

LISA LOEB • HOW TO PLAY BOB DYLAN

GUITAR WORLD®

NO. 25

# ACOUSTIC

EXCLUSIVE!

FLEETWOOD  
MAC'S LINDSEY  
BUCKINGHAM

INTERVIEW & PRIVATE LESSON

JARS OF CLAY

STEVE EARLE

SISTER HAZEL

SIMON &  
GARFUNKEL

JETHRO TULL

STEVE HOWE

5  
SONGS!

CHUMBAWAMBA

"TUBTHUMPING"

LED ZEPPELIN

"GOING TO CALIFORNIA"

THE BEATLES

"AND I LOVE HER"

DAYS OF THE NEW

"SHELF IN THE ROOM"

YES

"MOOD FOR A DAY"

PLUS!

E-Z GUITAR  
ARRANGEMENTS

\$5.95 Can.

\$4.95



25>

0 09281 02135 3

# Contents



page 32

## profile

- 21 Steve Earle** With *El Corazón*, the big man with the bad past makes good—again. Earle is healthy and happy, living the Americana dream in Nashville.

## features

### **24 Anthology of American Folk Music**

GWA celebrates the CD reissue of this enormously influential collection of country blues, old-timey and other traditional American music.

- 28 Jars of Clay** Can a Christian rock band possibly be musically interesting, understated and just plain nice?

- 32 Lindsey Buckingham** The man who did more than anyone to make Fleetwood Mac a pop monster talks about the band's great reunion and reveals the facts of his unplugged life.

- 37 Lindsey Buckingham Lesson** Buckingham demonstrates the techniques and tunings behind his truly startling style.

- 44 Jethro Tull** The acoustic Tull, as seen by the big Jethros themselves, Ian Anderson and Martin Barre.

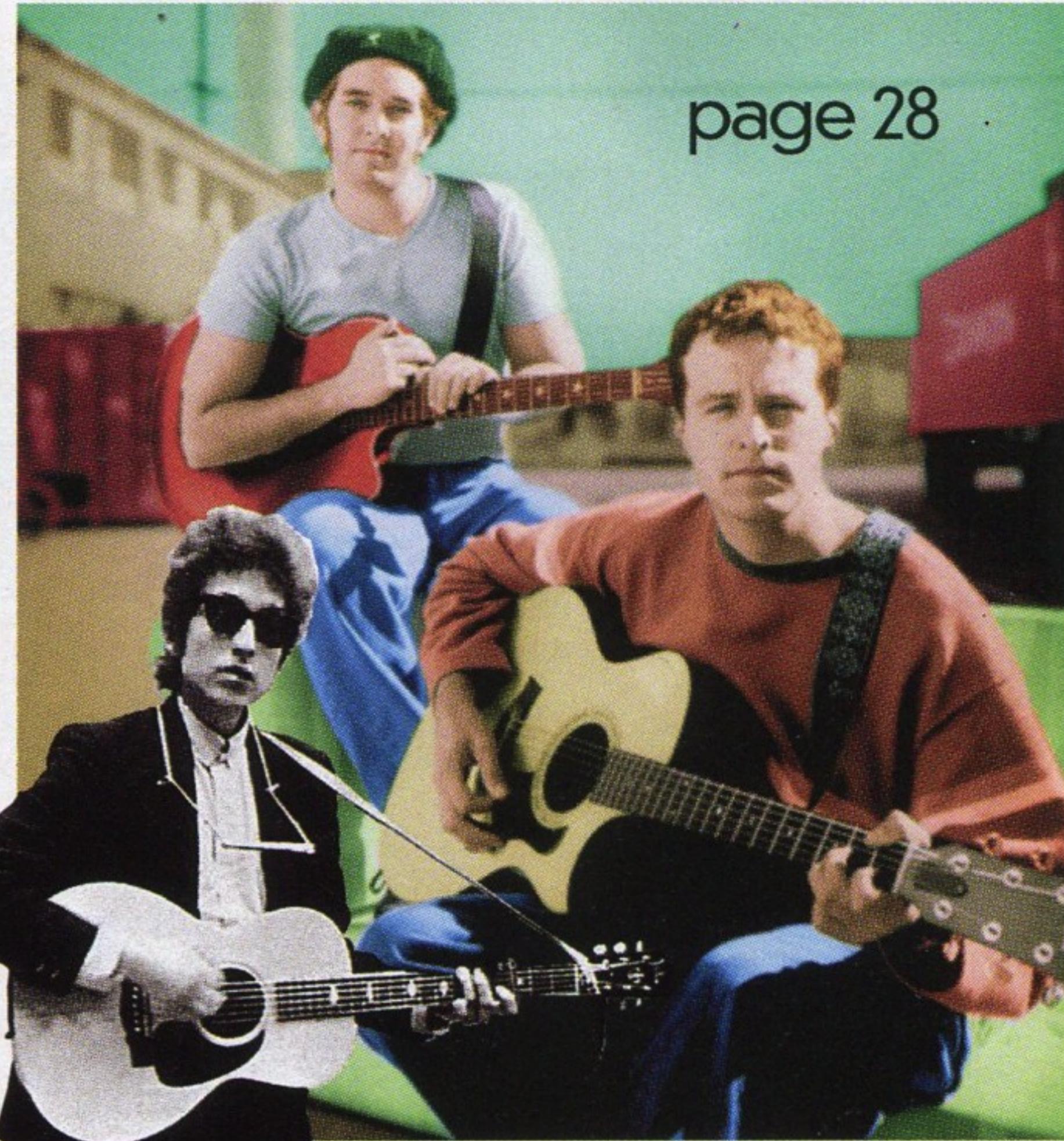
- 48 Bob Dylan Lesson** How to play "Blowin' in the Wind," "Mr. Tambourine Man," "It's Alright, Ma (I'm Only Bleeding)" and other Dylan classics.

## transcriptions

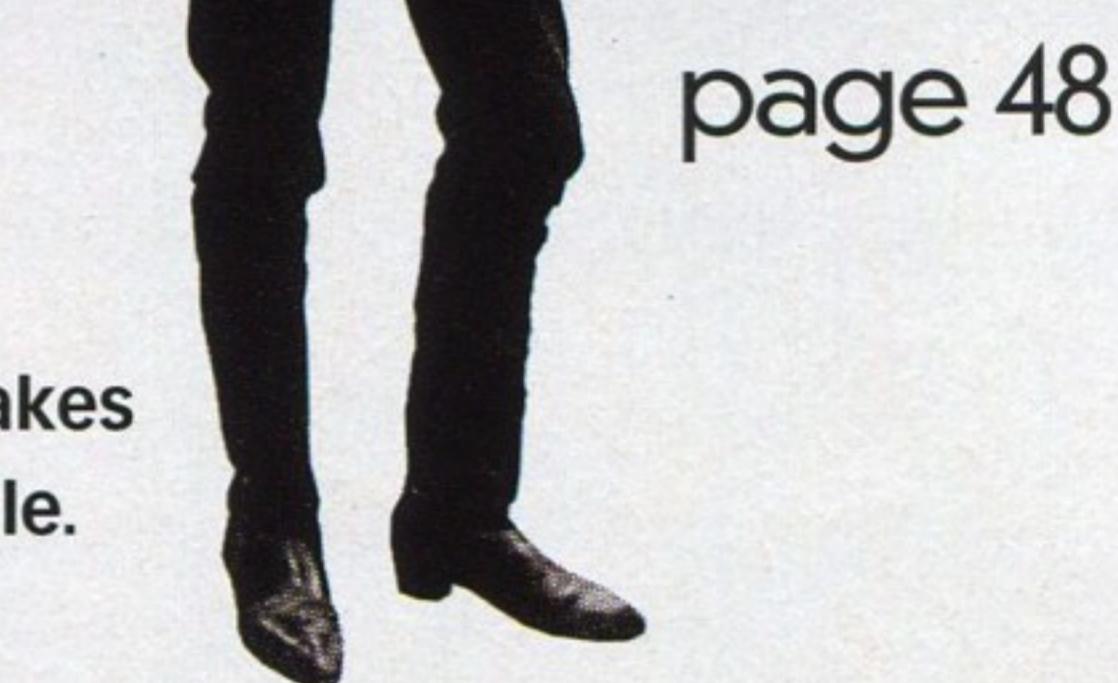
- 57 E-Z MUSIC** simple chord arrangements of this issue's transcribed songs:

- 61 Chumbawamba** "Tubthumping"   **65 Yes** "Mood for a Day"   **69 Days of the New**  
"Shelf in the Room"   **75 The Beatles** "And I Love Her"   **79 Led Zeppelin** "Going to California"

# GUITAR WORLD® Acoustic



page 28



page 48

ABOVE (LEFT TO RIGHT):  
RANDEE ST. NICHOLAS /  
WEISS REPS; MICHAEL  
OCHS ARCHIVES;  
MICHAEL SEXTON

COVER PHOTO:  
RANDEE ST. NICHOLAS /  
WEISS REPS  
STYLING: KIM BRAKEYLEY

## departments

- 11 First Stringers** Sister Hazel, Lisa Loeb, Kelly Joe Phelps, Beth Orton, Patty Larkin and more.

- 99 Record Reviews** Simon & Garfunkel and Phil Ochs box sets, Greg Garing, Alana Davis and more.

- 102 Gear Reviews** Three acoustic amps, Fishman and Tech 21 DI boxes, Tacoma Chief guitar

- 105 New Equipment** The best and nicest in the acoustic world.

- 106 Hit Parade** "Mood for a Day"—Yes' Steve Howe reminisces about his flamenco-inflected instrumental.

FLEETWOOD MAC  
STRONGMAN  
LINDSEY  
BUCKINGHAM  
IS AN ACOUSTIC  
WIZARD—AND A  
ROCK & ROLL GIANT.

# the big mag

LINDSEY BUCKINGHAM WAS STUNNED. The voice blaring out of his car radio belonged to the legendary Los Angeles deejay, B. Mitchell Reed: "That was the new Fleetwood Mac single, 'Go Your Own Way.' [pause] Well, I don't know about that one, folks."

It was just over 20 years ago, and Buckingham had just completed a season in hell finishing an album called *Rumours*. Since joining Fleetwood Mac two years earlier with his partner and girlfriend Stevie Nicks, the guitarist had been on a musical and emotional

by Vic Garbarini

PHOTOGRAPHY BY RANDEE ST. NICHOLAS



## LINDSEY BUCKINGHAM

roller coaster ride. Their first effort with bassist John McVie and drummer Mick Fleetwood, the band's original rhythm section, and McVie's keyboardist/songwriter wife, Christine, had been a stunning success. *Fleetwood Mac* (Reprise, 1975) had pulled the band out of their early Seventies doldrums, selling an impressive five million copies based on the pop smarts of hits such as "Over My Head," "Rhiannon," "Landslide" and "World Turning." But over the past 12 months everything seemed to come apart at the seams. The McVies had divorced, Buckingham and Nicks were in the midst of an acrimonious breakup, and even Fleetwood was splitting



came up with that acoustic part, the whole song came to life for me because it acted as a foil for the vocals and a rhythmic counterpoint. So when it comes in, you don't have a reference point for where the 'one' is, or where the beat is at all. It's only after the first chorus comes in that you can realize where you are—and that's what that deejay was confused about."

Needless to say, Reed and the rest of the world caught on fast. After a successful, if tumultuous, world tour, Buckingham convinced his bandmates to follow his avant garde, subversive pop instincts even further on *Tusk*, which proved a critical favorite but a relative commercial flop. He would stay with the band on and off

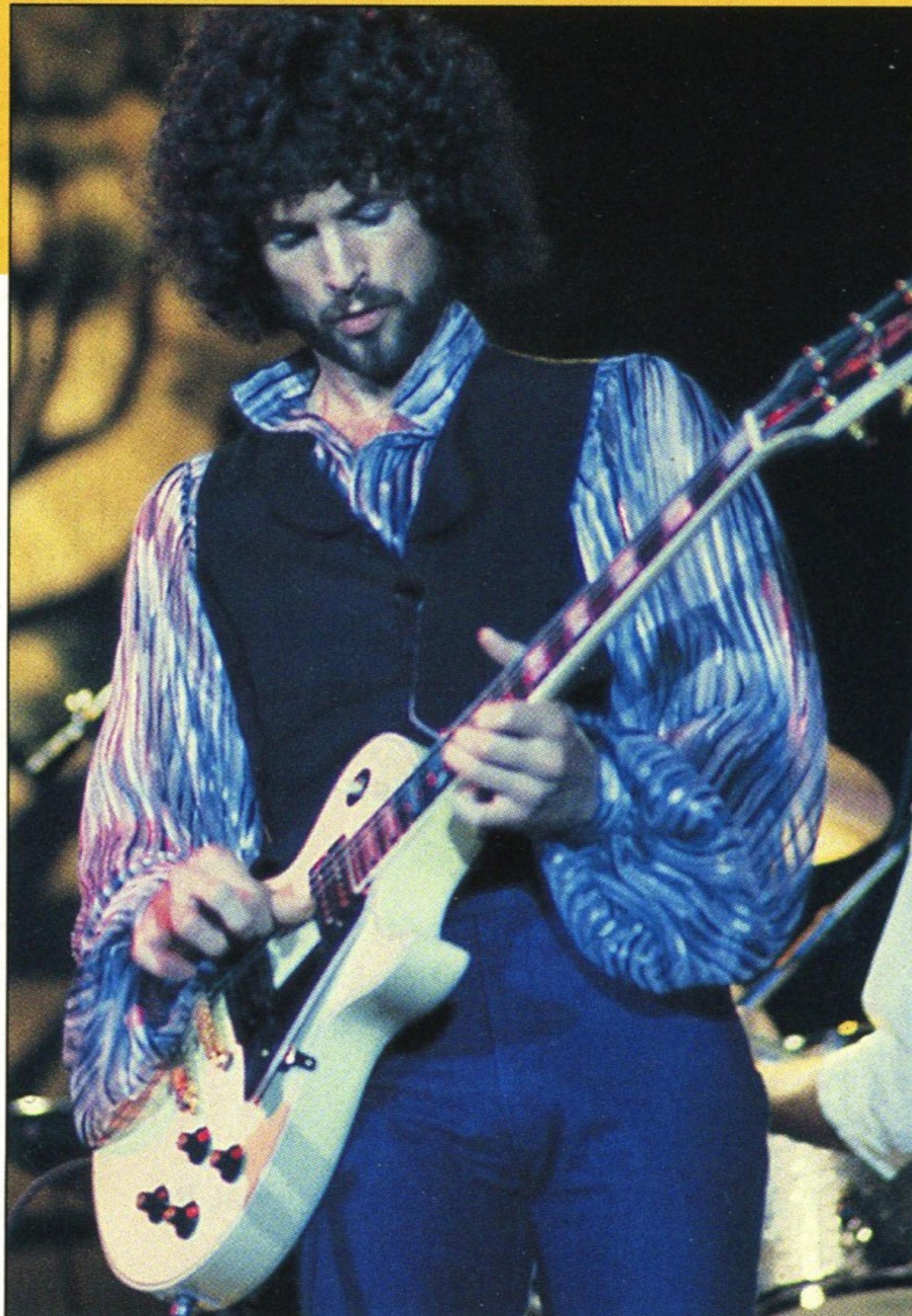
“SOME NIGHTS I’LL BE PLAYING  
‘RHIANNON’  
AND WONDERING,  
‘WHAT YEAR IS THIS?’”

from his wife. Drugs, animosity and grief became part of the fuel that the band members poured into their sophomore album. It had been a traumatic and at times transcendent experience. But was it any good?

The passions and pathos that gave birth to *Rumours* would eventually result in 25 million people sharing the raw emotions of what would become one of the top three selling albums in rock history. But that was still in the future as Buckingham pulled out of the Capitol Records parking lot and onto the L.A. freeway. He'd just finished mastering the album, but the first single, a searing rocker called "Go Your Own Way," had already been released to radio. And now, ominously, L.A.'s most influential deejay didn't "know about that one." What the hell was wrong? Lindsey picks up the story:

"I raced back to Capitol and called the radio station. I was a little feistier then than I am now," he chuckles. "So they put me on the air, and I said, 'B., hey man, what are you talking about? What do you mean you don't know?' And he says, 'Man, I can't find the beat!'"

Suddenly, Buckingham knew what he



meant: "It was the acoustic guitar part," he laughs. "I'd added it at the eleventh hour; up until a few days before we mixed it there was no acoustic. The song was good, but something was missing. As soon as I

for another 10 years, until 1987's *Tango in the Night*. But he was increasingly at odds with the commercial instincts of his bandmates, who ironically needed him for his superb arranging, producing and guitar playing skills.

Ten years later, Buckingham has reunited—at least for the moment—with his bandmates for one of the most commercially and critically triumphant comebacks in music history. The semi-unplugged *The Dance* album and tour feature new live renditions of their best work, plus a number of new compositions. Still, "rumours" continue to fly in the press about the band's personal relationships. Is Lindsey really thinking of getting back together with Stevie, as one major mag reported—and is Stevie outraged at the idea?

"God, that was totally tongue-in-cheek on my part—and I assume Stevie's response was, too," laughs Buckingham, who, by his own admission, is a far more relaxed and even-tempered man these days. Rarely have a band's personal relations impacted their work as dramatically as in the case of Fleetwood Mac, past and present.

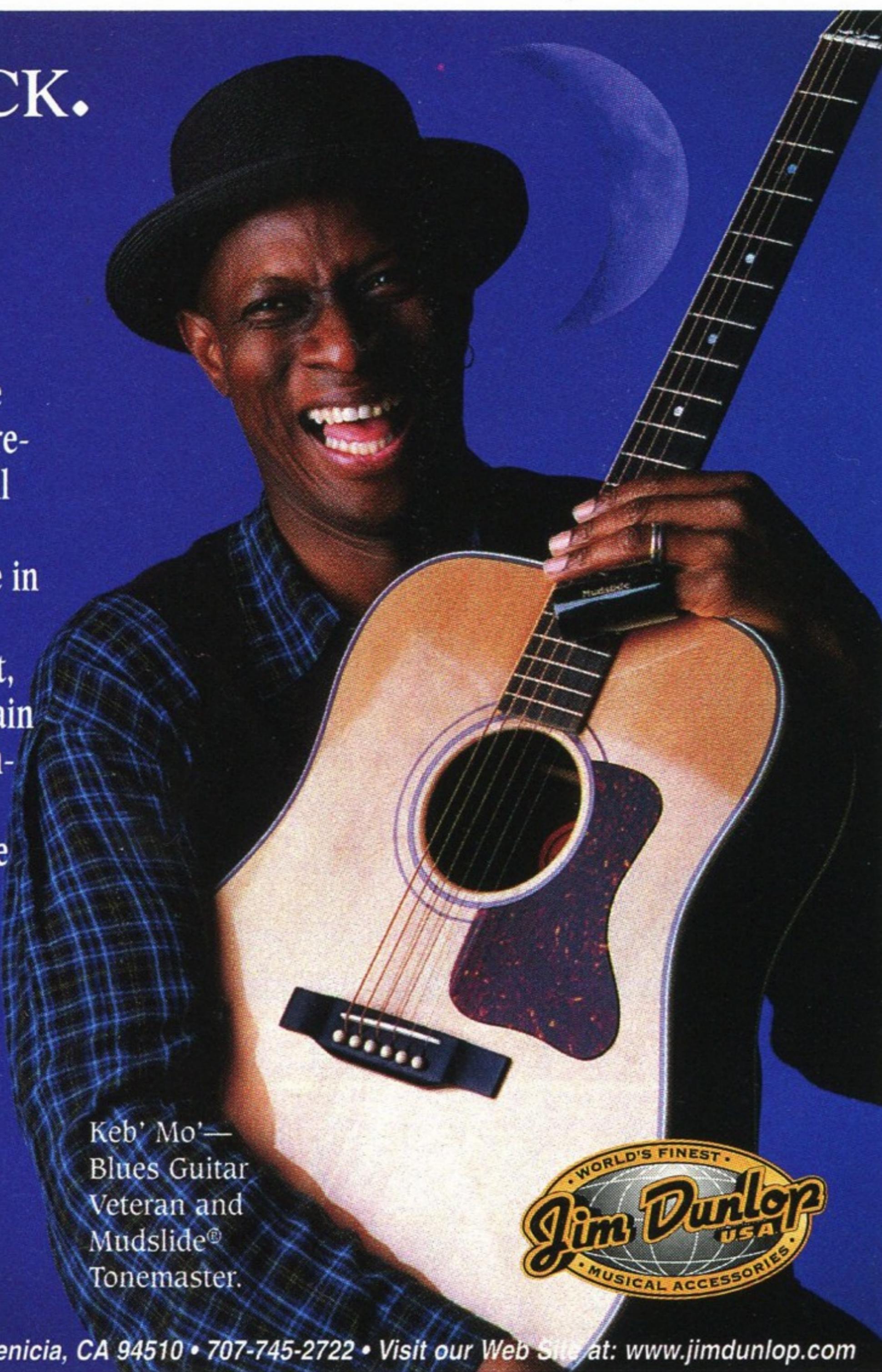
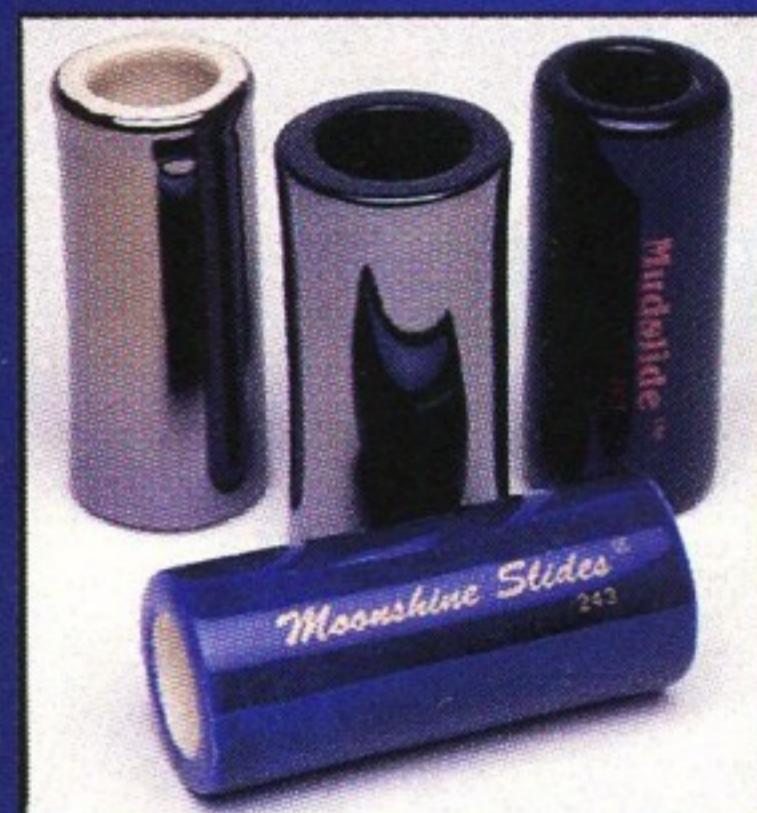
# MOONSTRUCK.

It's easy to let go when you're playing a Moonshine Ceramic Slide like the Mudslide®.

The black porcelain core and hard, clear glaze produce tone perfect for acoustic blues, while the natural porcelain interior prevents slipping and feels good all night long.

Moonshine Ceramic Slides come in four different glazes for every playing style: Warm Blue Cobalt, fat-toned Mudslide, liquid-sustain Mudslide Metallic or the screaming White Lightning.

Try all four and see what a little Moonshine can do.



Keb' Mo'  
Blues Guitar  
Veteran and  
Mudslide®  
Tonemaster.

Dunlop Manufacturing, Inc., Box 846, Benicia, CA 94510 • 707-745-2722 • Visit our Web Site at: [www.jimdunlop.com](http://www.jimdunlop.com)

## From Entry Level to Pro... **WE'VE GOT YOU COVERED!**

### The Cap (AGT 100)

Entry level pick up with the transducer head fitting neatly into a beer cap. Complete with female 1/4" connector.

### Acoustic Ace (AGT 400)

Magnetic sound-hole pick-up for steel stringed acoustic guitars. Attractive wooden housing. Female connector.

### Quantum EQ

Low profile saddle mount pick-up electronic package. The same system installed in thousands of Lasido guitars.



#6-399 SOUTH EDGEWARE RD., ST. THOMAS, ONTARIO, CANADA, N5P 4B8  
TEL: (519) 633-5195 FAX: (519) 633-8314

Email: [info@epm-ltd.com](mailto:info@epm-ltd.com) WWW: [www.epm-ltd.com](http://www.epm-ltd.com)

## Woods, Tools, and Parts for the



## The World's Finest Guitars

- African blackwood to ziricote
- 250 page handbook-catalog
- \$19.50 & shipping

## Luthiers Mercantile International, Inc.

P.O. Box 774 / 412 Moore Lane  
Healdsburg, CA 95448 USA  
800-477-4437 / Fax 707-433-8802  
Overseas: 707-433-1823 or  
Email: [lmii@lmii.com](mailto:lmii@lmii.com)  
Website: <http://www.lmii.com>

LMI

## LINDSEY BUCKINGHAM

Yet Buckingham's exquisite playing on *The Dance* underscores a fact his admirers, including everyone from R.E.M.'s Peter Buck to Alice in Chains' Jerry Cantrell, have always known: He's one of the most unique and innovative guitarists in rock. Not only does he utilize the acoustic guitar creatively on searing rockers like the aforementioned "Go Your Own Way" and the technical tour de force "Big Love," he actually plays electric guitar *as if it were an acoustic*. He weaves gorgeous matrixes of sound on songs such as "The Chain" and "Rhiannon" with his distinctive, hybrid fingerpicking style. "I started playing acoustic and banjo as a young teenager, years before I got an electric," explains Buckingham, "and I still often think that way when I compose and play." But how did that exotic blend of Travis picking and banjo frailing develop? Lindsey sat down with *Guitar World Acoustic* to discuss the playing that gave voice to the passion—both then and now.

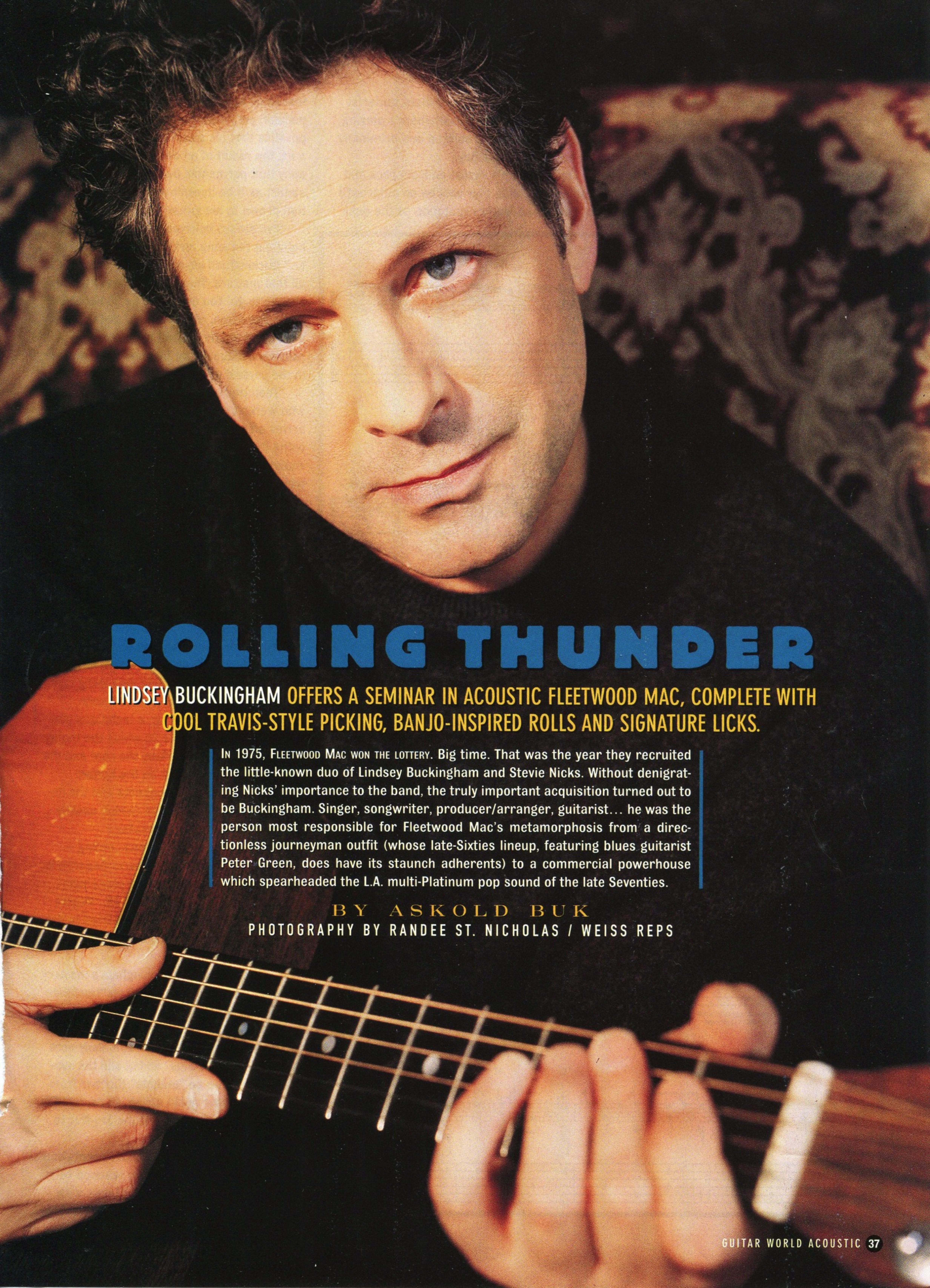
**GUITAR WORLD ACOUSTIC:** *Rumours* was one of the first "subversive" pop albums. People can find grief, joy, sadness and revenge—the whole range of human emotions you were all going through—wrapped in surprisingly upbeat music. Is that the key to its success—then and now?

**LINDSEY BUCKINGHAM:** I think you're very perceptive and right when you say that people hear *Rumours* as being totally negative and painful, and yet at the same time having a quality of healing and optimism that transmutes all that. A lot of people react first to the sunniness of it on a purely musical level, especially if they don't really listen to the words. I don't want to use the word "Californian" [laughs], but under that sunny surface the underpinnings are very dark. And I think that is the reason it holds up—it covers the whole gamut of emotions. So, depending on what you're looking for, you can probably find it.

**GWA:** In the same sense, when you added that acoustic guitar to "Go Your Own Way" it balanced the angry, punky energy of the electric. It added a wistful, longing feel.

**BUCKINGHAM:** Definitely, that was the idea. The acoustic brings in the right brain, the feminine aspect, to complete the emotional landscape of the song. It's funny: Stevie once said something like, "Well, Lindsey's songs were always kind of negative and my songs had a note of hope in them." I think that's

CONTINUED ON PAGE 91



# ROLLING THUNDER

LINDSEY BUCKINGHAM OFFERS A SEMINAR IN ACOUSTIC FLEETWOOD MAC, COMPLETE WITH COOL TRAVIS-STYLE PICKING, BANJO-INSPIRED ROLLS AND SIGNATURE LICKS.

IN 1975, FLEETWOOD MAC WON THE LOTTERY. Big time. That was the year they recruited the little-known duo of Lindsey Buckingham and Stevie Nicks. Without denigrating Nicks' importance to the band, the truly important acquisition turned out to be Buckingham. Singer, songwriter, producer/arranger, guitarist... he was the person most responsible for Fleetwood Mac's metamorphosis from a directionless journeyman outfit (whose late-Sixties lineup, featuring blues guitarist Peter Green, does have its staunch adherents) to a commercial powerhouse which spearheaded the L.A. multi-Platinum pop sound of the late Seventies.

BY ASKOLD BUK  
PHOTOGRAPHY BY RANDEE ST. NICHOLAS / WEISS REPS



## BUCKINGHAM LESSON

syncopated right-hand fingerpicking approach. You can hear him take that approach on the chorus to "Landslide."

"I play a reverse banjo roll on the 1st, 2nd and 3rd strings against an alternating bassline," he explains. "It's a 3 against 4 pattern that crosses the bar line and gives the chorus another level of lift." Notice that Buckingham uses *common tones* (the same melody notes shared by more than one chord) over the basic C-G-Am progression. This small harmonic alteration creates the more colorful Cadd9-G/B-Am11 progression shown in **FIGURE 3**.

The best way to practice this tricky part is to isolate the two components of the right-hand picking pattern. First learn the banjo roll, as depicted in **FIGURE 4**, by itself. It's a very mechanical process (you learn it by sheer repetition), so turn on the TV, get your metronome set, and play the pattern over and over until you can do it in your sleep. Be patient, for it will be a bit frustrating, especially in the beginning. Once you get it down, practice the alternating bass pattern shown in **FIGURE 5** with your thumb. Then combine the two patterns and, voilà: you've got it!

Once you learn the basic patterns in "Landslide," you may want to attempt Buckingham's Travis-picked extravaganza, "Never Going Back Again."

"On *Rumours*, I believe I double-tracked it using drop-D tuning with the capo on the 4th fret," says Buckingham. "I just drop the low E down to a D and play out of a 2nd-position D chord shape. You have to stretch your left hand a little to play the A13 voicing."

As you can see in **FIGURE 6**, the verse is rooted in Travis picking, but it doesn't stick to one pattern. It's a more complex part, rhythmically, utilizing hammer-ons, pull-offs and slides. Notice that the second, fourth and sixth bars of the chorus (shown in **FIGURE 7**) feature a variation of the reverse "3 against 4" banjo roll found in "Landslide."

Buckingham's exposure to the banjo at an early age helped him become a master of syncopation, thanks to the inherent syncopation found in most banjo picking patterns. For example, "Bleed to Love Her," a Buckingham composition that appears on Fleetwood Mac's new album, *The Dance*, features a right-hand picking pattern that is a variation of a forward banjo roll.

"It's just a simple calypso-like feel," he says. "The verse has a similar '3 against 4' syncopation, but the whole accompaniment is syncopated, instead of just the melody part. [see **FIGURE 8**] That actually makes the song easier to play 'cause you only have to nail one part, not play two parts simultaneously. The pattern is very consistent: I use my

thumb to play the bass notes, the index finger to pick the G string and my ring finger to pick the melody notes on the high E string. The picking order is: thumb, index, ring,

thumb, index, ring, thumb, ring throughout."

One of the highlights of the recent Fleetwood Mac reunion tour is Buckingham's featured spot, during which he performs a

**FIGURE 6** "Never Going Back Again" (Chorus)

\* Drop D tuning (low to high: D A D G B E)

\* Capo IV

**FIGURE 7** "Bleed To Love Her" (Verse)

\* Tune down 1/2 step (low to high: Eb Ab Db Gb Bb Eb)

**FIGURE 8** "Big Love" (Verse)

\* Capo IV

**FIGURE 9** "Big Love" (Chorus)

## BUCKINGHAM LESSON

powerful solo reworking of the Fleetwood Mac hit "Big Love," which originally appeared on 1987's *Tango in the Night* album. "My style is not just about playing 'Landslide' anymore," he asserts. "The acoustic arrangement of 'Big Love' is more representative of where my guitar playing is at now—sparse, yet elaborate at the same time."

Buckingham plays his live version of "Big Love" on a Gibson solidbody Chet Atkins nylon-string electric/acoustic. The guitar is fitted with a special pickup that enables its acoustic tones to be blended with those of a synth unit. He capsos the guitar at the 4th fret and uses standard tuning. But instead of playing an alternating bassline, he uses the "dead thumb" approach—where his thumb drones a steady single bass note over a chord while his fingers play syncopated melody lines over it.

The verse, depicted in FIGURE 9, features an impressive fast hammered-on part that sounds harder to play than it is. "Your ring finger should be fretting the A on the G string throughout the whole part—it should never lift off the string," he says. "And once the E is hammered from the open D with the middle finger, it stays put too. That leaves your pinkie to play the G on the low E string and your index finger to play the low F. Once you get the left-hand fingering down, the right-hand pattern falls into place.

"The right-hand picking pattern on the chorus is a little tricky," Buckingham adds. "When I play the F5 and E5 chords [see FIGURE 10], I pluck the A string with my index finger and the D string with my middle finger. The thumb maintains the steady eighth-note pulse on the low E. Then, on the run over the Am chord, my thumb pumps the open A string while the index finger plays the notes on the G string, the middle finger plays the B string and the pinkie plays the high E string."

The impressive instrumental break shown in FIGURE 11 is comprised of three distinct parts: a traditional blues lick played using the "dead thumb" style; a classical-influenced chord progression; and yet another slick, syncopated Travis-picked passage which, owing to Buckingham's clever use of the open B and high E strings, sounds more complex than it is.

A good introduction to the "dead thumb" style can be found in FIGURE 12, the intro to Fleetwood Mac's smash hit "Rhiannon" (*Fleetwood Mac*). "Originally, Stevie Nicks wrote this song on piano, and the intro was very music-boxy, so I made it swing a little bit more," Buckingham recalls. "It's actually very easy to play. And since the melody line alternates between falling on the downbeats and the upbeats, it's a good way to

learn syncopation."

One of Buckingham's favorite guitar tunings is drop D, in which the low E string is detuned one whole step down to D. This tuning, which creates a majestic and mysterious drone when employed in the key of D or Dm, enabled him to create some of Fleetwood Mac's most memorable parts, such as the

Travis-picked intro to "The Chain" (*Rumours*), as shown in FIGURE 13. "I play the part differently now than I did on that album," he says, playing FIGURE 14, which is very similar to the version found on *The Dance*.

"Over time, I also changed how I play the intro to 'Gold Dust Woman'—I use a tighter Travis-picking pattern now, stressing the

FIGURE 10 "Big Love" (Bridge)

\* Capo IV

Am(add9)

All pitches sound a major third higher than written (Key of C# minor).  
All tablature positions are relative to the capo.

FIGURE 11 "Rhiannon" (Intro)

Am

G6

FIGURE 12 "The Chain" (Intro-studio)

Drop D tuning (low to high: D A D G B E)

\* Capo II

D7sus2

All pitches sound a whole step higher than written (Key of E).  
All tablature positions are relative to the capo.

FIGURE 13 "The Chain" (Intro-live)

Drop D tuning (low to high: D A D G B E)

D5

## BUCKINGHAM LESSON

FIGURE 14 "Gold Dust Woman" (Intro)  
Drop D tuning (low to high: D A D G B E)



FIGURE 15 "World Turning" (Verse)  
Drop D tuning (low to high: D A D G B E)

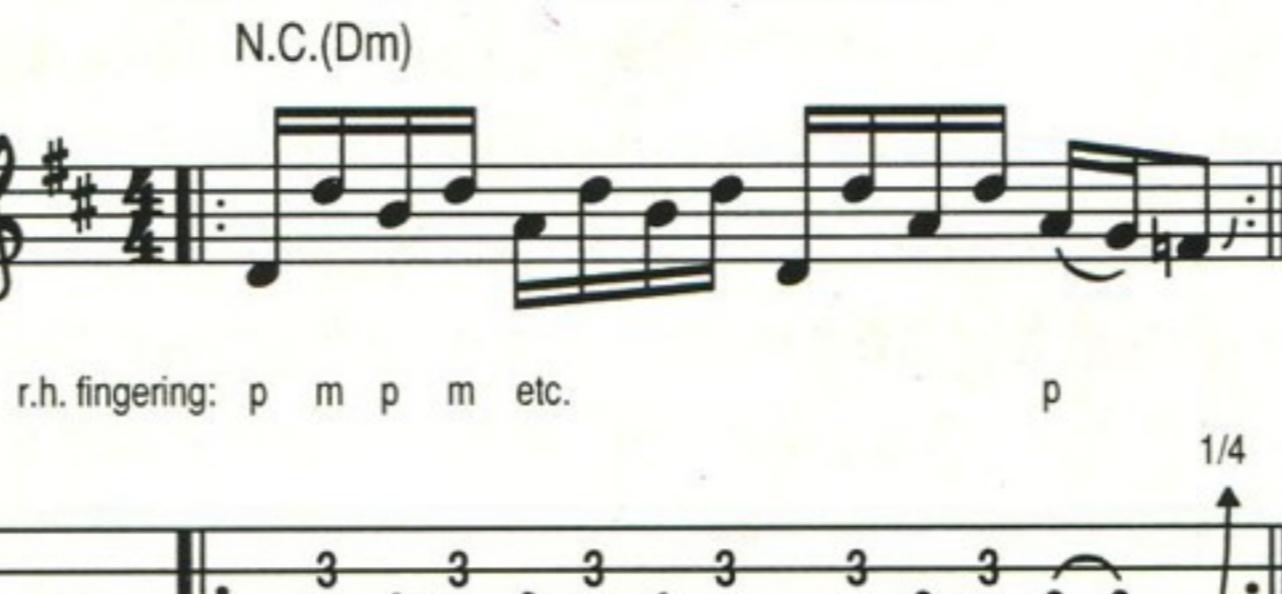


FIGURE 16 "World Turning" (Intro)  
Drop D tuning (low to high: D A D G B E)

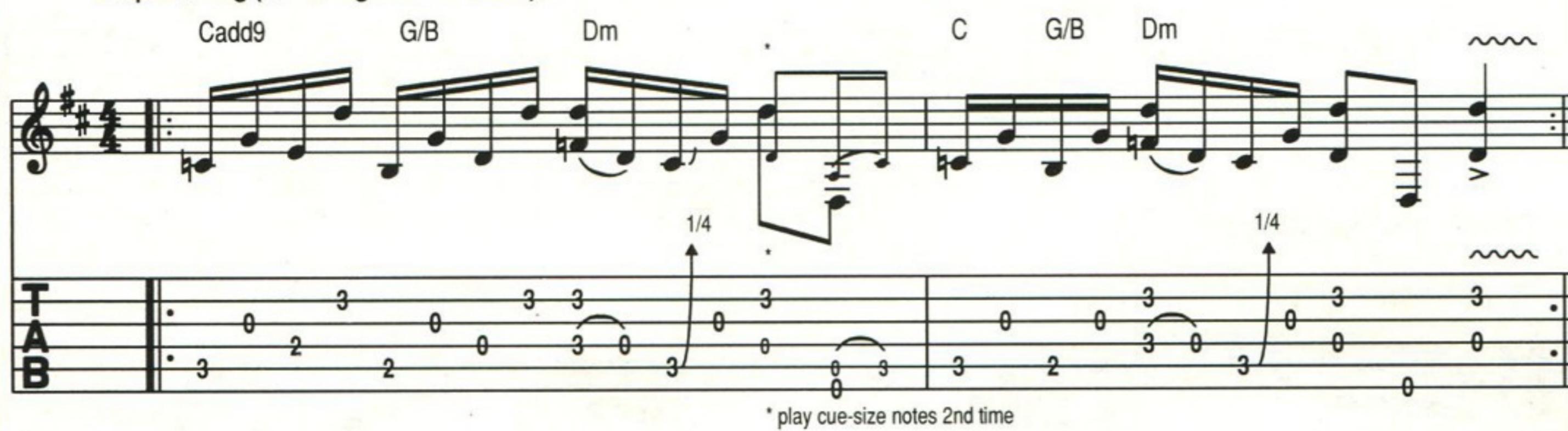


FIGURE 17 "Second Hand News" (Verse fill)  
Open G tuning (low to high: D G D G B D)

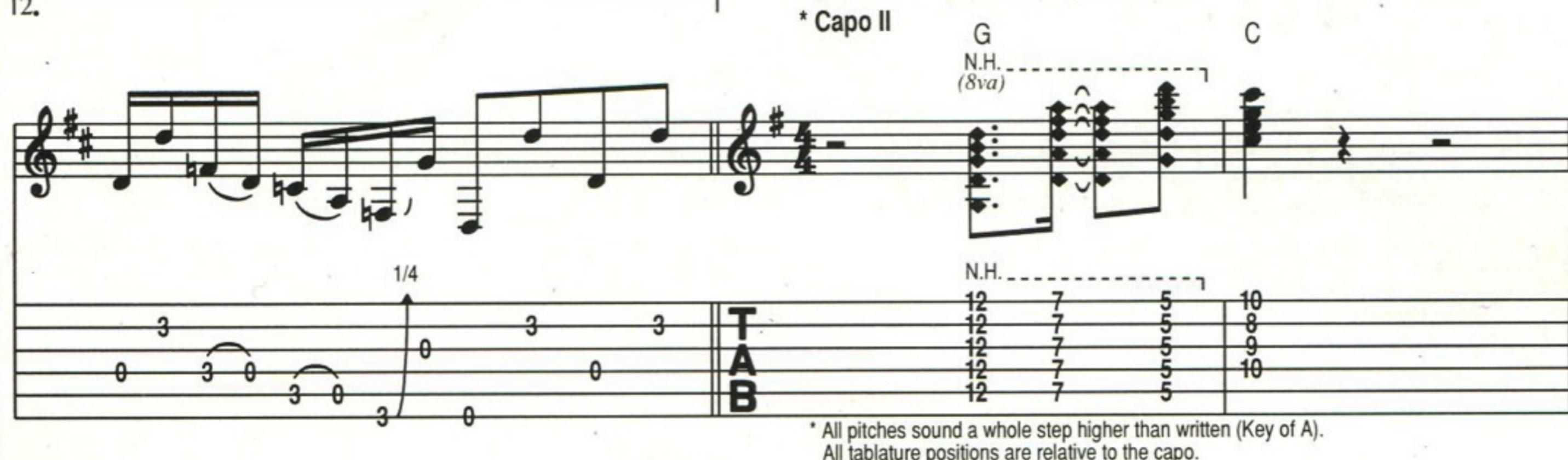
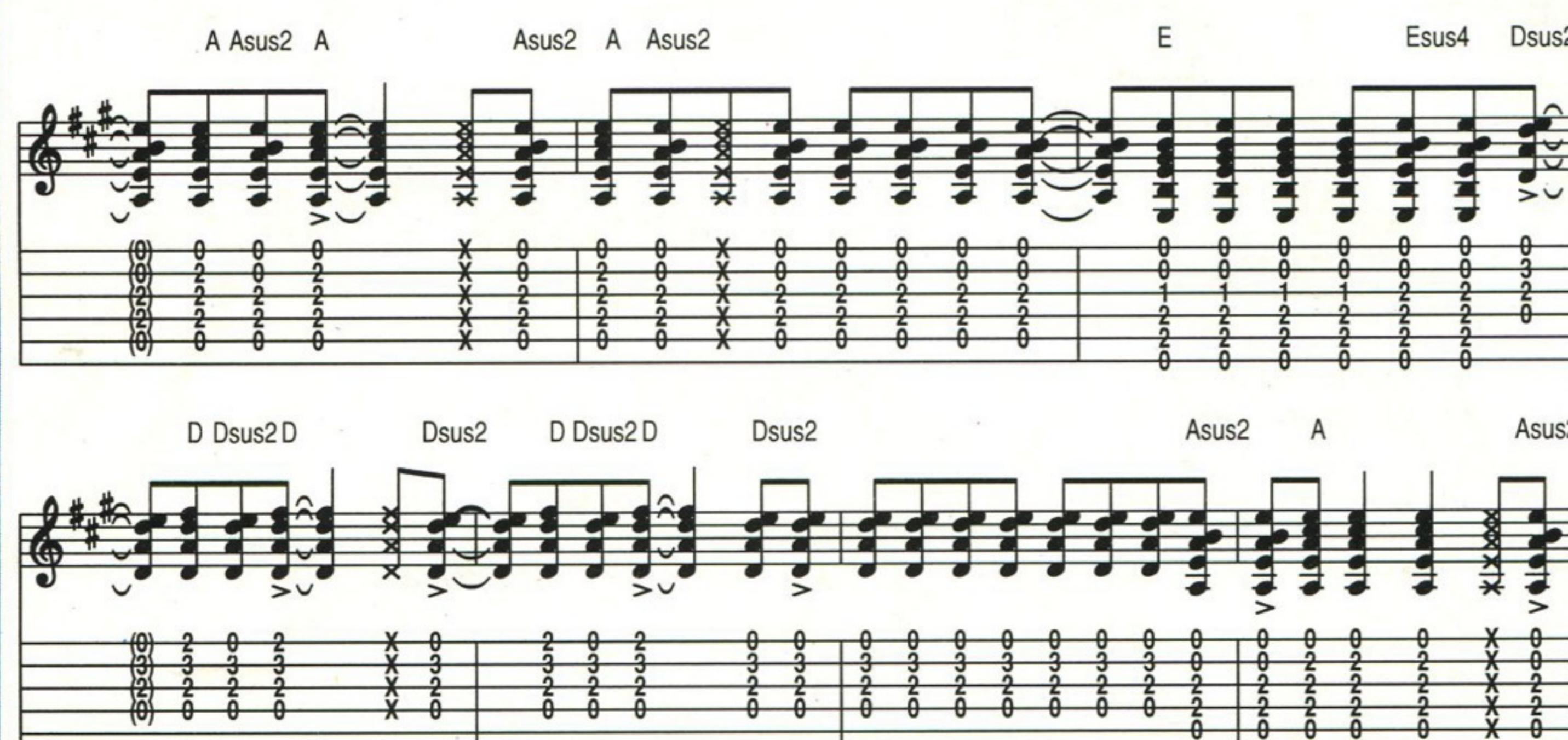


FIGURE 18 "Over My Head" (Verse fill)  
Open D tuning (low to high: D A D F# A D)



FIGURE 19 "Go Your Own Way" (Verse)  
\* Capo VIII



low open D string more. I think the part stands on its own a little better now." Play FIGURE 15 to hear Buckingham's new and improved variation.

What may be Buckingham's most creative use of drop D tuning occurs on "World Turning." "On the original recording [Fleetwood Mac], I combined two guitar parts, but they were looser and more random than what I play now on one guitar. And though the guitar is tuned to drop D, I'm really just playing the verses on the inside D, G and B strings [see FIGURE 16]. My left-hand fingering is a little weird: I keep my ring finger fretted on the D note on the B string; it also mutes the high E string. My pinkie frets the B on the G string and my index finger grabs the A on the G string. I'm kind of bouncing between all these low notes (all played with the thumb) and the stationary D on the B string. In order to achieve the effect on the record, you have to play it at a brisk tempo."

The chorus to "World Turning," as shown in FIGURE 17, starts off with Travis-picked Csus2 and G/B voicings and ends with a flurry of bass notes (all played with the thumb) interspersed with G notes played on the open string by the index finger.

Buckingham is also comfortable using other tunings as well. He employed open G tuning (D G D G B D) to play the great rhythm part, with its featured natural harmonics (N.H.), on the verse to "Second Hand News" (*Rumours*), as depicted in FIGURE 18. "I got that muted rhythm sound by putting a towel underneath the bridge," he says. "I'm guessing that the harmonics were played on a guitar tuned to open G and capoed at the 2nd fret. The chords following the harmonics were played on a standard-tuned guitar, though. I think it was two parts comped together." And on "Over My Head," Buckingham used open D tuning (D-A-D-F#-A-D) to enable him to play the fast single-note harmonics fill shown in FIGURE 19.

Buckingham is a master at creating the ideal part necessary to transform a good song into a great one. An excellent example of this is found on "Go Your Own Way," one of Buckingham's favorite recorded guitar performances. "That weird guitar rhythm part was put in almost as an afterthought—it just seemed like the song needed it," he recalls. "Contrary to some transcriptions I've seen, I did not use a 12-string on that tune; it was a six-string capoed at the 8th fret and triple-tracked [see FIGURE 18]. It's also one of the few songs that I played with a pick, though, ironically, I played the outro solo on a Les Paul using my fingers!"

CONTINUED ON PAGE 93

rock artists to find the answers for whatever is troubling them. We're open to a lot of different music because, hopefully, that makes us better songwriters, better musicians. Our tastes go all over the map. We don't limit ourselves by what the artist's message is. Often, the message is just a byproduct. But there's no doubt that a lot of our influences—Sting, Peter Gabriel, Sarah McLachlan—are thinking-person's pop. Dan likes to say a good writer writes from his experiences, and the four of us being brought up in the church, that's our experience in life. Those are the things we're going to wrestle with and write about—not necessarily in a way that says, "This is it," but in a way that says, "This is our take on things. We hope most of all to ask people to ask questions."

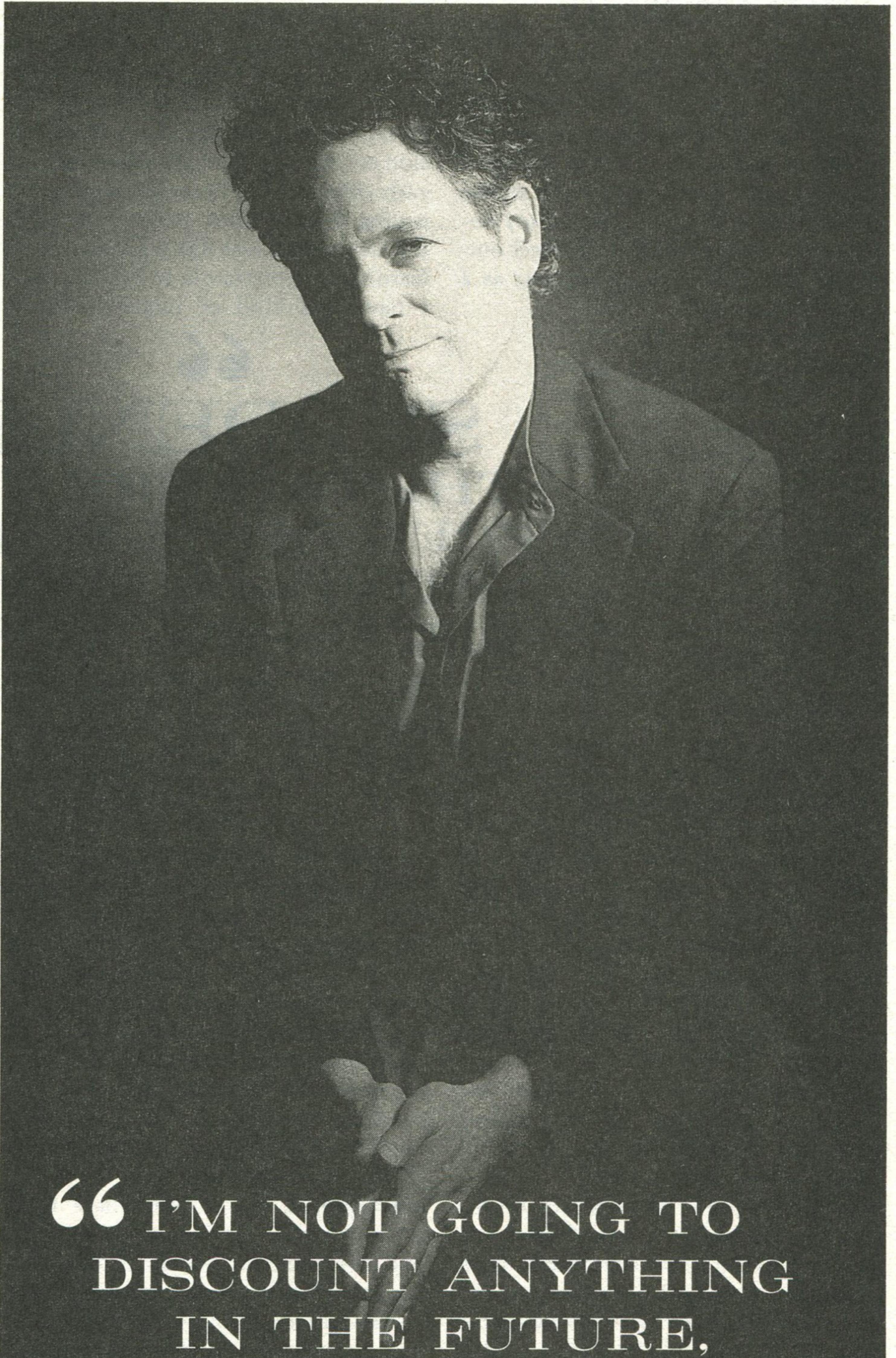
**GWA:** "Fade to Grey," on your new album, says that. It's all about realizing you don't have all the answers.

**MASON:** We want to make sure we're being as transparent as we can, and so we give people a bit of who we are. That translates into not taking it too seriously. Our biggest thing is that we want to be really accessible off stage and show people we don't have an agenda, just show we're normal people.

**GWA:** I've heard you've gotten fan mail from people who bought the first record after seeing the video for "Flood" and were shocked to find you had a Christian bent in your lyrics.

**MASON:** We've had negative and positive feedback. Parents would tell us there's not a lot of pop music they like their kids to buy or can even listen to with their kids. That's one of the cool things about our band, that families can come to our shows, parents and kids, and enjoy it. Different generations are in a constant struggle to relate to each other, and if we can be part of helping ease that struggle, we think it's great.

**GWA**



**"I'M NOT GOING TO DISCOUNT ANYTHING IN THE FUTURE, INCLUDING POSSIBLY DOING A GROUP STUDIO ALBUM. BUT I'M PLAYING IT BY EAR. 99**

## LINDSEY BUCKINGHAM

CONTINUED FROM PAGE 36

open to interpretation.

**GWA:** Don't you feel the "hope" in that song is expressed by the intensity of your playing?

**BUCKINGHAM:** Sure, you listen to the solo and whatever set of emotions you can label from that is not pessimistic at all. Also, there's a lot of humor in that song.

**GWA:** Stevie recently said she really resented the "shacking up" line. Does she have a problem singing it now? Did she then?

**BUCKINGHAM:** No, not at all. She still

doesn't like that line, but some things will never change. And my feeling was that that line, in particular, was pretty funny. Which, of course, was just my way of making fun of something that was painful on other levels.

**GWA:** You tend to even fingerpick your electric as though it were an acoustic. Joni Mitchell has told me that she plays like that because the guitar then becomes a whole orchestra of sounds. Is that why you developed your unique style?

## LINDSEY BUCKINGHAM

**BUCKINGHAM:** That's true. Because the thumb can act as a surrogate bass, I can have two different rhythms going on simultaneously, and two different melodies. And the percussiveness of the fingerpicking implies drums. But my fingerpicking on the electric is a direct outgrowth of my playing the acoustic as a young teenager.

I started out doing a basic Travis thing, but I don't know what it is now. John Stewart once told me that I was "frailing" the guitar, which is a banjo technique.

**GWA:** You actually use a banjo on the live version of "You Make Loving Fun," on *The Dance*. Is that a recent skill, or something you subliminally picked up during the Sixties folk boom?

**BUCKINGHAM:** Yeah, I owned a banjo when I was 12; it later was stolen. That was '62—and the Beatles hadn't come along, Elvis wasn't making great records and folk music was the fresh thing. I'm one of the few people who admits he was a big Kingston Trio fan. [laughs] I got semi-proficient and got some chops that did carry over into things like "World Turning," which is directly attributable to my having played the banjo.

**GWA:** Everything you've done from "The Chain" to "Big Love" has that guitar/banjo hybrid sound. How do you blend them when you create a part?

**BUCKINGHAM:** Well, Travis picking on the guitar is technically a three-finger pick, though you tend to use your fourth finger sometimes. It's based on alternating the bass notes with your thumb between the root and the fifth usually, and your other fingers play off that. On a banjo, you don't really have a bass note. Your reference point is more the high 5th string, which is a drone, and you don't fret that. And banjo picking tends to be organized in triplets, and so that's the main combination of elements you're hearing in my approach.

**GWA:** John McVie and Mick Fleetwood constitute one of the most unusual rhythm sections in rock history. Was it difficult for you to musically mesh with them?

**BUCKINGHAM:** To be honest, I was pretty ambivalent about joining them in the first place. I was the new kid on the block, and I didn't see the potential, I have to say. I thought John's playing was too busy, and when we rehearsed I wasn't

used to Mick's Charlie Watts sensibility—playing way behind the beat. I did think that John was stepping all over my guitar parts, which to some degree he was. But I eventually realized there's a certain tension created by threatening to step all over each other all the time, but never quite getting there. I think that's really more the case, and it was just a process of me learning to appreciate it. In fact, Mick and I have this kind of implied musical

committing to—at least for now. And I don't want to feel like the bad guy if I hold to that.

**GWA:** That's called setting boundaries, and it's very healthy.

**BUCKINGHAM:** Yes it is—that's what my shrink tells me! If you had asked me a year ago if I'd be doing this, I'd think you were nuts. I got into this partly to grease the machinery that would help the solo album when it came out. But I've been

pleasantly surprised there's been an added bonus, which is that we're all having a really good time. So I'm not going to discount anything in the future, including possibly doing a group studio album. But I'm playing it by ear.

**GWA:** Is there any sense of discomfort or compromise in going back and doing the old tunes?

**BUCKINGHAM:** There is an aspect of a time warp for me in doing this. And I don't think anyone else feels that. But some nights I'll be playing "Rhiannon" and wondering,

"What year is this?" So in this context I do sometimes feel this is a nostalgia feast as opposed to what I would be doing with my own music now. All this falls under the "petty needs" category. But I think "Big Love" and "Go Insane" get as close to the approach that I'm interested in doing now, which is to get maybe one or two guitars to do the work of a whole track—or to do more experimental fingerpicking things, which you'll hear on my solo album.

**GWA:** *Tusk*, a gutsy, almost alternative follow-up to *Rumours*, wasn't a blockbuster. Was that the first indication that you might have to leave for musical rather than personal reasons?

**BUCKINGHAM:** Well, it wasn't a blowout, by any means. Once I started showing the band the stuff I was coming up with, they were really into it. The record company, on the other hand, went, "Oh fuck!" [laughs] The backlash came more in the form of, "We're not going to follow that process again." I was disappointed that the priorities seemed to be about selling records, and not about musical growth. And the new music that was coming along, like the Pretenders, the Police and especially the Clash. Between us, I would have much rather been in the Clash than Fleetwood Mac at that point. But it helped me define what my priorities were at the juncture. I wasn't buying the premise that if it works, let's run it into

“  
SUDDENLY,  
THERE WERE THE  
FOUR OF US IN THE  
CONTROL ROOM,  
DISCUSSING MUSIC.  
IT FELT ODD,  
BUT GOOD.  
”

joined-at-the-hip kind of thing on stage that was there from the beginning. We both have a very male spirit, which kept the whole thing from turning into Abba. **GWA:** This reunion, with its massive tour and the release of *The Dance*, started during the recording of your solo album. Yet, for more than a decade, you said that you no longer felt creatively and personally comfortable with the band. Why go back now? Were you dragged back in? Or looking for some kind of closure?

**BUCKINGHAM:** No, I didn't have to be dragged back in kicking and screaming... but there was an element of that to it. [laughs] What happened was I saw Mick, and he had totally turned his life around. And he came to play drums on my project. When we needed a bass player, one guy didn't work out so we thought of John, and it worked really well. Further down the line I was looking for help on vocal choices, and so we asked Christine down. Suddenly, there were the four of us in the control room discussing music. It felt odd, but good. I think a small light bulb went on over at the record company, and I have to say Mick was lobbying for it behind the scenes—which made me feel I was stabbed in the back with a very small knife. [laughs] But I have to cut him some slack, because Fleetwood Mac has been his whole life, really. So when I talked with Reprise, I said I would do 40-plus dates in the States, and that's all I'm

the ground. Maybe that goes against our ideas of what capitalism's all about, but I think the only way you have a long-term career is by being true to what you believe is right, to your true intentions.

**GWA:** How much did drugs contribute to the dissolution that finally led to the split after *Tango* in '87?

**BUCKINGHAM:** As far as being creative, it kept getting worse and worse, as did the way the individuals in the band conducted their lives. Drugs affect everything, because your priority becomes to do drugs. It was tough in the end. Stevie, you really couldn't talk to her, you couldn't make eye contact. It was hard to recognize someone I had known and lived with a few years before, and there were a lot of hurtful things going on.

**GWA:** But why did the breakup wind up dragging on, in effect, for 10 years—from *Rumours* to *Tango*?

**BUCKINGHAM:** You figure 10 years is a long time not to put some issues to rest. When people break up, there's usually a period of grieving and there's a natural distance and you move on. I was never allowed that. Normally, you're not having to work with or see that person every day in a studio...

**GWA:** And have to share your deepest emotions with them through music.

**BUCKINGHAM:** Right, exactly! We were working on such a fundamental level with each other, giving over the most vulnerable parts of ourselves to people we've been so close to before. Really, getting through the whole 12 years was like an exercise in denial for me. Cut to 1997 and I'm in my garage working on my next solo album, and suddenly all these things come to the surface and I'm able to look at them in a more adult way. And you realize that everyone did the best they could. So finally all the baggage is gone.

**GWA:** Are there certain songs you're all doing now where you can feel the difference—where you can feel that things have healed?

**BUCKINGHAM:** Maybe "Landslide," but it's not the specific songs, it's the whole experience. There's the sense of the unit on stage being something different than it was. We've all gone through our respective trials and we've come out the other side, hopefully wiser for it and more caring and sensitive to the other individuals, and really appreciating that the whole is greater than the sum of the parts in a way we couldn't before. I wasn't the only one who had baggage. Everybody had baggage... and it was so hard and so convoluted by the inner social dysfunctions, if you want to call it that. And I've been sur-

prised and gratified by how positive this tour has been. It used to be bitter, or sometimes bittersweet. Now—it's just kind of sweet.

GWA

## BUCKINGHAM LESSON

CONTINUED FROM PAGE 42

**Looking back on his body of work, Lindsey Buckingham is resigned to the fact that less-than-sophisticated musicians might take his painstaking guitar craftsmanship for granted. But he wouldn't have it any other way. "In some ways, it's much harder to come up with the perfect part than having great chops. And even though I might not get the same kind of recognition by playing for the song as I would for playing the flashy stuff, it's in service of a higher ideal—a trade-off I'm very comfortable with."**

GWA

### "World Turning"

By Christine McVie and Lindsey Buckingham. ©1975, 1977 Fleetwood Mac Music (BMI), Now Sounds Music. All rights reserved. Reprinted by permission.

### "Over My Head"

By Christine McVie. ©1975 Fleetwood Mac Music (BMI). All rights reserved. Reprinted by permission.

### "The Chain"

Words and music by Lindsey Buckingham, Christine McVie, Stevie Nicks, Mick Fleetwood and John McVie. ©1977 Welsh Witch Music, Now Sounds Music, New Sounds Music, New Entertainment Music, Fleetwood Mac Music (BMI). All rights on behalf of Welsh Witch Music controlled and administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203. International copyright secured. All rights reserved. Reprinted by permission.

### "Rhiannon"

Words and music by Stevie Nicks. ©1975 Welsh Witch Music. All rights administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203. International copyright secured. All rights reserved.

### "Gold Dust Woman"

Words and music by Stevie Nicks. ©1976, 1977 Welsh Witch Music. All rights administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203. International copyright secured. All rights reserved.

### "Landslide"

Words and music by Stevie Nicks. ©1975 Welsh Witch Music. All rights administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203. International copyright secured. All rights reserved.

### "Never Going Back Again"

Words and music by Lindsey Buckingham. ©1977 Now Sounds Music.

### "Go Your Own Way"

Words and music by Lindsey Buckingham. ©1976 Now Sounds Music.

### "Second Hand News"

Words and music by Lindsey Buckingham. ©1977 Now Sounds Music.

### "Big Love"

Words and music by Lindsey Buckingham. ©1987 Now Sounds Music.

### "Bleed to Love Her"

Words and music by Lindsey Buckingham. ©1997 Now Sounds Music.

## JETHRO TULL CONTINUED FROM PAGE 47

So why did the band even bother with acoustic instruments? "All the instruments I play, I play because those are the instruments I used to compose that song or piece of music," explains Anderson. "So they remain a fundamental part or essence of what the piece of music is about.

"With the flute, it more often becomes a supporting or decorative instrument. Or, in terms of improvised solos, a solo instrument. Being a monophonic instrument, it's not particularly suitable for writing music. The only time I've written much music using the flute as the primary source in the writing process has been an instrumental flute album I made a couple of years ago [Divinities: Twelve Dances with God, Angel, 1995]. Most of the time, probably, the acoustic guitar is the likely instrument [for writing], followed by mandolin and keyboards and other stuff."

That acoustic base, along with Anderson's occasionally baroque turn of phrase, has led some listeners to assume that Tull's music was profoundly influenced by the English folk rock scene. Not so, says Anderson. Although he eventually became aware of performers like the brilliant fingerstylists Bert Jansch and John Renbourn, and folk-oriented acts like Steeleye Span, his direct contact with the British folk scene was limited to a single artist.

"It was a chance meeting with Roy Harper, a guy from Blackpool, the town in England where I lived and went to school. He was the only other musical product of Blackpool at the time. I'd heard about him before I left there, and we bumped into each other a few months after Jethro Tull formed, just because we were playing the same venue somewhere.