthem builds to a two-guitar finale, kicked off by Don Felder's thick Les Paul. Seconds later, Joe Walsh arrives with double-stops, played on a Telecaster fed through a phase shifter. Felder and Walsh swap licks until merging for a harmony of arpeggios and fade-out. It's one of the most iconic moments in FM history.

BUCK OWENS & HIS BUCKAROOS

"I've Got a Tiger By the Tail"

There's sweet Nashville country and then there's the tough tones of Bakersfield country – that's Buck Owens territory, and "I've Got a Tiger By the Tail" is one of his best singles. Released in late '64, it has a sassy, radio-ready lyric and Don Rich's Leo-fueled break. Rich's hybrid picking is present throughout, even behind Buck's vocal. The solo is a single-note



Roy Buchanan

scorcher, with fabuloustone and crafty bends that are staples of country technique today.

THE HELLECASTERS

“Hellecaster Theme”

While the Stratocaster dominated the '90s, one band was wholly dedicated to the Tele – The Hellecasters! Fronted by a three-headed hydra of Jerry Donahue, Will Ray, and John Jorgenson, the instrumental group was a brief sensation. Their debut, *The Return of the Hellecasters* was a Tele inferno; though Ray and Jorgenson actually spanked G&L SATs, Donahue stuck with a Fender. “Hellecaster Theme” lets us hear all three as they pick, twang baritone, B-bend – and hellaciously rip the roof off.

THE WILDEST TELE SOLOS

SPEEDY WEST & JIMMY BRYANT

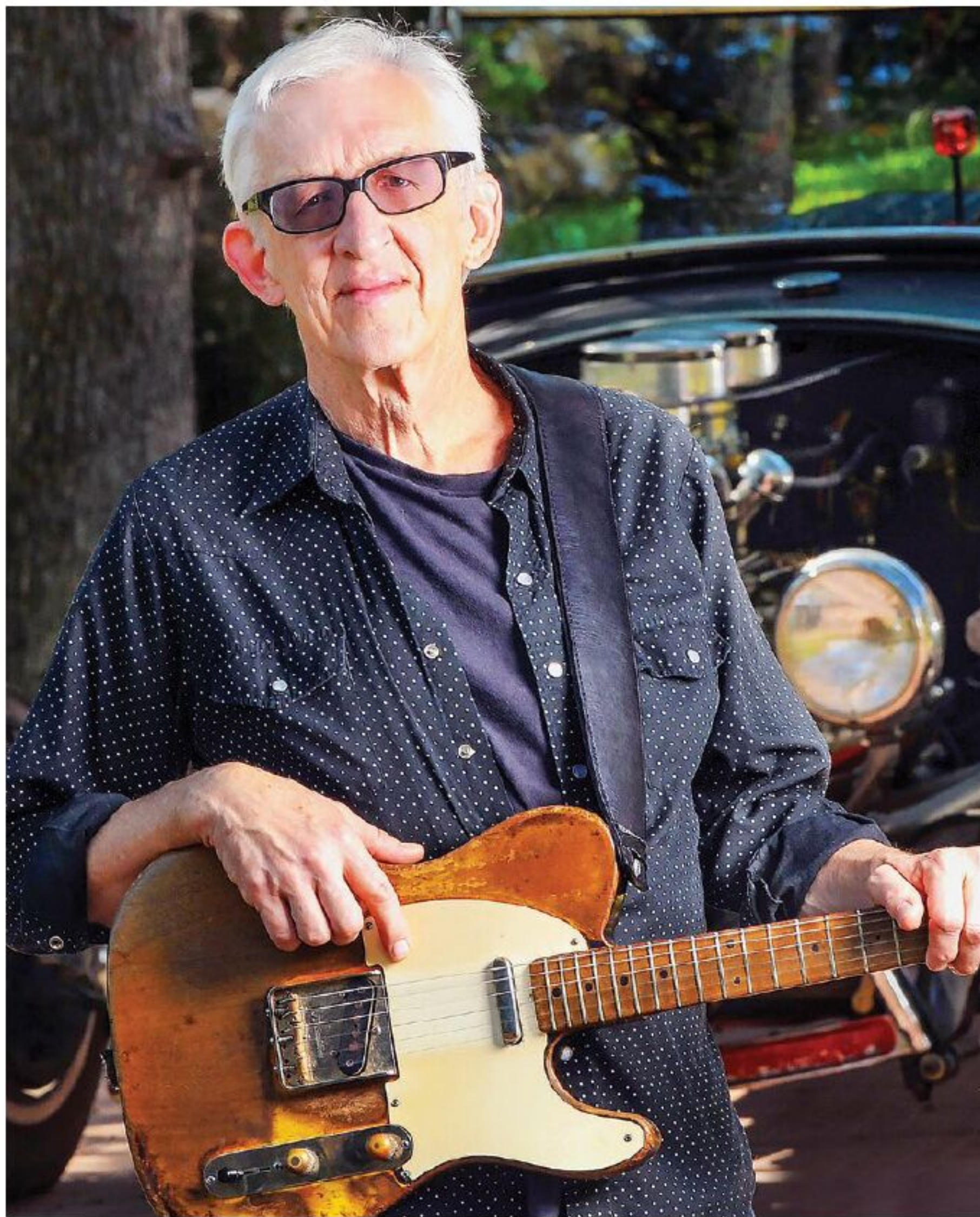
“Old Joe Clark”

Jimmy Bryant was the first hero of the Telecaster and an early master of hybridizing jazz and country music, making it swing like hell on 1954’s “Old Joe Clark.” Based on a traditional folk tune, Bryant makes easy work of the melody and solo with blinding 16th-note phrases and even a few proto-rock and roll licks. Sure, there were other speedy pickers of the era – Tal Farlow, Johnny Smith, Joe Maphis, Les Paul – but nobody could catch ol’ Jimmy Bryant.

ROY BUCHANAN

“Wayfaring Pilgrim”

Not every great Telecaster solo is about fast, country *twang*. In this minor-blues



Bill Kirchen

ballad from 1974, Roy Buchanan deploys a smooth, warm tone on his '53 Tele, more B.B. King than James Burton. Yet the blues-rock pioneer’s techniques are staggering; his volume swells, tremolo picking, and bends pierce the heart like few others. Later, he turns up the gain for more Tele bite and edge-of-pick harmonics – suffice to say, “Wayfaring Pilgrim” is a mindblower. Somewhere, Jeff Beck was listening to every note Roy played.

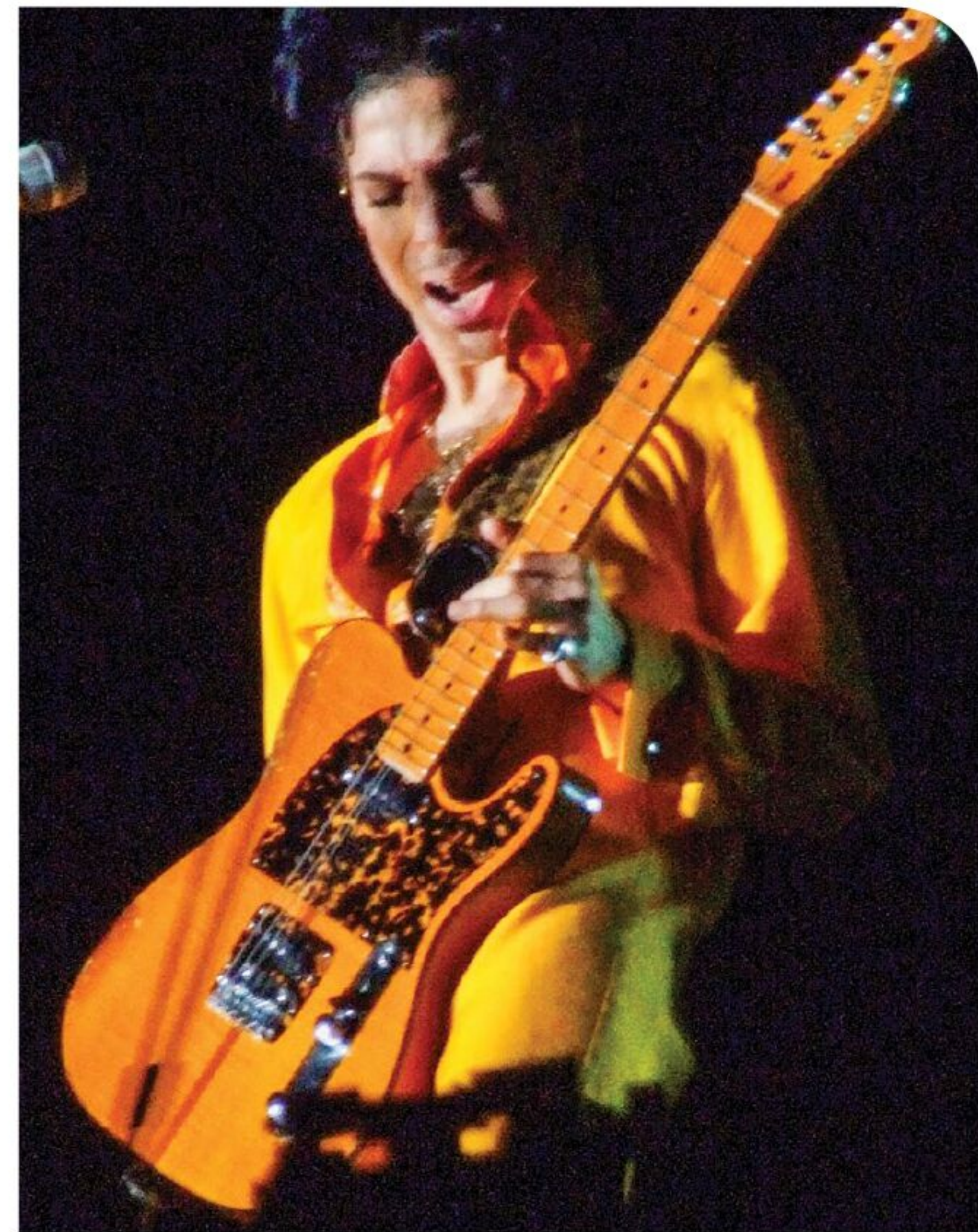
COMMANDER CODY & HIS LOST PLANET AIRMEN

“Hot Rod Lincoln”

Bill Kirchen isn’t a household name, but



Marty Stuart with “Clarence” in 2004.



Prince with the Hohner Madcat at Coachella in 2008.

his licks on the 1972 novelty hit “Hot Rod Lincoln” cemented his name in the halls of Telecaster immortality. A fast I-IV-V boogie-woogie, Kirchen plays the core riff at, *well*, hot-rod tempo, something few can duplicate without severe wrist cramps. For the task, the guitarist deployed a '59 Tele with a maple fretboard and sunburst finish. True story: Kirchen acquired the Fender in 1967 by swapping his Gibson SG with a complete stranger on a bus.

YES

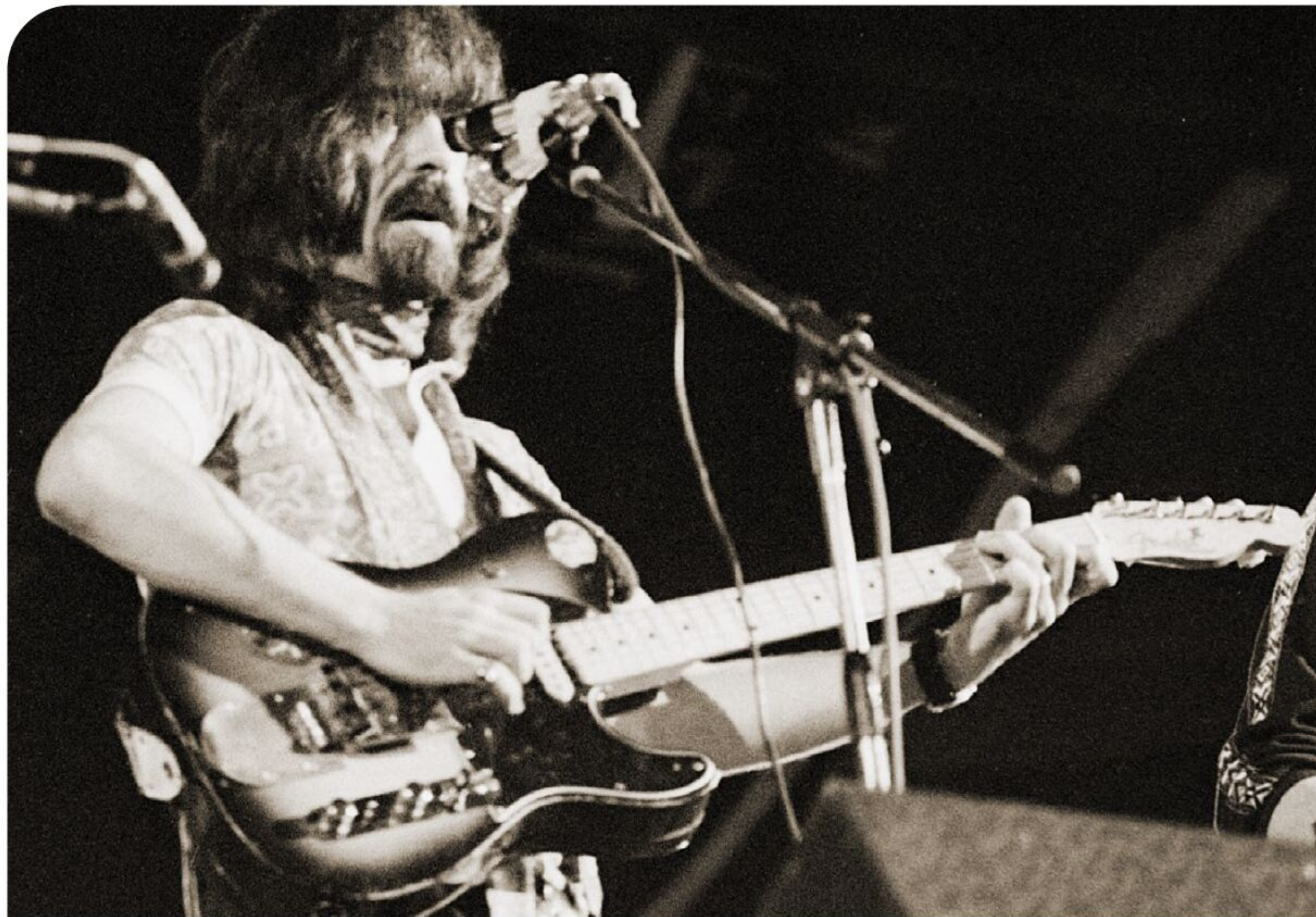
“Sound Chaser”

Steve Howe isn’t usually associated with a Telecaster, but he acquired a blond '55 for the quasi-experimental *Relayer* LP of 1974, modifying it with a neck humbucker, extra pickguard, and second toggle. On “Sound Chaser,” you can hear him going berserk. A fusion concept, Howe plays speedy scalar riffs along with classical arpeggios and fiery flamenco runs. Manic electric flamenco on a Telecaster? For the ever-groundbreaking Howe, it was business as usual.

MARTY STUART

“Hummingbyrd”

There are quite a few B-bender legends, including Byrdsco-founder Clarence White. Jimmy Olander is another, but let’s go with Marty Stuart, who actually owns Clarence’s old Parsons-White Tele. A modded masterpiece of parts, it’s likely a '50s body with a late-'60s neck and the mechanical guts of the B-bender. “Hummingbyrd” is dead-on perfect Tele twang with glorious faux-steel bends galore. Essential listening.



Clarence White pickin' his Parsons-White Tele onstage with the Byrds in 1970.

PRINCE

"Let's Go Crazy"

When is a Tele not a Tele? When it's a Hohner Madcat, a copy with a tortoiseshell pickguard and deep amber finish. This is the axe Prince played on *Purple Rain*, an album that sold more than 13 million copies and yielded a string of hits. For "Let's Go Crazy," the Minneapolis superstar drops crunchy power chords and solos dripping with distortion and octave effects. Eighties rock was never the same.

DANNY GATTON

"Blues Newburgh"

While the Tele is universally associated with country and rock and roll (along with a few jazz greats), it's a killer blues plank. Danny Gatton proved this on this 1991 cut dovetailing all those genres into one guitar inferno with chordal vamps, blistering banjo rolls, bebop phrases, and screaming bends from end to end. Even better, Danny adopts a feisty overdrive to make his frenzied Fender howl at the moon.

THE BYRDS

"Lover of the Bayou"

The union of Roger McGuinn and six-string wizard Clarence White helped birth the genre of country-rock, with clean twang and B-bender licks aplenty. But in 1970, White took his Tele into the post-psychedelic stratosphere on the live "Lover of the Bayou," a Dylanesque rocker with fuzz-heavy leads. You can hear

Clarence's monster picking, to which he added voodoo-laden fuzz. This is purely apocalyptic Telecaster.

DIXIE DREGS

"The Bash"

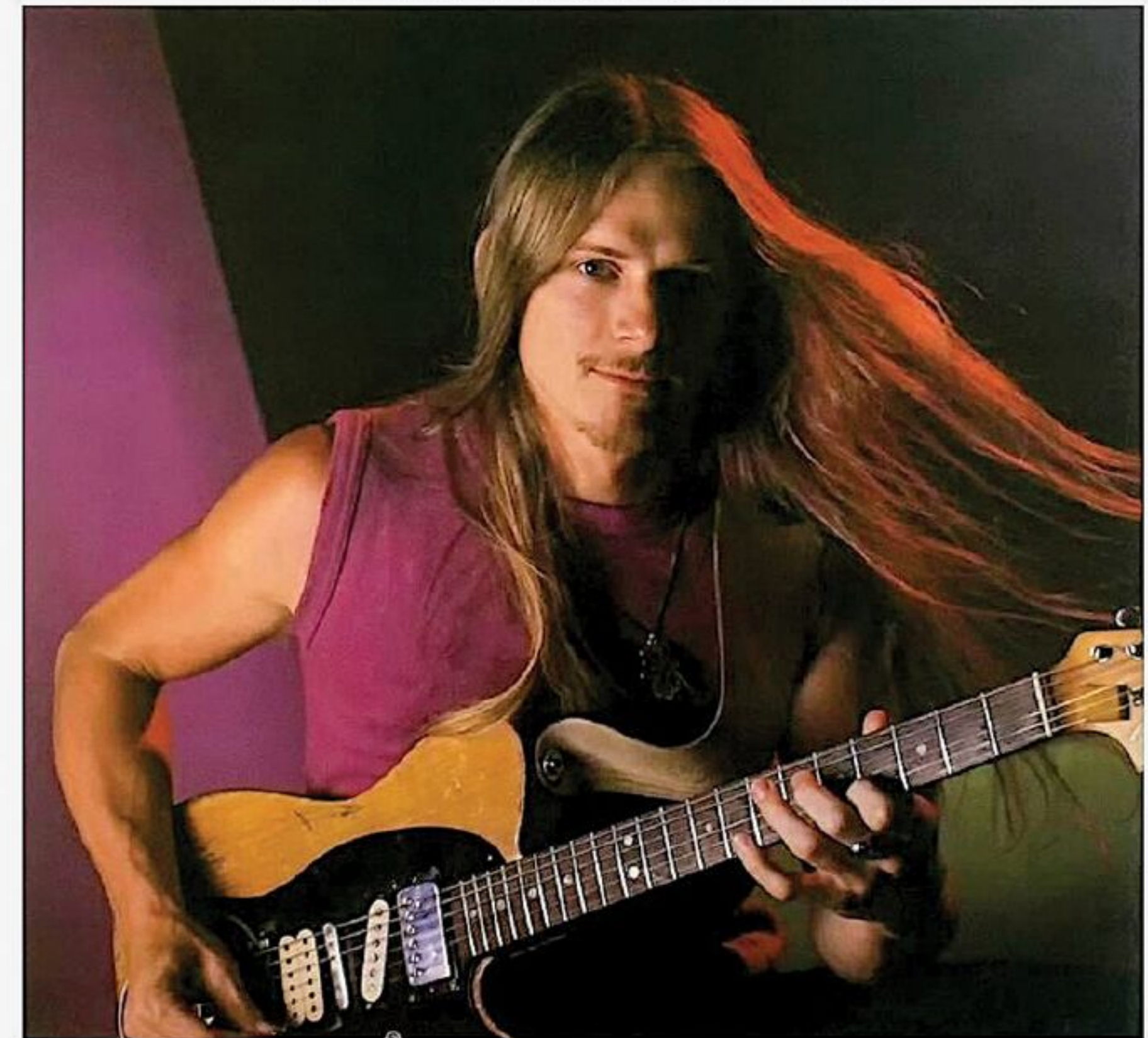
The Southern-fried fusion of the Dixie Dregs let them explore endless styles, including whimsical corn-pone country. On 1979's "The Bash" (taped at the Montreux



Marcus King at Carter Vintage in 2019.

STEVE MORSE BAND

THE INTRODUCTION



Steve Morse and the Franken-tele in 1984, on the cover of his first post-Dregs album.

Jazz Festival), Steve Morse rolled out some of the cleanest, fastest Tele pickin' of all time, all the more surprising for a young player tagged as a "jazz-rock" musician. During Allen Sloan's fiddle solo, listen to Morse use the Volume knob of his famed parts Tele to emulate the swells of a pedal steel. It's a country-rock-fusion performance for the ages.

BRENT MASON

"Hot Wired"

If there's a Marvel superhero armed with a Telecaster, it would be Brent Mason. On his trademark instrumental, hybrid picking and chordal bends are just part of a jaw-dropping display of pyrotechnics and rhythmic intensity. Even at the fastest tempos, there's never a note out of place or slopped together. Today, Mason twangs a signature Tele with stacked pickups in the bridge and middle slots, and a cool mini-humbucker in the neck. Like Brent himself, it's one of a kind.

MARCUS KING AND BILLY STRINGS

"Summertime"

Today's young blues-rockers occasionally grab Teles, most notably Christone "Kingfish" Ingram, J.D. Simo, and Marcus King. Venture online and watch Marcus King jamming with flatpicking sensation Billy Strings on a version of Gershwin's "Summertime" during a visit to Carter Vintage in Nashville. With Billy on a '36 000-28, Marcus plays sweeter-than-sweet runs on a '54 blackguard. It doesn't get much more *Tele-tastic*. **VG**

Upcoming Events

KEEP UPDATED AT WWW.VINTAGEGUITAR.COM

Denotes a new or updated listing.

SEPTEMBER

Amigo SoCal World Guitar Show, September 13-14, at OC Fair & Event Center, Arlington & Fairview St., Costa Mesa, CA. For more info call Larry at 918-288-2222 amigoshow@stringswest.com www.Calshows.tv

The Space Coast Guitar Expo, Sunday, September 14, 10 am - 8 pm, at the Eau Gallie Civic Center, 1551 Highland Avenue, Melbourne, FL 32935. For more info, contact John Sekul at 321-557-3779 spacecoastguitarexpo@gmail.com

Big Als' Lake County Musician's Swap Meet, Sunday, September 14, 8 am - 3 pm, at Renninger's Florida Twin Markets, 20651 Hwy 441 Mt. Dora FL. For more info contact Allen at info@lcmsm.com (352)735-0025 or visit www.lcmsm.com

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

Northeast Guitar Expo, Sunday, September 21, 12 pm - 4 pm, at the Sheraton Framingham Hotel & Conference Center, 1657 Worcester Rd., Framingham, MA 01701. For more info, call Peter Occhineri at (860) 983-6774, email: NortheastGuitarExpo@gmail.com www.facebook.com/NortheastGuitarExpo/

The Indiana Guitar Show, September 27, 10 am - 5 pm, 28, 10 am - 2 pm, at the Hendricks County Fairgrounds 1900 E. Main St. Danville, IN. For more info contact Eddie at (317) 272-5222 or visit www.theindianaguitarshow.com

The Seattle-Tacoma Guitar Show, Sunday September 28th 9:30 am - 3:30 pm, at Kent Commons, Kent, WA. For more info contact bruceadolph@mac.com www.WestCoastGuitarShows.com (See Advertisement on page 64.)

OCTOBER

The 20th Anniversary Greater Pittsburgh Guitar Show, Sunday, October 5, 11 am - 4 pm, at CFS Bank Event Center 111 Gallitin Rd Belle Vernon, PA 15012. For more info contact Scott Talarico at (412) 716-8411, scotpro@comcast.net www.guitarshowusa.com

Chicago Vintage Guitar Expo, Sunday October 5th, 9 am to 3pm, at NEW LOCATION - Hyatt Regency 1800 Golf Road, Schaumburg Illinois. For more info contact Beverly Bakes R&B Productions at 847-931-0707 Bakesguitar@aol.com Chicagovintageguitarexpo.com

KC Guitar Show, October 11 - 12, 10 am - 6pm, at the Ward Parkway Shopping Center, Kansas City, MO 64114. For more info contact Mark at Valentine@Box-OfCalk.com or visit www.kcguitarshow.com

Southern Ohio Guitar Show, Sunday Oct. 12th, 11 am - 4 pm, Chillicothe High-school Commons Area, 425 Yoctangee

ParkWay, Chillicothe, OH 45601, For more info contact Elliot John Conery at 740-541-0916 southernohioguitarshow@gmail.com www.sohioguitarshow.com (See Advertisement on page 67.)

Mesquite 2025 - formerly Guitarllington, 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 (See Advertisement on page 66.)

BestGuitarShow, Sunday, October 19, 10 am - 4 pm, at the Quality Inn, 300 Tarentum Bridge Rd, New Kensington PA 15068. For more info contact Allen Jones 814-215-4087 adjinv@outlook.com

The Tampa Guitar Show, October 25, 10 am - 5 pm, and October 26, 10 am - 4 pm, at the Florida State Fairgrounds, 4800 US 301, Tampa, FL 33610. Dealer day October 24, 9 am - 5 pm. Vendors can register at Mvvguitarshows.com. For more info contact Marty Beeson at 813-400-0803 info@mvvguitarshows.com (See Advertisement on page 65.)

NOVEMBER

Great American Guitar Show (Fall Philly), November 8-9, at the Greater Philadelphia Expo Center - Hall A, 100 Station Ave., Oaks, PA. For more info contact Bee 3 Vintage at (828)298-2197 www.bee3vintage.com

The Chicagoland Guitar Show, Sunday November 9, 9 am - 4 pm, at Atlantis Banquets, Prospect Crossing Plaza, 1273 N Rand Road, Arlington Hts IL 60004. For more info contact Midwest Buy & Sell at 773-545-2020 mwbuynsell@sbcglobal.net

Ann Arbor Music Instrument Swap, Sunday November 9, 10 am - 4 pm at the Eastern Michigan University Student Center, 900 Oakland St., Ypsilanti, MI 48197. For more info call Shawn VanSteeland at 517-410-6409 www.musicinstrumentswap.com

Big Als' Lake County Musician's Swap Meet, Sunday, November 9, 8 am - 3 pm, at Renninger's Florida Twin Markets, 20651 Hwy 441 Mt. Dora FL. Hours For more info contact Allen at 352-735-0025 www.info@lcmsm.com www.lcmsm.com

Midwest Music Gear Swap, Sunday, November 16, 10 am - 4 pm, at Emidio's Event Center,

34th ANNUAL SEATTLE TACOMA GUITAR SHOW
SUNDAY SEP 28
9:30am-3:30pm
KENT COMMONS
525 4th Ave N
Kent, WA 98032
ADMISSION \$15
GUITARS BASSES AMPS PEDALS BANJOS MANDOLINS LAP STEELS UKES
VINTAGE USED NEW
BUY SELL TRADE
WestCoastGuitarShows.com

TAMPA GUITAR SHOW

OCTOBER 24th—26th

FRIDAY LOAD-IN 9AM-5PM
SATURDAY 10AM—5PM • SUNDAY 10AM—4PM

Florida State Fairgrounds

4800 Hwy 301 North
Tampa, FL 33610



Apply online at
TampaGuitarShow.com or Call
(813) 400-0803

MVG GUITAR SHOWS • (813) 400-0803

★ AMIGO GUITAR SHOW ★

MESQUITE

2025

**SATURDAY
OCTOBER 18
10 am - 5 pm**

**SUNDAY
OCTOBER 19
10 am - 4 pm**



**FORMERLY
GUITARLINGTON**

Co-sponsored by
Vintage Guitar
magazine

**MESQUITE CONVENTION CENTER
1700 Rodeo Drive • Mesquite, TX**

Ruth Brinkmann
817-312-7659
ruthmbrinkmann@gmail.com

Dave Crocker
417-850-4751
davelcrocker@gmail.com

Larry Briggs
918-288-2222
amigoshow@stringwest.com

Facebook @ Amigo Guitar Shows

amigoguitarshows.com

Upcoming Events

48 E Bath Rd, Cuyahoga Falls, OH. For more info contact Corey at 330-753-5050 midwestmusicgearswap@yahoo.com

2026

JANUARY

Amigo Bay Area World Guitar Show, January 10 - 11, at the Marin Civic Exhibit All, 10 Avenue of the Flags, San Rafael, CA 94901. For more info contact Larry at 918-288-222 amigoshows@stringswest.com www.Calshows.tv

BigAls' Lake County Musician's Swap Meet, Sunday, January 11, 8 am - 3 pm, at Renninger's Florida Twin Markets, 20651 Hwy 441 Mt. Dora FL. For more info contact Allen at info@lcmsm.com, (352)735-0025 lcmsm.com

Amigo SoCal World Guitar Show, January 24 - 25, at the OC Fair and Event Center, Arlington and Fairview St, Costa Mesa, CA 92626. For more info contact Larry at 918-288-222 amigoshows@stringswest.com www.Calshows.tv

Orlando International Guitar & Music Expo, January 30-31 through February 1, Public hours Sat. 10 am - 5 pm, Sun. 10 am - 4 pm, at the Central Florida Fairgrounds, 4603 West Colonial Drive, Orlando, FL. For more info contact Britt Keen at 850-294-5537 orlandoguitarexpo@outlook.com Morty Beckman www.guitarexpo.net

FEBRUARY

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

MARCH

Cincinnati Guitar Show, Sunday, March 15, 10 am - 4 pm, at the Sharonville Conv. Cntr, 11355 Chester Rd, Sharonville Oh 45246. For more info call Denny 513-503-1072 www.cincyguitarshow.com and FB.

Frantic Mid Atlantic Guitar Show & Swap Meet, March 27-29, at New Location - Delaware State Fairgrounds Exhibit Hall, 18500 S. Dupont Hwy, Harrington, DE 19952. For more info 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.

GUITAR SHOW!!

SOUTHERN OHIO GUITAR SHOW

11am-4pm October 12th 2025
Chillicothe Highschool,
Chillicothe, Ohio

Contact:
southernohioguitarshow@gmail.com

www.sohioguitarshow.com



Fender Telecaster 75 Years

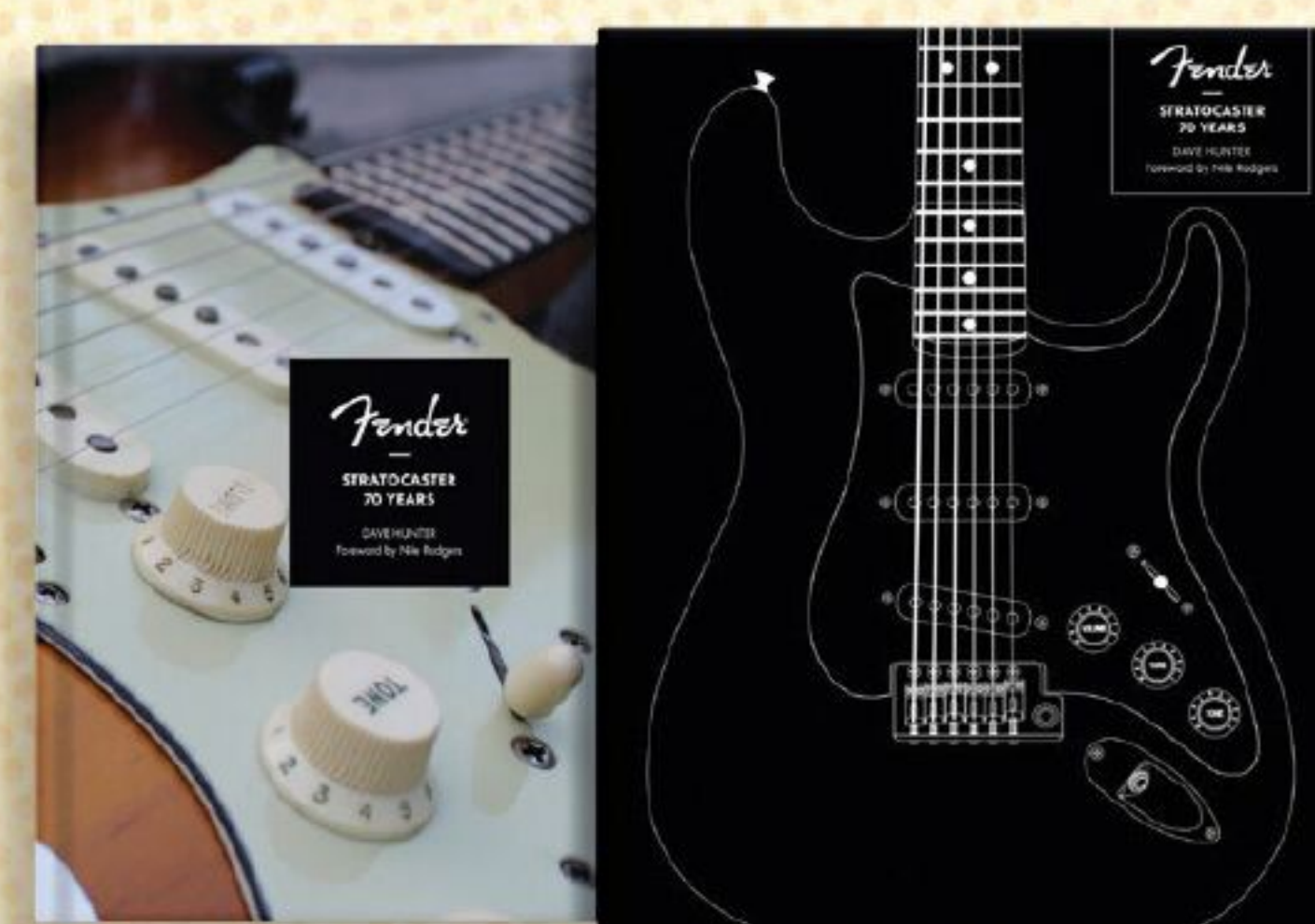
Authoritatively written and lavishly illustrated, *Fender Telecaster 75 Years* is the officially licensed anniversary celebration of this legendary guitar.

Embraced for its simplicity and adaptability, the Fender Telecaster guitar is a musical icon around the world and across musical genres, its distinctive design as beloved today as it was when Leo Fender introduced the guitar to the world in 1951.

In *Fender Telecaster 75 Years*, guitar historian Dave Hunter traces Telecaster® guitars across seven-plus decades, beginning with Leo Fender's breakthrough design in his modest Fullerton, California, workshop.

Often imitated but never duplicated, the Fender Telecaster remains a triumph of imagination and design more than seven decades on. This is the official and definitive illustrated story of this guitar—and a must-have for every guitar enthusiast. **Author: Dave Hunter, Hard Cover, Slip Cased, 224 Pages, 9.25" x 10.62", Pre-Order \$50.00**

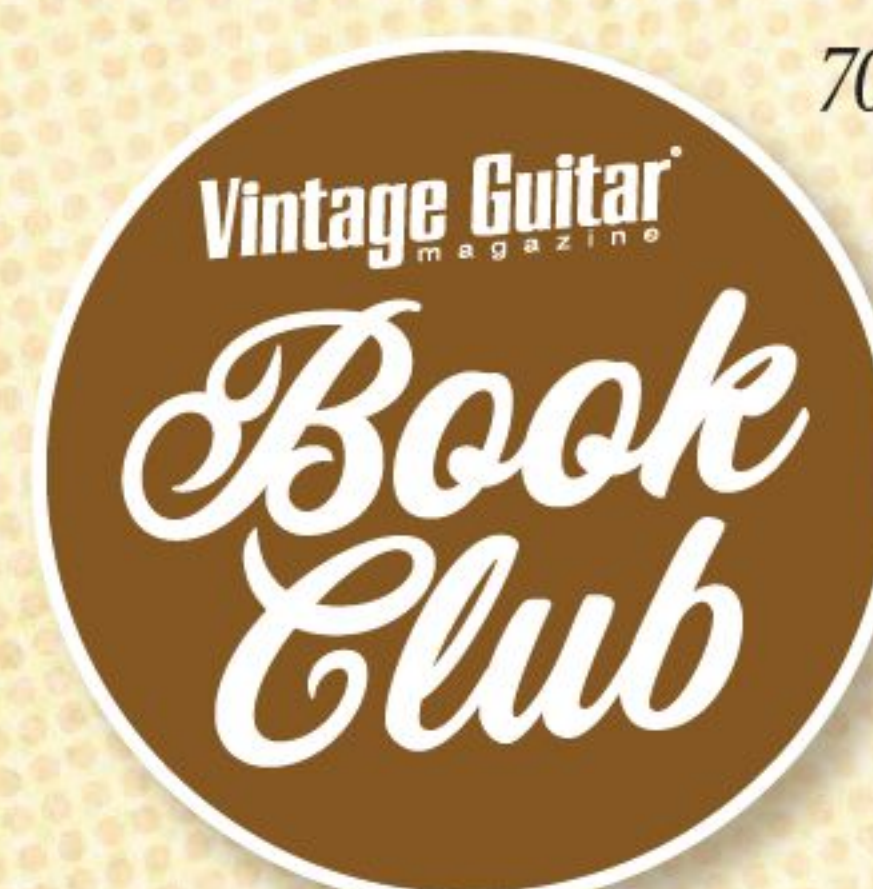
Ships October 7th, 2025. Pre-Order Your copy Now!



Fender Stratocaster 70 Years

Country, blues, jazz, rock... the Fender Stratocaster has been a mainstay of recorded and live music since its introduction in 1954. Beginning with the genesis or Leo Fender's breakthrough design that revolutionized the electric guitar, *Fender Stratocaster*

70 years explores the entire history of this music icon, from its innovative and evolving features to the legendary players who became synonymous with the Stratocaster. **Author: Dave Hunter, Slip Cased, Hard Cover, 224 pages, 9.25" x 10.625", \$60**



SAVE \$5 AND GET BOTH FOR \$105

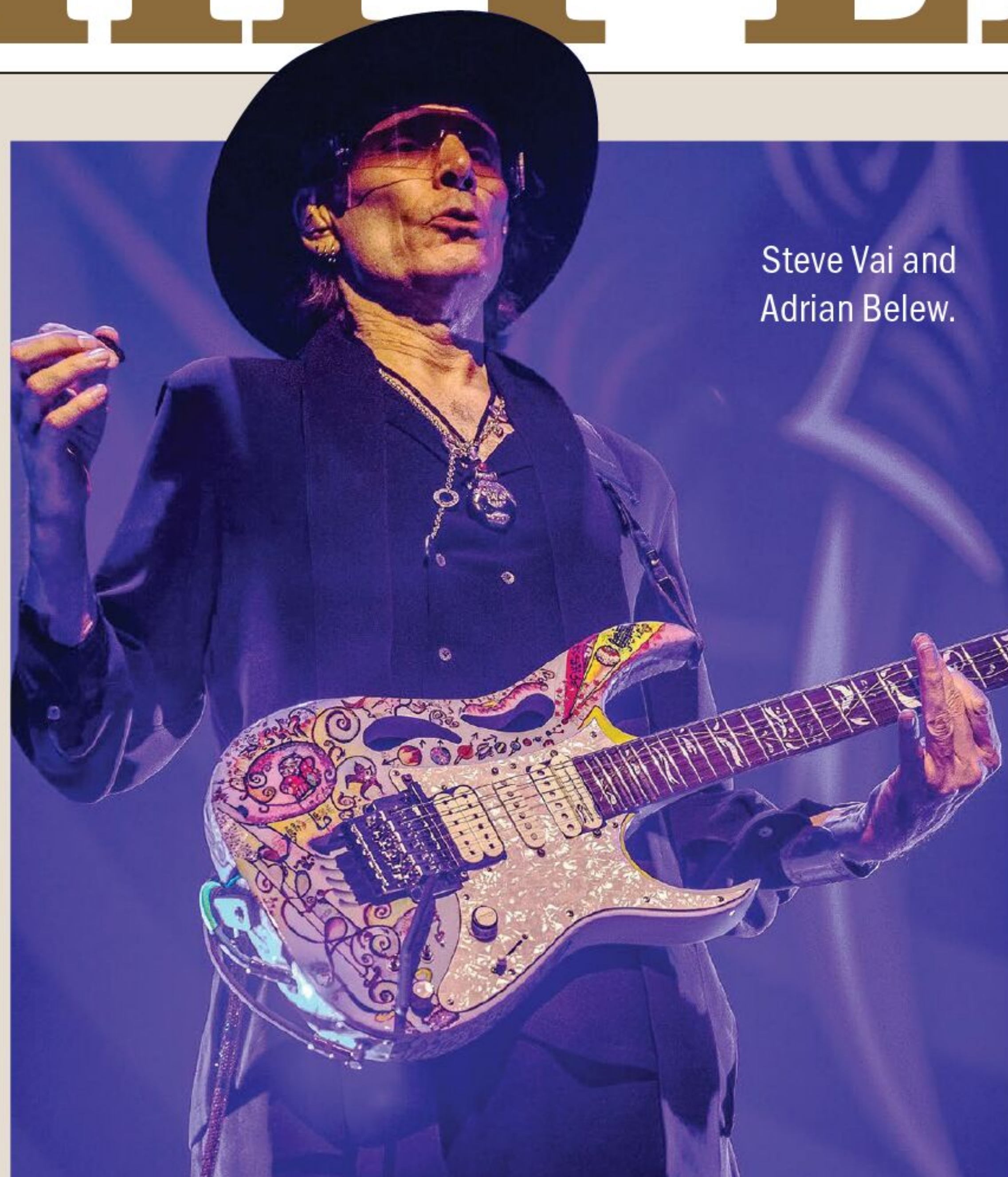
Support Vintage Guitar by purchasing directly!
www.store.vintageguitar.com or call 1-800-844-1197

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

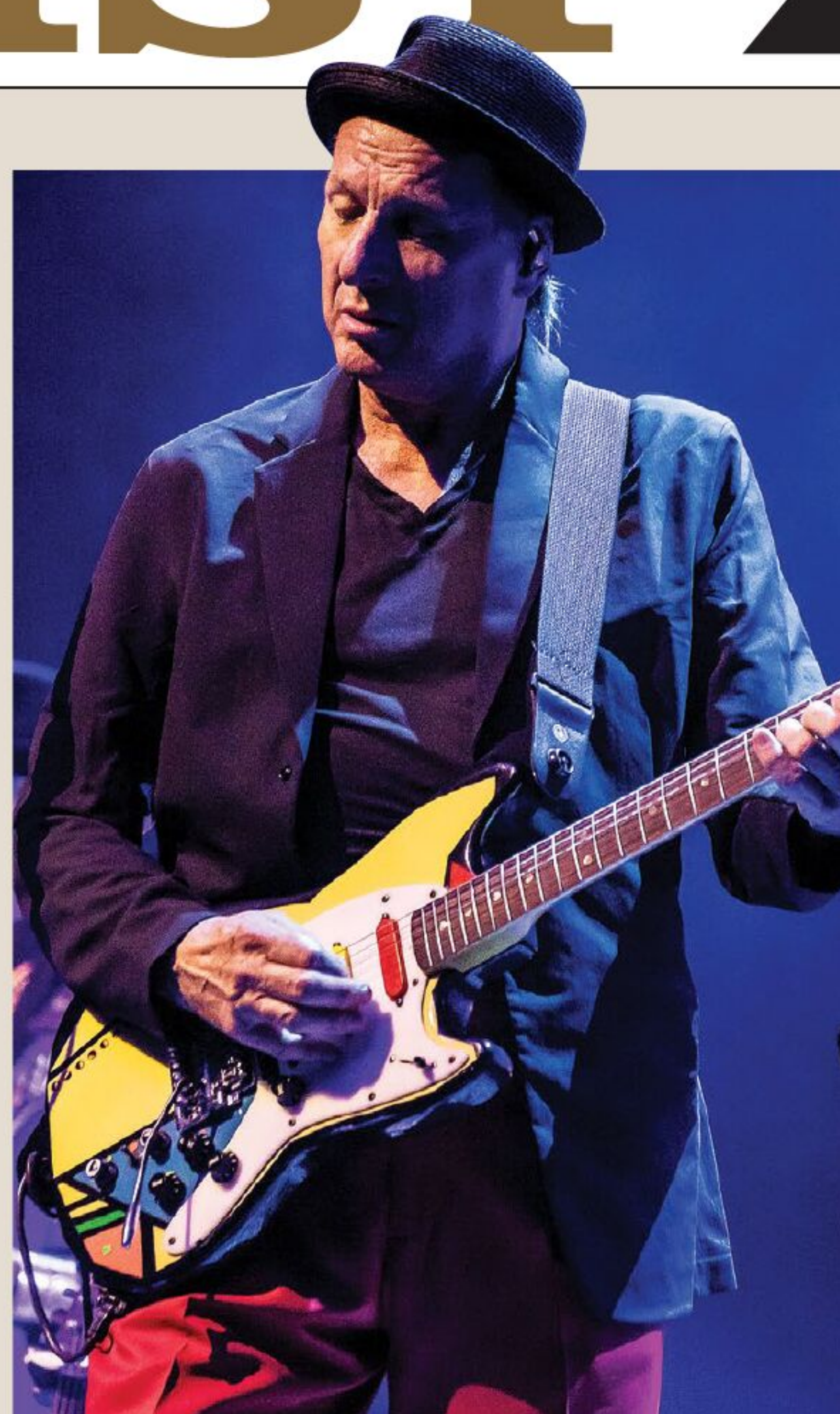
*Pay no shipping in the U.S. or discounted shipping outside the U.S. Available only while supplies last!

HIT LIST

REVIEWS



Steve Vai and
Adrian Belew.



Beat
Neon Heat Disease:
Live in Los Angeles

CRIMSON PRECISION

This supergroup evocation of 1980s King Crimson is packed with monster players – Crim vets Adrian Belew and Tony Levin, plus Steve Vai and drummer Danny Carey (Tool).

Belew's voice sounds impressive 40 years on, as the singer/guitarist is now 75. Backed by the 78-year-old Levin on bass and Stick, the Beat quartet becomes that much more remarkable.

A real strength here is that Steve Vai plays like Steve Vai, not Robert Fripp, which adds a fresh dimension to the material. In "Neurotica," he unleashes torrents of thrilling legato lines; for "Neal and Jack and Me," Vai and Belew lock into the heavily chorused arpeggios of '80s Crim,

while Adrian unleashes short atonal blasts from his Parker Fly. The '70s get a nod with the epic "Lark's Tongue in Aspic Part III" featuring plenty of Roland Jazz Chorus shimmer and sparkle.

With little chance that Fripp and Belew will tour together again (especially with the former's heart issues), Beat is the perfect solution. Every player is in peak form as *Live* recaptures King Crimson's intensity with uncanny precision. Don't miss this shockingly good prog platter. – **Pete Prown**

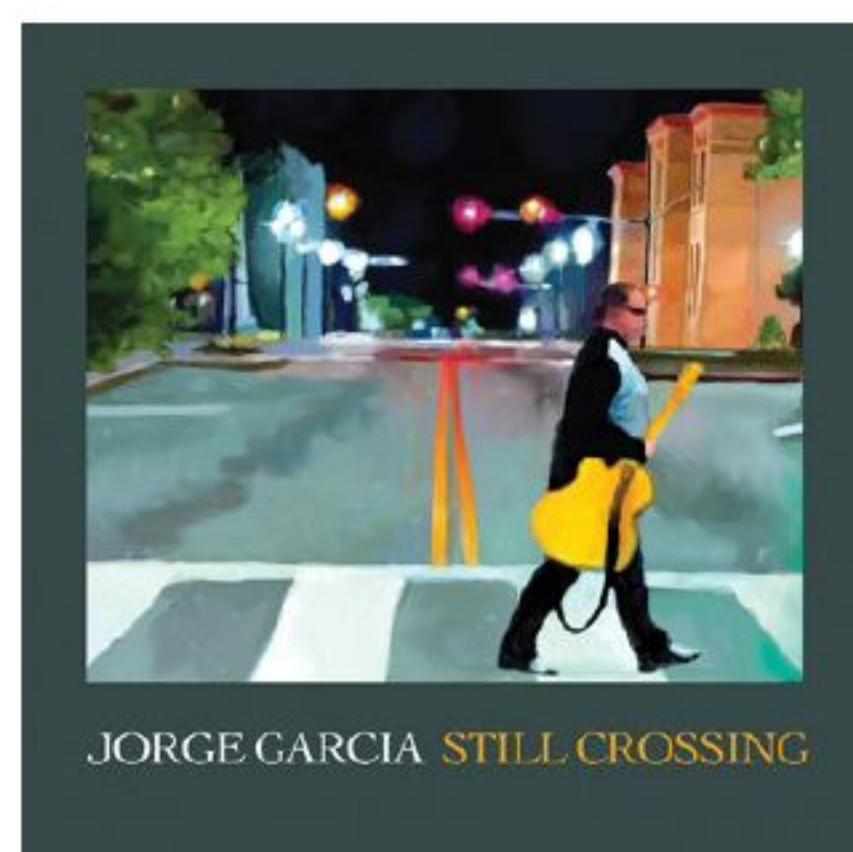


Webb Wilder
Hillbilly Speedball

From his 1986 debut, *It Came From Nashville*, the self-described "Last of the Full-Grown Men" has cranked out consistently fine roots-rock albums featuring should-be classics like "Human Cannonball" and "Tough It Out."

The title cut here is reminiscent of Steve Earle, but nobody could do it justice better than Webb Wilder. It was penned by guitar hero David Grissom ("Another dark night with a motel tan, runnin' from Newton's Law – hillbilly speedball"), whose economic solo is paired with Fats Kaplin's fiddle. Wilder handles lead six-string for a cover of Chuck Berry's "Beautiful Delilah" and reprises Willie Love's "V-8 Ford Blues," which was produced by his aunt, Lillian McMurry, for her Trumpet label in 1951.

Knopfler/Diamond sideman Richard Bennett (VG, September '25) provides beautifully understated acoustic 12-string to the bittersweet Wilder ballad "Puttin' on a Show," while engineer/co-producer George Bradfute wears every hat short of stovepipe. Serving up electric, acoustic, resophonic, and slide guitars, upright and electric basses, keys, mandolin, and strings, he has worked with Jason Ringenberg, Paul Burch, and Tracy Nelson, and been in the Webb Wilder orbit for 30-plus years. Let the clamoring for a Bradfute solo album begin here! – **Dan Forte**



Jorge Garcia
Still Crossing

FM anthems are often viewed as sacred works not to be toyed with. Not so fast. Cuban-American jazzier Jorge Garcia released *Crossover*

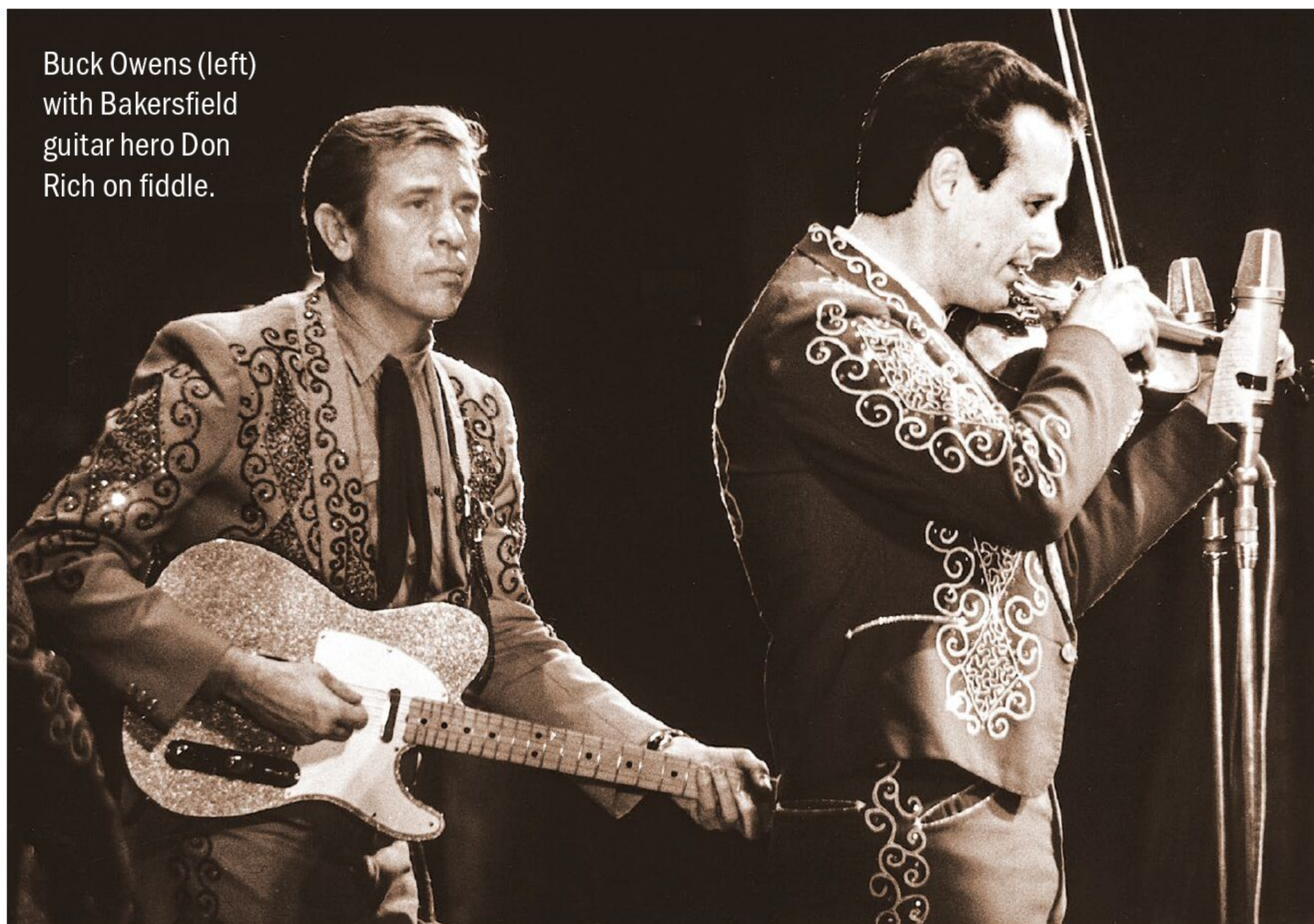
in 2020 as his first adventure in updating vintage warhorses. On *Still Crossing*, he's giving a fresh look to six staples.

Led Zeppelin's "Kashmir" is a stunner. We've heard Zep's version a million times, but Garcia performs the vocal melody on his warm-toned archtop and lays down a mighty solo over reharmonized strings. Joni Mitchell's "Both Sides Now" is turned into rapturous solo classical guitar. The only original composition here is the title track. Rife with Latin rhythms, it's a silky samba with Garcia playing nylon-string, while bass, drums, keyboards, and percussion elegantly blend behind him. Throughout, you'll hear stellar performances from Jorge's sidemen, notably bassists Nicky Orta and Ryan Kijanka along with pianists Abel Pabon and Paul Banman.

Other interpretations include Elton John's "Tiny Dancer," Procol Harum's "Whiter Shade of Pale," and (the only vocal track) Janis Joplin's "Piece of My Heart." Lastly, the Jimi Hendrix Experience's "Little Wing" is

CHECK THIS ACTION

Hear all the artists in this issue on our **FREE** playlist on Spotify. Scan >>>



Buck Owens (left) with Bakersfield guitar hero Don Rich on fiddle.

THE BARD OF BAKERSFIELD

By Dan Forte

In 1988, after I heard that Dwight Yoakam got Buck Owens to sit in at a concert in Bakersfield, I called Buck Owens Enterprises to request an interview with the man who'd stayed out of the spotlight since retiring from "Hee Haw" in '86. That interview, which appeared in the February '89 issue of *Guitar Player*, is one of my favorites. Blocking off an entire morning, the country megastar was candid, expansive, at times humorous, other times melancholy.

In the '60s, Owens scored an astonishing 15 consecutive #1 singles (of 21 total), most of which he penned or co-wrote: "Act Naturally," "Love's Gonna Live Here," "My Heart Skips a Beat," "Together Again," "I've Got a Tiger By the Tail," the instrumental "Buckaroo," and even a cover of "Johnny B. Goode." In 1988, he climbed to the top spot again, dueting with Yoakam on "Streets Of Bakersfield."

I simultaneously binged on the new three-disc boxed set of live material, *Adios, Farewell, Goodbye, Good Luck, So Long: On Stage 1964-1974*, and the 36-year-old magazine. Had he been hip to country-rock bands like the Flying Burrito Brothers and Poco?

"Let's face it, I've always been a country-rock fan – ain't no doubt about that. I love country, but I love rock and roll, too. I espe-

cially like good old, get-down, get-on-with-it rock and roll. Obviously, I recorded enough Chuck Berry songs for people to know what a Chuck Berry fan I am. If 'Johnny B. Goode' ain't a country-rock song, what is? Listen to the lyrics."

As for the Beatles, who covered "Act Naturally" in '65, he said, "We played *Rubber Soul* and *Revolver* incessantly."

Deciphering the Bakersfield sound he pioneered, Buck posited, "I think what really made the difference was that people like Merle Haggard and I, just like Dwight Yoakam, would take our own bands into the studio. I always had musicians who were good enough to play on the records."

The most pivotal of his sidemen was Don Rich, who entered Buck's orbit when the singer was working as a disc jockey in Tacoma, Washington.

"Don and I traveled around playing with house groups until about 1963, when we got the Buckaroos together," he said. "We used to play four hours a night without stopping. I had a 1960 Ford Skyliner hardtop convertible, and with the top down, the luggage carrier was just big enough where one amplifier would fit. So we'd put my tweed Bassman with four 10" speakers in there,

the guitar along one side, and the fiddle along the other. Don mainly played fiddle up until '65. He loved the guitar, though. He took what I knew and improved on it, and went by me. Before long, Don was playing all the guitar, and I was just holding mine."

Buck confirmed that Rich would sometimes drop his low E down to D for effect.

"Spontaneity was Don's biggest thing," he marveled. "To get him to play it again, you'd have to get him to understand what he did, because I don't think he ever knew what he was going to play. That's why it was so good – it sounded unrehearsed. To me, that's what makes a great instrumentalist. When I play things, I have patterns that I start with, but I never really know what I'm going to play or how I'm going to play it."

In 1974, Rich died in a motorcycle accident, just 32 years old.

"That was really tough on me. If it's possible to be like a son, a brother, and a compadre, that's what he was. From '74 to '79, I think I just did things out of shock. What the hell do you do when half of yourself is gone?"

Naming his own influences, Owens said, "I liked a lot of Bob Wills' guitar players, and a great guitar player here on the West Coast, Jimmy Bryant – in fact, I did a lot of session work with him. Boy, what a technician. It wasn't so much his speed as his execution and phrasing. Bob Wills was my biggest musical influence because of the musicianship I found in his records. He had good fiddle players and great guitar players. I always wanted a driving beat. For people to dance, music had to have a beat to it."

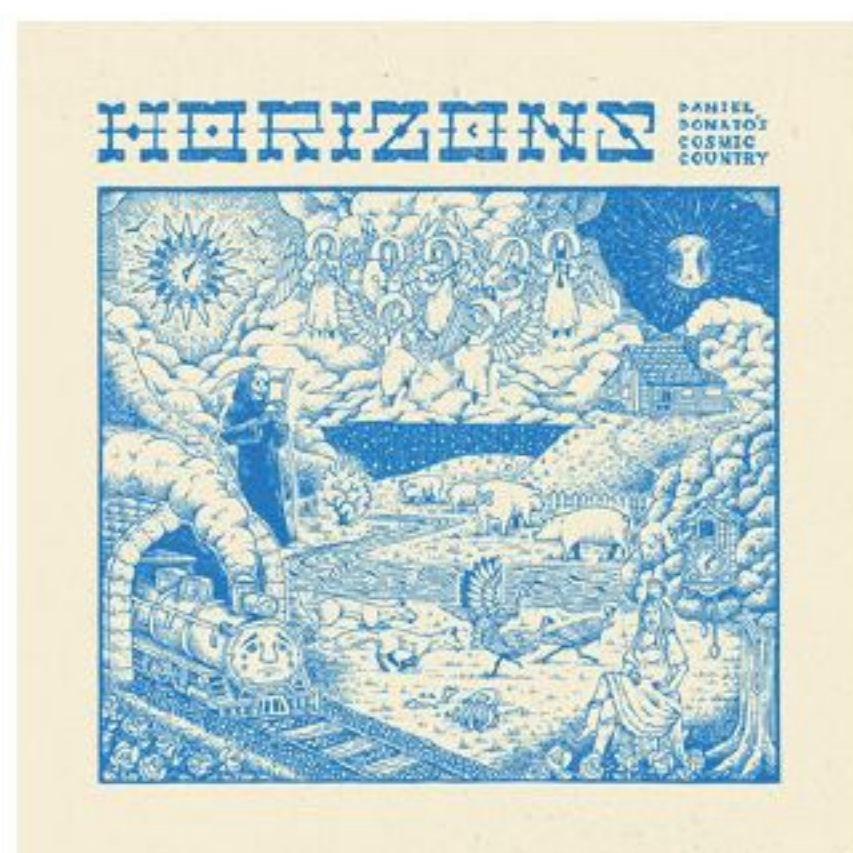
Carving his own niche, he played a lot of instrumental polkas, as on 1968's *The Guitar Player* and the live box. "I don't know why I did that. They were fast, they were showy and flashy, and at the Blackboard Cafe, we used to play mambos, sambas, rhumbas, tangos, polkas – you name it. Somehow or another, the audience had the idea that if you play something very, very fast, it is very, very good. And very, very often it's very, very bad," he laughed.

Already cemented, *Adios* bolsters Rich's position as one of country guitar's greats. "All I ever wanted to do was be a honky-tonk singer, and do a rockabilly song if I wanted to," Buck told me. "I like real music. If it's country, I want it honky-tonk. I'm a honky-tonker."

© 2025 Dan Forte; all rights reserved by the author.

HIT LIST REVIEWS

upbeat with Garcia's dazzling guitar improv on top. Highly recommended. – **Bret Adams**

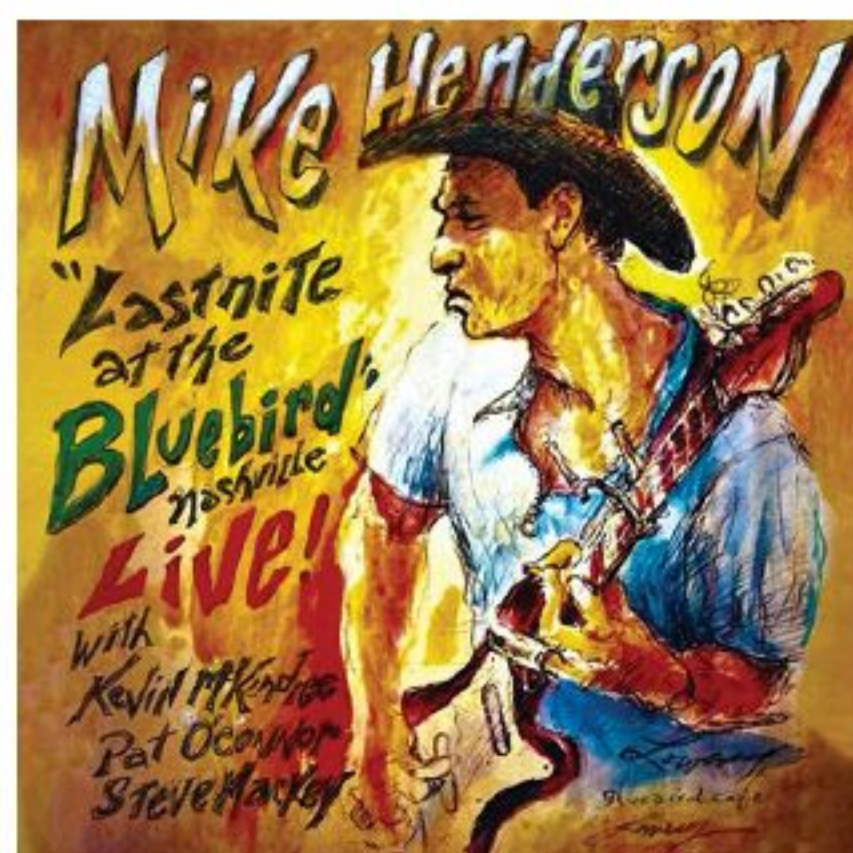


Daniel Donato Horizons

The term “cosmic country” originated in the '70s, but Donato and his exceptional skills have appropriated it for his vision of a distinctive, jam-rooted style that stands apart. With that focus well-established over his past three albums, he has always proclaimed his eclectic influences, from Stevie Ray Vaughan to the Grateful Dead,

Like Donato's previous effort, *Reflector*, *Horizons* has its jam-band moments, yet these 15 tracks lean to the country side; he enhances high-tenor vocals with licks evoking Brent Mason, Roy Nichols, Don Rich, James Burton, Redd Volkaert, Albert Lee, and other Tele twangmasters. That's particularly apparent on the surging “Blame The Train,” with dazzling breaks and the Bakersfield-inspired “Better Deal Blues,” an aggressive foray into conventional honky-tonk, brimming with straight-ahead barroom licks and keening pedal steel.

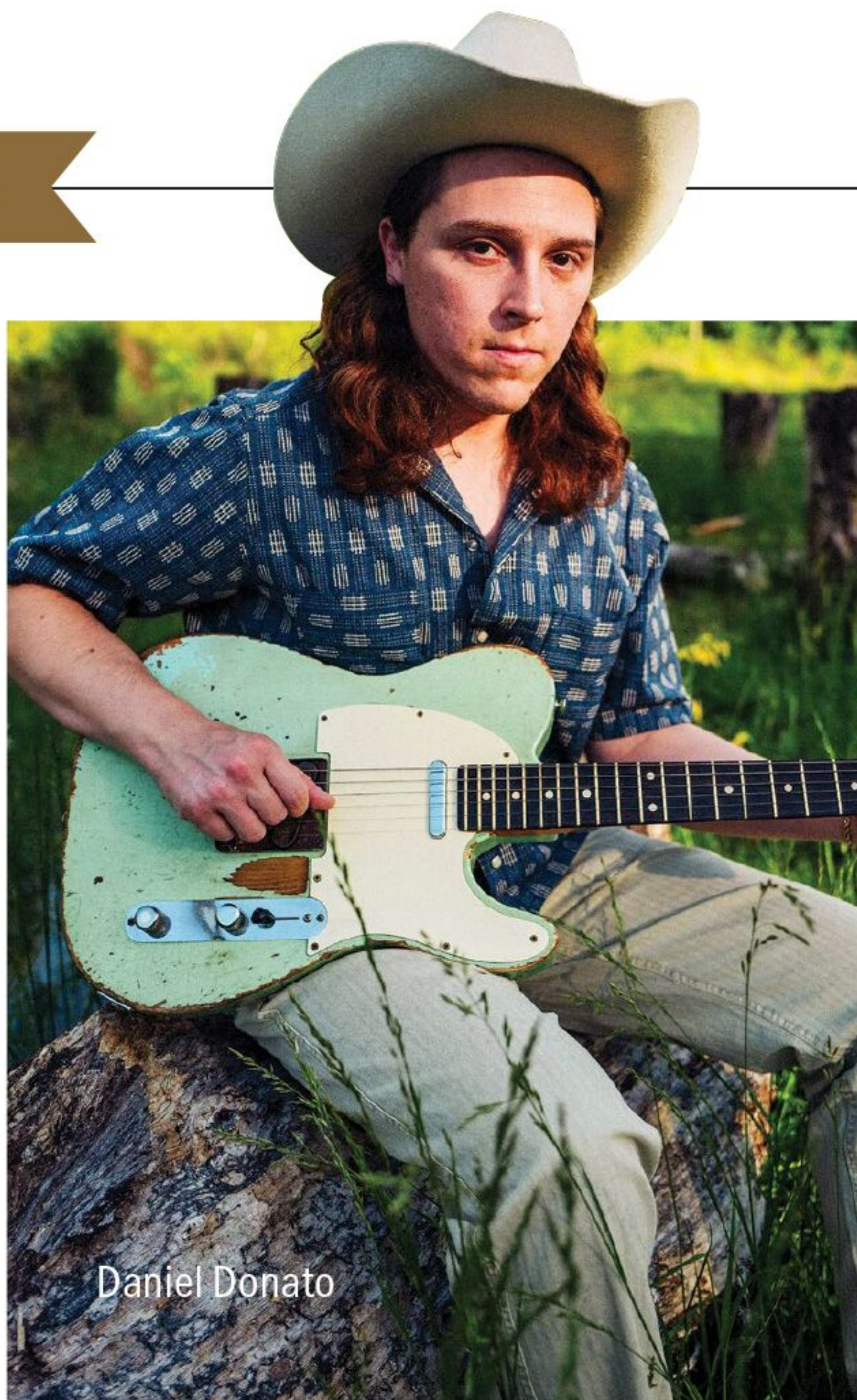
His flawless acoustic picking on “About The Angels” shows his flair for power and precision, echoed in the impressive Burton-style chicken-pickin' licks he uncorks on “Translation.” The ebullient “Broadside Ballad” features solid acoustic and amplified accompaniment and a beautifully executed upper-register solo. The cutting-edge “Down Bedford” and “Chore” return to jam territory, closing with Donato's dynamic and searing breaks. – **Rich Kienzie**



Mike Henderson Last Nite at the Bluebird

At the beginning of this set, Mike Henderson jokingly informs his audience that it's not a guitar-pull at Nashville's Bluebird Café. He then gives a crash course on the opposite end of the spectrum.

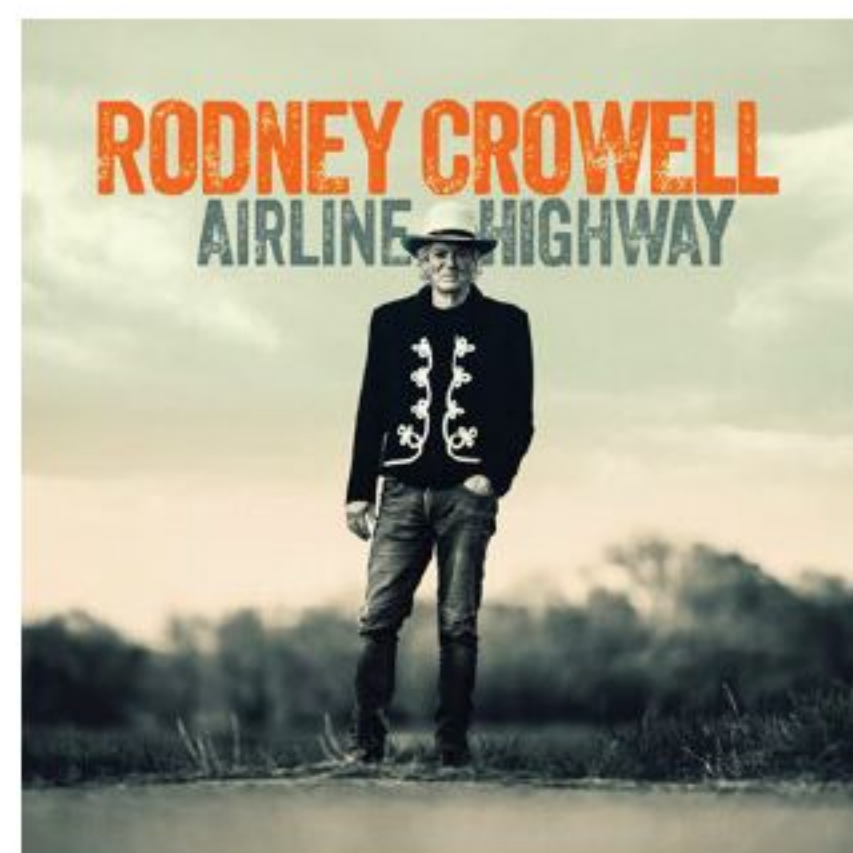
Before passing away at age 70 in 2023, Henderson and his Bluebloods, Kingsnakes, and Snakes held down Blue Mondays for almost 40 years – playing lowdown blues and rock joyously against the Music City grain. He was a member of the Steel Drivers with Chris Stapleton, and the pair wrote “If



It Hadn't Been For Love,” covered by Adele. He also co-wrote the Fabulous Thunderbirds hit, “Powerful Stuff.”

If the nine songs and animated banter here came with a beer, they couldn't place you in the front row more vividly. Henderson channels Chicago slide greats J.B. Hutto and Hound Dog Taylor (“Too Much Alcohol” and “Gimme Back My Wig,” respectively), nailing their licks and raw tone, but more importantly, their raucous attitude. “Pay Bo Diddley” dates back to the Bluebloods (“Call the FBI, call the IRS, call BMI, call Leonard Chess”), and Carl Perkins' “Matchbox” is equal parts swing and oomph.

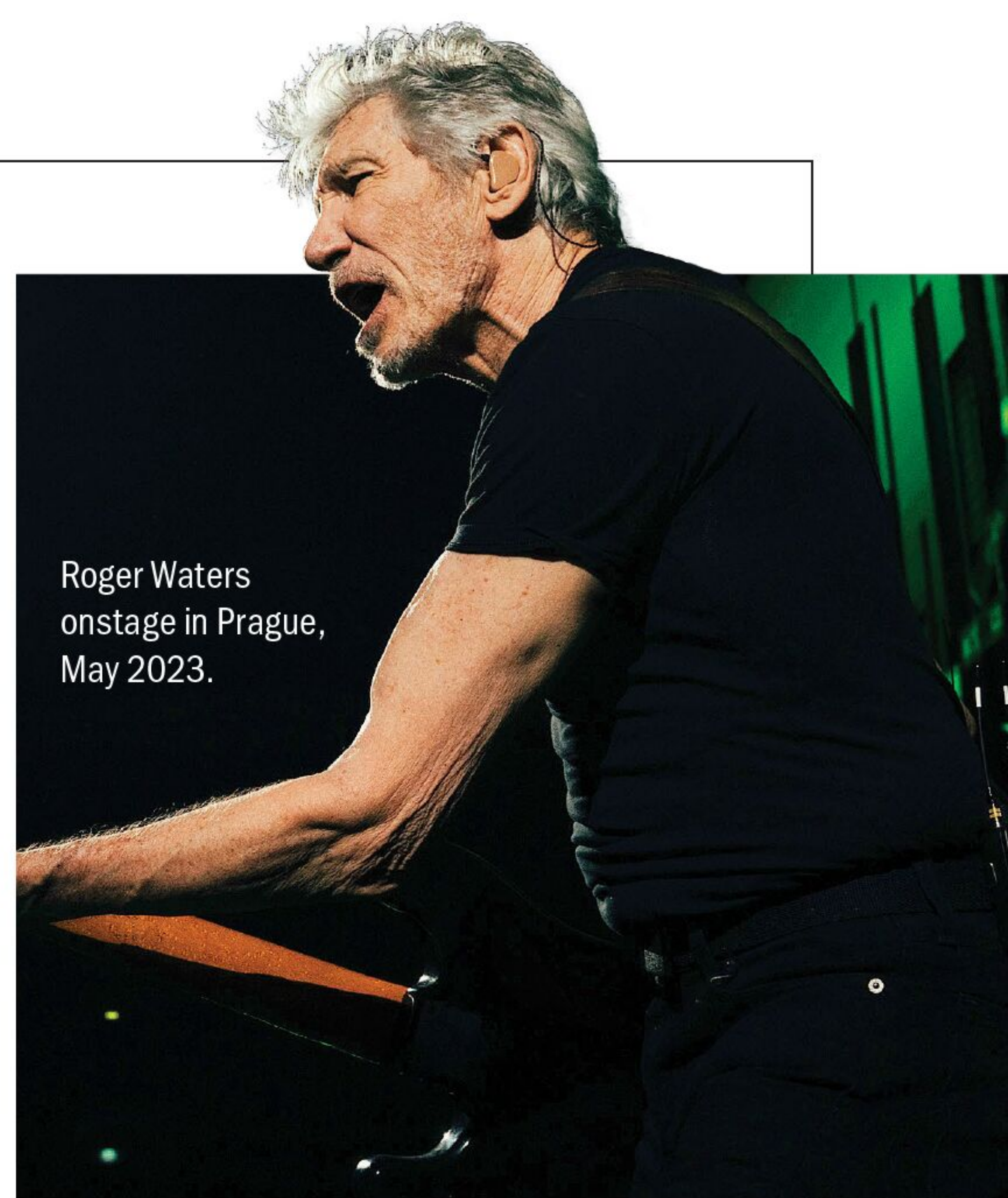
He may be gone, but Mike Henderson set several bars mighty high. – **DF**



Rodney Crowell Airline Highway

More than a half-century ago, Rodney Crowell emerged from Emmylou Harris' Hot Band as a fully formed composer and compelling vocalist who racked up a string of #1 solo country singles in the late '80s. Time has only enhanced his stature. That's something Texas guitarist Tyler Bryant – leader of the Shakedown, husband of Larkin Poe's Rebecca Lovell, and producer of *Airline Highway* – understands, though he was born near the end of Crowell's years as a hitmaker.

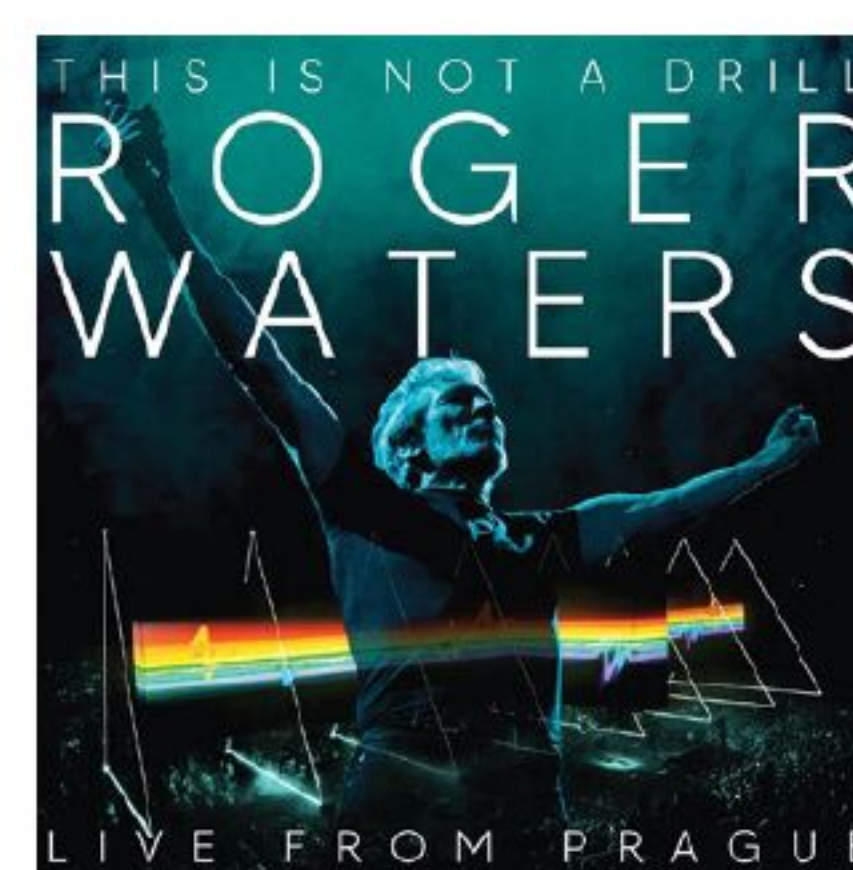
Recorded in Louisiana, this album (named for a prominent Houston thoroughfare) has an easygoing feel with cameos from Ashley McBryde, Lukas Nelson, Larkin Poe, and



Roger Waters
onstage in Prague,
May 2023.

Charlie Starr. Fortunately, the guests never detract from Crowell's performances, which blend his edgy vocals around evocative compositions. With him and Bryant handling guitars, the playing is consistently tight and disciplined.

Well-executed embellishments enhance “Some Kind of Woman” and “Rainy Days In California.” On “Louisiana Sunshine Feeling Okay,” Larkin Poe's harmonies and Megan Lovell's swampy slide stand out. Delicate, spare acoustic arpeggios complement the string quartet on the reflective “Maybe Somewhere Down the Road.” Concise, clever breaks and slide on “Don't Give Up On Me” and “Heaven Can You Help” add grit to an effort that resoundingly affirms Crowell's enduring brilliance. – **RK**



Roger Waters This is Not a Drill: Live From Prague

The irascible genius from Pink Floyd has been busy for the past decade, touring and releasing the bona-fide studio masterpiece *Is This the Life We Really Want?*. This package captures a Czech Republic gig from 2023 in deluxe LP, Blu-Ray, digital audio, and a DVD concert film.

For guitar fireworks, Waters employs three wizards: lead ace Dave Kilminster (VG, February '21), player/producer Jonathan Wilson (Billy Strings, Benmont Tench), and secret weapon Jon Carin, who contributes acoustic and lap-steel guitars, keyboards, and backing vocals.



There are generous chunks of *The Wall*, *Wish You Were Here*, *Animals*, and *Dark Side of the Moon* here, along with solo tracks and the unreleased/two-part “The Bar,” an intimate number with Wilson’s tasty slide on a resonator. With Waters chording a Stratocaster, Kilminster is the go-to man for heavy leads, using a Tele-shaped Paoletti with Strat guts on “Have a Cigar.” For more-melodic material, Kilminster twangs a sweet break on “Déjà Vu.”

Of course, this isn’t the only Roger Waters live album/film (check out the excellent *Us and Them*), but with time-tested anthems and a killer band, the 80-year-old Floydian can’t go wrong. Love him or hate him, Waters remains a powerhouse onstage. – **PP**



The Cold Stares The Southern, Part II

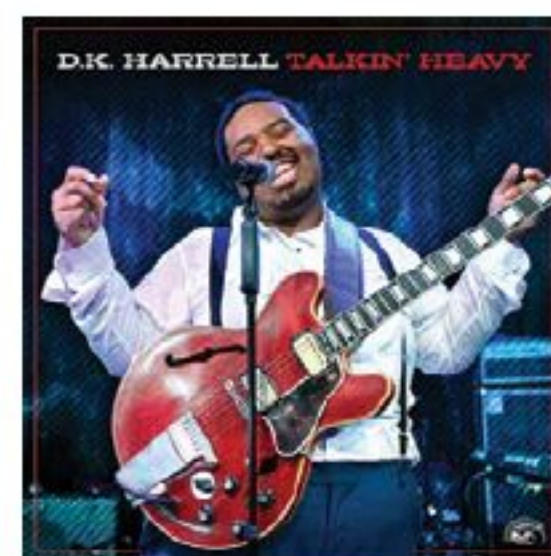
Guitarist Chris Tapp (VG, September ’25) takes mercy on challenged attention spans by splitting The Southern sessions and releasing them separately. Like the first, *Part II* is the conflation of musical

chemistry, intense touring, and inspired songwriting. Drummer Brian Mullins and bassist Bryce Klueh join Tapp to perform like Siamese triplets working with a single mind. The genre is blues-rock, and “Little More Rope” is a powerful introduction. With lyrics as burning as the riffs, listeners are drawn into a vortex of angst, regret, and grunge-metal blues, complete with custom fuzz tones with depth and texture. “Ransom” is emotionally triggering, but the riffs are so addictive.

“Evil Eye” takes a smidgeon of Fleetwood Mac’s “Oh Well” and morphs it into a dark and scary place. Tapp distances himself from the smooth-blues tone pack by going full gnarly with pitch-shifting crunch, like the solos to “Hard to See” and “Last Time You Let Me Down.” *The Southern, Part II* is gloomy because songs about sunshine and rainbows aren’t as enthralling as the Cold Stares’ “Can’t Call That Love” and “Changed Her Mind Again.”

Tapp is perched at the top of his game, finding balance between the familiar and out-of-the-box riffs and solos. – **Oscar Jordan VG**

extra. EXTRA



D.K. HARRELL

Talkin' Heavy

B.B. King of the Blues Award recipient Harrell makes his Alligator debut with toe-tapping uptown shuffles, relatable lyrics, and big-boss guitar playing. What he lacks in originality he makes up for with satisfying blues comfort food. The vocals are strong, D.K.’s licks are sweet, and production is exactly right. Highlights include “Grown Now” and “PTLD.” – **OJ**



FOREIGNER

4 Deluxe

The hitmakers’ 1981 blockbuster featuring “Urgent” and “Juke Box Hero” is expanded in this thorough box set. Included are take-it-or-leave-it remixes and the real keepers – five unreleased tracks (notably the rockers “Fool if You Love Him” and “Knockout Power”), early/alternate versions, 15 instrumental mixes showcasing guitarist Mick Jones and “Mutt” Lange’s exceptional production, and 15 songs recorded during the ensuing 4 tour. – **BA**



MURRAY ATTAWAY

Tense Music Plays

Guadalcanal Diary was arguably the most interesting alt-rock band to emerge from Georgia in the ’80s. On his 30-year solo follow-up, founding member Attaway delivers originals that are smart without being pretentious or precious. Handling guitar riffs (from crunch to jangle), rhythms, and melodies, he dedicates the set to departed Diary six-stringer Jeff Walls, and does him proud. – **DF**



TEXAS HEADHUNTERS

Johnny Moeller – Jesse

Dayton – Ian Moore

Think outlaw blues, edgy rock and roll, cheap tequila, and a hit of Southwest psilocybin. These guys write, sing, and play mean-ass guitar. It’s broken hearts, gritty atmosphere, and mucho macho guitar, like on “Burnin’ Daylight.” Every track is a thrill. Highlights include Dayton’s “Maggie Went Back to Mineola,” Moore’s “Kathleen,” and Moeller’s “Gimme Some Love.” – **OJ**



SHAWN PURCELL

Oblivity

With burnin’ bop, ballads, and fusion, this album crackles with life – and superb musicianship. Purcell threads the needle well, staying traditional but also pushing jazz boundaries with guitar effects and synth sounds (“Quiet the Chaos”). “Verdigris” is straight-ahead bop with complex guitar phrases that are spellbinding, while “Gentle Giant” offers a slow ballad with Shawn’s melodic and masterful lines. – **PP**



MOTÖRHEAD

The Manticore Tapes

Historically interesting, this release from the definitive “three amigos” lineup of vocalist/bassist Lemmy, guitarist Eddie Clarke, and drummer Phil Taylor was recorded in 1976 at ELP’s Manticore Studios, capturing the new roster’s rehearsals. Raw, even by Motörhead standards, you can hear the British bombers’ style coming together on “Intro (Instrumental)” and “The Watcher.” This deluxe edition includes live 1977 Birmingham performances. – **BA**

REVOLUTION CONTINUATION

Spector's Doug Wimbish Euro 4

When they first brainstormed at the Brooklyn Woodworkers Co-op in 1976, Stuart Spector and Ned Steinberger were committed to steering the electric bass away from the Precision, Jazz, EB, 4001, and everything else players had known. Together, they developed the NS-1, an instrument with a radically different shape, feel, and sound that fit nicely with the aggressive bass-forward funk, disco, and fusion that was cresting at the time. It also paved the way for a generation of bass builders untethered by tradition.

Today, Spector is part of the Korg empire and one of its newest offerings is the Doug Wimbish Euro 4, based on the Living Colour bassist's '87 NS-2.

Using the radical body shape and size that made Spector famous, the Wimbish Euro 4 has maple body wings with a figured-maple top offered in Amber Stain or Black Stain. Tones come courtesy of Spector's Legacy preamp (designed in conjunction with Darkglass) with controls for Volume, Pickup Balance, Bass Boost, and Treble Boost guiding active EMG pickups that are custom-wound to match those Wimbish used in '87. Other touches include proprietary sealed die-cast tuners and Wimbish-chosen Rotosound 66 stainless steel strings.

Weighing eight pounds and hanging comfortably with near-perfect balance, the DW Euro 4 feels as good as it looks. Bass equivalent of a supercar, the body's contour and size invite aggressive play; on the treble side, the hand rests in perfect alignment for slapping and popping. It's no wonder players like Wimbish have

gravitated to the form for nearly 50 years.

Spec'd to match his '87, the custom-shaped three-piece maple neck has a 34" scale, Jazz-adjacent feel (1.5" wide at the brass nut), and is beautifully contoured where it meets the bass wing just before the 21st fret, making even the highest notes reachable with no strain or stretch.

It's testament to the desirability of neck-through.

Plugged into a powered three-way monitor and a 2x10 bass cab, the Legacy/Darkglass tones spanned the spectrum; rolling the selector to the mid-position and adjusting the Boosts produced everything from dense old-school thud to surprisingly snappy highs. Favor the bridge pickup and mids check in; again, the Boost knobs make almost anything possible. Speaking of, while the beveled/knurled knobs are ergonomic and don't detract from the overall aesthetic, one could make a case for something dressier, given the instrument's overall grace.

— Ward Meeker

Price: \$3,499.99
www.spectorbass.com



NOD TO THE CLASSICS

The Bristol by Blueridge BL-140

Spruce on mahogany is to the modern acoustic guitar what peanut butter and grape jelly is to school lunch – simple, familiar, and seemingly immune to the whims of style. But ask any picky eater and they’ll tell you that not all PB&Js are created equal. The same is true for mahogany guitars.

The Bristol BL-140 is a new entry into the economy/import market from the makers of Blueridge guitars, and it is precisely what a player might expect from a dreadnought mahogany box – a straight-on homage to the originals built nearly a century ago. But unlike many of its imported contemporaries, the BL-140 is an all-solid build with some noteworthy features.

The BL-140 sports a torrefied solid spruce top that is gloss finished in a tint to make it look aged. The bookmatched spruce is very sharp, with straight, even grain and modest silking. The tinted finish pairs well with the deep chestnut mahogany back and sides – also with a gloss finish. There were no corners cut on aesthetics with this guitar. The ornate abalone and mother of pearl headstock inlay is attractive and distinctive. Rounding out the build are a solid mahogany neck and rosewood board and bridge. The nut width is $1\frac{11}{16}$ ", scale length is 25.4, and both nut and saddle are bone.

Sonically, there’s nothing groundbreaking about this guitar – which is probably the point. It sounds and feels familiar. Weighing in at a feathery 3.7 pounds, it is resonant and well-balanced. There is no roaring bass and the mids don’t pop too much, making it a fantastic strummer. The setup on the tester was good out of the box and it played comfortably.

The BL-140 is priced somewhere near the middle of the import pack, but there is real value here; the all-solid construction is well done with flawless fit and finish, the included gig bag is sure to be enough for most players, and the overall takeaway from this guitar is that it plays well, sounds great, and feels like it could be a longstanding companion to a player looking to get in at a modest price. – **Michael Shirek**

Price: \$695
www.sagamusical.com



GEARIN' UP



SHEPTONE AB CUSTOM HUMBUCKERS

Sheptone Pickups AB Custom humbuckers are hand-wound and modeled on vintage PAFs. They use butyrate bobbins, 42-gauge plain enamel wire, rough-cast Alnico V magnets, a maple spacer, and nickel silver baseplates. Available in double black, zebra, reverse zebra, or covered with nickel or gold, they measure an average of 8.5K in the bridge and 8.0K in the neck.



DR STRINGS BLACK DRAGON MULTI-SCALE BASS

DR Strings Black Dragon multi-scale bass strings are made of stainless steel and use the company’s patented Accurate Core Technology (ACT) architecture along with DR’s K3/Dragon Skin+ coating in black finish. They are offered in four- and five-string sets.



PRS 58/15 LT AND 85/15 PICKUPS

PRS Guitars’ 58/15 LT and 85/15 pickups are now available as aftermarket replacements.

The 58/15 LT (low turn) are vintage-inspired with focused midrange and balanced treble and bass. The 85/15 is wound to deliver extended high and low end better suited to modern players.

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

PRICE IS RIGHT

The PRS SE NF 53

The American-made NF 53 is PRS' conception of Paul Reed Smith's favorite '53 Tele, and the new import SE version is a similarly lively plank in an affordable package.

Built in Indonesia, the SE NF 53 brings features like a 25.5" scale, single-cutaway swamp-ash body, and bolt-on scarfed-maple neck with maple fretboard. PRS' innovations become apparent with the Narrowfield DD "S" pickups. These are deeper, smaller-width humbuckers that, when installed in an ash body, deliver a far sparklier persona than you'd expect. As described by PRS, they have "taller bobbins to fit more winds... for a focused, powerful tone." In English, that means they can deliver plenty of crunch but also dial down to find as much Bakersfield or Nashville jangle as you want. Rock and metal, blues, country, and even bebop are all fair game here. Strung with heavier flatwounds, the SE NF 53 would effortlessly make a fine jazz guitar.

Price: \$979
www.prsguitars.com

Other perks include a three-and-three headstock for easy tuning, vintage-style wing tuners, a top-loading bridge, master Volume and Tone knobs, and a three-way selector for straightforward operation.

The Volume knob is perfectly located for pinky volume swells. It's offered in Pearl White, White Doghair, and the tester's Black Doghair finish, which accentuates the swamp-ash grain. Its fretboard has a flat-radius (10"), 22 frets, and PRS bird inlays. Like some other SE models, expect a chunkier neck carve, and this one is certainly beefy but still had an immaculate PRS setup.

Tone-wise, the SE NF 53 has plenty of dimension, and you can't help but love the tonal variety, from studio clean to fat 'n dirty. Again, it's a lively, resonant solidbody offering sustain aplenty. With features that defy the mid-price category, this PRS should get buckets of attention from players – and deservedly so. – **Pete Prown**





BARN BURNER

Pre-War's Mahogany Dreadnought

Price: \$6,445
www.pre-warguitars.com

When top players like Tommy Emmanuel, Molly Tuttle, Norman Blake, and Jackson Browne use a guitar, you know something's up. What's up is that the Pre-War Guitar Company makes flat-tops that evoke the vibe and sound of vintage boxes, not just cosmetically, but also with superior construction and tone.

The Mahogany Dreadnought sports a torrefied Adirondack spruce top and Honduran mahogany back and sides, which contribute to it weighing less than four pounds (if you've ever played an old Martin, that lightness is an important trait, reflecting decades of drying time). It has a 25.4" scale and a neck with the company's Standard 1937 C-to-V neck shape, while the fretboard is ebony with 20 frets and a 1¹¹/₁₆" nut. The bridge is also ebony, with a bones saddle and ebony string pins. Ornamentation is minimal, with tortoiseshell binding, aged granadillo headstock overlay,

and a "shade top" sunburst finish (natural is also available). Top it with scattered dings and scuffs from the relic process.

In hand, the Mahogany Dreadnought is an utter joy. Like the best new dreads (and vintage originals), this Pre-War has a bark that must be heard to be believed. Granted, it's not suited to all styles – if you're a quiet fingerpicker, this isn't the box for you – but if you crave a "bluegrass cannon" and want to cut through a band or play solo gigs, the Mahogany Dreadnought will shine like a diamond. It has a brash persona with complex mids and big low-end, plus a sparkling treble that doesn't overwhelm.

The Pre-War Mahogany Dreadnought chases the spirit of old Martins, with tremendous resonance and serious mojo that delivers across the board with looks, build, playability, tone, and a volume blast that'll peel the paint off your barn. The street price is on the higher side, but it's actually on the money for a flat-top of this caliber. – **Pete Prown VG**

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

CARMINE STREET GUITARS
The Bones of Old New York

KELLY NYC
CUSTOM GUITARS

Cindy
GUITARS

42 CARMINE STREET NEW YORK CITY

SHOWCASE

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

DUSTY SPIRIT
INSTRUMENT RELOCATOR
"Nothing Wrong With a Little Dust!"

WE SCOUR THE SOUTHERN UNITED STATES LOOKING FOR LOST, FORGOTTEN AND HIDDEN GEMS TO PASS ALONG TO OTHER LIKE-MINDED INDIVIDUALS.

BY APPOINTMENT ONLY SHOWINGS
AT OUR MEMPHIS SHOWROOM

CONTACT US

662-801-1403
BIBLEANDTIRE@GMAIL.COM
REVERB.COM/SHOP/BRUCES-GEAR-GARAGE-43

NATIONAL RESO-PHONIC GUITAR REPAIR
VINTAGE NATIONAL & DOBRO RESTORATION

805-546-8442
NATIONALGUITARS.COM
REPAIRS@NATIONALGUITARS.COM

RESO NATIONAL PHONIC

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

Big Bends Nut Sauce

Big Bends NUT SAUCE
TUNING LUBRICANT

String Sleeves
Encore Scratch Remover
Groove Luber

bigbends.com
888-788-BEND

Rivington GUITARS

NYC's Best Little Guitar Store
73 East 4th Street, NYC 212-505-5313 www.RivingtonGuitars.com

Dave's GUITAR SHOP
Gibson

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

Gibson
AUTHORIZED • ONLINE • STORE
2012/2013

Behold the birth
of the DELUXE
FLUX PICKUP
Animal Spirits for
electric guitar!

L-GUITAR™

All Deluxe Flux pickups are designed, developed, and meticulously handmade by the L-Guitar Co. in Chatsworth, California.





SHOP US ON
Reverb

[REVERB.COM/SHOP/GUITARSHOWCASE](https://reverb.com/shop/guitarshowcase)

Can't come into the shop? Check out our Reverb and take home a piece of our iconic Vintage Vault! We have Custom Shops galore, vintage guitars, amps, mandolins, and so much more. Take a look:



1

P.W. Crump Model III
Vintage 1985 - **\$1999**



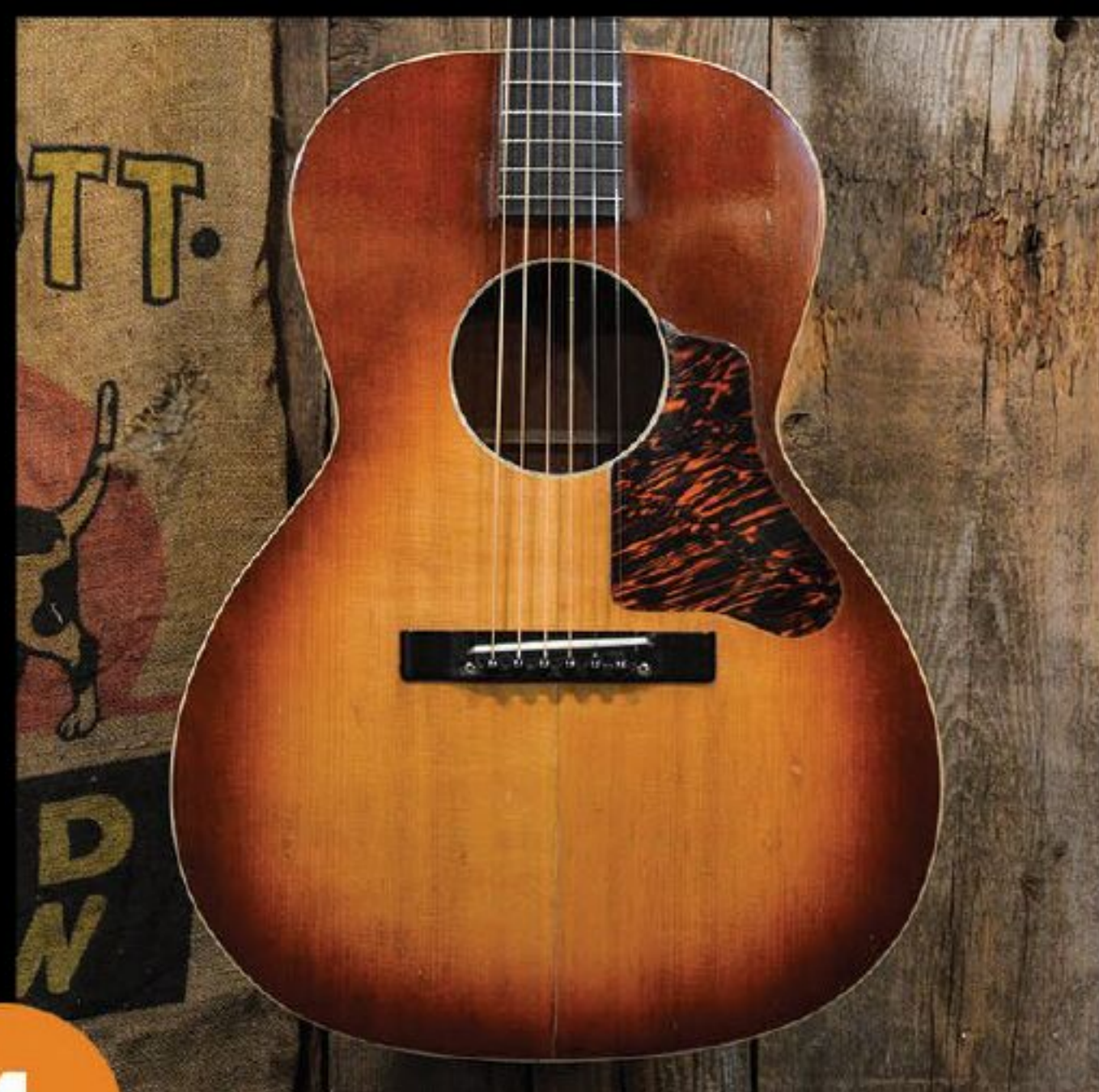
2

Gibson L-7 Sunburst
Vintage 1948 - **\$4999**



3

Zager ZAD-900CE Aura
Sunburst - **\$1499**



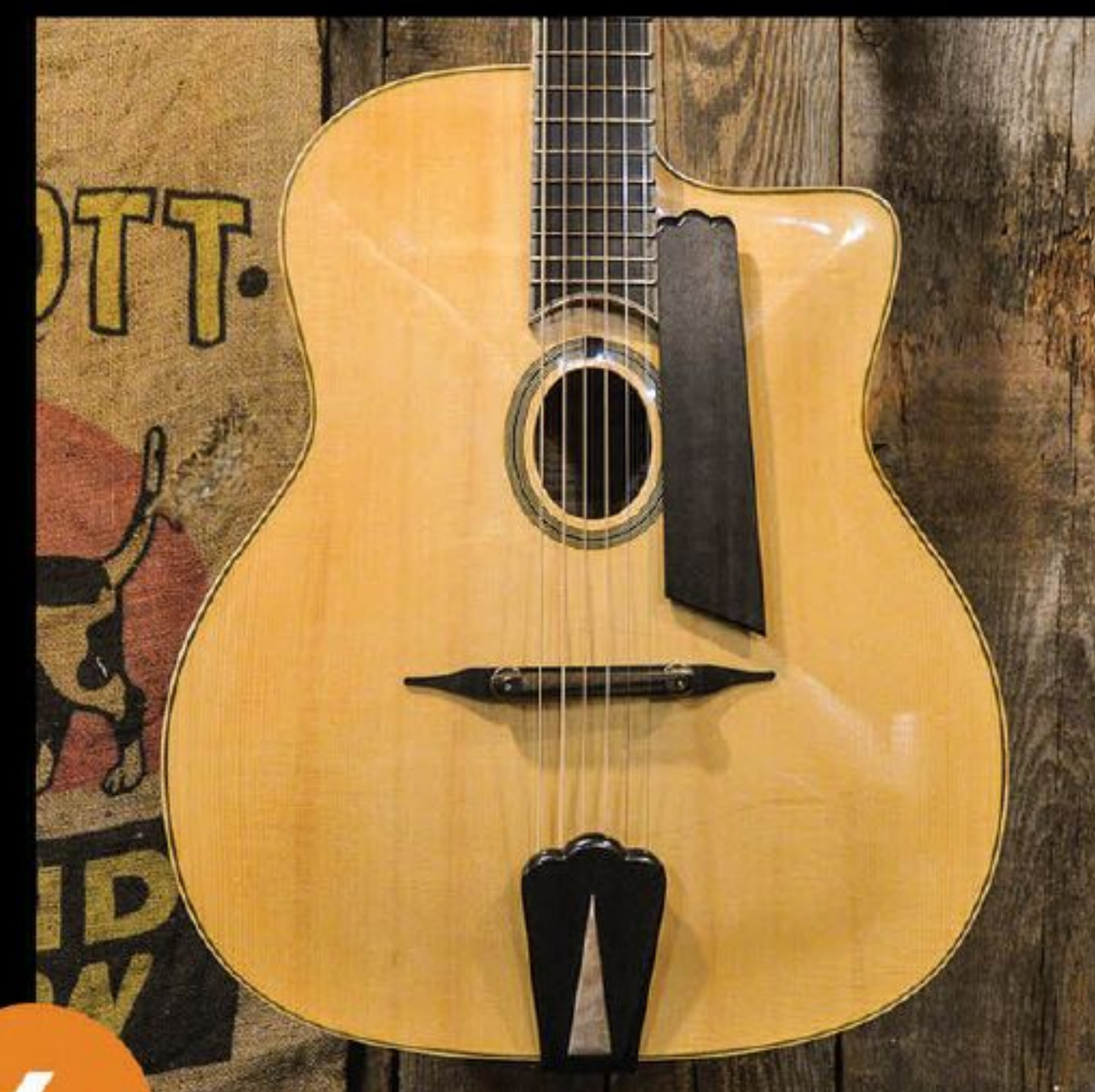
4

Kalamazoo KG-14 Sunburst
Vintage 1940 - **\$1499**



5

Martin D-41 Natural
Vintage 1987 - **\$4999**



6

Draleon GTD8000 Flamed
Maple - **\$3999**

[GUITARSHOWCASE.COM](https://guitarshowcase.com) | 3058 S BASCOM AVE SAN JOSE, CA | 408-377-5864

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

SHOWCASE

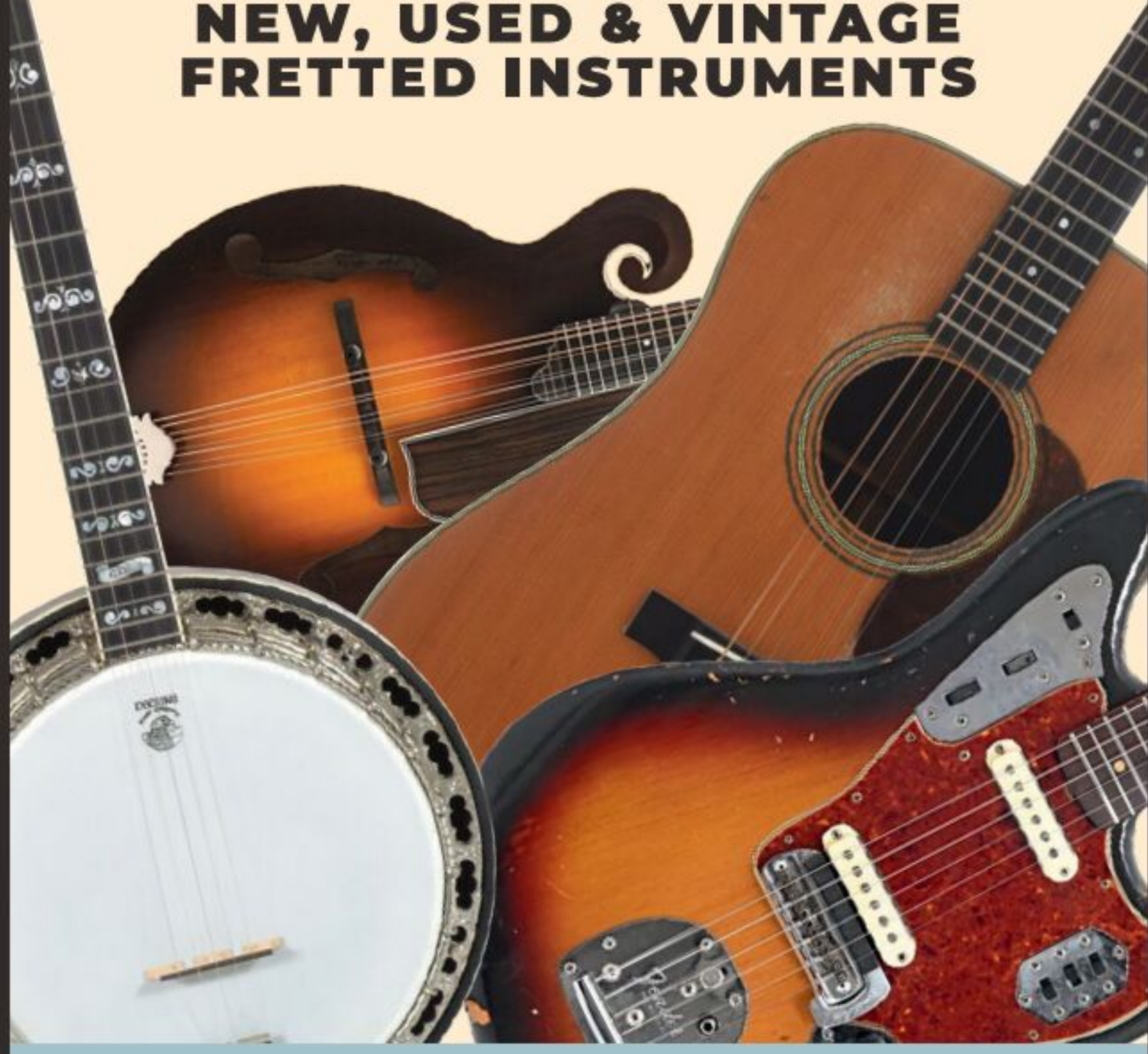


SUBSCRIBE! 1-800-844-1197
ORDER ONLINE AT WWW.VINTAGEGUITAR.COM

BUY | SELL | TRADE | CONSIGN | REPAIR

Elderly
INSTRUMENTS®
EST. 1972

NEW, USED & VINTAGE
FRETTED INSTRUMENTS



elderly.com
517-372-7880

AMERICA'S TOP SMALL BUSINESS 2023
AWARDED BY U.S. CHAMBER OF COMMERCE



Vintage Guitar
magazine

BUY THAT GUITAR
PODCAST

Vintage Guitar presents *Buy That Guitar*.
Hosted by **Ram Tuli**, co-author of *The Official Vintage Guitar Price Guide*, the podcast explores the joy of buying, selling, and collecting vintage and new guitars, amplifiers, and other gear. Join Ram and his guests for a new episode every Tuesday.

Listen to Season Three at
www.vintageguitar.com/category/podcasts/buy-that-guitar-podcast
Also accessible on Apple Podcasts and Spotify for your listening pleasure!



.READERS.

Gallery

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

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

01 Feast your eyes on Ron Tedesco's Silvertone Family portrait. On the left are a '66 1481 amp, '65 1482, '65 Twin Twelve 1484, and a late-'60s 1204 acoustic. In the middle is a '65 1454 (with Bigsby), and on the right (front to back) are a 1960 1471 amp, '62 1448 Amp in Case, and a '65 1457 Amp in Case.

02 Patrick Hand caught these three troublemakers gettin' comfy on the floor. From left, they are a Sadowski Custom S-Style, a PRS Studio 10 Top, and a Strat modded by Jay Munn.

03 The acoustic portion of Greg Owens' collection includes this '82 Ovation Electric Legend (left), '63 Harmony H1215, a Guild USA D-50 CE STD, and a Leo Eimers Nympheas model, built in the Netherlands. "When Covid hit, I took up Gypsy jazz and am now gigging with a veteran of the style," Greg says.

04 Fred Stevens is a longtime subscriber and a big fan of the "Gallery." His 12-strings include a '98 360-12V64, (left), Taylor T5z-12, and a '75 360-12.

05 Jumping into our Tele tribute issue is Larry Carter with this '52 reissue, which he mostly plugs into the 1960 Gibson Gibsonette Tremolo amp that he says – and we quote – "...sounds amazing!"

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



VINTAGE GUITAR® MAGAZINE (ISSN 10672605) (USPS 009383) is published monthly by Vintage Guitar, Inc., PO Box 7301, Bismarck, ND 58507. Phone (701) 255-1197. Standard subscription price for one year is \$33.95 in the USA, \$57.95 in Canada, and \$87.95 in all other countries. U.S. First Class

subscription is \$69. All non-U.S. orders must be prepaid in U.S. funds by credit card or International Money Order only. Periodicals postage paid at Bismarck, ND, and additional mailing offices. POSTMASTER: Send address changes to VINTAGE GUITAR MAGAZINE, PO Box 7301, Bismarck, ND 58507.



Spotlight on vintage.



*1958 Fender Stratocaster
1958 Fender Bassman*

Musicians choose Sweetwater for unparalleled selection and service. And now, they're turning to Sweetwater's Gear Exchange for one-of-a-kind vintage treasures. Start selling on GX today and let Sweetwater shine a spotlight on your gear.



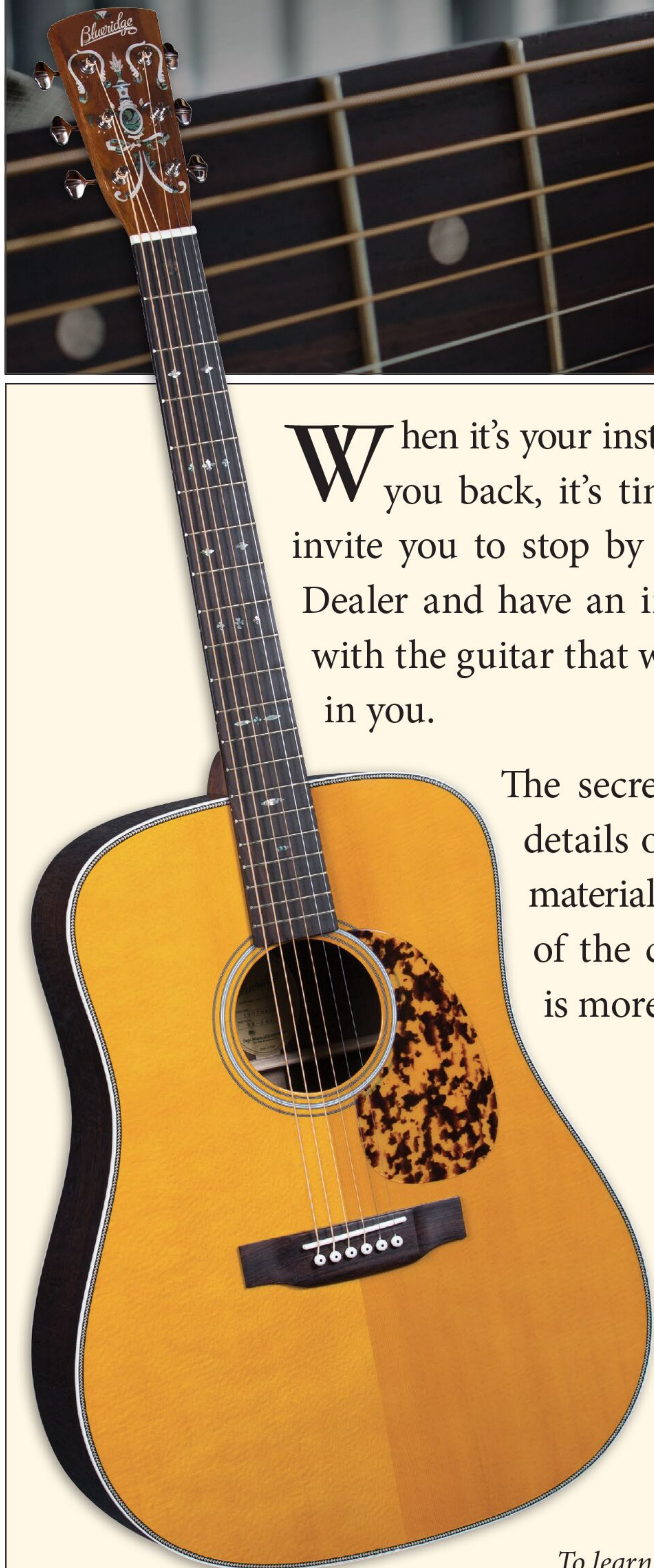
NEW iOS app available



Sweetwater.com/sell

Redeem earnings in the form of a Sweetwater Gift Card and pay ZERO fees!

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



BR-160 Dreadnaught

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

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

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

Blueridge®

*The Quality
and Value Leader!*



Blueridge BR-160 Guitar

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



Saga Musical Instruments

P.O. Box 2841 • So. San Francisco, California

Connect with us on [f](#) [v](#)

Dealer Inquiries Invited!

PLAYERS OF FINE STRINGED INSTRUMENTS

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

**Musical instruments are your passion.
Protecting them is ours.**

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

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

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



HERITAGE
INSURANCE SERVICES

A culture of commitment. A tradition of trust.
A Member Company of TCPA, LLC

COVERAGE HIGHLIGHTS INCLUDE:

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

Call or e-mail to ask about the best
coverage in the industry.

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

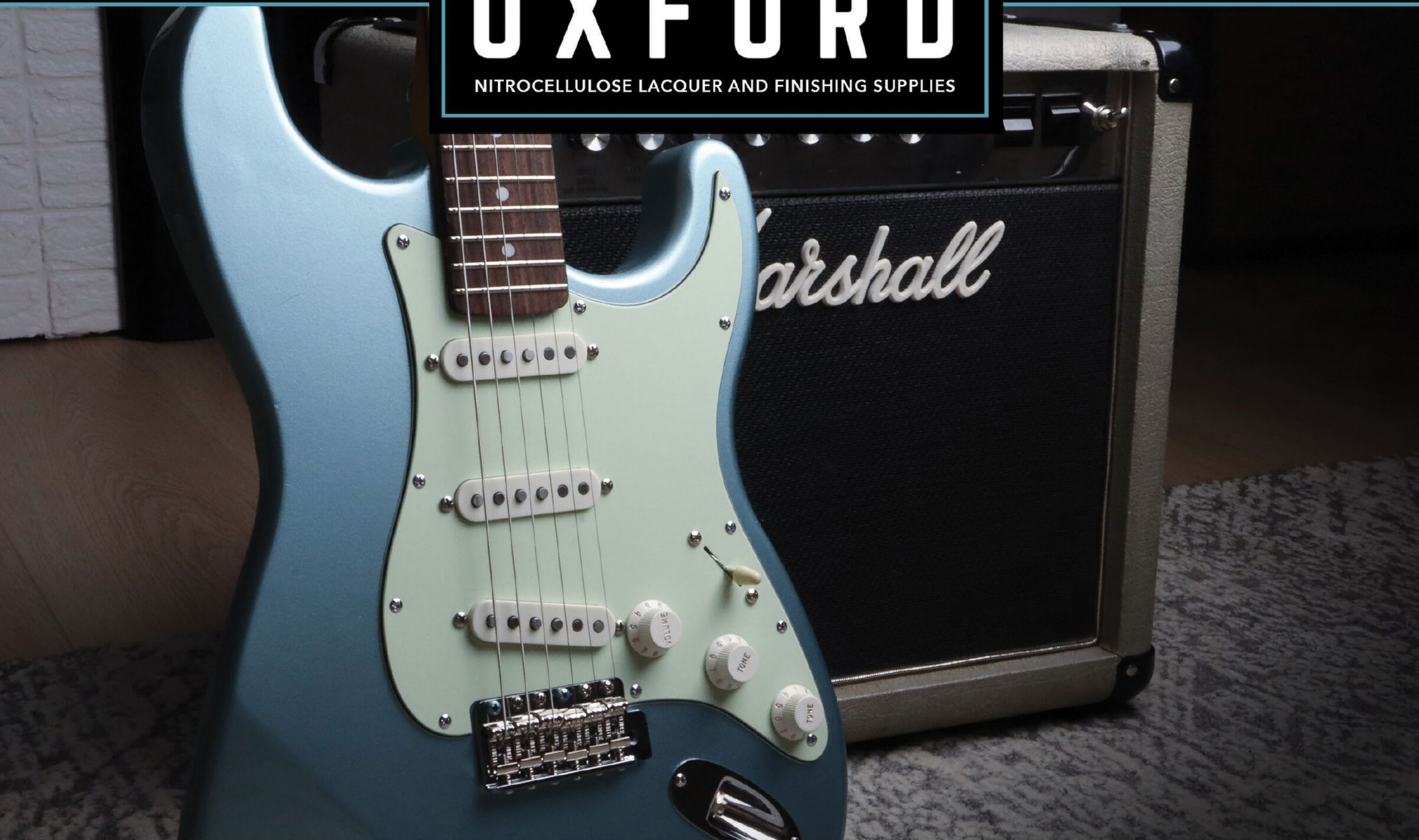
www.musicins.com



1.800.289.8837

OXFORD

NITROCELLULOSE LACQUER AND FINISHING SUPPLIES



Original Fullerton and Kalamazoo Custom Colors



AZTEC GOLD -
METALLIC



CAPRI ORANGE



DAPHNE BLUE



FIREMIST GOLD -
METALLIC



FIREMIST SILVER -
METALLIC



FROST BLUE



GRAFFITI YELLOW



HEATHER POLY -
METALLIC



INCA SILVER -
METALLIC



KERRY GREEN



MERCEDES BLUE -
METALLIC



OLIVE DRAB



OLIVE DRAB -
METALLIC



OLYMPIC AGED WHITE



SEA FOAM GREEN

10% off using coupon code 2025Oxford10

OXFORDGUITARSUPPLY.COM

@OXFORDSUPPLY