

GUITAR WORLD® Acoustic

NO. 56

**LEO KOTTKE
and PHISH's
MIKE GORDON**

6 SONGS!

ERIC CLAPTON

Key to the Highway (live)

KANSAS

Dust in the Wind

DIXIE CHICKS

Long Time Gone

FACES

Ooh La La

WHITE STRIPES

Hotel Yorba

DASHBOARD

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Saints and Sailors

PLUS!

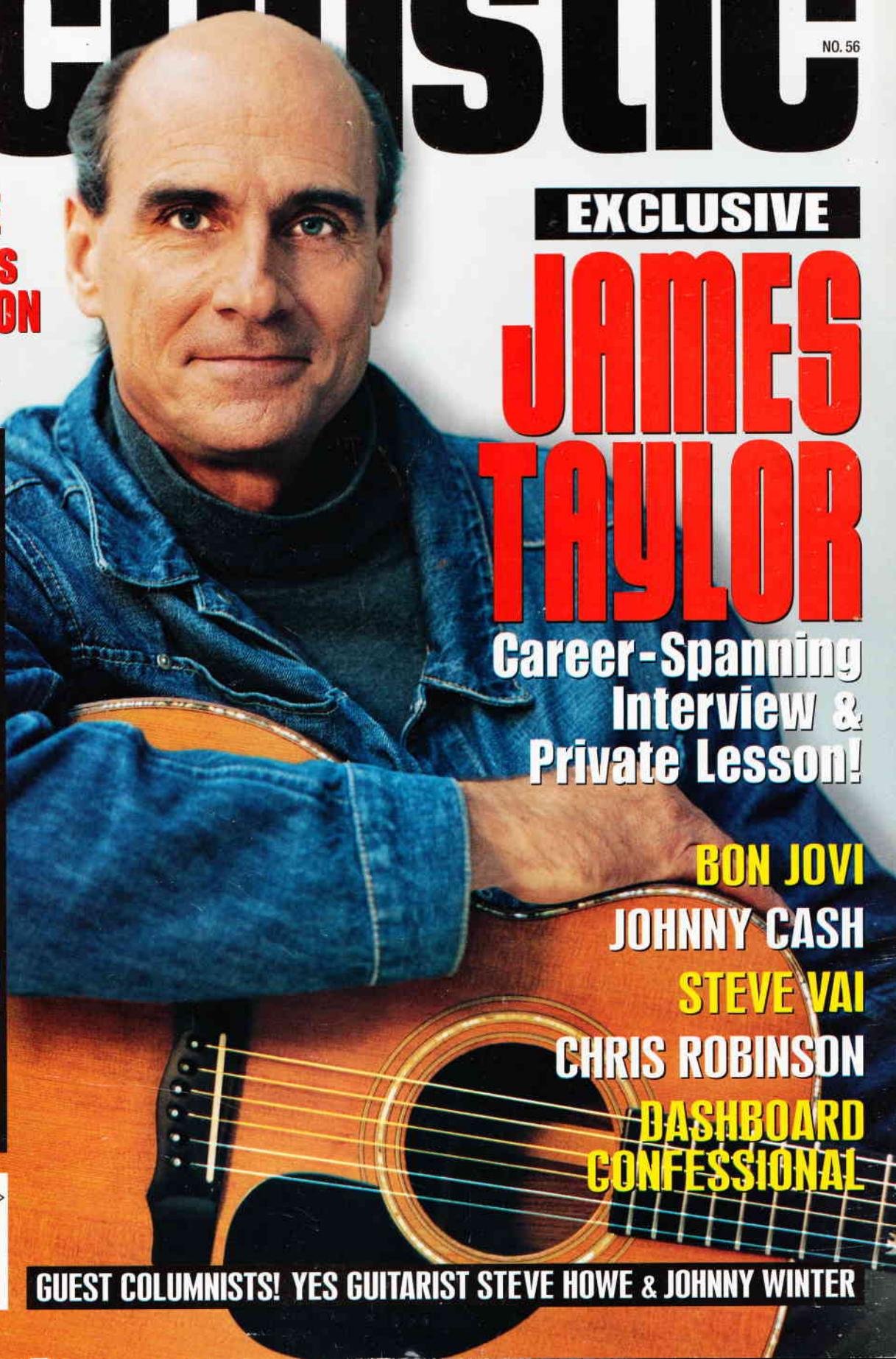
**ACOUSTIC
ARRANGEMENTS**

THE BEATLES

The Fool on the Hill

THE DOORS

Alabama Song



EXCLUSIVE

**JAMES
TAYLOR**

Career-Spanning
Interview &
Private Lesson!

BON JOVI

JOHNNY CASH

STEVE VAI

CHRIS ROBINSON

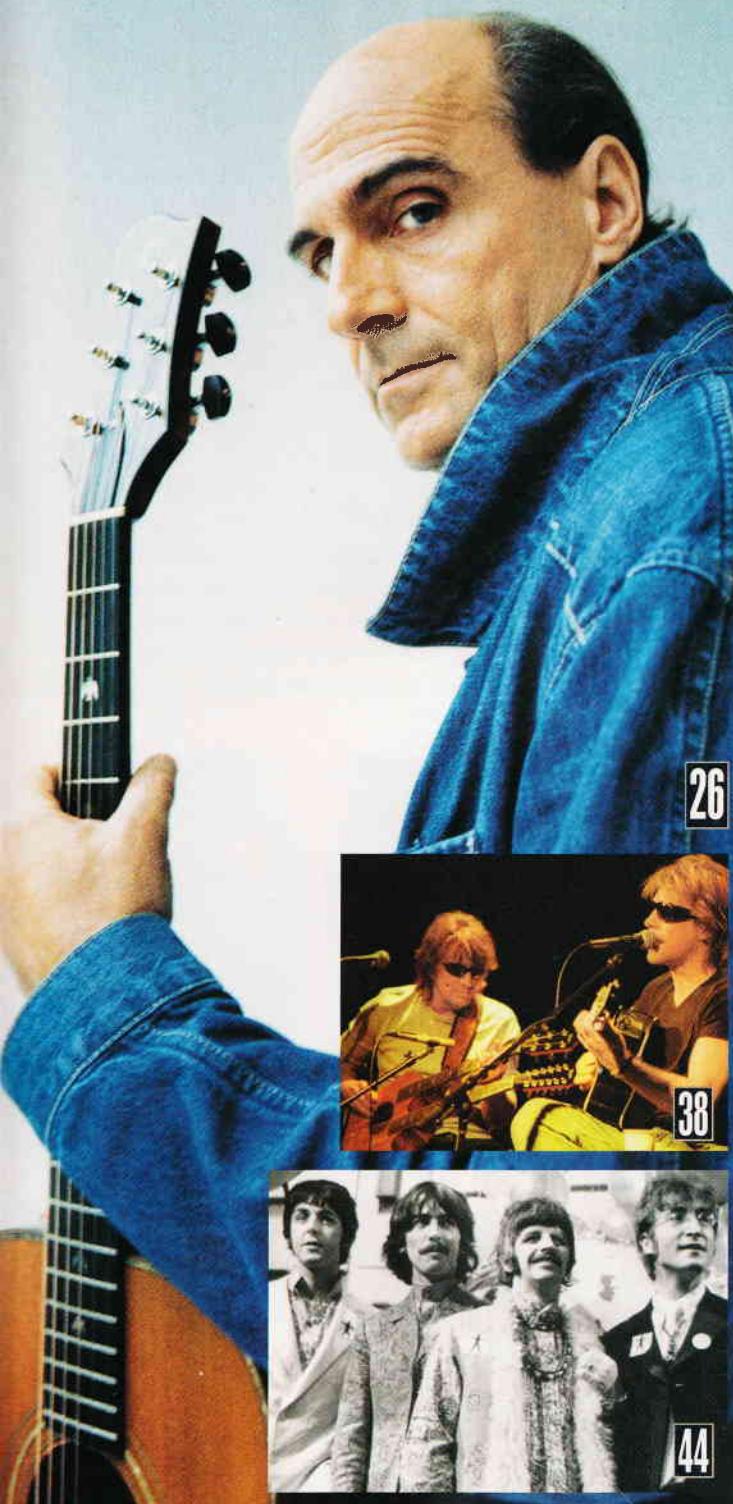
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\$5.95 \$7.95 CAN

56>



GUEST COLUMNISTS! YES GUITARIST STEVE HOWE & JOHNNY WINTER



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GUITAR WORLD
Acoustic

AIMEE MANN
DUNCAN SHEIK
BOB DYLAN'S
NEWPORT TRIUMPH

Dave Matthews
NEW AND UNPLUGGED!
HOW TO PLAY THE BEST OF 'BUSTED STUFF'
Plus: FOUR CLASSIC SONGS FROM 'LIVE AT LUTHER COLLEGE'

GUEST COLUMNISTS: YES GUITARIST STEVE HOWE AND JOHNNY WINTER

6 SONGS!

THE BEATLES Two of Us
AVRIL LAVIGNE Complicated
JAMES TAYLOR Country Road
TACK JEHANNA Fluke
JOHNNY CASH Folsom Prison Blues
SIMON & GARFUNKEL The Sound of Silence
PLUS! ACOUSTIC ARRANGEMENTS
REMEMBERED Dreams On
STEVE HOWE Stray Cat Shout

DEVOUT LUTHERAN

GWA, my prayers have been answered! Not only does Dave Matthews release his best album yet, but you also provide me with transcriptions to some of the incredible, brand-new material (GWA #55). And good thinking on the *Live at Luther College* transcriptions. Tim Reynolds is an incredibly underrated guitarist, and the interplay between Dave and him on that album is beautiful.

MICHAEL TENCIC, VIA EMAIL

INDUSTRIOUS PLANT

It was great to see Robert Plant in your mag. This is one legend who hasn't become a living fossil, but remains vital, creative and articulate about his work.

KAREN CHAI, HOUSTON, TX

LOOK HOMeward, ACOUSTIC

I have been reading *Guitar World Acoustic* since your first issue. I love your transcriptions, particularly the Simon & Garfunkel songs you choose. How about "Homeward Bound" as a future choice? And maybe more Cat Stevens—it's hard to find quality Cat transcriptions. Keep up the good work.

MARK H., VIA EMAIL

BOYS OF WINTER

You guys have floored me with Johnny Winter's column. I have to learn his style! Can't wait for the next issue. Thanks for helping me become a better guitar player.

NEIL PORTER, VIA EMAIL

Thank you for bringing Johnny Winter's

insights, ideas and materials to your readership. Johnny is a true caretaker and conservator of the blues who brings such raw energy to his playing. I hope the Smithsonian and the Library of Congress will one day realize what a national cultural treasure Mr. Johnny Winter is. Until that happens, thanks, GWA, for picking up the slack!

MARK SCHWANKE, ST. LOUIS, MO

COUNTRY MATTERS

I'm very impressed with the way GWA picks songs that fit so many different styles. Now how about slipping in a country song every once in a while?

LEE SHEETS, VIA EMAIL

Check out the transcription of the Dixie Chicks's "Long Time Gone" in this issue—GWA Ed.

MELODY MAKER

Thanks for the unplugged arrangement of "Unchained Melody." I'm a novice guitarist but am now working diligently on the song—my wedding song—and my wife is seeing progress. Nothing like some romantic motivation, if you know what I mean... Please throw in some Chris Isaak so I can keep this streak going.

DAVE LOWTHIAN,
BELLEVILLE, ONTARIO, CANADA

THAT'S THE SPIRIT

I was blown away by the Michelle Branch article in GWA #51. I have to admit that when I first saw her on MTV, I had her pegged as "Sheryl Crow meets Britney Spears." But I jumped the gun on my judgment, and when I read your article I kicked myself in the ass right away. I am going out later tonight to buy her album, *The Spirit Room*. I'd like to maybe someday hang out with her and share views on music and such. Maybe even jam a bit on the guitar.

KEN ZEIGLER II, DILLSBURG, PA

CORRECTION: The GWA #53 review of Woody Mann's *Art of Acoustic Blues Guitar: The Basics*, omitted the name of the website where the instructional video can be ordered. The address is: www.woodymann.com.

Send letters to "Letters," *Guitar World Acoustic*, 1115 Broadway, New York, NY 10010, or e-mail us at richardb@harris-pub.com.

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RACKETBOX

TAYLOR MADE

When I met James Taylor at the photo shoot that yielded this issue's beautiful cover image, I could barely restrain myself from thanking him for the salutary impact he's had on my life. While I've always loved James's music, especially his incomparable guitar playing, I particularly wanted to express my appreciation for something he'd done for me, however unwittingly, more than 20 years ago. As a student at Brooklyn College in the late Seventies, I often brought my guitar to school, where I would spend breaks between classes fingerpicking on the campus' grassy quadrangle. Other students played guitar on that lawn, but it happened that I was the only one who could play James Taylor note for note. And whenever I played the intro to "Fire and Rain," I'd find myself surrounded by legions of *Sweet Baby James*-loving coeds, all of whom were just thrilled to hear their favorite song rendered so accurately. Needless to say, I became Big Guitar Man on Campus, and my social life improved enormously.

Naturally, I didn't tell anyone that I learned to play "Fire and Rain" from *The James Taylor Songbook* (Amsco), a now out-of-print volume that featured transcribed excerpts from many of James's great early tunes. The man who transcribed those excerpts was Happy Traum, a fine folk guitarist who back then was best known for having accompanied Bob Dylan on three songs recorded in 1971—"I Shall Be Released," "You Ain't Goin' Nowhere" and "Down In the Flood." (All three tracks appear on *Bob Dylan's Greatest Hits, Volume II*). Happy is today renowned for

his many guitar guidebooks and as the owner and guiding light of Homespun Videos, whose instructional material has helped hundreds of thousands of guitarists and other instrumentalists improve their playing.

And so it turns out that I also owed Happy Traum a big-time thank-you for all the attention I received from those "Fire and Rainettes" back in college. When I assigned the GWA interview with James Taylor to Happy—who was clearly the best man for the job—my native shyness prevented me, as it did with James, from saying a word. Now, 23 years after mastering that classic Taylor A chord hammer-on riff, I acknowledge my debt to both—and thank them for a big-time cover story as well.

HAROLD STEINBLATT, EDITOR



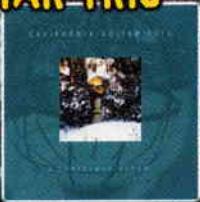
DANNY CLINCH

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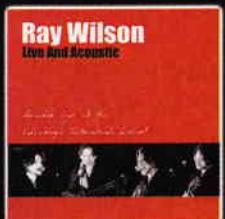
STEVE HOWE "SKYLINE"

THE LEGENDARY GUITARIST OF YES PUTS FORTH HIS NEW SOLO CD. SKYLINE IS AN AMBIENT YET MELODICALLY INTENSE WORK WITH PROGRESSIVE, CLASSICAL AND JAZZ FLAVORS.



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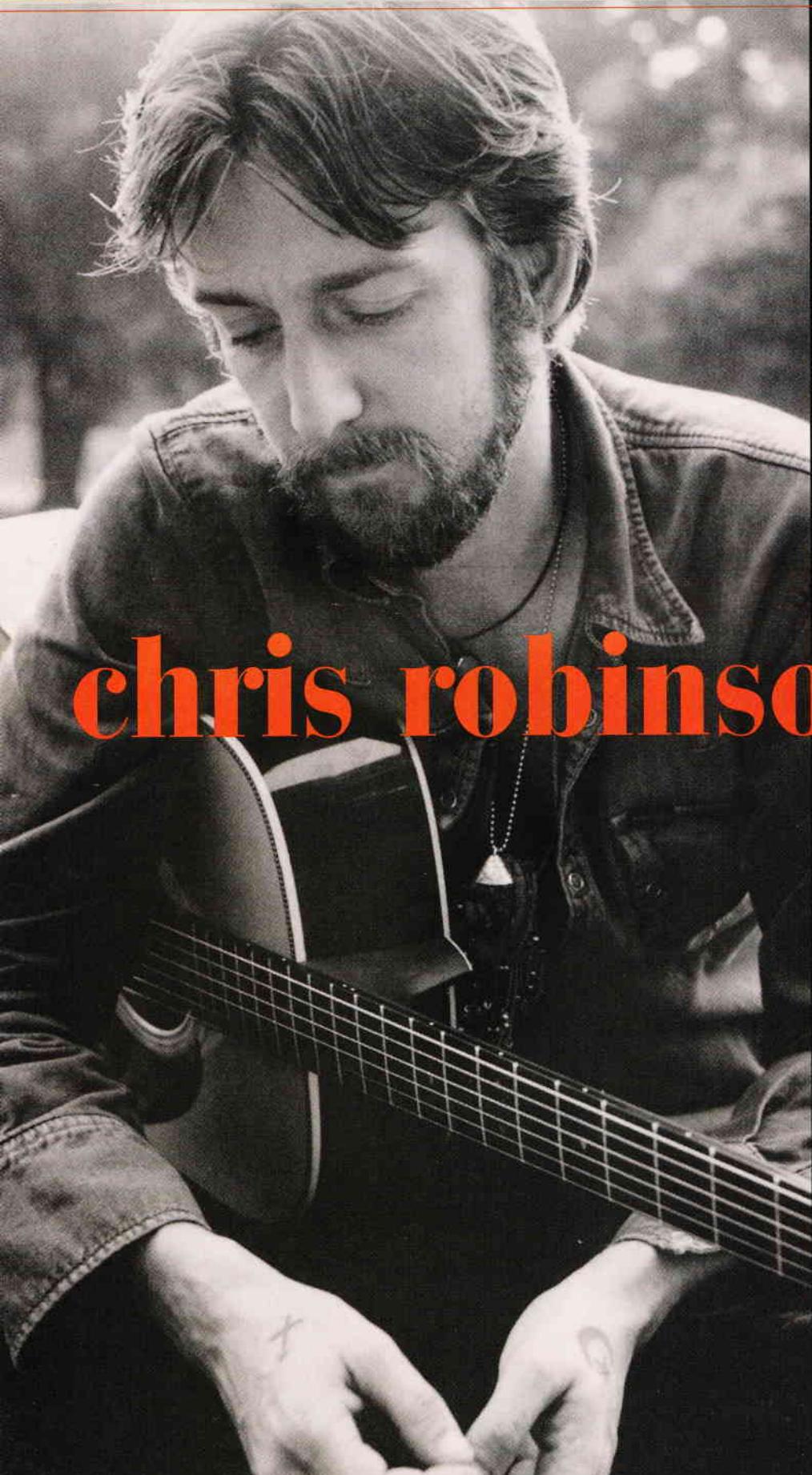
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FREE BIRD

At a recent solo gig in Detroit, Chris Robinson ran into his old Black Crowes bandmate, keyboardist Eddie Harsch. "He said, 'Where's your tour bus, man?'" recounts the singer with a laugh. "And I was like, 'It's that red van over there!'"

That modest van pretty much tells the story of Robinson's current musical mind-set. With the Crowes—the band he cofounded with his brother and guitarist, Rich, 18 years ago—on "extended hiatus," the lanky 35-year-old is flying solo. Gone, at least temporarily, are the arena tours, riff-heavy blues rock and Robinson's brash, cocksure persona. His debut solo album, *New Earth Mud*, released on the small independent Redline Entertainment label, is an understated, mostly acoustic affair composed of material "born from a more intimate place," he says. "As much as I love the Black Crowes, I wasn't comfortable with our sound on the last few albums. This is more representative of my music."

Robinson wrote the majority of the album's 12 songs on his 1959 Martin D-28 while vacationing in Malibu last year with his wife, actress Kate Hudson. When it came time to record, he set up shop in a "funky little place in Paris" and enlisted a trio of British musicians—producer/multi-instrumentalist Paul Stacey, keyboardist Matt Jones and Stacey's brother, Jeremy, on drums—to help bring his songs to life. Robinson, who in addition to singing, writing and co-producing also handled the majority of the album's acoustic guitar work, originally envisioned a sound that would reflect the influence of the roots-oriented bands he most admires: the Incredible String Band, the Grateful Dead, the Band and Bob Dylan. He happily acknowledges, however, that the end result was quite a bit different.

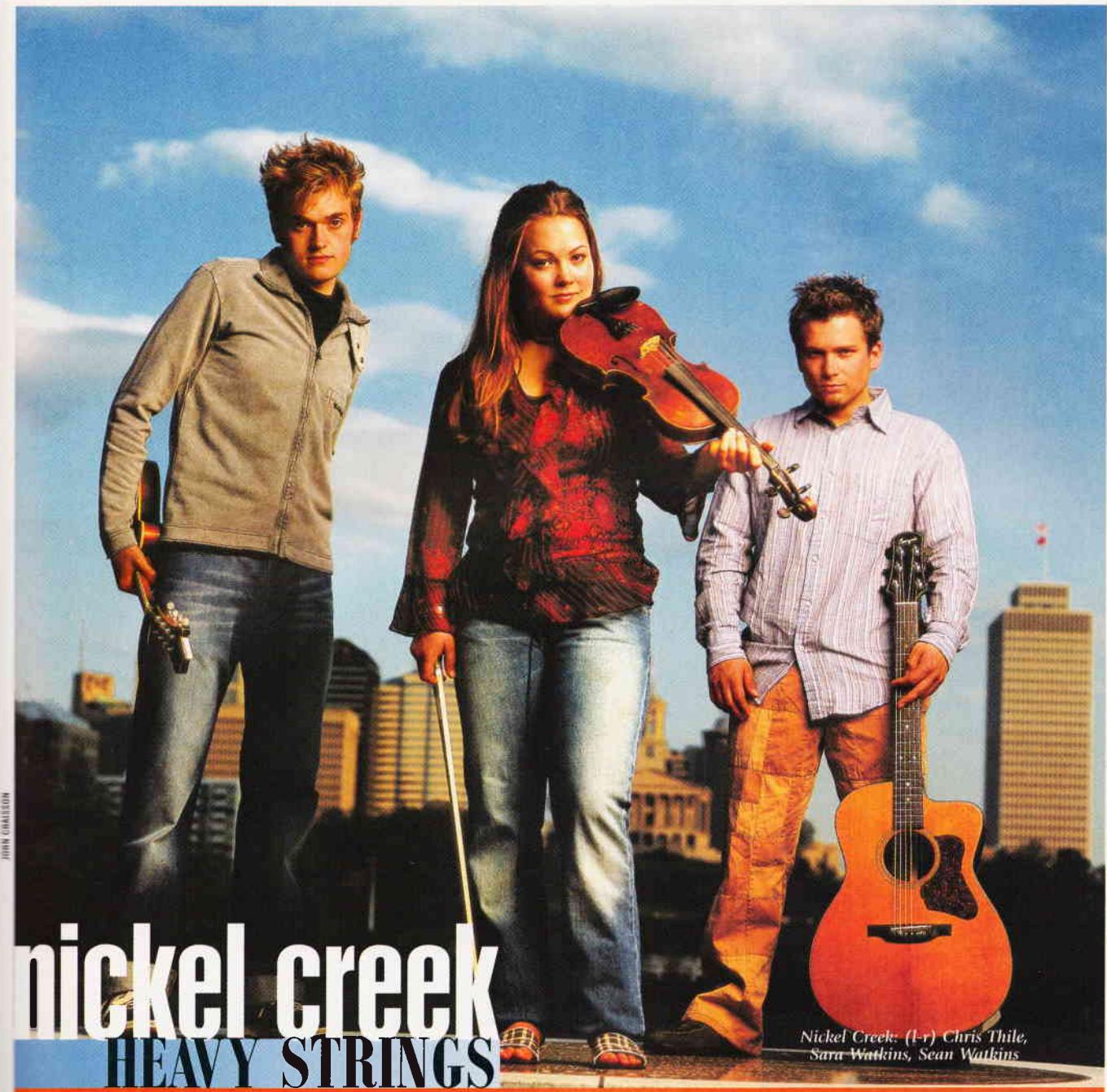
"It's funny," he says. "If I had made this record with American guys it probably would have come out a lot more twangy and folky. But recording with Englishmen gave it a different aesthetic, that Sixties psychedelic pop thing that I've always loved in bands like the Zombies."

While Robinson insists that the Black Crowes haven't broken up, he regards his solo album as no mere side project. "My ambitions are huge," he says. "I want to sell millions of records."

And what if he doesn't?

"All I can say is I've never felt so comfortable and so at ease. It was extremely gratifying to put this record together from top to bottom—it feels exactly the way I wanted it to feel and it sounds exactly the way I wanted it to sound." He smiles. "So anything that happens from here on out is just icing on the cake."

RICHARD BIENSTOCK



nickel creek

HEAVY STRINGS

Combine razor-sharp bluegrass chops with youthful enthusiasm and a contemporary sensibility, and what do you get? Nickel Creek, a trio of Southern California natives in their early twenties who employ acoustic guitar, mandolin and fiddle to create a fresh, sophisticated sound that defies easy categorization. While purists fume and retailers wonder where to shelf the group's hot new CD, *This Side* (Sugar Hill), Sean Watkins, Sara Watkins and Chris Thile—along with bass-playing friends Byron House (studio) and Derek Jones (on tour)—are having the time of their lives playing what they all simply call "Nickel Creek music."

"I could spend the rest of my life delving into bluegrass and not exhaust its possibilities," notes the gifted 21-year-old mandolinist and vocalist

Chris Thile, a former child prodigy whose instrumental prowess has led to guest appearances with the likes of the Dixie Chicks and Dolly Parton. His dazzling sound and broad musical vocabulary is perhaps the single most important element behind the band's popularity.

Like Thile, guitarist Sean Watkins enlivens his playing with elements from jazz, Celtic and even classical music, coaxing a distinctive silvery tone from his custom Dana Bourgeois OMC acoustic. And while he helped design that instrument, he'd prefer to discuss the music on his band's new album and its producer, the similarly genre-bending Alison Krauss, than luthiery. "She's great to work with," he volunteers, "because she's been through a lot of the things we're going through now."

Like Krauss in the first heady days of her pop-

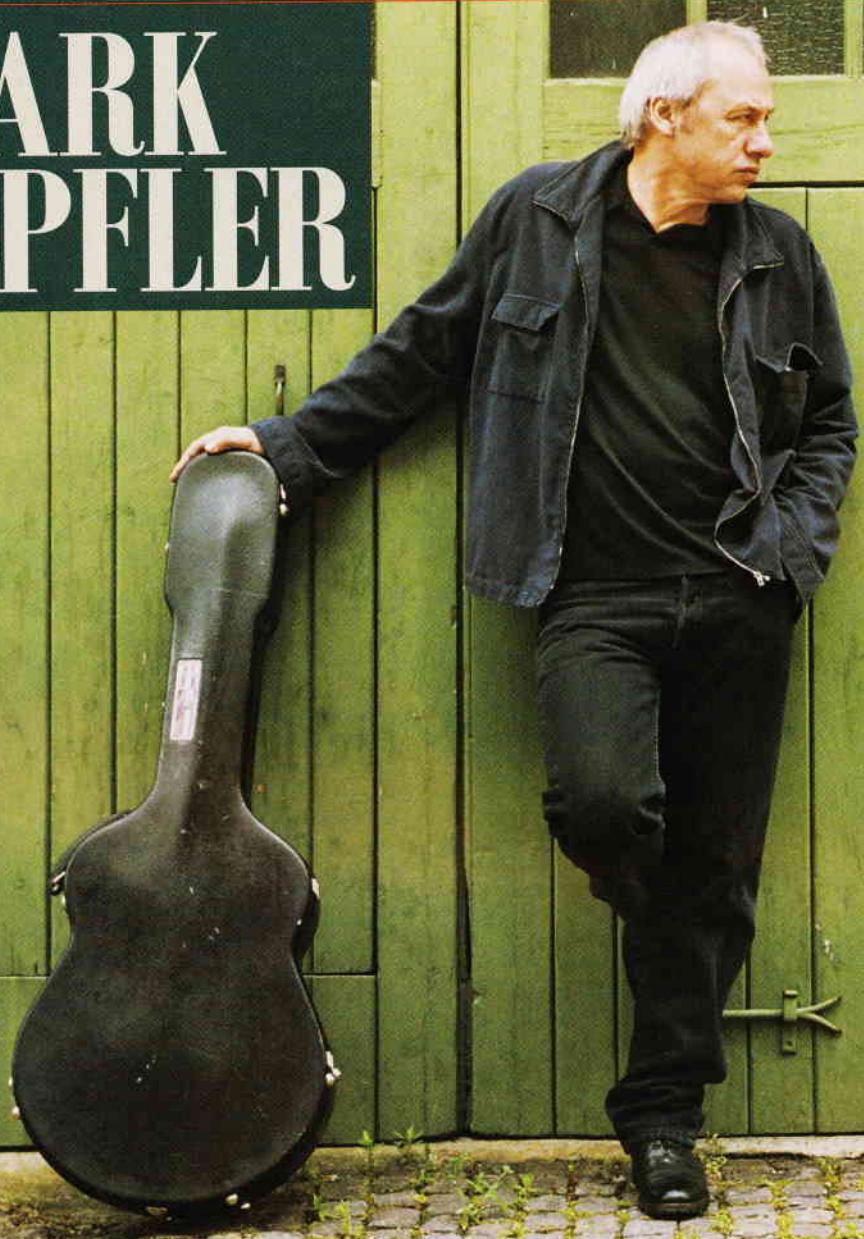
ularity, Nickel Creek are "going through" a burst of seemingly overnight success—and in many areas. A predominantly instrumental-oriented group until just a few years ago, the trio has scored two nominations for the Country Music Association's Vocal Group of the Year, while earning Instrumental Group of the Year honors—among others—from the International Bluegrass Music Association.

"We wanted to expand our palette of sounds on this album," says Watkins. "There's still some bluegrass in what we do, and there probably always will be, but there's a lot more, too. It's just what happens when the three of us play music together—anyone can try anything, and then we see if it works."

JON WEISBERGER

FIRST STRINGERS

MARK KNOPFLER



KEN SHARP

folk head

The principal inspiration for Mark Knopfler's extremely acoustic new solo album, *The Ragpicker's Dream* (Warner Bros.), was, appropriately enough, an acoustic guitar—specifically, his own Martin signature model, introduced by the company just last year. "It's a dreadnought, an HD-40MK," says Knopfler. "They worked so hard on it. When the first of the prototypes arrived, it was such a beautiful thing that I found myself just playing that guitar, and starting to write tunes with it."

For more than two decades now Knopfler, both as the leader of Dire Straits and as a solo artist, has explored the ties between British folk, American blues and country, and their transatlantic progeny, rock and roll. But on *The Ragpicker's Dream* Knopfler's affinity for traditional music takes center stage as it never has before. With their dark modal melodies, restrained acoustic picking and wistful yet dry-eyed lyrics, songs like "Why Aye Man," "Fare Thee Well Northumberland" and the title track almost sound as though they could be old Appalachian ballads—or even older Scottish airs.

Knopfler's knowledge of such styles, and their interconnections, is extensive. "I grew up listening to Scottish music," says the Glasgow native. "I also loved American music as a kid, but because I couldn't afford an amplifier I learned to fingerpick early on—I loved Merle Travis and Chet Atkins. As a result I played in folk joints where I heard a lot of traditional British music played by guys like Martin Carthy and Davy Graham. Much of the stuff that originated here went to America, was absorbed into its folk music and made into records that I heard in Scotland. It's all mixed in to what you hear on the album."

With *The Ragpicker's Dream*, Knopfler, with the help of his beautiful new guitar, joins Travis, Atkins, Carthy and Graham in that great musical mix—the folk process.

MAC RANDALL

TONY FURTADO

'grass roots

Where you start out musically isn't always where you wind up. Just ask Tony Furtado, one-time bluegrass banjo picker turned eclectic slide guitarist. "I find myself having to make sure people know it's not bluegrass," he says of his new CD, *American Gypsy* (What Are Records?). "And I find that sometimes my booking agent will have to convince a promoter that what he was doing 10 years ago is totally different from what he's doing now."

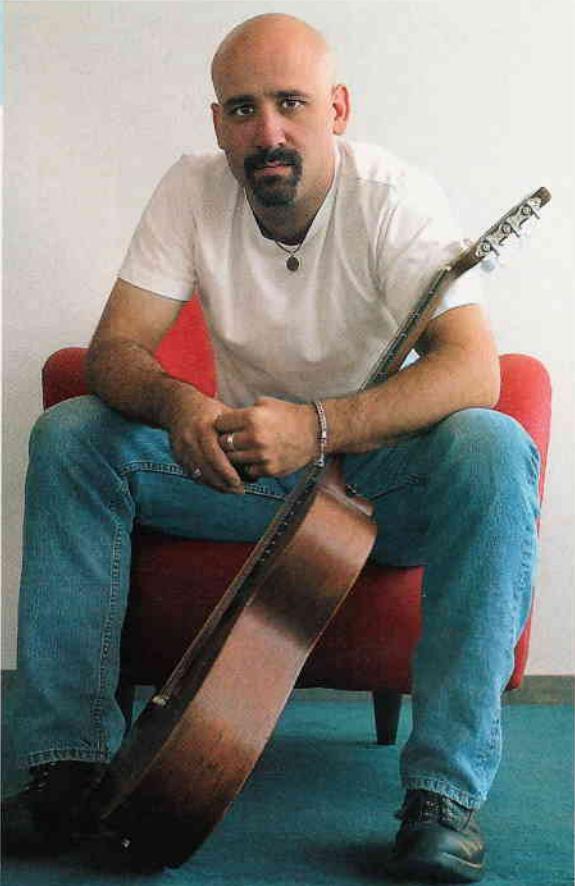
Born and raised near San Francisco, Furtado lived near the Alameda County fairgrounds where, he says, "I'd hear everything from Tower of Power to Doug Kershaw, the Ragin' Cajun." After winning a pair of National Banjo Championships while still in his teens, he released a series of solo albums for Rounder that by the mid-Nineties had earned him a reputation as a banjo stylist with a taste for both progressive exploration and old-time, pre-bluegrass sounds. He even recorded a sizzling "Man of Constant Sorrow" in 1994, long before *O Brother, Where Art Thou?* made the song a hit.

"That was my last foray into the bluegrass genre," says Furtado with a laugh. "Then I realized it wasn't the space for me. Bluegrass took the old forms and fused them into something that was a sit-down-and-listen, spruced-up kind of thing. But what I really dig is the old roots stuff. I like old-time mountain music and blues—hill country blues, Delta blues—and Celtic music. I think those were more about creating a space for people to get over their long, hard days of crappy work, to dance and let loose."

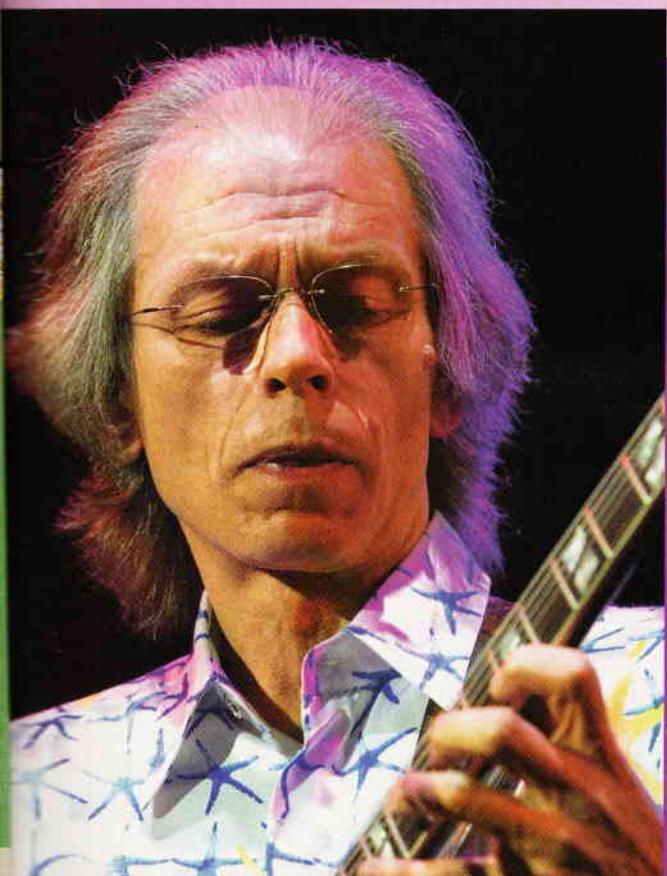
Spurred by what he calls the "religious experience" of hearing bottleneck great Ry Cooder's 1974 masterpiece, *Paradise and Lunch*, Furtado honed his slide guitar chops and began to piece together what he now calls his "new American roots" music, a tasty blend flavored by everything from old-time string band sounds to danceable funk.

"The band I have now is basically a rock and roll band," says Furtado. "There's drums, electric bass and electric guitar, and I play acoustic and electric slide and banjo. So I've got this whole wide-open territory, and it's just a matter of letting people know what it is."

JON WEISBERGER



TIM JACKSON



STEVE HOWE collage course

Steve Howe's *Skylines* (*InsideOut*) may come as quite a shock to fans accustomed to hearing the guitarist rip it up with Yes. His usual approach to both electric and acoustic playing is perhaps best described as—to borrow the title of the band's 1972 progressive rock opus—"close to the edge." But Howe's guitar work on his eighth solo album reveals a different side of his musical self.

"I've always wanted my playing to be wild but in control," says Howe. "I still like going to those edges, but I've also admired people who make relaxed records, and I wanted to try my hand at that. This is a more ambient, laid-back side of my playing."

Howe, who is accompanied only by keyboardist/percussionist Paul Sutin on the all-instrumental *Skylines*, plays mandolin, autoharp, koto, sitar and pedal steel in addition to guitar. Among the acoustics he employs are a Gibson Chet Atkins, a Kohno, a Takamine and a host of Martins, including a 00-18, an MC-28, a 00-40H and a D-18.

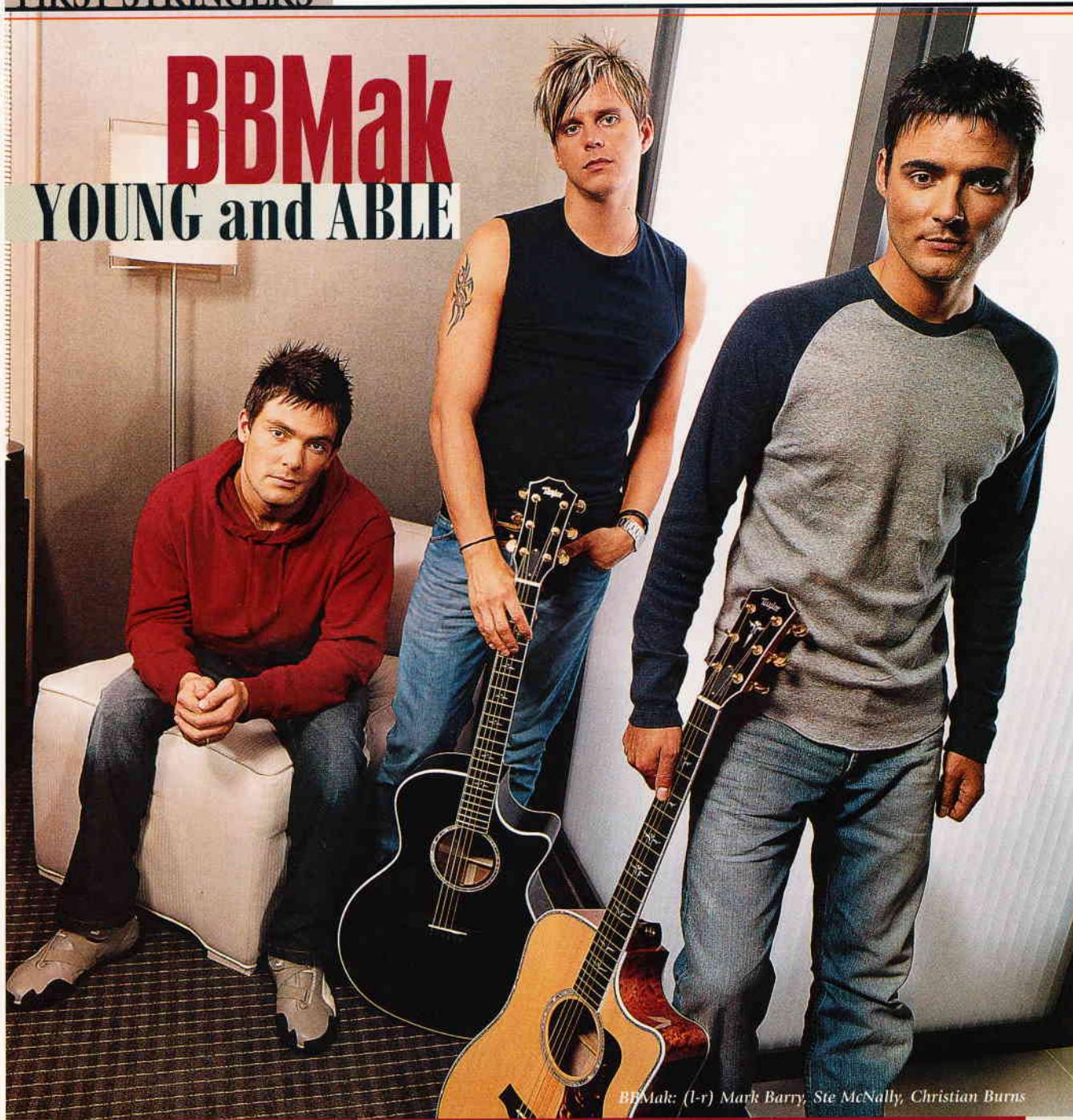
Thanks to Howe's multilayered production, which saw him lay down track after track of guitar and the other stringed instruments, the sound on *Skylines* is highly ambient, almost New Age-y. "I wanted to create a sound collage that takes advantage of the guitar's multitone facility," says Howe. "It's almost an orchestral approach, where the melodies are carried by a variety of guitars, unfolding in an act of discovery. Music is a puzzle, and the beauty of *Skylines* lies in piecing it together as it unfolds."

ALAN PAUL

SCOTT WEINER/REDFINA

BBMak

YOUNG and ABLE



BBMak: (l-r) Mark Barry, Ste McNally, Christian Burns

JUSTIN BURUCK

Don't mention the words "boy band" around the guys in BBMak—they've had it up to their chiseled chins with such misnomers. Although the group's heartthrob good looks haven't exactly *hurt* their considerable record sales—their debut album, *Sooner or Later*, went platinum, and they have high hopes for their recently released follow-up, *Into Your Head* (Hollywood Records)—the British acoustic pop trio would much rather be appreciated for what they are: three talented musicians who write, record and perform their own very accomplished songs.

Both of BBMak's guitarists, Ste McNally and Christian Burns, have been playing for more

than 10 years. Says McNally, "My mom and dad were music lovers, so I grew up with the Beatles, the Rolling Stones and Jimi Hendrix. My dad wanted one of his sons to play an instrument, and I was the one."

Burns's father, himself a guitarist, "bought me my first guitar when I was around 13, and I've been hooked ever since," says Christian, who cites ELO, the Eagles and the Beatles as influences.

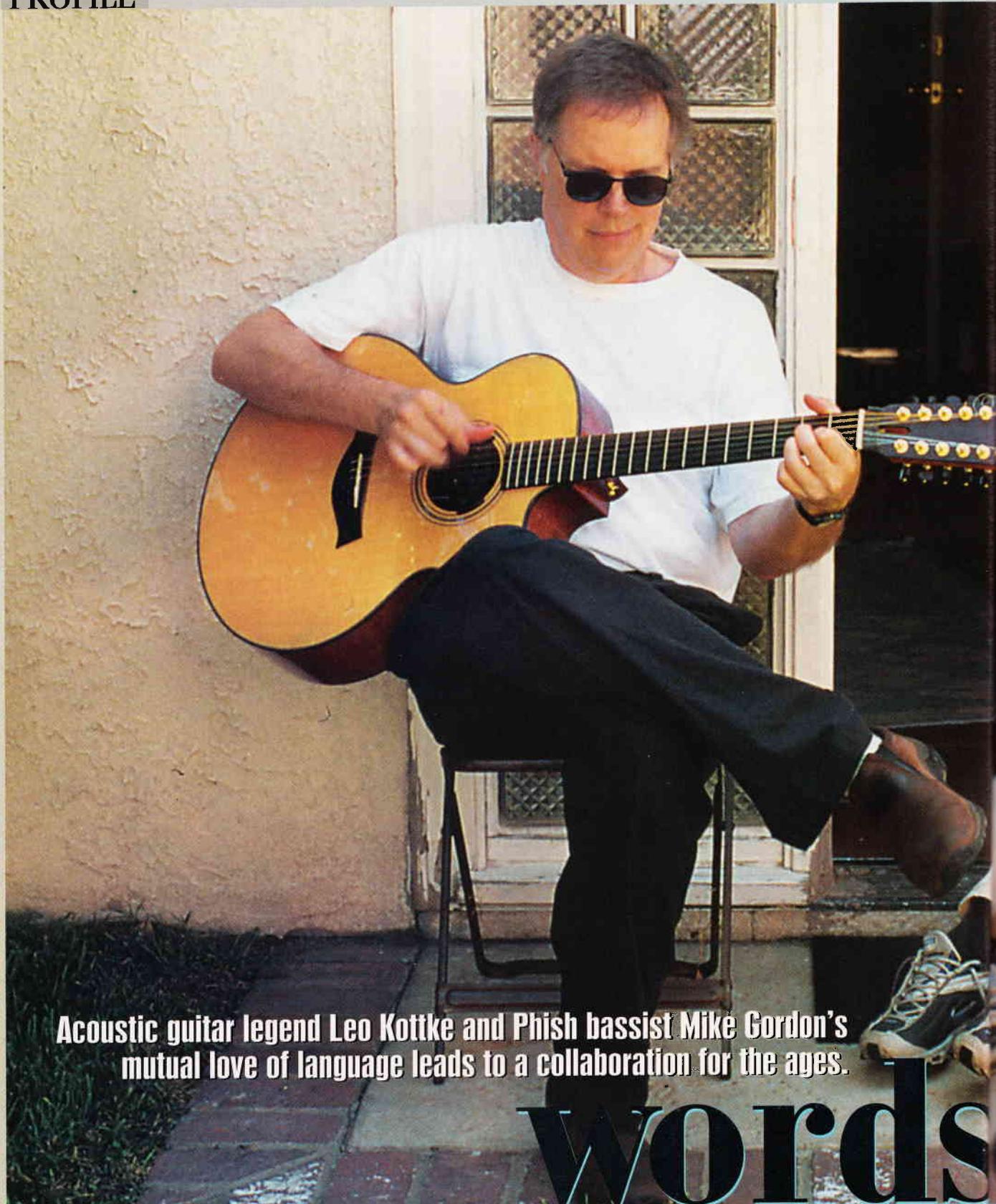
That both guitarists name-check the Beatles is not surprising, given that BBMak's well-crafted folk-pop songs revolve around strummed acoustic guitars and spot-on, three-part harmonies. "It's a great thing to sit down

with just two acoustic guitars and make such a big sound," says Burns. "That's how we got our record deal. We just went knocking on record company doors looking for anyone to sing and play for. People were blown away by it."

BBMak sought to add a modern-rock edge to *Into Your Head*, and to that end enlisted the services of such producers as Rob Cavallo (Goo Goo Dolls) and Steve Laroni (Bon Jovi), as well as guitar virtuoso and former Extreme member Nuno Bettencourt.

"It's not full-out rock," says McNally. "The songs are pop, because that's what we want to be, but it's got more balls, more energy."

ERIK PHILBROOK



Acoustic guitar legend Leo Kottke and Phish bassist Mike Gordon's mutual love of language leads to a collaboration for the ages.

words



Kottke (left) and Gordon

When Phish bassist Mike Gordon approached acoustic guitarist Leo Kottke in 1999 to propose the duet project that would become this year's gloriously experimental *Clone* (RCA Victor), the great fingerstylist was unsure how to react. Truth be told, Kottke had barely heard of Gordon's legendary jam band. "I may have caught a glimpse of them somewhere or another," he recalls, "but I wasn't at all familiar with their music."

Gordon, on the other hand, had long been a fan of the guitarist and his percussive playing style, slide guitar work and oddball sense of humor. "I'd often seen Leo play over the years," he explains, "and it just hit me that we would click, both musically and personality-wise."

It was an inspired hunch. A pioneer of what the late John Fahey dubbed the "American Primitive School" of acoustic guitar, Kottke is a fingerstyle icon who in the course of a 30-year recording career has influenced two generations of guitarists, most famously Michael Hedges. Gordon has spent the last 19 years in Phish, the enormously popular kings of the jam band world.

For all their differences, Gordon knew that he and Kottke had at least one thing in common: a quirky, adventurous playing style. And so it was that three years ago, at the conclusion of a Kottke performance, Gordon introduced himself to the guitarist and gave him two gifts. One was a tape of "The Driving of the Year Nail," an instrumental from Kottke's seminal debut album, *6- and 12-String Guitar* (Rhino), over which Gordon had overdubbed his own bass lines. The other was a copy of Gordon's new collection of off-the-wall short stories, *Mike's Corner* (Bulfinch Press).

Kottke dug Gordon's bass work on the tape, but what really piqued his interest was Gordon's inclusion of the obscure word "eleemosynary" in one of the stories in his book.

"When I have free time, the stuff I seem to be the most curious about is the written word—I read like a pig," says Kottke. "I originally saw 'eleemosynary' in one of my favorite novels—John Fowles's *The French Lieutenant's Woman*. It means 'dependent on charity,' and it's a very ugly, heavy word that's hard to get out of your mouth; I really don't even know why it exists. The fact that Mike knew it was enough to spark my curiosity."

So strong was the spark that soon after their encounter Kottke and Gordon began writing together, and the result is the delightfully whimsical *Clone*, an album packed with intricate and inspired guitar/bass interplay, Grateful Dead-style vocal harmonies and wacky instrumentation (including pot-and-pan rhythms, toy pianos, and a 30-year-old guitar synthesizer). The album is a triumph of affinity for Kottke and Gordon, two individualists who came together and created some utterly cool music.

of a feather

by SHAWN HAMMOND

LEO KOTTKE & MIKE GORDON

GUITAR WORLD ACOUSTIC

What was your immediate response to the tape Mike sent you?

KOTTKE I didn't like it. But that was because I don't like that *tune* of mine he played anymore. I thought, "Maybe this guy doesn't have a brain if he thinks that's a good tune. I hate it, and I wish it would go away." But I couldn't deny that he really did something with it—and I could not believe there was somebody who could remember the word "eleemosynary" and play like that.

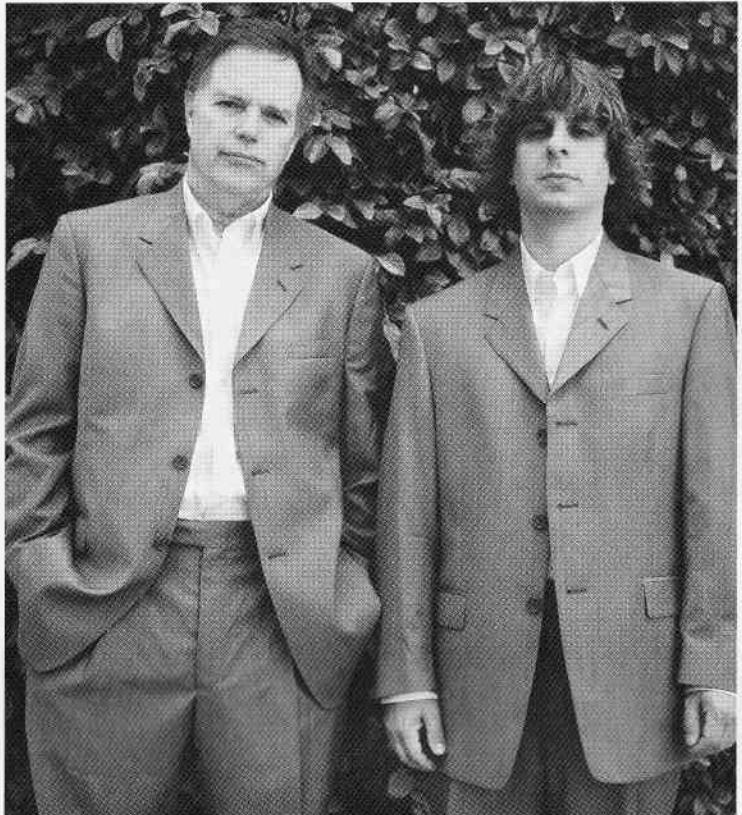
GWA What was your first session together like?

MIKE GORDON We jammed for hours before anything happened. There were some good ideas here and there, but nothing clicked. Then we suddenly came upon something we really liked—the three-note opening riff to "June"—and that sort of became the basis for the album. That taught me a really important lesson about perseverance.

KOTTKE As soon as that little introductory figure clicked, we both lit up, and that was it—we knew more ideas would come. That's the first time I've ever run into that. I mean, I've had a ball playing with great musicians before, but I've never experienced writing with someone who thinks so much like I do.

GWA How did it differ from your past projects?

KOTTKE Well, for example, I played on Rickie Lee Jones's *Traffic from Paradise* album, and that was otherworldly for me. I felt right at home and was just delighted—that's why I asked her to produce one of my records. But that was different: I was part of a band, with my own little place to cover. The *Clone* project was much more global and fascinating. Before we were finished with this record, we were writing stuff toward what we'd like to be on the next one. One thing about our playing together that really intrigues me is that we both play a lot. Traditionally, it's "against the law" for the bass to be playing like a horn, and for the guitar to be stepping all over bass territory. I mean, I play a lot of rhythm in the stuff that I'm doing. Ordinarily, that'll just add up to a train wreck with a bassist, but it doesn't with us. I think it's because, on the one hand, we think alike, but, on the other, we think a beat or



"We think alike."

two apart. That's why we want to do more of this—it's fun to find out how this works.

GORDON For me, the difference was that in Phish, there are three other people with very particular ideas, so I'm not as vocal during the creative process. But in a duet situation, both parties get 50 percent of the creative output. That helped me open up a lot. Even after all the styles I've played with Phish, Leo opened a whole new angle in my playing. When we were writing, I'd subconsciously start playing these ragtime-y, bluegrass-y lines that I've never played before.

GWA What other musical surprises popped up during the project?

GORDON The overall feeling of "anything goes." I didn't expect Leo to be so open to experimentation. We recorded at [producer/engineer] Paul duGre's house, and we had all kinds of gizmos and gadgets. One time, we miked this vibrating lollipop holder for a weird background track. We also used a toy piano, snippets from a telephone conversation and a bunch of weird instruments.

KOTTKE After that first day, the only surprise for me was how fun it was. I've never had as easy a time in the studio. There were no conflicts.

GWA What guitars did you use for the sessions?

KOTTKE On "Clone," I used this really odd, 30-year-old guitar called the Condor. It's a Baldwin, and I think it was the first synthesizer guitar ever. It has this big, Wurlitzer-type control box with 1950's-style paddles that say "organ," "space" and words with other ambient connotations. But my main guitars were two Taylor Kottke models, a six-string and a 12-string. They have Sitka spruce tops with mahogany backs and sides.

GORDON I've been using a Modulus Quantum 5 bass for years now. I string it with Ken Smith Slick Round strings. I also used a custom-built National Dobro bass at the beginning of "Arko" and on "With."

GWA How did you record your instruments?

KOTTKE The guitar is really a cranky instrument—it's the wrong size for its range, and getting a balanced sound is almost impossible. And because it projects poorly, in the studio you often need to augment its miked sound in

order to recreate its *real* sound on tape. For this album, I miked each guitar with two Schoeps condensers. I also used a Sunrise pickup, which went through a mic preamp made by Tom Matherly. For some tracks, I sent the Sunrise through a Fishman Platinum DI. On all the songs, I also sent the Sunrise signal through a little 1x10 tube suitcase amp made, I think, by Ampex. I've done stuff like that on almost all my records.

GORDON In the first session, I used a really old Fender driving a 4x10 or a 2x12 cabinet. At the same time, I was going direct through a Countryman DI. That was for the first five songs. For the next six songs, I used an Ampeg B15 flattop reissue and an Avalon mic preamp. For the last two songs, I used the Avalon and a really old B15. We also used the Aphex Big Bottom plug-in for almost every song. With the Dobro, we ended up mainly using the direct piezo signal.

GWA What were some of the biggest lessons you learned from the *Clone* sessions?

GORDON One thing I found is that playing to a click track isn't always bad. I'd used clicks a couple of times in the past, and my experience was that they made songs feel stiff. But on this album we didn't have a drummer—Leo and I played pots, pans and other

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PROFILE



HE USED TO BE A PUNK GUY. NOW DASHBOARD CONFESSIONAL'S CHRIS CARRABBA IS MAKING A LOT OF NOISE WITH AN ACOUSTIC GUITAR.

loud AND CLEAR

About a minute into "This Ruined Puzzle," the fourth song on Dashboard Confessional's 2001 album, *The Places You Have Come to Fear the Most* (Vagrant), leader Chris Carrabba sings in a sweet but concerned tone, "Does he ever get the girl?" If you're familiar with Carrabba's work, you already know the answer to that question. In the world of Dashboard Confessional, one of the few things that can be counted on is romantic misery—men and women savage each other emotionally, the wounds they inflict don't heal, and broken hearts lie dripping on sleeves forever.

Bleak as Dashboard's message is, it connects with people—particularly young people—in a big way. Non-initiates who tuned into the band's MTV2 *Unplugged* performance this past summer must have been surprised to see the entire fresh-faced studio audience singing along with gusto. That's the way it is at every Dashboard show these days. Over the last three years, mainly via the old-fashioned methods of touring and word of mouth, Dashboard Confessional have garnered a rabid fan base: hundreds of thousands of high school and college kids who both feel Carrabba's pain and his occasional elation.

Carrabba has been channeling his emotions into music for a long time. Back in the Nineties he played in a series of punk and erho bands, including the Vacant Andys and Further Seems Forever. But it was only when he decided to swap his electric guitar for an acoustic and hit the road as a solo act in 2000 under the Dashboard Confessional alias that he began to forge that special connection with listeners. His new choice of instrument in no way suggested that he'd turned into a folkie; on the contrary, his open-tuned, power-packed songs suggested that he'd spent a lot of time listening to ferocious rock acts like Hüsker Dü, Fugazi and Sunny Day Real Estate.

Since the release of 2000's *The Swiss Army Romance*, Dashboard Confessional has grown from a one-man operation into a full band. But Carrabba's piercing voice, forceful acoustic playing and strong feelings remain the focal point. *Guitar World Acoustic* caught up with Chris at his home in Florida, where he and the rest of the group—guitarist/keyboardist John Lefler, bassist Scott Schoenbeck and drummer Mike Marsh—were preparing for a fall U.S. tour.

by MAC RANDALL



ANGELA LUBRANO

DASHBOARD CONFESSIONAL

GUITAR WORLD ACOUSTIC So you're off the road for at least a little while. Enjoying the break?

CHRIS CARRABBA I wouldn't call it a break, exactly. We're stationary, so that's kind of a break [laughs]. I've written 45 new songs, and we've sorted those down to about 20, so I'm now teaching all the parts to the other guys in the band. We're doing five hours of rehearsal a day, six days a week. But you know how it is: That's fun.

GWA Did you say 45 new songs? That's pretty prolific.

CARRABBA Yeah, I guess I run on a bit. Fifteen to 20 of them were written in the last month and a half. Then there's a bunch from the past year or so that I wasn't thinking of writing but that I just ended up writing anyway.

GWA What can we expect from the new material? Any departures?

CARRABBA Well, whether you think it's a departure or not depends on when you started paying attention. There'll be a lot more electric guitar on the next record, but even on the electric guitars, we use a minimal amount of distortion and effects. I mean, the reason I started doing acoustic guitar in the first place was that I was trying to get as much noise as possible without

using tricks. So I'm still on that path.

GWA I think that's the first time I've heard amplification described as a "trick."

CARRABBA It's all tricks, you know? It's all sleight of hand, when you're trying to get your point across. Before Dashboard Confessional, I was in a band that was very big, dynamic and blatantly math rock. We used all the tricks. And it got to a point where I had to distance myself from that. I needed to think from a different spot.

GWA Apart from the lack of trickery, was there anything else about the sound of the acoustic guitar that you were attracted to?

CARRABBA Absolutely. The acoustic guitar really suits the timbre of my voice. I don't know why, but it does. And when you sit down in a chair with an acoustic and you can feel the notes in your chest—I've always enjoyed that. I'm also a very percussive player, and there's a particular boominess about the acoustic guitar. You can make your guitar your drum set at the same time—not by actually pounding on it, but just by strumming it. That appealed to me.

GWA Did you start out on acoustic or electric?

CARRABBA I started out playing acoustic when I was around 15 years old. Then I kind of got away from it because I got very

involved in the skate-punk world. I was really trying to be like my older brother Bill who was into skateboarding and played guitar. He's only a year older than me, and pretty much everything I did at that age was in an effort to be like him. We didn't have the exact same tastes. He was more into stuff like Metallica, whereas I was into Operation Ivy and Fugazi, which was below his radar. He's a very technical player, so all those arpeggiated metal riffs suited him well. But that stuff never baited me in. I liked the saturation of melody.

GWA Did your brother teach you at all?

CARRABBA Not really. I've never had any formal lessons. We just sat around and noodled. I vaguely remember him showing me a D chord. Oh, wait, yeah, he showed me the pentatonic scale! Which is still the only scale I know.

GWA One distinctive feature of your playing is the array of altered tunings you use. Where did that come from?

CARRABBA When I started doing it, I didn't really know that I was playing with open tunings. That didn't register. It was just that I was writing these songs, and it's very easy to fall into the trap of writing singer-songwriter songs, you know? I didn't like that

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ROAD TO glory

October Road features some of James Taylor's most memorable acoustic playing in years. The brilliant singer-songwriter discusses his work on the new album and examines the picking style that made him a guitar legend.

by HAPPY TRAUM

James Taylor has the look of a man who loves what he's doing, and he exudes an air of confidence, warmth and good humor—just what you'd expect from someone who has written all those confident, warm and good-humored songs. *October Road*, his latest album, has been out since August, and with more than 500,000 copies sold, this one just may prove to be even more successful than its immediate predecessor—the 1997 multiple Grammy Award-winning *Hourglass*. The new record reunites James with Russ Titelman, who produced Taylor's *Gorilla* (1975) and *In the Pocket* (1976), and features bassist Jimmy Johnson and drummer Steve Gadd as well as such guest artists as guitarist Ry Cooder and saxophonist Michael Brecker.

The delicate touch and beautiful tone, signature hammer-on and pull-off figures and sophisticated harmonic construction that helped make such previous Taylor hits as "Fire and Rain," "Country Road" and "You've Got a Friend" instant guitar classics are found in glorious abundance on *October Road*. The prominence of his picking on songs like "September Grass," "On the 4th of July" and the title tune make it perhaps his most *Sweet Baby James*-ish offering since the 1970 original.

James Taylor sat down with *Guitar World Acoustic* on a crisp autumn day to discuss the playing style that has inspired millions to pick up the guitar. Like the best of his songs and guitar arrangements, James spoke in a voice that was both soft and clear.

DANNY CLINCH



"The acoustic guitar works very well as a personal mode of self-expression."



GWA Is it possible for you to assess, after all these years, the guitar's value to you as a composer and performer?

JAMES TAYLOR There are two great things about playing the guitar for me, particularly coming out of folk music where the guitar and the voice are basically *it*. One is that it forces you to make your music interesting in terms of its intricacy. You have your changes, your melody, your lyrics and whatever emotional thing you're doing with your voice. The acoustic guitar forces you to get interesting with those things because you can't rely on smashing an audience over the head, bludgeoning them into a sensory experience.

GWA And the other thing?

TAYLOR The other thing is that the acoustic guitar is relatively self-contained. It's hard to get started as a musician, so if you can break things down to yourself, or just you and another musician, and do a 45-minute set, it's much easier to get started.

GWA What about the guitar's value on an artistic level?

TAYLOR Most people are not necessarily interested in a musical career but in having a small but full musical experience, you know? The guitar works very well as a personal mode of self-expression, as a very intimate thing, and then you can expand it and share it with other people. Which is what I do, basically.

GWA Do you feel uncomfortable talking about yourself as a guitarist?

TAYLOR I like it. Generally speaking, if you're trying to talk to people about music, it's very nuts and bolts. A conversation about the guitar is a very functional thing, so I'm glad to do it.

GWA You mentioned that you came out of folk music. Who were some of the guitarists that influenced your playing?

TAYLOR I listened to people like Tom Rush, Merle Travis, the Jim Kweskin Jug Band, Elizabeth Cotten, Ian and Sylvia, Richard and Mimi Farina. In those days, John Hammond was a doorway into blues players like Lightnin' Hopkins, John Lee Hooker and Reverend Gary Davis. I played with Jesse "Lone Cat" Fuller, who wrote "San Francisco Bay Blues," on one of my first gigs, sharing the bill with him. I also used to listen to Joseph Spence and other musicians from the Bahamas. And there was Ry Cooder, who played on "October Road," on the new album.

GWA Did you ever take lessons?

TAYLOR No, I basically just played a lot, and that's how I developed. You know how it is. When you first pick up the guitar there's a month-long period when you don't get anything back from it. You play just well enough. But once you start to like what

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If I Had a Hammer-on

An analysis of the James Taylor technique, from "Fire and Rain" to "October Road."

BY HAPPY TRAUM

FIGURE 1

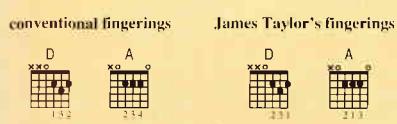


FIGURE 2 signature James Taylor licks



FIGURE 3 "Fire and Rain" intro (0:00)

Acoustic Guitar w/capo at third fret

All tablature positions are relative to the capo.

All notes and chords sound a minor third (one tone and one half steps) higher than written (key of C).

A fingerstyle let ring
 G/E
 D
 A
 E
 G5
 Gmaj7(=no3)

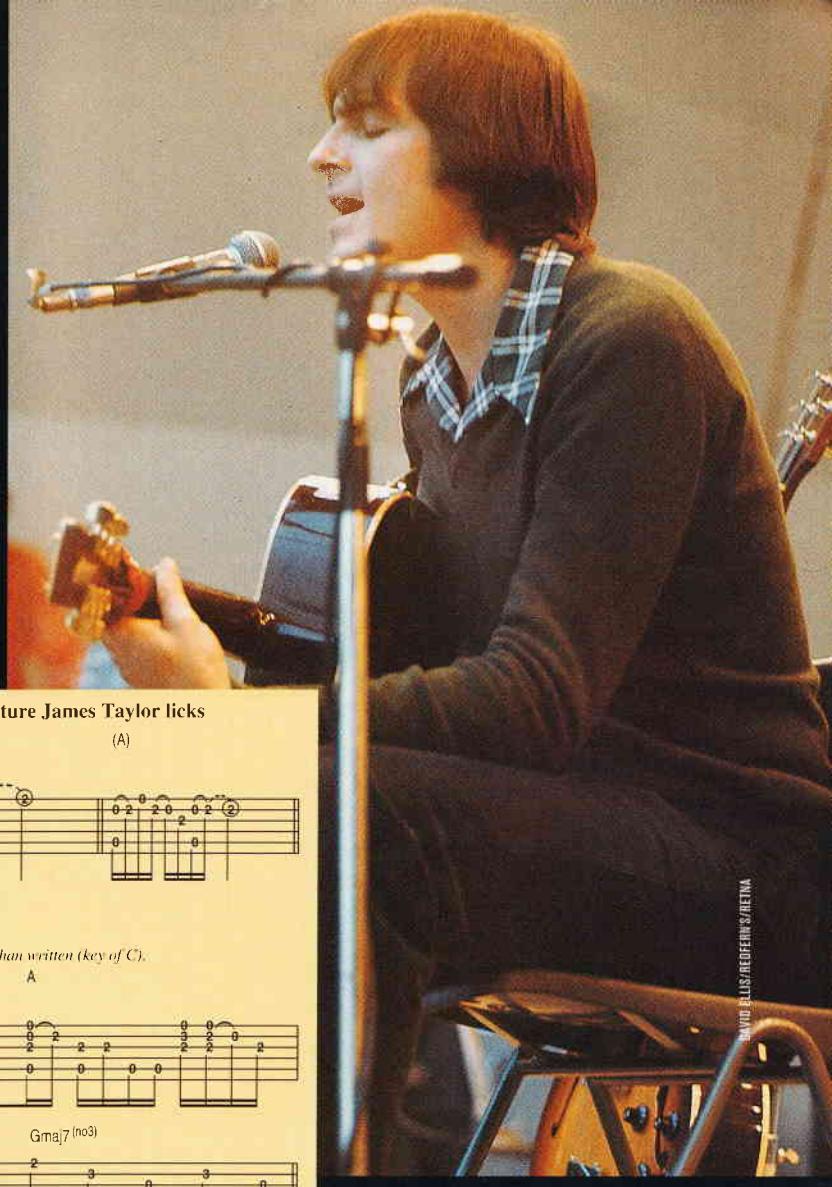
FIGURE 4 "Carolina in My Mind" verse (0:06)

Acoustic Guitar w/capo at second fret

All tablature positions are relative to the capo.

All notes and chords sound one whole step higher than written (key of E).

D fingerstyle let ring
 G5
 G5/F#
 Em7
 A
 G5
 A
 Em7 (repeat previous chord)
 A7
 *strum chords w/index finger
 D5 N.C. (A/C#) Bm N.C. (A) G D/F# E A5
 D Bm Em7 A7sus4 D

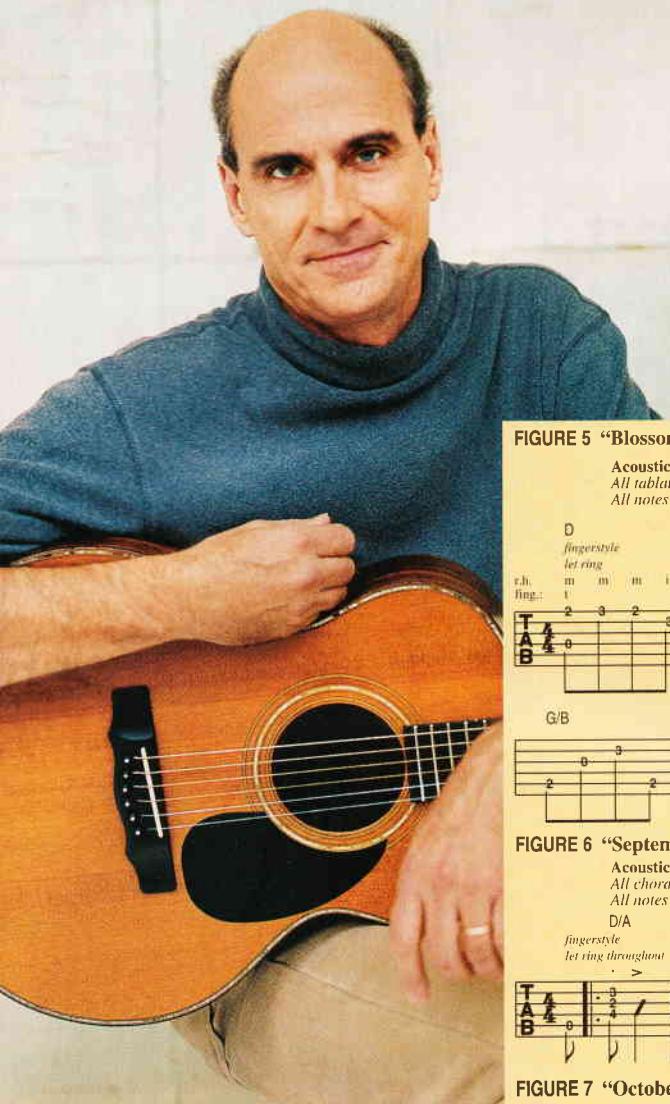


James Taylor says his acoustic guitar playing is "mostly a tool for writing and accompaniment." He sells himself short, as anyone who has listened to him over the years can attest. His guitar style, like his singing and songwriting, is subtle, easy-going and absolutely, uniquely his own.

Taylor's inimitable playing style is characterized by tasteful, catchy fingerpicked riffs, spare, jazz-inflected chord voicings and moving bass lines. His judicious use of sus2, sus4, minor and major seventh harmonies and impeccably placed transition chords lend his songs a sophistication not ordinarily associated with folk-based playing.

The largely self-taught Taylor's guitar style is in some respects highly unconventional. Most guitarists would find the unorthodox fingerings he often uses to play open D and A chords (FIGURE 1) quite awkward, to say the least. For all that, Taylor has used them in some of the most instantly recognizable acoustic riffs in rock and pop music. FIGURE 2 depicts two

JAMES TAYLOR LESSON



Another distinguishing trait of Taylor's guitar style is his use of moving bass lines within a chord progression, a technique which adds an interesting counterpoint to his vocal melodies as it helps drive the songs. Two great examples of this approach can be found in the verse accompaniment to "Carolina In My Mind" (James Taylor), shown here in FIGURE 4, and the intro to the beautiful "Blossom" (Sweet Baby James), depicted in FIGURE 5.

On *October Road* Taylor's guitar "voice" is as distinctive and affecting as ever. In his intro to "September Grass," the guitarist establishes the mood of a romantic reminiscence with a simple guitar motif that's as relaxed and comfortable as a late-summer breeze. FIGURE 6 illustrates this intro, which continues behind the verse.

"October Road," the album's title tune, kicks off with an acoustic guitar part that sets up the infectious groove played by Ry Cooder on electric

FIGURE 5 "Blossom" intro (0:10)

Acoustic Guitar w/capo at fifth fret
All tablature positions are relative to the capo.
All notes and chords sound a perfect fourth higher than written (key of G).

D Cadd9 G/B Em7 G/F# G6 D C6

Fingerstyle
let ring

T A B

G/B A7sus4 G5 G5/F# Em7 A7sus4

FIGURE 6 "September Grass" intro (0:00)

Acoustic Guitar w/capo at second fret
All chord shapes and tablature positions are relative to the capo.
All notes and chords sound one whole step higher than written.

D/A A E/A A D A/D Bm7 Bm9 E

Fingerstyle
let ring throughout

T A B

FIGURE 7 "October Road" intro (0:00)

Acoustic Guitar w/capo at second fret
All chord shapes and tablature positions are relative to the capo.
All notes and chords sound one whole step higher than written.

D G/D D C/D D/F# G Em7 D/F# A D/A A D G/D D C/D D/F#

Fingerstyle
let ring throughout

T A B

G Em7 D/F# D G/D D C/D D/F# G Em7 D/F# A D/A A

FIGURE 8 "On the 4th of July" intro (0:00)

Acoustic Guitar w/capo at second fret
All chord shapes and tablature positions are relative to the capo.
All notes and chords sound one whole step higher than written.

D5 Em7 D/F# G A F#m

Fingerstyle
let ring throughout

T A B

Bm9 Em7 D/F# G A9 (no3)

of his signature fills, in which, using hammer-ons and pull-offs, he embellishes first-position A and D major triads with sus2 and sus4 chords.

Variations of both of these fills appear in the second bar of the intro to "Fire and Rain" (FIGURE 3), his biggest hit. Taylor plays the entire song fingerstyle with a capo at the third fret.

With his slightly arched wrist, thumb at an angle to the strings and three-finger picking style, James's right hand approach is similar to that of a classical player. With the help of his long reinforced fingernails that extend beyond the tips of his fingers, he produces that crisp, clear James Taylor treble tone.

Taylor typically plays two- and three-note chords, often alternating between the bass note and the chord in a syncopated manner, as in his rich accompaniments to "September Grass" and "On the 4th of July" (both from *October Road*). He'll also sometimes use his fingers to arpeggiate chords, as in the intro to "Secret O' Life" (JT).

JAMES TAYLOR LESSON

slide guitar and Stuart Duncan on fiddle. "I'm an enormous fan of Ry's playing," says Taylor, who adds that he was thrilled to be able to work with Cooder on *October Road*. "He plays with his fingers, and there's a ragtime quality to his playing that I always found very exciting. He also has a real strong r&b sensibility.

"I had this lick for a long time," says Taylor of the intro to "October Road," shown in **FIGURE 7**, which is also played behind the song's chorus. "It's a Joseph Spence type of thing, or tries to be. Basically, it's made up of simple triads, but there's a different chord on every beat and a lot of rhythmic anticipation going on, which makes the part seem a little more complex than it actually is."

FIGURE 9 “On the 4th of July” verse (0:11)

Acoustic Guitar w/capo at second fret

All chord shapes and tablature positions are relative to the capo.

All notes and chords sound one whole step higher than written

Dmaj9 (A/D) A7sus4 (Em7/A) F#m7 (A/F#) B7#9 Em7 (G/E) B9sus4 (A/B) A Gsus2 F#m11 F7b5

FIGURE 10 “On the 4th of July” chorus (0:49)

Acoustic Guitar w/capo at second fret

Acoustic Guitar w/capo at second fret
All chord shapes and TAB positions are relative to the capo.

All chord shapes and TAB positions are relative to the capo.
All notes and chords sound one whole step higher than written.

Guitar Chords:

Bass Line:

Notes:

Chord Progression:

C#m9 F#7b5 Bm9 E7#5 Am7 A#7

Bm7 E9 Am7 A**#7b5** Gmaj7 Cmaj7

C#m9 F#7#5 Bm9 E7#5 A9sus4
let ring

Taylor's syncopated guitar style is exemplified by his playing on "On the 4th of July," a Brazilian jazz-inflected love song that ranks among his most harmonically interesting compositions. "That Brazilian style is almost the pinnacle of what can be done on the acoustic guitar," says James. In the song's fingerpicked intro (**FIGURE 8**), Taylor plays arpeggiated chords on the treble strings against an ascending bass line. He subsequently shifts to a Latin-flavored bass/strum accompaniment in which the chords emphasize the eighth-note upbeats and propel the tune along in a thoroughly infectious groove (see **FIGURE 9**).

"That song was constructed primarily out of two separate parts that fit together," says Taylor. "The first part [**FIGURE 9**] has a very repetitive vocal

melody with two different sets of chord changes underneath it. The other part of it, the chorus [**FIGURE 10**], is played behind a vocal melody that stays on one note, kind of like [*Antonio Carlos Jobim's*] 'One Note Samba.' Those two parts were originally separate pieces that I had recorded onto reference tapes for myself on two different occasions. As I was listening through some of my tapes one day, I got the idea to use both of them in this song."

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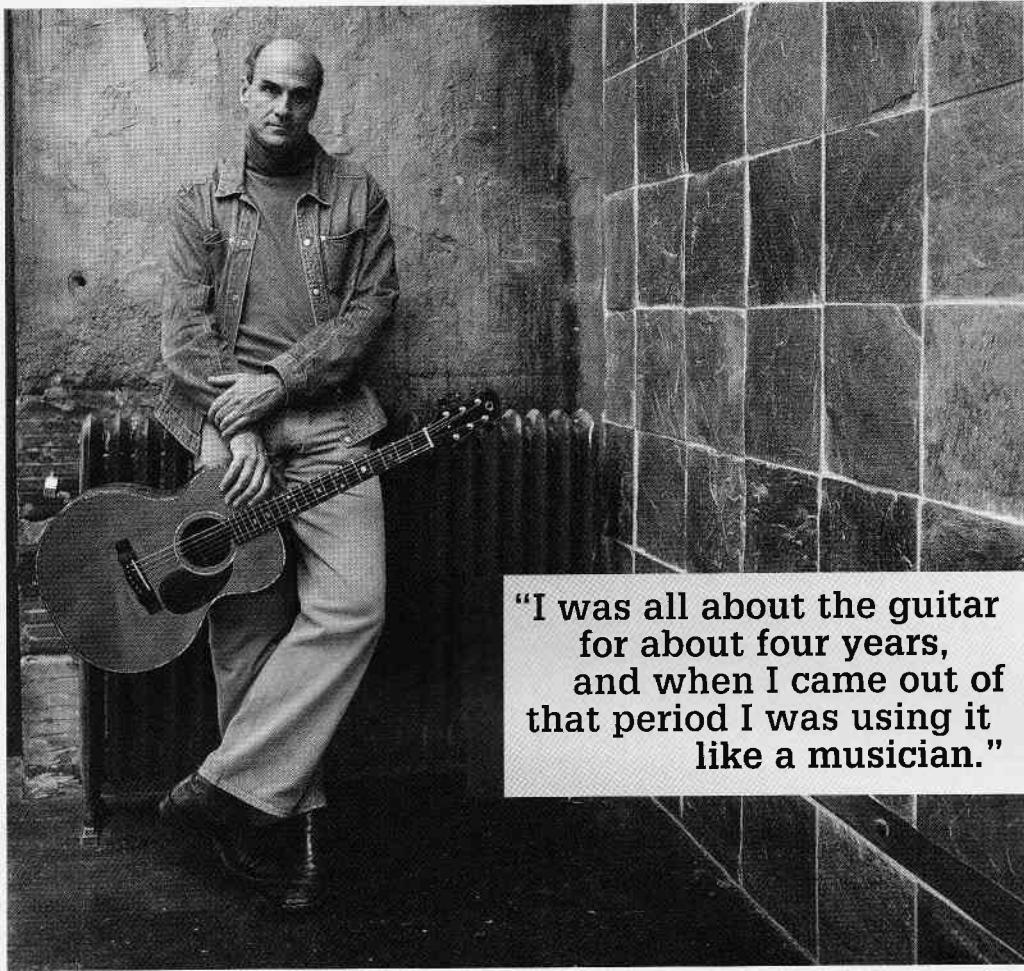
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"I was all about the guitar for about four years, and when I came out of that period I was using it like a musician."

you're hearing, once it starts doing something for you and working for you, you can't put the guitar down—especially if you're a kid living in the country, or who's alienated for some reason. There's a tendency for you to lock yourself away with your instrument. Then you just immerse yourself in it and you don't come out for, like, five years. And that's really what happened with me. I just got completely pulled into the guitar. I was all about the guitar for about four years, and when I came out of that period I was using it like a musician.

GWA As far as your fingerpicking goes, unlike most blues and folk players you don't anchor your right pinky to the face of the guitar. In fact, it looks as if you play in a sort of faux classical-style position, with your hand slightly arched and your thumb at an angle to the strings. Is that something you developed on your own?

TAYLOR I did. Initially, everyone was playing [the alternate-bass fingerpicking style with the thumb and two fingers], and that's where I started. From there I played in more of a ragtime style, and afterwards got into Brazilian music. Somewhere along the way my right hand evolved into that classical thing. When I was a kid I would play Christmas carols, hymns and stuff like that

on the guitar. That's not exactly classical, but I didn't take a chordal approach in playing them. What I really do in general is play two or three separate lines at the same time against each other. It's more of a horizontal, rather than a vertical, way of thinking.

GWA As has often been the case throughout your career, many of the songs on *October Road* start with acoustic guitar riffs.

TAYLOR That's right. I catch these riffs on a little digital recorder I always carry around with me. Whenever I'm sitting down and playing, if something comes up that I really like I put it down and save it for later. A lot of these little wheels that I play, like the beginning of "On the 4th of July," have been around for a long time. It's often the case that something I play before a show to help the engineer get a sound on the board will be around for five or ten years, and then it will finally find its way into a song.

GWA "On the 4th of July" sounds almost Brazilian in feel.

TAYLOR It is sort of pseudo-Brazilian, I think. That music has always had a strong influence on me, ever since I heard the records [saxophonist] Stan Getz and [Antonio Carlos] Jobim did in the mid-Sixties. "Sunny Skies" [from Taylor's 1968 self-titled debut album] is an early song of mine that

was heavily influenced by Brazilian music.

GWA There's one point in "On the 4th of July," when the singers come in with the lyric "love forever and ever must stand," which for some reason puts me in mind of Steely Dan.

TAYLOR Well, that has a very close four-part clustered harmony; it's got a lot of rub in it as it falls down through those changes that is very Steely Dan. Donald Fagen and Walter Becker were a huge influence on me, too.

GWA Would you go so far as to say that the preponderance of major sevenths, minor sevenths, suspensions and that kind of thing in your music is related to your interest in Steely Dan?

TAYLOR Who knows? Since I didn't take lessons or anything, my guitar style sort of developed in a vacuum. I just listened to things and tried to recreate them. Early on I would put changes together and find the appropriate bass note, and then just look for the ascending harmony in the chord. Basically, I sort of fall

into these little "wheels" that I end up bending into other things. A melody and a verbal cadence will happen in that context. The elements are very simple—I'm no virtuoso; I very seldom go out of first position. I mostly play to accompany, to suggest an arrangement. There'll be a piano part in what I play, there'll be internal movement—a high-note movement and a very distinct bass line. And that's how I use the guitar.

GWA You say you are no virtuoso, yet for all that you have managed to develop a guitar sound that truly is "instantly recognizable," to quote the classic guitar magazine cliché. You practically occupy your own genre.

TAYLOR It's very hard to say what makes a guitarist sound like himself. You can write down exactly what he plays, but often the way he sounds has to do with his attack or how he hammers on a note. I think in my case a lot of it has to do with the way I approach an eighth note, with whether or not there is any degree of shuffle in it. Also, I anticipate a lot of things, either with the bass note or with the higher parts.

GWA Your playing exemplifies the notion that a guitar arrangement need not be technically difficult for it to be distinctive.

TAYLOR That's absolutely true. With guitar playing, there's always the matter of getting

the right groove on the one hand, and the virtuoso thing on the other. And the groove is probably more important to writing a song.

GWA "On the 4th of July" is almost all backbeat—there's a lot of syncopation in the accompaniment. Did you record the guitar and vocals together? There's so much off-beat chording that it seems like it would be very hard to play and sing simultaneously.

TAYLOR I'm very comfortable with anticipations and with playing things off the beat, but that vocal was overdubbed—I didn't get the lyric to it until a year or maybe a year and half after we put the music down. Often when I hear myself sing, especially when I'm playing with other musicians, my guitar will either drop out or become extremely simplified. I sort of depend upon other people to pick it up for me, even if it's basically the same part.

GWA When you record, do you have the guitar part worked out first and then take that into the studio?

TAYLOR Yes. Usually what I do is teach it to a piano player. I did that for years working with [late producer and frequent Taylor collaborator] Don Grolnick. Don would help me crystallize the part into a form that we could communicate to other musicians. We'd woodshed the tunes for a couple of days and then go in and cut basic tracks over a period of about a week with myself and four players. On *October Road* I went in with just myself on guitar, Jimmy on bass and Steve on drums, so I didn't get a chance to abdicate the center of the arrangement to the piano. Basically, the guitar is at the center of these songs.

GWA *Sweet Baby James* was also very much that way.

TAYLOR Yes, it was. I worked with Carole King on that record a little bit, but mostly I played the arrangements on the basic tracks, so my guitar was at the center.

GWA Do you write all your songs with the guitar?

CONTINUED ON PAGE 84



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SPECIAL TEAM: Sambora (left) and Jon Bon Jovi at the band's September "NFL Kickoff Live From Times Square" concert in New York City.



UPPER CUTS

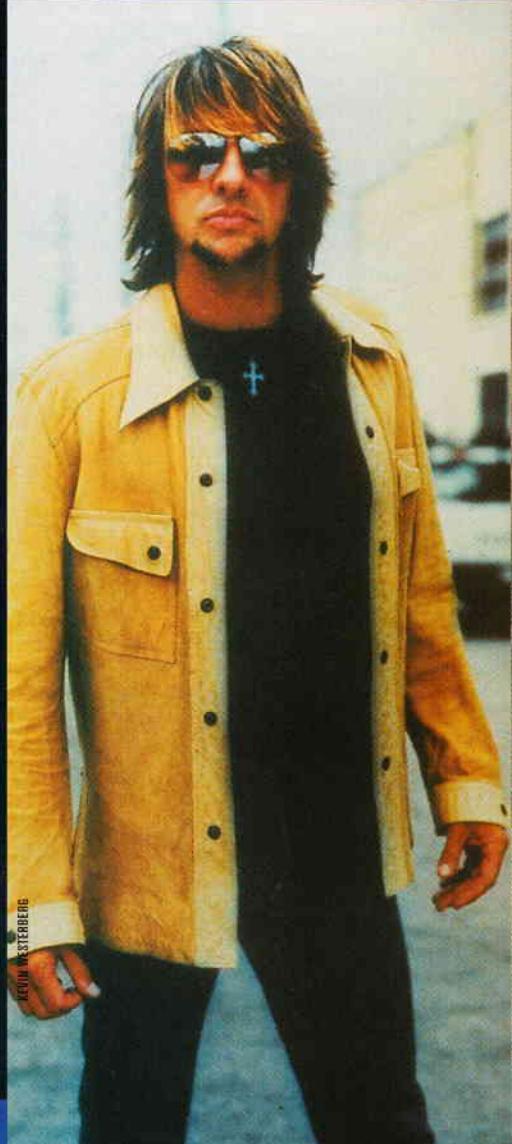
Richie Sambora and Bon Jovi respond to the darkness of 9/11 with the uplifting *Bounce*, the band's most acoustic album to date.

At a 1989 appearance at MTV's *Video Music Awards*, Bon Jovi lead singer Jon Bon Jovi and guitarist Richie Sambora performed two of their band's biggest hits, "Livin' on a Prayer" and "Wanted Dead or Alive." While glitzy, over-the-top productions were *de rigueur* for hard rock bands of the day, the two walked onstage, sat down on stools and, with nothing but their acoustic guitars, played bare-bones versions of both tunes. That evening, Jon and Richie's spare guitar work and beautifully harmonized vocals were as enthralling as the biggest blast of pyro or the most elaborate laser light show.

There's no way to prove, as some maintain, that Bon Jovi and Sambora's memorably understated performance and the enthusiasm with which it was received were the catalysts for MTV's *Unplugged* series, which in turn led to the reemergence of the acoustic guitar as a major force in rock music. But Jon and Richie's triumph certainly did establish that Bon Jovi, at the time primarily known for their electrified party-rock anthems, could be just as captivating with a couple of unplugged guitars as when armed with their full sonic arsenal.

Thirteen years after that landmark moment, Bon Jovi has released what is by far the band's most acoustic-guitar-based offering to date. Practically every one of the 12 tracks on *Bounce* (Island) features the instrument to some degree, from the gentle picking on "You Had Me From Hello" and "All About Loving You" to the breezy strumming on "Misunderstood" and "Love Me Back to Life." And when the acoustic doesn't take center stage, Sambora uses the instrument to bolster the heavy electric riffs of songs like "The Distance" and "Hook Me Up."

by ROBERT DYE AND RICARDO NISTER



LEON WALTERBERG

BASS BALL

Hugh McDonald goes deep for Bon Jovi, and he loves it.

"I worked with Jon Bon Jovi before there actually was a band called Bon Jovi," laughs bassist Hugh McDonald, who has been playing fulltime with the New Jersey rockers since 1995, when he replaced Alec Jon Such. "I knew Jon and Richie before they knew each other."

McDonald's first encounter with Jon Bon Jovi was a case of being in the right place at the right time. In 1983 there was no "Bon Jovi"; the singer, then a rock star only in his dreams, was still known by his given name: Jon Bongiovi. "He was working as a janitor at the Power Station recording studio, and a friend of mine, [producer] Lance Quinn, was helping him record his demos there at night. They would use whatever musicians happened to be in the studio. I was primarily a session bassist, and Lance called me to play on a demo of the song 'Runaway.' Guitarist Tim Pierce, drummer Frankie La Rocka and [E Street Band] keyboardist Roy Bittan, all of whom were then recording with the singer John Waite, were also on it. That recording got Jon his record deal."

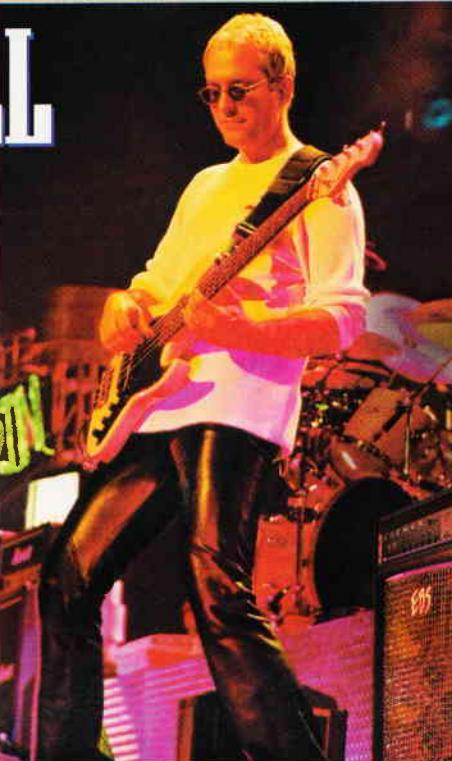
When Bongiovi, now calling himself Jon Bon Jovi, put a band together soon after, the bass spot went to Alec Jon Such, a friend of the frontman's choice for drums, Tico Torres. But McDonald's playing evidently impressed Jon, with the result that, in 1985, he began working with the band in the studio.

A year later, *Slippery When Wet*, the band's third album, transformed Bon Jovi into superstars and MTV favorites, thanks in part to the memorable McDonald bass hook that opens the smash hit "Livin' on a Prayer." "That bass line went through a lot of changes," recalls McDonald. "Originally, it sounded like the intro to the Four Tops' 'I Can't Help Myself (Sugar Pie, Honey Bunch).' Bruce Fairbairn, who produced the album, noticed the similarity, and so did everyone else. So Richie, Jon and I worked until we came up with the line you hear on the record."

Even as Bon Jovi flourished in the late Eighties, McDonald continued his session work, recording with artists as diverse as Cher and Alice Cooper. That diversity had always marked his playing. He began his career in the early Seventies as a sideman with the earthy, acoustic-based artists Steve Goodman and David Bromberg. McDonald is particularly grateful to Bromberg, who gave the young bassist a baptism by fire. "When I auditioned, I wasn't very familiar with his style—he played everything from country blues to bluegrass to straight rock. We jammed a little bit and then he told me, 'OK, our first gig is next week—here's the song list.' I racked my brains and learned as much as I could. When I got to the show, I gave him a list of the tunes I'd learned. He looked at it, ripped it up and played whatever he felt like playing!"

When Alec Jon Such quit Bon Jovi in 1995—he said he'd grown tired of life on the road—McDonald was called upon to replace him. Since then, he has toured with the band and appeared on the albums *These Days*, *Crush*, the live recording *One Wild Night* and now *Bounce*. Bon Jovi's sound is often determined by the interplay between McDonald's bass and Richie Sambora's guitar. A classic example of this can be heard on the new single, "Everyday," where the descending bass line outlines the chord progression underneath Sambora's guitar riff.

McDonald says that back in 1983, during the "Runaway" session, he sensed something special about the very young Jon Bongiovi, although he hardly imagined the impact the ambitious singer would have on his own career. "For me it was just another session," he admits. "But even then," he adds, "I had a feeling that he might become a big star. He worked very hard in those early years to build a following, and it's paid off for everyone. I can't think of anyone more dedicated to his work than Jon, and that's one reason I love playing with him."



The fact is, the acoustic guitar has always played a big part in Bon Jovi's music, starting with their songwriting process. "It happens the same way every time," says Sambora. "When Jon and I get together to write, the two of us sit in a room with a couple of acoustic guitars and a tape recorder and get it done. It's been that way throughout our 20-year relationship."

That the duo's approach to songwriting remains unchanged is not surprising, given their impressive track record. Since releasing their self-titled debut in 1984, Bon Jovi, which also includes keyboardist David Bryan, drummer Tico Torres and touring and recording bassist Hugh McDonald [see sidebar], have produced a long list of hit singles, sold more than 93 million albums worldwide and played over 2,000 live shows in 47 countries. While most of the other hard rock bands that flourished during the Eighties have either entirely disappeared or linger on as a shadow of their former prominent selves, Bon Jovi have survived—not by reinventing the band or the music, but by continuing to deliver the kind of solid, hook-filled, good-time rock and roll that transcends trends and fads.

Their success on *Bounce* is particularly notable since, as Sambora acknowledges, parts of the record, particularly the opening track, "Undivided," were shaped by the events of 9/11. The New Jersey-based Bon Jovi, whose core members all grew up within a few miles of the World Trade Center, respond to the terror attacks with a message of hope and survival.

"We wrote a bunch of stuff that was too sad to put on the record," says Sambora. "So we made a decision to take a more optimistic stance. If you listen to the first single, 'Everyday,' it's about realizing how precious your time here is and taking control of your life. It's more of a universal idea."

As if to demonstrate just how "universal" Bon Jovi really are, the video for "Everyday" shows the band performing surrounded by 27 massive satellites that transmit their faces and music to every corner of the earth. It's a fitting image, as few contemporary bands are as internationally recognizable as Bon Jovi. To promote *Bounce*, in fact, Sambora and his bandmates went on a whirlwind trip that took them from New York (where the band's performances on behalf of the National Football League in Manhattan's Times Square and New Jersey's Giants Stadium, held within a few hours of each other, were aired live on television) to London to Japan. Amidst it all, Sambora managed to find a way to spend some quality time with *Guitar World Acoustic*.

GUITAR WORLD ACOUSTIC You're a busy man.

RICHIE SAMBORA I'm back in London right now. We just finished taping seven songs for

RD

RICHIE SAMBORA



a show called *CD U.K.* The new album will be coming out pretty soon over here, and it just debuted at No. 1 in Japan. The buzz is great. The interviews have been going well and the reaction to the record is wonderful.

GWA Making a genuine album, as opposed

to just putting out a collection of singles, seems to be a lost art nowadays. The heyday of albums was probably the 1970's, when records consisted of songs that appealed both on their own and as parts of a unified concept. It strikes me that *Bounce*, with its

radio-ready songs and unified theme, is very much in that spirit.

SAMBORA Thanks. We wrote 42 songs to get the 12 that are on the album. A lot of times you write several songs to get to the one that makes the cut. We demoed every song we wrote, gave every one its due. When we finally got to the point where we worked out the 42 songs, we then trimmed it down to 17 or so to record and mix, because you always need B-sides and extra songs for the European and Japanese versions of the album.

GWA Describe a typical Jon Bon Jovi-Richie Sambora songwriting session. Do you come in with the riffs while Jon brings the lyrics?

SAMBORA Actually, we just get together with our acoustics and start out with a conversation about what we want to talk about that day. Then we both have sheets with song titles we like, and it just happens from there. Obviously, a song title like "You Had Me from Hello" leans towards being an acoustic ballad type of thing. The lyrics and melody come at the same time and we keep it going. That's the way we've always done it.

GWA Neither of you ever comes in with a finished song?

SAMBORA Usually it happens right there at the table during our conversations.

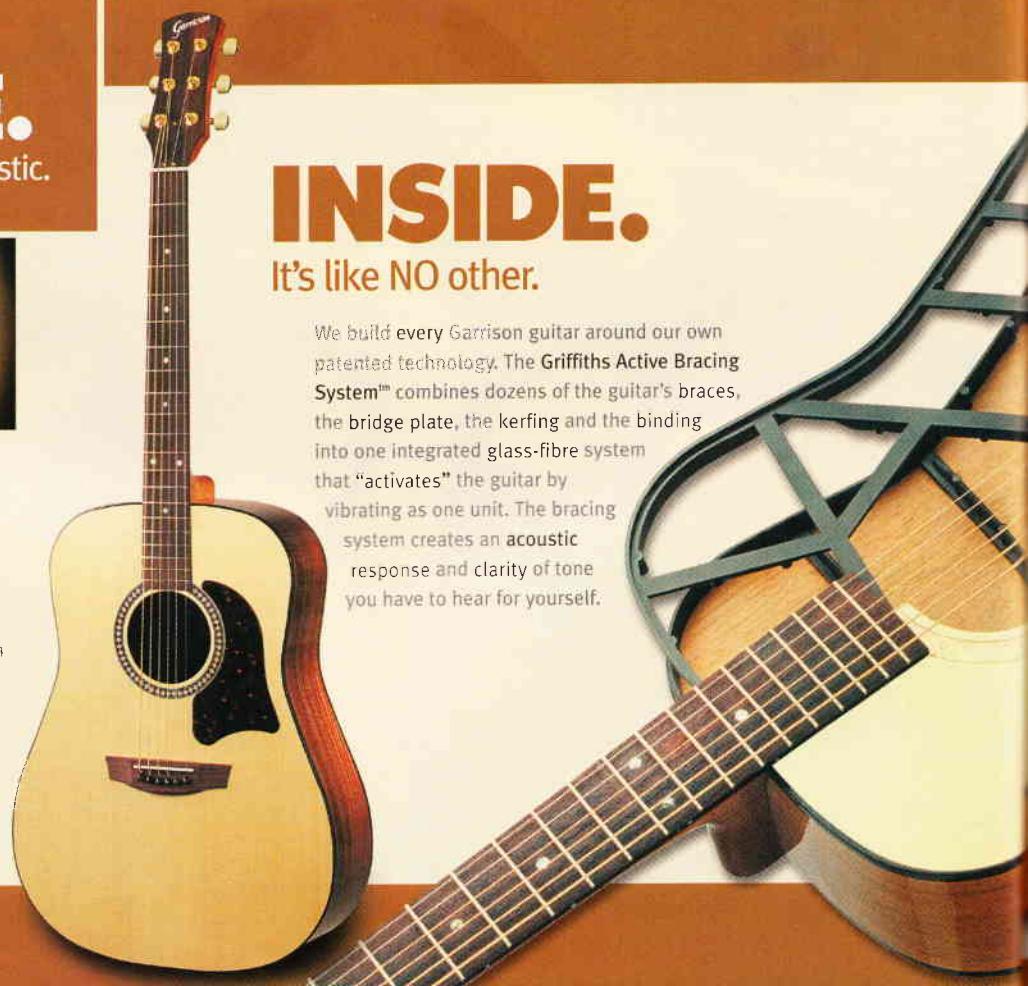
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Sometimes someone will come in with a chorus or half a chorus and we'll finish it together. We'll both look at each other and say, "Oh yeah, I get that." "Hey Joey," for example, developed from an idea Jon brought in about two kids who are trying to get out of the town they're in. He wanted to write a buddy song in the style of Elton John or Billy Joel, which was a stretch for us because we've never done that type of thing. Actually, there's another song on the album, "Right Side of Wrong," in the same vein. So when Jon came in with "Hey Joey," I argued that we already had a good buddy song. We debated about it, and when I realized I just wasn't going to win, I caved in and wrote it with him!

GWA Much of the record seems to be inspired by the events of 9/11. Had the terrorist attacks not taken place, would *Bounce* have turned out much differently?

SAMBORA We didn't want to make a 9/11-themed album—we wanted to get people away from that. But at the same time, because it happened around the area we live in—that's our home—we would be remiss not to address it. But a song like "Everyday," for instance, works outside of the context of 9/11, even though that's what we were originally writing about. We just

didn't hit the nail on the head as specifically as we did on "Undivided": "That was my brother lost in the rubble, that was my sister lost in the mud." "Everyday" doesn't address 9/11 that specifically. "Bounce," the title track, works in the same sort of vague way. It could refer to our country's resilience in the face of what happened. But it could also refer to our band's resilience—the fact that we're still around. When we play that song in a stadium setting, it rocks. The stadium bounces up and down. Interpretations are just the way people look at songs on a particular day.

GWA The subject matter no doubt played a huge role in the fact that *Bounce* is more acoustic-guitar-based than any record you've done in the past. How did that actually translate in the studio?

SAMBORA I like to use the acoustic guitar as a rhythmic and percussive instrument. You can lay an acoustic guitar track underneath a song instead of, say, a tambourine or a shaker, and it makes it swing. I'm a very rhythmic player and I understand that groove. And between Tico, Hugh and myself, we hit the groove pretty well on this record.

GWA It sounds like there's a lot of dropped-D tuning on the album.

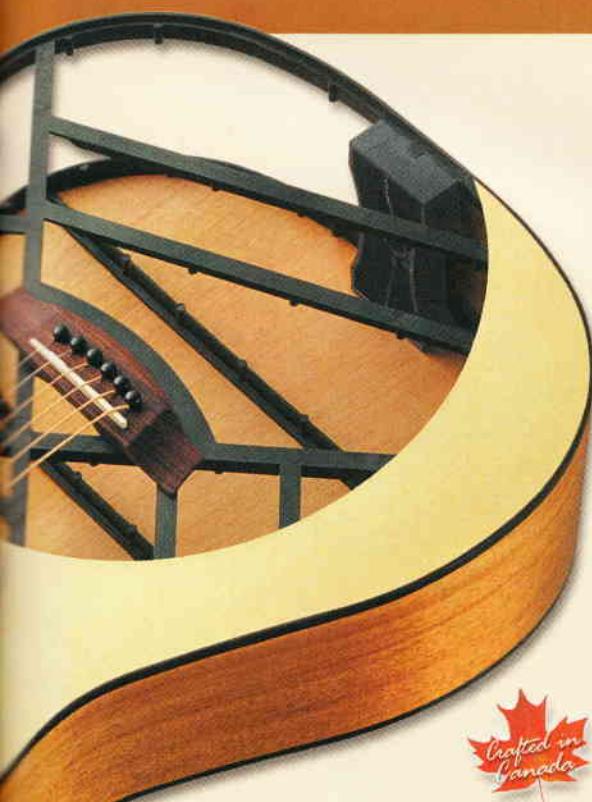
SAMBORA There is. Songs like "The Distance,"

"Undivided" and "Love Me Back to Life," which is actually in open D, just called for the extra weight that lowered E string gives you. I played most of that stuff on my 1938 Martin OOO-42. It sounds like a monster—it's one of my favorite guitars. I got it in 1998 at Norm's Rare Guitars in California after I made my solo album, [1998's] *Undiscovered Soul*. It was a year when I just went crazy buying guitars. I bought the '38, and also a 1932 Martin OM-28, a 1960 Les Paul and an old Chet Atkins. I really got into the whole vintage scene.

GWA Speaking of electrics, I noticed that you've been playing a 1958 Gibson Flying V lately.

SAMBORA I found that right here in London when we played Wembley Stadium on the *Crush* tour. Rick Sigmund at Vintage Guitar Emporium is a good friend of mine, and I walked in one day and he had a '59 sunburst Les Paul, Alvin Lee's blond Gibson 335 and this '58 Gibson Flying V. And I bought 'em all! [laughs] I just went nuts! Actually, I traded in about 14 of my guitars and gave him some cash as well. Along with some Fender Telecasters, those are the predominant electric instruments on the new record.

CONTINUED ON PAGE 83



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UNPLUGGING

Jimmy and his acoustic take on the Beatles' "The Fool on the Hill" and the Doors' classic cover



The Beatles, from the live
1967 TV broadcast
"All You Need Is Love"

Kurt Weill and Bertolt Brecht's "Alabama Song."

Fool and Unusual

by JIMMY BROWN

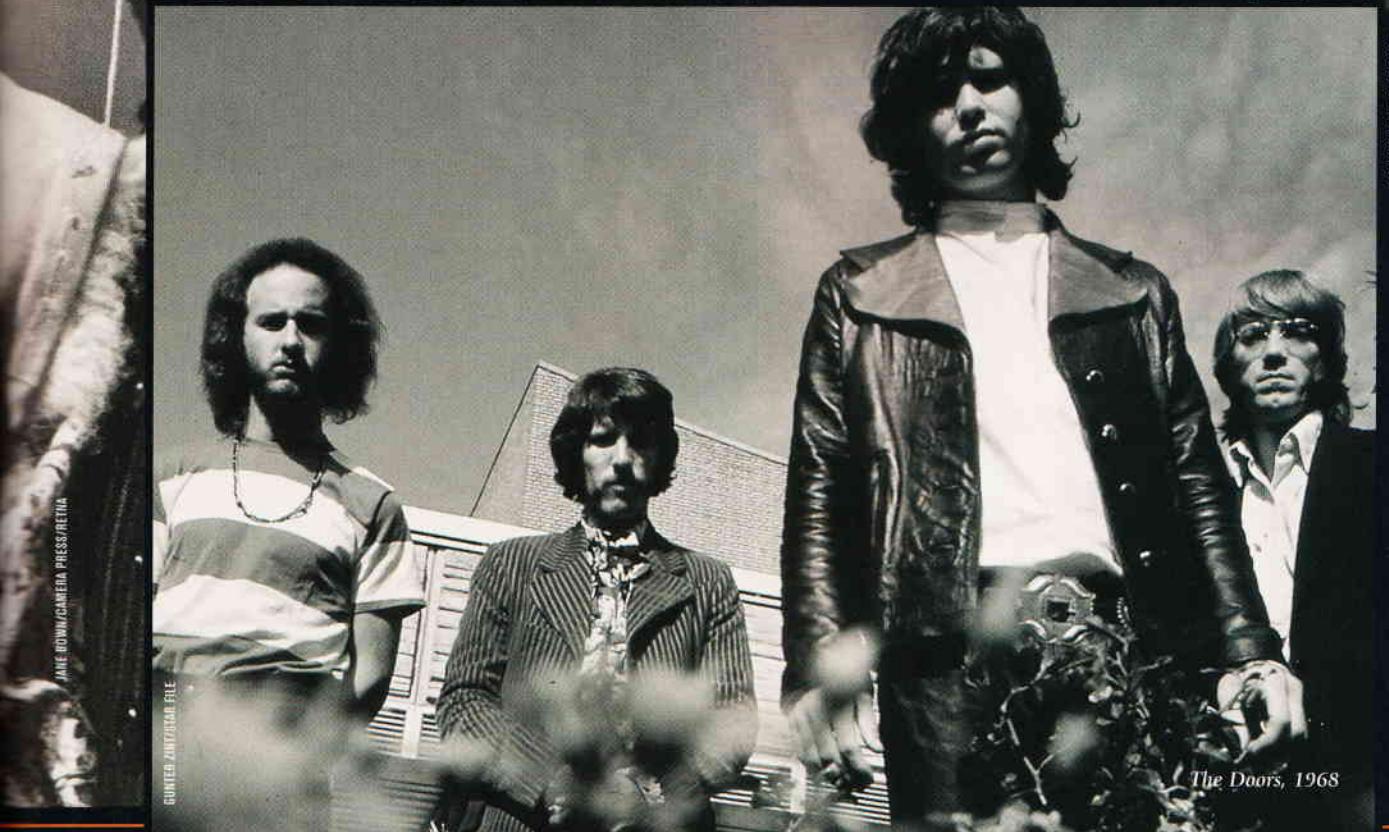
The Fool on the Hill," from the classic 1967 Beatles album *Magical Mystery Tour*, ranks as one of the most enduring and endearing ballads in the band's entire catalogue. While George Harrison does play some ornamental 12-string acoustic guitar fills on the track, which also features a tastefully modest George Martin-orchestrated chamber ensemble of flutes, recorders and other instruments, the song is driven primarily by Paul McCartney's piano part and vocal. My solo guitar adaptation of "The Fool on the Hill" captures the essence of McCartney's tender, dreamy piano accompaniment and is fairly easy to play, requiring neither virtuoso chops or even a capo.

FIGURE 1 depicts the song's short and sweet one-bar intro. You can play this simple part (it's all straight quarter notes) with a pick, fingerstyle, or with the pick-and-fingers combination known as *hybrid picking*. Taking either of the last two approaches will enable you to sound all the notes of each chord simultaneously, thereby achieving a more pianistic attack. You may, of course, prefer the jangly, "rolling" sound produced by gently strumming the chords with a plectrum, using all down-strokes. Whichever approach you choose, be sure to allow the open D string to ring for the entire measure.



Kurt Weill, c. 1925

THE KURT WEILL FOUNDATION



The Doors, 1968

JANE DOWD/CAMERA PRESS/REUTER

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FIGURE 2 shows the opening bar of the song's first verse, which commences at 0:04 on the recording. Still playing the same D6 he uses in the intro, McCartney doubles-up the rhythm here, switching to a steady, gentle eighth-note rhythm while still emphasizing the underlying quarter-note pulse via subtle accents on every other eighth note. As with the intro, you can play this figure with a pick, fingerstyle or hybrid-style.

An additional performance option you may want to consider here is playing the fretted chord tones *staccato* (in a clipped, punctuated manner). To do so, simply relax your grip on the chord shape after sounding each eighth note to prevent the fretted strings from ringing.

FIGURE 3 presents yet another pianistic accompaniment approach you might consider in place of the one shown in **FIGURE 2**. This pattern enables you to alternate between the D6 chord and the open D bass note in a "seesaw" eighth-note rhythm that

effectively conveys the quarter-note pulse.

FIGURE 4 illustrates the next three chords of the verse progression. Play each successive chord for one bar (four beats), using either of the eighth-note patterns presented for the D6 chord in **FIGURE 2** or **FIGURE 3**. Again, be sure to let the open D string ring throughout every measure.

Next comes the song's pre-chorus or "release" section (0:17), which you can play by either strumming or fingerpicking the full open chords depicted in **FIGURE 5** for two beats each (two chords per bar). The Bm7 chord voicing I employ here, by the way, was inspired by the subject of this month's cover story, James Taylor.

FIGURE 6 depicts the song's hauntingly beautiful five-bar chorus (beginning at 0:28). Though the chords used for this section are a little more unusual and sophisticated-sounding than those found in the pre-chorus, they nevertheless lay and ring equally well on the guitar. Again, you can either

strum, fingerpick or hybrid-pick the chorus. Note, however, that taking the hybrid approach here is problematic in that two of the chords, Gm6 and C9, contain five notes that need to be picked together—an impossibility when two of your available fingers (the thumb and index finger) are holding the pick. The practical solution is to eliminate the note on the fourth string in each of these chords. Doing so has a minimal impact on the chord voicings as the "lost" notes are in both cases doubled an octave higher.

The only left-hand fingerings that you may find a bit tricky to negotiate cleanly in **FIGURE 6** are those used for the chords in bar 4 that incorporate McCartney's brilliant ascending countermeadow (played behind the lyrics "sees the world spinning 'round"). Pay careful attention to the quick redeployment of the ring finger and pinkie when changing from Bb/D to Dm6 and the wide-stretch Dm7 voicing. (These chord shapes and their left-hand fingerings are illustrated at the end of **FIGURE 6**.) Be sure to give the first D6 chord in measure 5 (0:41) a pronounced, regal downstroke strum, either with the pick or your thumb.

This final measure of the chorus leads right into the song's second verse/chorus cycle (beginning at 0:44), which, for our purposes, is identical to the first verse and chorus. The second chorus is followed, at 1:24, by an instrumental break in which Paul plays the verse melody an octave higher on recorder with the rhythm section pounding out a funkier "stomp" groove. What I like to do during this four-bar section is scat-sing the recorder melody on the syllable "do" and play the accompanying chord progression (D6-Em/D-Dmaj7-Em/D) in a somewhat heavy-handed manner, strumming a palm-muted eighth-note rhythm (all downstrokes) while simultaneously pounding out an alternating quarter-note bass line on the open D and A strings. As you hit the open A bass note on beats two and four you can strum the open D note and top three strings along with it.

As with the first and second verses, the instrumental verse leads into the pre-chorus and chorus (at 1:37 and 1:47, respectively). This third complete cycle sets up yet another instrumental verse, where this time McCartney vocalizes behind the recorder melody ("Round and round and round..."). This four-bar section is followed by a fourth pre-chorus and chorus. What I like to do at this point is instead of continuing the cycle into another instrumental verse that fades out, which is the way the actual recording ends, is finish the song on the final D6 chord of the chorus (**FIGURE 6**, meas. 5).

"The Fool on the Hill" (arranged for solo acoustic guitar)

FIGURE 1 intro (0:00)

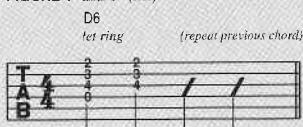


FIGURE 2 first measure of verse (0:04)



FIGURE 3 alternative accompaniment pattern for intro and verse

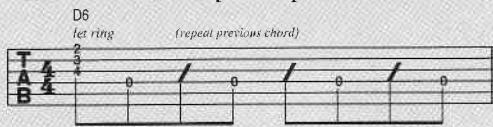


FIGURE 4 next three verse chords (0:07)

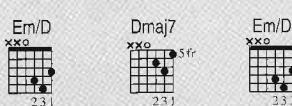


FIGURE 5 pre-chorus chords (0:17)

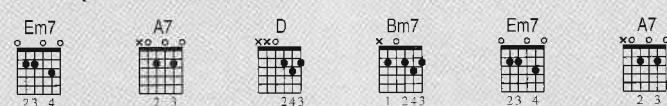
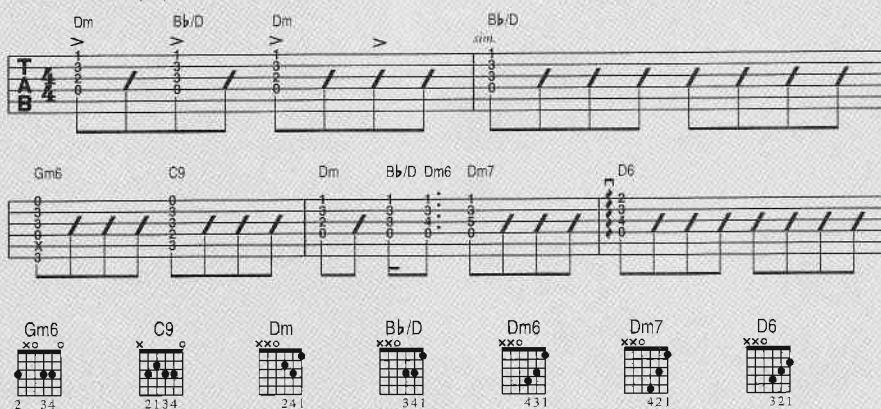


FIGURE 6 chorus (0:28)



UNPLUGGING

The Doors' 1967 recording of "Alabama Song" (*The Doors*) ranks among the most unusual covers in rock history, in terms of both sheer audacity as well as inventive instrumentation. Jim Morrison

and company took a song composed forty years earlier for a German opera and transformed it into a memorable rocker.

While the melody and lyrics of the Doors' version are close to those of the orig-

inal, written in English by lyricist Bertolt Brecht and composer Kurt Weill for their 1927 work, *Aufstieg und Fall der Stadt Mahagonny* (*The Rise and Fall of the City of Mahagonny*), their arrangement is vastly different. In Weill's scored orchestral version, the vocal is sung to the accompaniment of a droning bass-register piano figure augmented by hauntingly dissonant flourishes by other instruments. The Doors' recording of "Alabama Song" is driven by their basic electric guitar, organ and drums ensemble, although the band does give a nod to the tune's origins by including a tuba, which provides a traditional German "oom-pah" bass line and exotic-sounding hammered dulcimer fills.

Robbie Krieger's unobtrusive electric guitar part, though tastefully appropriate for the Doors' band arrangement, is too sparse to work as a solo acoustic guitar accompaniment. I tried to incorporate in my arrangement not only Ray Manzarek's essential organ melodies and John Densmore's drum beat, but key elements of the tuba bass line and hammered dulcimer part as well. I also tried to recreate the "carnival atmosphere" achieved in the chorus by the band and their innovative producer, Paul A. Rothchild.

Although the Doors performed "Alabama Song" in the key of A minor, the recording sounds slightly flat due to the slowing of the tape speed during the mastering process. My arrangement is performed as if it were in E minor, with a capo placed at the fifth fret to transpose everything up a perfect fourth (two and one half steps) to the actual key of A minor. (Remember, to play along with the recording, you'll need to tune all six strings slightly flat.) Playing the song this way (with the capo) enables you to use bright-sounding upper-register chord voicings that ring like a bell and are easy to finger.

CONTINUED ON PAGE 84

"Alabama Song"

(arranged for solo acoustic guitar; to be performed with a capo at the fifth fret.)

All tablature positions are relative to the capo.

All notes and chords sound a perfect fourth (two and one half steps) higher than written (key of A minor).

FIGURE 7 intro vamp (0:00)

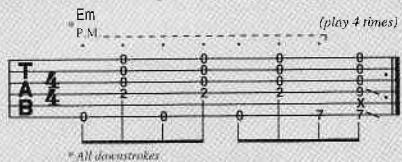


FIGURE 8 beginning of first verse (0:11)

FIGURE 9 last chord of verse (0:49)



FIGURE 10 organ fill at end of first and second verses (0:51, 2:25)

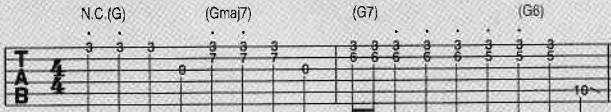


FIGURE 11 first three bars of chorus progression (0:56, 1:18, 2:31, 2:53)

FIGURE 12 next four chorus chords (1:05, 2:39)

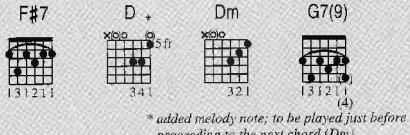


FIGURE 13 alternate voicings for D and Dm chords

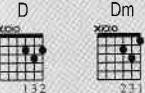


FIGURE 14 melodic fill halfway through chorus (1:16, 2:50)

FIGURE 15 last five chorus chords (1:27)

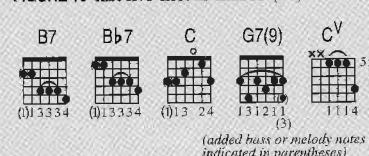


FIGURE 16 end of chorus (1:38, 3:12)

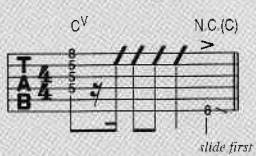


FIGURE 17 alternate vamp chord for re-intro (1:41)



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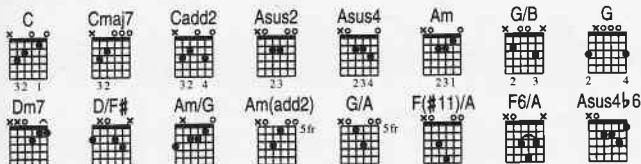
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KANSAS

DUST IN THE WIND

By KERRY LIVGREN



basic strum pattern:

C Cmaj7 Cadd2 C Cadd2 Asus2 Am Asus2
Cadd2 C Cmaj7 Cadd2 Am Asus2 Am Am G/B

C G/B Am G Dm7 Am G/B
I close my eyes only for a moment and the moment's gone
C G/B Am G Dm7 Am
All my dreams pass before my eyes a curiosity

D/F# G Am Am/G
Dust In the wind
D/F# G Am G/B
All we are is dust in the wind

C G/B Am G Dm7 Am G/B
Same old song Just a drop of water in an endless sea
C G/B Am G Dm7 Am
All we do crumbles to the ground though we refuse to see

D/F# G Am Am/G
(Ah) Dust in the wind
D/F# G Am(add2) G/A F(#11)/A F6/A
All we are is dust in the wind Oh

Am(add2) G/A F(#11)/A F6/A (2x)

C Cmaj7 Cadd2 C Cadd2 Asus2 Am G/B
Cadd2 C Cmaj7 Cadd2 Am Am G/B
Now

C G/B Am G Dm7 Am G/B
Don't hang on Nothing lasts forever but the earth and sky
C G/B Am G Dm7 Am
It slips a - way and all your money won't another minute buy

D/F# G Am Am/G
Dust in the wind
D/F# G Am Am/G
All we are is dust in the wind
(All we are is dust in the
wind)
D/F# G Am Am/G
Dust in the wind
(Everything is dust in the
wind)
D/F# G
Everything is dust in the
wind)

Am Asus2 Asus4b6 Am Am G/B
wind Am Asus2 Asus4b6 Am Am G/B
The wind Am Am G/B
Asus4b6 (3x)

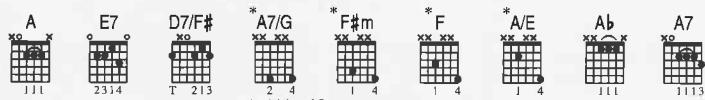
As heard on Kansas' Kirshner recording POINT OF KNOW RETURN

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ERIC CLAPTON

KEY TO THE HIGHWAY

By CHARLES SEGAR and BIG BILL BROONZY



* w/pick and finger



A E7 D7/F#
I got a key to the highway Dear Lord I'm bound to go
A E7
I'm gonna leave here runnin' Walkin' is most too slow
A A7/G F#m F A/E E7

A E7 D7/F#
I'm goin' back to the border little girl where I'm better known
A E7
Because you haven't done nothin' Drove a good man away from home
A A7/G F#m F A/E E7

A E7 D7/F#
When the moon peek over the mountain Little girl I'll be on my way
A E7
I'm gonna roam this ol' highway until the break of day
A A7/G F#m F A/E E7

(instrumental break)

A E7 D7/F#
Gimme one more kiss darlin' little girl just before I go
A E7
'Cause when I leave this time I won't be back no more
A A7/G F#m F A/E E7

A E7 D7/F#
I got the key to the highway Little darlin' bound to go
A E7
I'm gonna leave here runnin' Walkin' is most too slow
A A7/G F#m F A/E E7

A E7 D7/F#
A E7 A A/G F#m F A/E Ab A

A7

As heard on Eric Clapton's Reprise recording ONE MORE CAR, ONE MORE RIDER
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E-Z GUITAR

DIXIE CHICKS

LONG TIME GONE

By DARRELL SCOTT



basic strum pattern: = downstroke
= upstroke

D G D A D (2x)

D Daddy sits on the front porch swingin' lookin' out on a va - cant field
A Used to be filled with burly tobacco Now he knows it never will

D My brother found work in Indiana Sister's a nurse at the old folks' home
A Momma's still cookin' too much for supper and me I've been a long time gone

G D A G D A Long D/F# G and A
been a long time gone No I ain't hoed a row since I don't know when Long time gone and it ain't comin' back again

D G D A D

D Delia plays that ol' church piano sittin' out on her dad-dy's farm
A She always thought that we'd be together Lord I never meant to do her harm
D Said she could hear me singin' in the choir Me I heard anoth - er song
A I caught wind and hit the road runnin' and Lord I been a long time gone

G D A G D A Long D/F# G and A
been a long time gone Lord I ain't had a prayer since I don't know when Long time gone and it ain't comin' back again

E A E B E (2x)

C Now me I went to Nashville tryin' to be the big deal Playin' down on Broadway gettin' there the hard way
C Livin' from a tip jar sleepin' in my car hockin' my guitar Yeah I'm gonna be a star

D Now me and Delia singin' every Sunday Watchin' the children and the gar - den grow
A We listen to the radio to hear what's cookin' but the music ain't got no soul
D Now they sound tired but they don't sound Haggard They got money but they don't have Cash
A They got Junior but they don't have Hank I think I think I think the rest is a

G D A G D A Long D/F# G and A
long time gone No I ain't hit the roof since I don't know when Long time gone and it ain't comin' back I said a
G D A G D A Long D/F# G and A
long time gone No I ain't honked the horn since I don't know when Long time gone and it ain't comin' back again

D G D A D

D A D
I said a long time long time long time gone Whoa it's been a long time
D A D
Long time long time long time gone Oh it's been a long time gone
D A D
Long time long time long time gone Yeah yeah

D G D A D

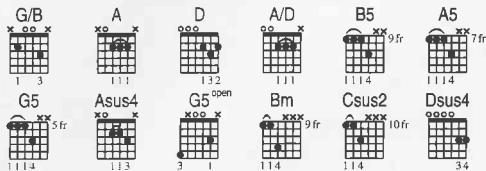
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SAINTS AND SAILORS

By CHRISTOPHER ENDER CARRABBA

Dropped-D tuning down one half step (low to high: D♭ A♭ D♭ G♭ B♭ E♭).

All chords sound one half step lower than written (key of D♭).



basic strum pattern: > > > > :|| □ = downstroke
□ V = upstroke

G/B A D
This is where I say I've had enough No one should ever feel the way that I feel now
D A/D B5 A5 G5
A walking open wound a trophy display of bruises and I don't believe that I'm getting any better
Asus4
any better

D **G5 open** **Asus4**
Waiting here with hopes the phone will ring and I'm thinking awful
D **G5 open** **G/B A**
things Pretty sure that few would notice
D **G5 open** **Asus4**
And this apartment is starving for an argument
D **G5 open** **G/B A**
Anything at all to break the silence

D **A/D** **B5** **A5** **G5**
Wandering this house like I've never wanted out and this is about as social as I get now
D **A/D** **B5** **A5** **G5**
And I'm throwing away the letters that I am writing you 'cause they would never do I would never do
Asus4
never

chorus:

D **G5 open** **Asus4**
Waiting here with hopes the phone will ring and I'm thinking awful
D **G5 open** **G/B A**
things Pretty sure that few would notice
D **G5 open** **Asus4**
And this apartment is starving for an argument
D **G5 open** **G5 A5**
Anything at all to break the silence

Bm **Csus2** **D** **A/D** **Dsus4** **A/D**
Well don't be a liar Don't say that everything's working when everything's broken
Bm **Csus2** **D** **A/D** **Dsus4** **A/D**
And you smile like a saint but you curse like a sailor and your eyes say the joke's on me
Bm **A5** **G5** **A5**
Well I'm not laughing you're not leaving Well who do I think I am kidding
Bm **A5** **G5**
when I'm the only one locked in this hell

(chorus)

Bm **Csus2** **D** **A/D** **Dsus4** **A/D**
So don't be a liar Don't say that everything's working when everything's broken
Bm **Csus2** **D** **A/D** **D** **G/B A D**
And you smile like a saint but you curse like a sailor and your eyes say the joke's on me

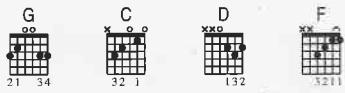
As heard on Dashboard Confessional's Vagrant recording THE PLACES YOU HAVE COME TO FEAR THE MOST
© 2001 HEY, DID SHE ASK ABOUT ME? MUSIC.

E-Z GUITAR

THE WHITE STRIPES

HOTEL YORBA

By JACK WHITE



basic strum pattern:

>

V

>

V

>

V

>

V

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V

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V

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V

> V = downstroke
V = upstroke

G C

I was watchin' with one eye on the other side

D G

I had fifteen people tellin' me to move I got movin' on my mind

G C

I found shelter in some thoughts turnin' wheels around

D G

I said thirty-nine times that I love you to the beauty I had found

G C D G

G C

I've been thinkin' of a little place down by the lake

D G

They got a dirty old road leadin' up to the house I wonder how long it will take

G C

'til we're alone sittin' on the front porch of that home

D G

stompin' our feet on the wooden boards Never gotta worry about lockin' the door

G C D G

G C

It might sound silly for me to think childish thoughts like these

D G

but I'm so tired of acting tough and I'm gonna do what I please

G C

Let's get married in a big cathedral by a priest

D G

'cause if I'm the man that you love the most you could say "I do" at least

G C

Well it's one two three four Take the elevator at the Hotel Yorba I'll be glad to see ya later

D G

All they got inside is vacancy

G C

And it's a-four five six seven Grab your umbrella A grab hold of me 'cause I'm your fav'rite fella

D G D G

All they got inside is vacancy

As heard on the White Stripes' V2 recording WHITE BLOOD CELLS

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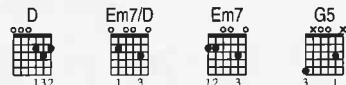
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OOH LA LA

By RON WOOD and RON LANE

Dropped-D tuning (low to high: D A D G B E).



basic strum pattern: = downstroke
V = upstroke

D

Em7/D (5x)

D	Em7/D
Poor old granddad	I laughed at all his words
D	Em7/D
I thought he was a bitter man	He spoke of women's ways
D	Em7/D
They'll trap you then they use you	before you even know
D	Em7/D
For love is blind and you're far too kind	Don't ever let it show

D

Em7/D

I wish that I knew what I know now when I was younger
D **Em7/D**
I wish that I knew what I know now when I was stronger

D

Em7/D

The can-can's such a pretty show-	They'll steal your heart away
D	Em7
But backstage back on earth again	the dressing rooms are grey
D	Em7
They come on strong and it ain't too long before they make you feel a man	
D	Em7
But love is blind and you soon will find	you're just a boy again

D **G5** (5x)
D **Em7**

D	Em7	
When you want her lips	you get a cheek	makes you wonder where you are
D	Em7	
If you want some more and she's fast asleep	then she's twinkling with the stars	
D	Em7	
Poor young grandson	There's nothing I can say	
D	Em7	
You'll have to learn just like me	and that's the hardest way	Ooh la la

D

Em7
Ooh la la la la yeah

D

Em7 (2x)

D	Em7
<i>I wish that I knew what I know now when I was younger</i>	
D	Em7
<i>I wish that I knew what I know now when I was stronger</i>	

D

Em7 (5x)

As heard on Faces' Rhino recording THE BEST OF FACES: GOOD BOYS WHEN THEY'RE ASLEEP

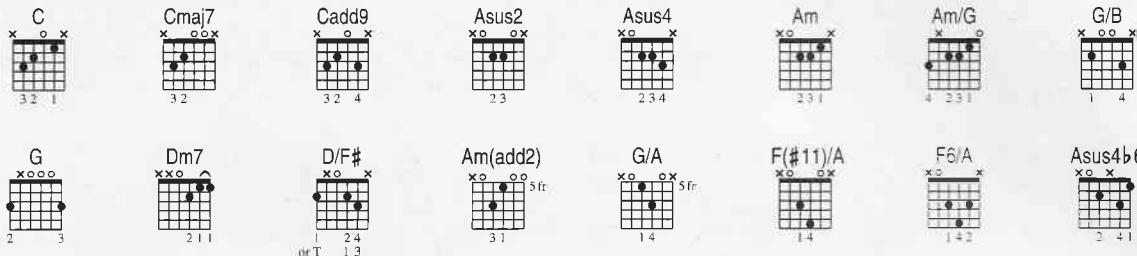
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DUST IN THE WIND

By KERRY LIVGREN

Transcribed by Andy Aledort

fingerpicked chord shapes

**A** Intro (0:00)Moderately $\text{♩} = 96$

C Rhy. Fig. I Cmaj7 Cadd9 C Asus2 Asus4

*Gtr. 1 (acous.)
fingerstyle
let ring throughout

**m = middle finger, i = index finger, t = thumb (use thumb for all down-stemmed notes)

mf

*doubled by 12-string acous. gtr.

**m = middle finger, i = index finger, t = thumb (use thumb for all down-stemmed notes)

Am Asus2 Cadd9 C Cmaj7 Cadd9

**B** Verses (0:21, 0:51, 2:11)

1. I close

2. Same

3. Don't

my old hang

Am Asus2 Asus4 Am G/B C G/B

end Rhy. Fig. I

eyes
song
ononly
Just a
Nothing
for
drop
of
forever
a
water
in
an
moment
but
the
earth
and
the
moment's
gone
endless
sea

It

Am G Dm7 Am

As heard on Kansas' Kirshner recording POINT OF KNOW RETURN

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DUST IN THE WIND/Kansas

All my dreams pass before my eyes a curiosity
 All we do crumbles to the ground though we re-
 slips away and all your money won't another
 C G/B Am G Dm7

fuse to see (Ah) Dust in the wind
 minute buy Dust in the wind
 Am D/F# G Am Am/G

(3rd time) To Coda

(skip ahead to meas. 38) | 1. | 2.

All we are is dust in the wind
 All we are is dust in the wind
 All we are is dust in the wind
 D/F# G Am G/B Am(add2)

Oh

G/A F(#11)/A F6/A F(#11)/A

C Violin Solo (arranged for two guitars)

Am(add2) G/A F(#11)/A

Violin 1

Violin 2

Gtr. 1

DUST IN THE WIND/Kansas

1. F6/A 2. F6/A Cmaj7

28

Gtr. 1 plays Rhy. Fig. 1

Gtr. 1 plays Rhy. Fig. 1

31 Cadd9 C Asus2 Asus4 Am Asus2

Violin 1
 15 17 15 13 15 13 13 17 17 15 17 15 17 15 17 16 14 14 14 16 17 15 17 13 15 17 13 17

Violin 2
 ② ② ② ② ②

D.S. ~~S~~ al Coda Θ
(go back to B)
3. Now

Fretboard diagram for guitar part 34, showing chords Cadd9, C, Cmaj7, Cadd9, Am, Asus2, Asus4, and Am. The diagram includes fingerings (e.g., 15, 14) and string muting symbols (e.g., 2, *).

⊕ *Coda* (2:39)

wind
(All we are is dust in the wind) Dust in the wind
(Everything is dust in the

Everything is dust in the wind
(wind)

The wind

Am

Asus2

Asus4b6

Am

Asus2

Asus4b6

(play 3 times and fade)

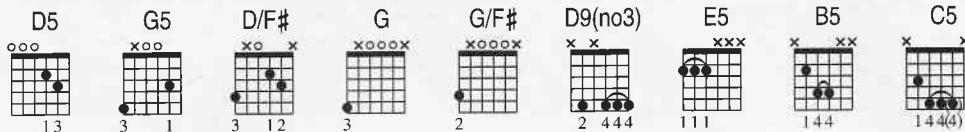
A fretboard diagram for the 6th string of a guitar. The diagram spans six frets, with the 1st fret at the top and the 6th fret at the bottom. Above the diagram, measure numbers 45 through 50 are listed. Each measure contains a sequence of note heads and rests. The notes are indicated by vertical stems pointing up or down, and rests are shown as horizontal dashes. The patterns repeat every two measures, with some variations in the 4th and 5th measures.

LONG TIME GONE

By DARRELL SCOTT

Transcribed by Jeff Perrin

Chords for Guitar 1 (dropped-D tuning [low to high: D A D G B E])



Guitar 2 is in standard tuning.

Guitar 3 is in open D tuning (low to high: D A D F# A D).

A Intro (0:00)
Moderate Country Rock $\text{♩} = 86$

D5 G5 D/F# A5

* Gtr. 2 (acous.) 1 Riff A

mf

** Banjo arranged for acous. gtr. in standard tuning

** Gtr. 1 (acous.) 1/2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

mf

**dropped-D tuning

5 Gtr. 2 D5 let ring end Riff A

Gtr. 3 (acous. in open D tuning) w/slide

Fill 1

Gtr. 1 (repeat previous chord)

Gtr. 2 repeats Riff A (see meas. 1)

D5 G G/F# A5

Gtr. 3

end Fill 1

Gtr. 1 (repeat previous measure)

As heard on the Dixie Chicks' Open Wide/Sony recording HOME

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LONG TIME GONE/Dixie Chicks

14

D5

Daddy sits on the front porch swingin'

19

G5 G/F# A5
Fill 2 w/pick and finger

Used to be filled with burly tobacco Now he knows it never will

end Fill 2

Guitar tablature for the first measure of a piece titled 'Candyman'. The tab shows a single note at the 5th fret of the 6th string. The tab includes a circled '7' above the 6th string and a circled '7' below the 5th string. The tab is labeled 'P.M.' below the strings.

24

D5 my brother found work in Indiana Sister & I have at the old G G/F# A5 w/pick and

Momma's still cookin' too much for supper and me I've been a long time gone Been a

DE

Fretboard diagram for measure 10. The top staff shows a D5 chord with fingers 4, 0, 4, 0. The bottom staff shows a G5 chord with fingers 3, 2, 0, 0.

9

D5

G5

8

C Chorus (0:46, 1:30, 2:44)

long time gone No I ain't hoed a row since I don't know when
long time gone Lord I ain't had a prayer since I don't know when
long time gone No I ain't hit the roof since I don't know when

88

A5

No | ain't hoed a row since I don't know when
 Lord | ain't had a prayer since I don't know when
 No | ain't hit the roof since I don't know when

G5

LONG TIME GONE/Dixie Chicks

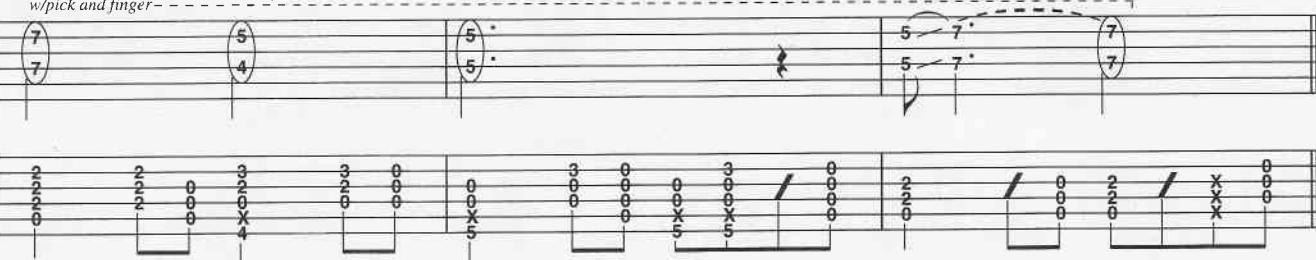
(2nd time) **To Coda I** 

(3rd time) **To Coda II** 

(skip ahead to meas. 109)

Long time gone and it ain't comin' back again
 Long time gone and it ain't comin' back again
 Long time gone and it ain't comin' back again
 I said a

37 w/pick and finger - - - - - G5 A5



D (0:56)
 D5 Gtr. 2 plays Riff A (see meas. 1)

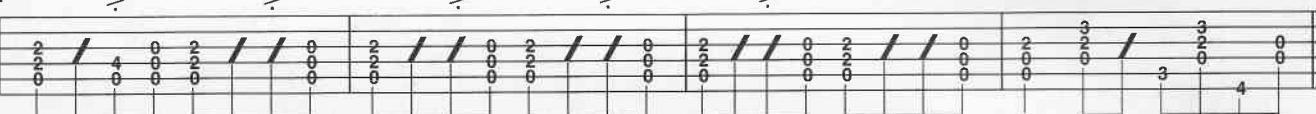
40 Gtr. 1 > > > > > > >

Gtr. 3 plays Fill 2 (see meas. 20)



44 > > > > > >

Gtr. 2 plays Fill 1 (see meas. 8)



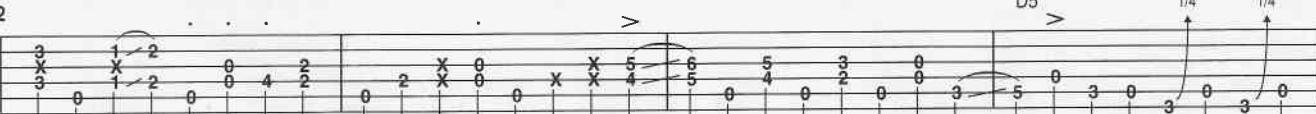
E 2nd Verse (1:08)
 Delia plays that ol' church piano sittin' out on her daddy's farm She

48 D5 > > . > . > . > > >



always thought that we'd be together Lord I never meant to do her harm

52 > D5 > 1/4 1/4

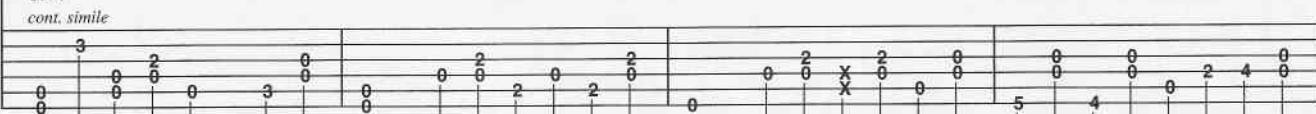


Said she could hear me singin' in the choir Me I heard another song

56 Gtr. 3 G/F# A5 w/pick and finger



Gtr. 1 cont. simile



LONG TIME GONE/Dixie Chicks

D.S. al Coda I 1
(go back to

I caught wind and hit the road runnin' and Lord I been a long time gone Been a

60 D9(no3) D5

N.H. > pitch: A

1 Coda I (1:40)

F Interlude (1:42)

E5

P.M.

64 Gtr. 2 (mandolin arr. for acous. gtr.)

Gtr. 1 > > > Rhy. Fig. 1

A5 B5
Gtr. 2 P.M.

E5

68

Gtr. 3

mf

Gtr. 1

f end Rhy. Fig. 1

G Fiddle Solo (1:53)

E5

Gtr. 1 plays Rhy. Fig. 1 simile (see meas. 65)

73 Gtr. 2 (fiddle arr. for acous. gtr.)

A5

B5

Gtr. 3

mp

LONG TIME GONE/Dixie Chicks

Now me

E5

77

7 6 5 4 7 6 5 7 6 7 6 (6) 4 4 6 7 6 (6) 4 6 5 6 7 6 7 5 7 6 5 5

1/2 full ~~~~ 1/2 1/2

> 9 9 9 9 9 9 - -

H Bridge (2:04)

I went to Nashville tryin' to be the big deal Playin' down on Broadway gettin' there the hard way
D5 G5

81 Gtr. 3

A guitar tablature for Gtr. 1. The top part shows four sets of vertical fret markers with circled numbers: (10, 10, 10), (10, 10), (12, 12, 12), and (12, 12, 12). The bottom part shows a six-string guitar neck with horizontal bar markers indicating note positions. The first measure starts at the 5th fret, the second at the 3rd fret, and the third at the 0th fret. The fourth measure starts at the 3rd fret. The fifth measure starts at the 0th fret. The sixth measure starts at the 3rd fret. The seventh measure starts at the 0th fret. The eighth measure starts at the 5th fret.

85 C5 D5

3. *W* *EQ* *12*

Yeah I'm gonna be a star

Now me

89 E5

A5

A musical score for a six-string guitar. The top staff shows three measures of chords: G major (G-B-D), C major (C-E-G), and F major (F-A-C). The bottom staff shows a six-measure solo line with various notes and rests, including a double bar line and repeat signs.

I 3rd Verse (2:21)
and Delia singin' every Sunday Watchin' the children and the garden grow We
92 D5 N.C.(G) (G/F#) (A5)

93 D5

Guitar tablature for measures 11-12. The first measure shows a descending scale from 12 to 11 on the 6th string. The second measure shows a descending scale from 12 to 11 on the 6th string, followed by a bend from 12 down to 5 on the 5th string.

LONG TIME GONE/Dixie Chicks

listen to the radio to hear what's cookin' but the music ain't got no soul Now
(A7) D5

Fretboard diagram for guitar string 3. The diagram shows a scale pattern starting at the 7th fret. The notes are marked with circled numbers: 7, 7, 2, 4, 3, 4, 3, 12, 10, 10, 12. The 2nd and 4th frets are connected by a brace, as are the 3rd and 4th frets. The 12th and 10th frets are also connected by a brace.

they sound tired but they don't sound Haggard They got money but they don't have Cash
101 G5 G/F# A5

Fretboard diagram showing a C major scale across six strings. The first two strings are muted (x). Fingerings: 12 at the 12th fret of the 3rd string; 12 at the 12th fret of the 2nd string; - at the 12th fret of the 1st string; - at the 12th fret of the 6th string; 5 at the 5th fret of the 3rd string; 5 at the 5th fret of the 2nd string; 7 at the 7th fret of the 1st string.

Fretboard diagram for guitar string 6, showing a scale pattern. The diagram includes six horizontal frets and vertical grid lines. Fingerings are indicated above the strings: X, 0, 0, X, 0, X, 0, X, X, X, X, X, 0, 0, 4, X, X, X, 0, 0, X, 0, X, 0, 5, 0, 4, 0, 0, 2, 4, 0.

105 They got Junior but they don't have Hank I think I think I think the rest is a

Fretboard diagram for guitar string 6, showing a sixteenth-note pattern. The notes are marked with 'x' and '0' on the strings, with '5' and '6' above the first two strings. The pattern consists of sixteenth-note pairs: (x, 0), (5, 6), (x, 0), (5, 6), (x, 0), (5, 6). The right hand is indicated by a 'GRAB' symbol and a series of '>.' symbols.

\oplus^2	<i>Coda II (2:54)</i>	long	time	gone	No	I	ain't	honked the horn	since I
G5	D5	A5					G5	D5	
109 Gtr. 3							w/pick and finger	- - - - -	

LONG TIME GONE/Dixie Chicks

don't know when Long time gone and it ain't comin' back again
 A5 D/F# G5 A5

w/pick and finger

112

Guitar tablature for measure 112. The top line shows chords A5, D/F#, G5, and A5. The bottom line shows the guitar strings with specific picking and fingering indicated by numbers and slashes.

J (3:04)

D5

116 Gtr. 2 plays Riff A simile (see meas. 1)

G5 G/F# A5

Guitar tablature for measure 116. The top line shows chords G5, G/F#, and A5. The bottom line shows the guitar strings with specific picking and fingering indicated by numbers and slashes.

120 Gtr. 1

D5

I said a
1/4

Guitar tablature for measure 120. The top line shows chords D5 and A5. The bottom line shows the guitar strings with specific picking and fingering indicated by numbers and slashes.

K (3:15)

long time long

time

long

time

gone

A5

Gtr. 1

124 Rhy. Fig. 2

Guitar tablature for measure 124. The top line shows chords D5 and A5. The bottom line shows the guitar strings with specific picking and fingering indicated by numbers and slashes.

Whoa it's been a long time

D5

Gtr. 2 plays last four meas. of Riff A (see meas. 5)

128 Gtr. 3

>

Guitar tablature for measure 128. The top line shows chords D5 and A5. The bottom line shows the guitar strings with specific picking and fingering indicated by numbers and slashes.

Gtr. 1

end Rhy. Fig. 2

Guitar tablature for Gtr. 1. The top line shows chords D5 and A5. The bottom line shows the guitar strings with specific picking and fingering indicated by numbers and slashes.

LONG TIME GONE/Dixie Chicks

Long time long time long time gone

Oh it's been a long

A5

Gtr. 1 plays Rhy. Fig. 2 twice simile (see meas. 124)

Gtr. 2 plays last four meas. of Riff A (see meas. 5)

132 Gtr. 3

time gone Long time long time long time gone

138 D5 A5

Yeah yeah

D5

Gtr. 2 plays last four meas. of Riff A (see meas. 5)

(let ring into next meas.)

143

L Outro (3:49)

D5 G5 D/F# A5

148 Gtr. 2

D5

152 Gtr. 2

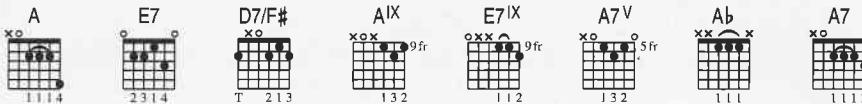
Gtr. 3

Gtr. 1

KEY TO THE HIGHWAY (Live)

By CHARLES SEGAR and BIG BILL BROONZY

Transcribed by Andy Aledort



A Intro (0:27)

Free Time $\downarrow = 84$

N.C.(A5)

(applause) fingerstyle
(26 seconds) 1 Acous. Gtr.

(0:49) Moderate Shuffle

$\text{J.} = 92$

Guitar tablature for the A section of the solo, starting at measure 7. The tab shows a 4/4 time signature, an A5 chord, and an Am7 chord. The first part of the tab includes a grace note and a fermata over the A5 chord. The Am7 chord is marked with an asterisk (*). The tab uses standard notation with six strings and fret markings.

*Top two strings sounded by an upstroke with the index finger;
Bottom three (or four) strings sounded by a downstroke with the thumb.

Fretboard diagram for guitar string 1, showing a scale pattern starting at the 10th fret. The diagram includes fingerings and slurs. Fingerings: 1, 3, 1; 2, 0; 2, 0; 0, 1, 2; 2, 0; 2, 0. Slurs: >, >, >. The pattern continues from the 10th fret up to the 12th fret.

Faster J. = 108

Fretboard diagram for guitar tablature. The diagram shows a six-string guitar neck with the 12th fret highlighted. Fingerings are indicated above the strings: 3°, 1, 2, 1, 3, 3, 0, 0, 3 (3), 1, 2, 1, 2, 0, 2, 0, 1, 2, 3, 0, 2, 2, 0. A circled '2' is above the 12th fret. Chord boxes indicate (A5) at the 12th fret, (A/G) at the 13th fret, (D/F#) at the 14th fret, and (Dm/F) at the 15th fret. Measure numbers 12, 13, 14, and 15 are positioned above the first, second, third, and fourth measure respectively.

As heard on Eric Clapton's Reprise recording ONE MORE CAR, ONE MORE RIDER

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KEY TO THE HIGHWAY/Eric Clapton

B Instrumental Verse (1:06)

15 (A/E) E7 A^{IX} E7^{IX}

let ring

D7/F# A7^V

18 let ring

*Th *Fret ⑥ w/thumb

E7 N.C.(A) (A/G) (D/F#) (Dm/F) (A/E) E7 A^{IX}

21 got a key

C 1st Verse (1:24)

to the highway Dear Lord I'm bound to

E7 D7/F#

24 let ring

go I'm gonna leave here runnin' Walkin' is most too slow

N.C.(A) E7

27 let ring

D 2nd Verse (1:42)

I'm goin' back to the border

N.C.(A) (A/G) (D/F#) (Dm/F) (A/E) E7 A^{IX}

30

little girl where I'm better known Because you haven't

E7^{IX} D7/F# A^{IX}

33

KEY TO THE HIGHWAY/Eric Clapton

done nothin'

Drove a good man away from home

let ring

N.C.(A) (A/G) (D/F#) (Dm/F)

36 A E7 N.C.(A) (A/G) (D/F#) (Dm/F)

E 3rd Verse (2:00)

When the moon peek over the mountain

(A/E) E7 A^{IX} E7^{IX}

39 (A/E) E7 A^{IX} E7^{IX}

Little girl I'll be on my way I'm gonna roam this ol' highway

D7/F# A7^V

42 D7/F# A7^V

until the break of day

N.C. E7 A^{IX}

45 E7 N.C. (A/G) (D/F#) (Dm/F) (A/E) E7 A^{IX}

F Instrumental Break (2:17)

A^{IX} E7^{IX} D7/F# N.C.(D7)

48 A^{IX} E7^{IX} D7/F# N.C.(D7)

(A) E7 N.C.(A)

51 (A) E7 N.C.(A)

G 4th Verse (2:34)

Gimme one more kiss

(A/G) (D/F#) (Dm/F) (A/E) E7 A^{IX}

54 (A/G) (D/F#) (Dm/F) (A/E) E7 A^{IX}

KEY TO THE HIGHWAY/Eric Clapton

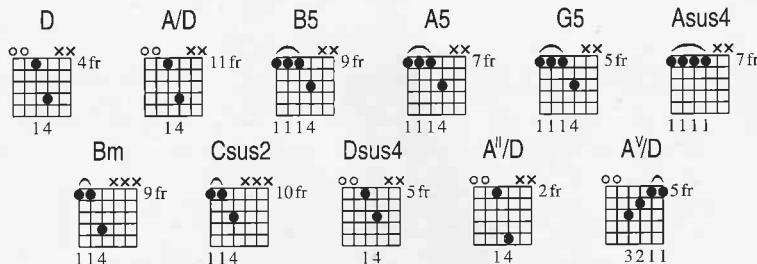
SAINTS AND SAILORS

By CHRISTOPHER ENDER CARRABBA

Transcribed by Hemme Luttjeboer

Acoustic guitar is in dropped-D tuning down one half step (low to high: D♭ A♭ D♭ G♭ B♭ E♭).
 Bass tuning (low to high): E♭ A♭ D♭ G♭.

All notes and chords sound one half step lower than written (key of D♭ major).


[A] Intro (0:00)

Moderately ♩ = 112

* Acous. Gtr.

let ring throughout

mf

* doubled

[B] Verses (0:01, 0:38)

1. This is where I say I've had enough
 2. Wandering this house like I've never wanted

No one should ever out

and

N.C.(G/D) (Dadd4/A)

D

A/D

1 > (repeat previous chord) >

Bass

Substitute Bass Fig. 1 first time (see next page)

feel the way that I feel
 this is about as social as I get now
 B5 A5 G5
 P.M. P.M. P.M.

3 > > > > >

A And I'm walking open the wound letters that a am

D

>

trophy display of bruises and I don't believe that I'm getting any better do any
 writing you 'cause they would never do I would never do

A/D B5 A5 G5
 P.M. P.M. P.M. P.M.

6 > > > > >

Substitute Rhy. Fill 1 second time (see next page)

As heard on Dashboard Confessional's Vagrant recording THE PLACES YOU HAVE COME TO FEAR THE MOST
 © 2001 HEY, DID SHE ASK ABOUT ME? MUSIC.

SAINTS AND SAILORS/Dashboard Confessional

S:

C Chorus (0:21, 0:57, 1:48)

better never Waiting here with hopes the phone will ring and I'm thinking awful

9 Asus4 >

D >

G5

and I'm thinking awful

G5

Asus4



Bass enters



things Pretty sure that few would notice

G5

> N.C.(G/B)

> (Dadd4/A)

And this apartment is

12 D >

D >



starving for an argument

G5

Anything at all

Asus4

D

silence

G5

N.C.(G/B) (A7add4)

> > >



2. silence

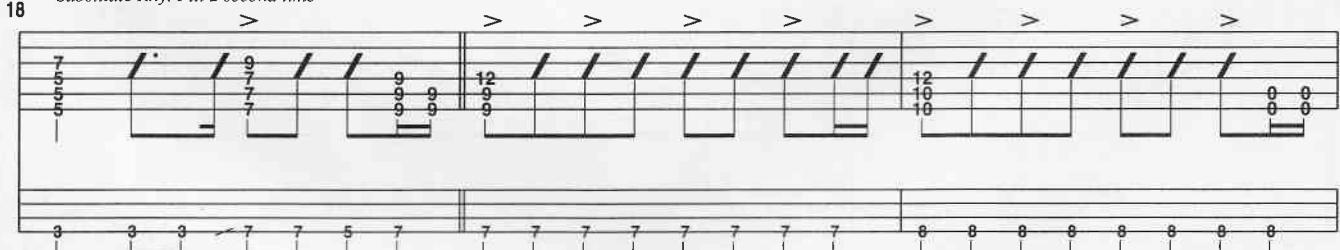
D Bridge (1:14, 2:05)

Well don't be a liar

Don't say that

Csus2

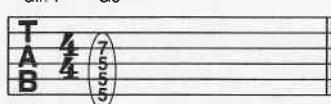
18 G5 A5 B5 Bm Substitute Rhy. Fill 2 second time



Bass substitutes Fill 1 on D.S.

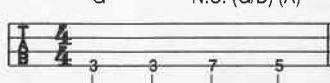
Rhy. Fill 1 (0:53)

Gtr. 1 G5



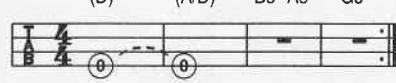
Bass Fill 1 (2:04)

N.C. (G/B) (A)



Bass Fig. 1 (0:01)

(D) (A/D) B5 A5 G5



SAINTS AND SAILORS/Dashboard Confessional

21 everything's working when
D A^{II}/D Dsus4 A^V/D Bm Csus2 like a sailor and your
> > > > > -> >

 Bass plays Fill 2 on D.S.
 (2nd time) To Coda
 (skip to meas. 35)

25 eyes say the joke's on me Well I'm not laughing you're not leaving Well
D A^{II}/D Dsus4 A^V/D Bm A5
> > > > > -> >

 Bass plays Fill 2 on D.S.

29 Who do I think I am kidding when I'm the only one locked in this hell
G5 A5 Bm B5 Bm A5
> P.M. -> P.M. -> P.M. -> P.M. ->

 Bass plays Fill 2 on D.S.

D.S. al Coda
 (go back to and take 2nd ending)
 G5
 33 >

 Bass plays Fill 2 on D.S.

35 Coda (2:20)
 me D N.C.(G/B) (Dadd4/A) D
 > P.M. ->

 Bass plays Fill 2 on D.S.

Rhy. Fill 2 (2:03)

G N.C.(G/B) (Dadd4/A)

Gtr. 1 > >

T 4 7
A 4 7
B 5 2 0 0 2
G 0 0 4 5

Bass Fill 2 (2:10)

D A

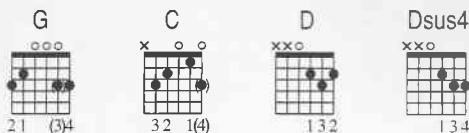
> >

1 4 9 9 9 7 (7) 7 7 5

HOTEL YORBA

By JACK WHITE

Transcribed by Hemme Lutjeboer

**A** Intro (0:00)Moderately, in "two" $\text{♩} = 97$

G

Acous. Gtr.

let ring throughout

1

mf

1. I was (repeat prev. chord)

B Verses (0:05, 0:44, 1:25)

- (1.) watchin'
(2.) thinkin'
(3.) silly
- for of with one eye on the other side
me to a little place down by thoughts like lake
think childish

G

5

Substitute Rhy. Fig. I third time

C

I They had got a but fifteen dirty I'm old so people road tired tellin' leadin' of me to up to the move house tough I I and got wonder I'm

8

movin' how long on it my mind 'til I found we're alone shelter
gonna do what will take please get married

G

As heard on the White Stripes' V2 recording WHITE BLOOD CELLS

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HOTEL YORBA/The White Stripes

in in sittin' some thoughts turnin' wheels around I said
 in a big on the front porch of that by a home priest 'cause if
 cathedral C
 14 > > > >

thirty - nine times that I love to the beauty I had found
 stompin' our feet on the wooden you boards could never gotta worry about
 I'm the man that you love the most you to the do at about
 D Substitute Rhy. Fill 1 on 2nd verse G
 17 > > > >

lockin' the door Well it's one two three four Take the elevator at the
 least Well it's } G > > > >
 20 > > > >

Hotel Yorba I'll be glad to see ya later All they got inside
 C > > > > D > > > Dsus4
 23 > > > >

3rd time: skip ahead to meas. 37 | 1., 2.
 is vacancy G F G (1st time only) Yeah
 D > > > > > >
 26 > > > > > >

Rhy. Fill 1 (1:00)
 D Dsus4
 T 3 3 >
 A 2 0 2 0 >
 C 0 0 0 0 >
 B 0 0 0 0 >

HOTEL YORBA/The White Stripes

[D] Interlude (0:35, 1:14)

G
29 Substitute Rhy. Fig. 1 second time

(go back to [B])

2. I've been
3. It might sound

33 D > > Dsus4 D > G > > > >

3.

[E] Outro Chorus (1:55)

And it's a four five six seven Grab your umbrella A -

37 G > > > > G > > > >

grab hold of me 'cause I'm your fav'rite fella All they got inside

41 C > > > > > D > >

is vacancy

44 > > G > C > G > D > G

Rhy. Fig. 1 (1:14, 1:25)

G

OOH LA LA/Faces

thought he was a bitter man He spoke of women's ways They'll

D5 >

trap you then they use you before you even know For

D5 D Em7

29 >

love is blind and you're far too kind Don't ever let it show I

D >

C 1st Chorus (0:58)

wish that I knew what I know now when I was younger I

D Em7

Gtr. 1 plays Rhy. Fig. 1 twice (see meas. 1)

37 >

wish that I knew what I know now when I was stronger The

D Em7

41 >

D 2nd Verse (1:10)

can-can's such a pretty show They'll steal your heart away But

D5 Em7

Gtr. 1 plays Rhy. Fig. 1 four times (see meas. 1)

45 >

backstage back on earth again the dressing rooms are grey They

D Em7 G G/D

Rhy. Fig. 2

49 >

Bass Fig. 1 Bass end Bass Fig. 1

mp

OOH LA LA/Faces

come on strong and it ain't too long before they make you feel a man But

53 D Em7 G G/D

5 5 (5) 5 5 5 7 5 5 (7) 7 7 7 7 5 7 5 (5) 7

love is blind and you soon will find you're just a boy again G

D Em7

Gtr. 2 plays Rhy. Fig. 2 simile (see meas. 49)

57 Bass

E Piano Solo (1:36)

Dx Em7x/D Dx Em7x/D

61 Gtr. 1

*play repeats simile

D5 D G/D Gsus4/D G/D D G/D Gsus4

Gtr. 2

Bass

Bass substitutes Bass Fig. 2 simile on repeats

**omit notes in parenthesis first time.

end Bass Fig. 2

3.

3. When you

D Em7

Gtr. 1 plays Rhy. Fig. 1 simile (see meas. 1)

Gtr. 2

Bass

F 3rd Verse (1:59)

want her lips you get a cheek makes you wonder where you are If you

D5 Em7

Gtr. 1 plays Rhy. Fig. 1 four times (see meas. 1)

Gtr. 2

Bass plays Bass Fig. 1 simile (see meas. 49)

OOH LA LA/Faces

want some more and she's fast asleep then she's twinkling with the stars

D Em7

73 Gtr. 2 >

Guitar tablature for measure 73. The first two strings are muted (x). The third string has a note at the 2nd fret. The fourth string has notes at the 3rd and 2nd frets. The fifth string has a note at the 3rd fret. The sixth string has notes at the 3rd and 2nd frets. The seventh string has a note at the 3rd fret.

Bass

Bass Fig. 3

Bass tablature for measure 73 of Bass Fig. 3. The bass plays a eighth-note pattern: 5, 5, 7, 9, (7), (7), 7, 7, (7).

Poor young grandson There's nothing I can say You'll

D Em7

77 Gtr. 2 >

Guitar tablature for measure 77. The first two strings are muted (x). The third string has a note at the 2nd fret. The fourth string has notes at the 3rd and 2nd frets. The fifth string has a note at the 3rd fret. The sixth string has notes at the 3rd and 2nd frets. The seventh string has a note at the 3rd fret.

end Bass Fig. 3

Bass tablature for measure 77 of Bass Fig. 3. The bass plays a eighth-note pattern: 5, 7, 9, 9, 12, 14, (7), (7), 7, 7, (7).

have to learn just like me and that's the hardest way Ooh la la

D Em7

81 Gtr. 2 >

Guitar tablature for measure 81. The first two strings are muted (x). The third string has a note at the 2nd fret. The fourth string has notes at the 3rd and 2nd frets. The fifth string has a note at the 3rd fret. The sixth string has notes at the 3rd and 2nd frets. The seventh string has a note at the 3rd fret.

Bass tablature for measure 81 of Bass Fig. 3. The bass plays a eighth-note pattern: 7, (5), 7, 7, x, (7), (7), 8, 9, (9), (9), 9, 9, 7.

G Guitar Solo (2:25)

Ooh la la la la yeah

D
Gtr. 2

Guitar tablature for the guitar solo starting at measure 85. The first two strings are muted (x). The third string has a note at the 2nd fret. The fourth string has notes at the 3rd and 2nd frets. The fifth string has a note at the 3rd fret. The sixth string has notes at the 3rd and 2nd frets. The seventh string has a note at the 3rd fret.

Bass plays Bass Fig. 3 simile (see meas. 73)

Guitar tablature for the guitar solo measures 89-93. The first two strings are muted (x). The third string has a note at the 2nd fret. The fourth string has notes at the 3rd and 2nd frets. The fifth string has a note at the 3rd fret. The sixth string has notes at the 3rd and 2nd frets. The seventh string has a note at the 3rd fret.

Guitar tablature for the guitar solo measures 93-97. The first two strings are muted (x). The third string has a note at the 2nd fret. The fourth string has notes at the 3rd and 2nd frets. The fifth string has a note at the 3rd fret. The sixth string has notes at the 3rd and 2nd frets. The seventh string has a note at the 3rd fret.

Bass
Bass Fig. 4

end Bass Fig. 4

OOH LA LA/Faces

H Outro Chorus (2:44)

wish that I knew what I know now Em7 when I was younger I
D Gtr. 1 plays Rhy. Fig. 1 seven times (see meas. 1)

97

Bass plays Bass Fig. 4 simile (see meas. 93)

wish that I knew what I know now Em7 when I was stronger

D Gtr. 2

101

Bass
Bass Fig. 5

end Bass Fig. 5

D Gtr. 2

105

Bass plays Bass Fig. 5 five times simile (see meas. 101)

D

109

begin fade

D

113

D

117

Fade out

D

121

KOTTKE & GORDON

CONTINUED FROM PAGE 20

stuff for the rhythm tracks. What I found this time around was that using a click helped us play *tight*, not stiff. I also learned a few things about fingerpicking from Leo. He pointed out how a lot of players stick to fingerpicking patterns, while he insists on varying his patterns after about a measure. He also showed me the importance of varying note length with muting techniques, as well as how to mix fingerpicking, chords and scalar runs within a single measure.

KOTTKE You can't say enough about all the things there are to learn when you run into someone you can play with the way we do. The problem is, when you try to say even one thing, there aren't any words for it, because it's very much—I hate to use this word because it's so overused—a spiritual experience. One of our obvious differences is that Mike has really done his homework. He has studied piano and composition, and he's a complete musician. It's hard to find both in one brain. Me? I just come up with stuff. I should have done my homework, but I still haven't. I'm completely self-taught, and there are real drawbacks to that. There are some advantages, too, but I think you're kind of obligated to learn the rules so that you can play with them or ignore them—whichever you want.

GWA So has this project made you resolve to do your homework?

KOTTKE No. But it's made me a little more ashamed of myself [laughs]. **GWA**

DASHBOARD CONFESSİONAL

CONTINUED FROM PAGE 24

idea, so I just noodled with the guitar until it sounded good. Sometimes I'd start by tuning one string to the key the song was in, because I loved to hear that note keep ringing, and then I'd take it from there. I figured that would force me to play other chord configurations. Even if I stumbled upon the same pattern as everyone else, I'd be thinking outside the box, and it would still sound different. I'm unforgiving of myself if I recognize anything familiar [in my songs]. There's no way around it, everything's already been done. But I still find myself trying to fight my way around that.

GWA Tell me about the different tunings you used on the last album.

CARRABBA "The Brilliant Dance," "Screaming Infidelities" and "Again I Go Unnoticed" are in an open C#5 tuning: C# G# C# G# C# C#. Kind of a cheap approximation of a 12-string. "The Best Deceptions" is the same, except the third string is tuned to E. "This Ruined Puzzle," "The Good Fight," "Standard Lines," "The Places You Have Come to Fear the Most" and "This Bitter Pill" are all in standard, but tuned down a half step. "Saints and Sailors" is the same, except the bottom string goes down to C#.

Incidentally, that lick at the beginning of "Standard Lines," the picked single-note part, is the first thing I ever wrote on guitar. It was originally just an exercise I came up with to work on my picking, and I've been trying to use it in a song ever since.

GWA That's an interesting line. It doesn't go where you'd expect it to go.

CARRABBA People have said that to me a lot about my songwriting [*laughs*]. I think that's a virtue of my not really knowing what I'm doing, and embracing that as opposed to trying to do what everybody already knows.

GWA What's your gear setup these days?

CARRABBA Because of all the tunings, I have to have several guitars on the road, but I try to keep them uniform. My main acoustic is a Gibson J-185, kind of a mini-jumbo with a cutaway. And my main electric is a Les Paul Standard. For amps, I use a Fender Acoustasonic and a Bogner. I also have a Fender Twin and a Marshall half-stack on stage. The only effect I use on the acoustic is a Boss delay. It's fun for the bigger rooms.

GWA How about strings?

CARRABBA The only real sign I have that we've gotten any bigger is that I don't have to change my own strings anymore [*laughs*]. So I'm not sure, but I believe we use .013-gauge Martins on the acoustics and .012-gauge D'Addarios on the electrics.

GWA You've described your October 2000 solo tour, during which you opened for H2O and Snapcase, as the real birth of Dashboard Confessional. Why?

CARRABBA Because even though I'd already recorded an album [under that name], I was treating it almost as a last hurrah. An only hurrah, really. I was going to do this tour, then come home and decide what I was really going to do. Frankly, I didn't think anybody else would be interested. But once the tour started, I began to notice that a lot of these kids did in fact know the songs, and they were singing along pretty much from the beginning. I was shocked. And I'm still shocked [laughs]. **GWA**

BON JOVI

CONTINUED FROM PAGE 43

GWA What other acoustics are on *Bounce*?

SAMBORA A bunch of Gibsons. I used both an old Dove and a new one that the company gave me, along with a new Custom Shop J-200 that sounded great. I coupled it with the Martin on certain songs. On "You Had Me from Hello," for example, there are two different acoustic parts: One is the Martin OOO-42 and one is the Gibson J-200.

GWA I hear you're endorsing Gibson these days.

SAMBORA I am. They really wanted me and made me a great offer. I played Gibsons on the first two Bon Jovi albums and I've been playing them a lot onstage lately as well.

GWA "You Had Me from Hello" is dominated by acoustic guitars, whereas in many

places on the records they serve more of a layering function.

SAMBORA I did that in order to give the listener a more intimate look at Jon's vocal. While some of the other stuff on the record is so heavy and thick with string orchestration, on that song and "Open All Night" in particular I wanted to back him up with sparser arrangements.

GWA The arrangement on "Undivided" is interesting in that it begins with heavy electric guitars and ends with Jon singing to the accompaniment of just a single strummed acoustic. It's the opposite of your standard rock and roll structure, where the music builds from a lighter to a heavier part.

SAMBORA I think one of my strong points as a guitar player, which I learned from my days as a session musician, is that you have to follow the lyric of the song. And that's what we were doing on "Undivided." The gritty lyrics gave me an opportunity to start out with some crunchy, heavy guitars. And bringing the song down to just the vocal and an acoustic guitar at the end allowed the lyric to come to the forefront.

GWA You achieve some pretty heavy tones on the record, particularly on the main riff to "Everyday." How did you go about recording the guitar tracks?

SAMBORA I did four guitar tracks on that, and you're right, it is heavy! There are a couple of baritone guitars on there, which I also used on "The Distance" and "Love Me Back to Life." I took a Flying V and the 335, doubled the rhythm parts and then doubled that with two baritone tracks—an old Danelectro that Jon had lying around the studio.

GWA It's very cool that *Bounce* is so acoustic-oriented, given that a lot of people credit you for helping to revive the popularity of the acoustic in the Eighties, particularly with "Wanted Dead or Alive."

SAMBORA I grew up listening to the Beatles and Led Zeppelin, and there was always so much acoustic on their stuff. With "Dead or Alive" we got the acoustic guitar back on the radio, and with a 12-string no less! [*laughs*] **GWA**

UNPLUGGING

CONTINUED FROM PAGE 48

FIGURE 7 depicts my adaptation of the tune's intro vamp. Be sure to play the first six eighth notes of this repeated one-measure pattern using palm-muted down-strokes, as indicated, and to articulate each bass note and chord in a *staccato* manner, again indicated by the little dots appearing directly above the tablature. The fretted notes can be effectively clipped short by momentarily loosening your left hand's grip on them after you strum or pick them. To mute the open notes, rest the heel of your palm on the strings at the bridge as you pick or strum.

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UNPLUGGING

CONTINUED FROM PAGE 83

As you perform the strummed-octave finger slide on the last eighth note of the measure, be sure to mute the idle fifth string with your fretting fingers to keep it from ringing as you drag the pick across the strings. The slide is to an indeterminate point, so once you've initiated it, simply raise your fretting fingers off the string as your hand speeds down the neck toward the capo. Also keep in mind that, as always, tab numbers are relative to the capo. In this case, with the capo at the fifth fret, the notes indicated by the numbers 7 and 9 are actually located at the 12th and 14th frets, respectively.

FIGURE 8a shows the beginning of the song's first verse (commencing at 0:11 on the recording). Continue the palm-muted "oom-pah" or "boom-chop" strum pattern from the intro for the first six beats, as indicated. The open high E, B and G notes at the end of the second measure are borrowed from the hammered dulcimer part and should be allowed to ring out without palm muting.

I sometimes play an alternative version of the verse pattern depicted in **FIGURE 8b**, that is the same as **FIGURE 8a** but with a different fill in the second half of bar 2 (beats three and four). Instead of the hammered dulcimer fill (the open high E, B and G notes), play a chromatically descending bass-line "walk down" from the Em chord to the C#m chord that follows on the downbeat of measure 3.

The palm-muted "oom-pah" pattern resumes with the barred C#m chord in the third measure, but is soon suspended again during the last two beats of the bar for the A9(no3) chord. The ringing open treble strings in this chord are, again, a nod to the hammered dulcimer part. This change in articulation—from *staccato* (clipped) to *legato* (flowing)—creates a satisfying contrast in texture and effectively emulates the call-and-response effect achieved by the Doors on the recording.

To continue the verse, play **FIGURE 8** two more times (for a total of three times), then vamp on the C#m chord for six beats (behind the lyric "I tell you, I tell you, I tell you we must..."). Behind the word "die" (at 0:49), strum the G7 chord illustrated in **FIGURE 9**, then quickly loosen your grip on the strings to silence them during the ensuing beat before playing the bouncy organ fill depicted in **FIGURE 10** (0:51). I added the open G notes in the first measure of this two-bar phrase to enhance its playful character. You can, if you prefer, simply omit the open notes and just play the staccato fretted notes, which correspond to Manzarek's original melody. Either way you chose to play this figure, you'll need to use an upstroke to play the second 16th note in bar 2. When you go to execute the finger slide at the end of **FIGURE 10**, keep in mind that,

because of the capo, the note indicated by the tab number 10 is actually to be fingered at the 15th fret, which is where Krieger himself plays it.

FIGURE 11 shows the first three measures of the chorus that immediately follows this two-bar fill. I attempt to recreate the "carnival vibe" of the Doors recording with the ringing first-position C chord (relative to the capo), the alternating root-fifth bass line and the melodic activity within the chord form. **FIGURE 12** illustrates the next four chords of the chorus (continuing at 1:05); strum each for one measure while continuing the same root-(chord)-fifth-(chord) alternating bass line. For the D and Dm chords, alternate between the open fourth and fifth strings.

If you find these two upper-register voicings to be a bit too thin-sounding, you can have a more solid bottom end by substituting the fuller-sounding open D and Dm chord shapes depicted in **FIGURE 13**. In doing so, however, you do sacrifice some of the vocal melody within the accompaniment.

The G7(9) chord that follows the Dm chord in **FIGURE 12** contains an added melody note—the ninth of the chord—which is played on the first string with the pinky behind the lyrics, "I must have whiskey, oh you know..." **FIGURE 14** depicts the exact phrasing of this melodic/harmonic embellishment, plus my adaptation of the hammered dulcimer fill that begins on the downbeat of the next measure, behind the lyric "why" (1:16).

This fill leads back to the top of the chorus (1:18). Play **FIGURE 11** again, then skip straight to **FIGURE 15** for the second ending (1:27), strumming each of the five remaining chords for one measure. Use the "oom-pah" alternating bass feel for the B7, Bb7 and C chords; for the G7(9) chord, play the first measure of **FIGURE 14** again, then skip ahead to **FIGURE 16** for the chorus finale (1:38).

The final note of this figure (the descending finger slide) sets up a reprise of the intro, which in turn ushers in the song's second and final verse/chorus cycle. The tune essentially begins all over again and is played more or less the same way, but with different lyrics.

Interestingly, for the re-intro that begins at 1:41 of the recording Krieger chooses to vamp on an A [major] chord instead of Am! If you wish to be faithful to this charming harmonic mutation, play **FIGURE 7** again but substitute the E chord illustrated in **FIGURE 17** for Em.

The song's second chorus (beginning at 2:31) starts out as an instrumental section, with Morrison's vocal re-entering halfway through, on the refrain (at 2:53): What I like to do here, in the absence of a second lead instrument, is simply sing the entire chorus, just like the first time.

JAMES TAYLOR

CONTINUED FROM PAGE 35

TAYLOR I've written a number of songs on the piano, such as "Look Up From Your Life" [Hourglass], "Sun on the Moon" [Never Die Young, 1988] and "I Will Follow" [Dad Loves His Work, 1981]. But I'm not a piano player, and these are few and far between.

GWA When you play live, does the band stick very closely to the same script every night?

TAYLOR Yes. The show is very arranged, very premeditated, very worked out. We'll change a song or two, perhaps, depending on where we are, or substitute songs as the tour goes on. But when we're playing with a large band to large audiences, I tend to set up a show that flows well and has a good dynamic to it. Two songs that sound very similar are not played one after the other. The mixes and the changes that the soundman has to do from song to song are also set up. So it does tend to get locked in. Any variations that do happen from night to night are subtle. Solos vary, but by and large we stick pretty close to the arrangements. It's not a jazz set, where people are changing it up every night, never playing the same thing twice.

GWA Let's talk about your guitar. You've been playing Olson [www.olsonguitars.com] models for a long time.

TAYLOR Yes. They really work for me. They're very responsive and, while they're delicately made are very stable. Most guitars, especially flat-top steel-string guitars, will go to pieces on the road—they'll just tire out and pull themselves out of shape, pull themselves apart. Olsons don't. Also, their necks are wider than your typical steel-string guitar's, which I happen to like. So they're just the right combination for me, and I've been very happy with them.

GWA What about your stage setup?

TAYLOR I have an L.R. Baggs pickup underneath my guitar's bridge, with no other electronics. I just go straight out into a Baggs DI. I try to set it up to take some of the nastiness off the Piezo electric, and sometimes my soundman puts in a little digital delay to thicken the sound ever so slightly, or will do a very modest stereo split on it so that it has more of a three-dimensional sound. You can't do a lot of stereo splitting in a live situation, because you've got some people sitting right next to one speaker.

GWA Given that you play with your bare fingers, getting your guitar to cut through the rest of your band must be difficult.

TAYLOR It is, and my players play pretty quietly. They can hit it hard but, generally speaking, that's one of the main things they have to learn. As far as my being able to hear the guitar, I use in-ear monitors exclusively these days, so I can adjust the mix to my liking.

GWA You play with your nails. How do you protect them from breaking?

TAYLOR I've done different things over the

years to reinforce my nails. Right now what I use is something called a "nail wrap" technique. I put on several layers of this adhesive mesh, and then trim it off and saturate it with nail glue. When it's hardened, I file it down. I found that when I used to get acrylic nails, which I did for a while, the entire nail bed gets covered with that stuff, and you end up with paper-thin nails that will split. But if you just focus on the last quarter of the nail, as you do with nail wraps, they stay good and strong.

GWA Is that something you can get in a drug store?

TAYLOR Yes, and beauty supply places sell it too. It works really well, and the more you use it the better you get at putting it on—you don't find yourself gluing your nails to your head quite so often. [laughs]

GWA You use capos quite a bit. How do you deal with the intonation problems this can often lead to?

TAYLOR Using a capo is always a balancing act—clamping it on can put the guitar slightly out of tune. Your B string can jump up seven or eight cents when you put a capo on from an open position, and the bass strings can really jump too. But there are ways to deal with the problem. One of the things I do is use heavier strings and drop the tuning down a half step. So when I play open I still have a capo on, at the first fret.

GWA I've noticed that in live performance you pretty much replicate all the original guitar parts from your classic songs, many of which you've been playing for about 30 years. I heard you play "Fire and Rain" recently, and you still open the song with the same intro that you played on the original Sweet Baby James version.

TAYLOR That's a part of the song, and I can't really get rid of it. I can't get rid of the song either! You have to be very careful what you are successful with, because you're going to end up playing it a thousand times. [laughs]

GWA Does that ever bother you?

TAYLOR Generally speaking, if the songs are good you don't mind playing them all the time. It's not like I sit at home and play them, but once you put a song in front of an audience, their reaction to it and how it works in the set motivates you. And really, the emotional response from the audience is a shared thing. Everyone who's present, including the musicians on stage and the people in the audience, are having a common emotional experience around the music. That's part of the mystery, part of the spiritual thing about live performance, and that carries an awful lot of weight. That makes playing those familiar things mighty compelling.

GWA When people come to see you they have expectations, and part of your job, in a way, is to meet some of them.

TAYLOR And I'm happy to do it. Music is repetitive, and you do come back to the same things over and over again. I'm not

saying that sometimes you don't really get tired of a tune—you're not into it and you just phone in the performance. If that happens, then you have to retire the song for a while. But I know there's a group of songs—"Fire and Rain," "You've Got a Friend," "Carolina In My Mind," "Country Road."

"Don't Let Me Be Lonely Tonight," "Copper Line," "Steamroller," "Up on the Roof"—a certain percentage of which I have to include in the set. And I do that very willingly, because it's not just about how I feel about playing the stuff, but how the audience gets off on it.

GWA

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NOTATION GUIDE

"tablature clef"
time signature
whole note (held for four beats)

* string ↓
N.C.(E) D A E 0 1

half notes (held for two beats each)

quarter notes (held for one beat each)
let ring

String ① is the thinnest string, ⑥ is the thickest.
Numbers on the lines indicate frets (0 = open string).

eighth notes C G/B A dotted half note (held for three beats) quarter rest

count: "1 and 2 and 3 and 4 and" eighth rest eighth note 16th notes 16th rest dotted quarter note half rest

count: "1 and 2 ee and uh 3 ee and uh 4 and" 1 and 2 and 3 and 4 and uh 1 2 3 4 and uh 1 2 3 4"

dotted quarter note G *tied rhythms hammer-on legato slide pull-off tie

count: "1 and 2 and 3 and 4 and" * Don't rearticulate notes in parentheses.

bend and release in time (whole-step bend) vibrato grace-note bend grace-note slide *pre-bend and release ("reverse bend")

full full full full

count: "1 and 2 and 3 and 4 and" count: "1 2 3 and 4 and" 1 2 3 4" *Bend string before picking.

full

*natural harmonics N.H. *pinch harmonic (note fretted) P.H. palm muting (picking hand) E5 P.M. fret-hand muting G5

12 12 12 12 7 5 15 14-15 12 15 15 15 8 (8) 8

*Harmonic sounded by picking hand.

*Loosen grip on strings so that they no longer touch the fretboard.

staccato (short) notes trill (quick succession of hammer-ons and pull-offs) tremolo picking sweep picking ("raking")

7 7 7 7 7 (9) 0 2 3 5 7 10 9 8 7 7 8 9 10

* □ = downstroke, V = upstroke

NATIONAL HERO

with JOHNNY WINTER

How to play "Mean Town Blues"



For two columns now, we've discussed my slide style in open A tuning (low to high: E A E A C# E). I also use the tuning when I play without a slide. On "Mean Town Blues," a song I recorded for my 1968 album *The Progressive Blues Experiment* (Imperial), I do use a bottleneck for part of the solo, but play most of the song conventionally. I often alternate between slide playing and conventional fretting for dramatic effect.

My "straight" (non-slide) playing on "Mean Town Blues" is very much influenced by John Lee Hooker, particularly his 1948 hit, "Boogie Chillen." I should add that while anyone who hears "Mean Town Blues" can see that it is the "chile" of Hooker's classic, this wasn't something I was aware of when I wrote the tune. Strange though it may sound, it often happens that you don't become aware of the influences on one of your own compositions until after you've already recorded it.

The verse sections of "Mean Town Blues" are made up of three distinct licks, illustrated here in FIGURES 1a-c. FIGURE 1a indicates the main lick, which begins with a hammer-on from G to G# on the low E string. These notes are fretted with the middle and ring

fingers, respectively. This is followed by a "boogie" pattern on the open fifth, fourth and third strings. In the open A tuning, strumming these three open strings creates an A5 chord. The opening hammer-on is then moved over to the fifth string, where the notes played are C and C#.

After playing this initial lick three times, I move on to the phrase shown in FIGURE 1b, which I begin by fretting a G note at the third fret on the fourth string. I then hold this note while picking the open third and second strings, allowing all three strings to ring clearly. I play a bass-line-like riff in the next three bars, then repeat the lick played in bar 1. This six-bar figure is followed by a reprise of the main lick (FIGURE 1a), which leads again into the second lick (FIGURE 1b).

The second time through, the FIGURE 1b lick is followed by FIGURE 1c, which represents the end of the phrase. This simple two-bar single-note riff, which mirrors the vocal melody, is based on the A minor pentatonic scale (A C D E G). This phrase marks the end of the form of the tune and leads back to the main lick.

JOHNNY WINTER: PAUL NATKIN/PHOTO RESERVE

FIGURE 1 "Mean Town Blues"
open A tuning (low to high: E A E A C# E)

$\text{♩} = 212$

a) main lick

A

(play 3 times)

b) second lick

N.C.(A7)

let ring throughout

1/2

1/2

c) end of phrase

N.C.(A7)

(to main lick)

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HOWE TO with STEVE HOWE

"Starship Trooper," part 1



When Yes entered the studio in 1971 to record *The Yes Album*, we had already been performing some of the songs, like "I've Seen All Good People" and "Yours Is No Disgrace," in concert. The three-part "Starship Trooper," however, was crafted entirely in the studio. Yes singer Jon Anderson pretty much wrote the entire first section ("Life Seeker"), and although it felt complete we decided to experiment—we were Yes, after all—by connecting it with other bits of music. Mind you, there was no preconceived notion of putting the three sections ("Life Seeker," "Disillusion" and "Würm") together to create one piece; we actually composed and arranged the song as we were recording it.

I distinctly remember standing in the booth, recording "Disillusion," the Merle Travis-influenced acoustic fingerpicking part that begins at 3:15. I thought it would be a good idea to play this section at a fast tempo, and I ended up doing it almost in double-time—I couldn't play it any faster!

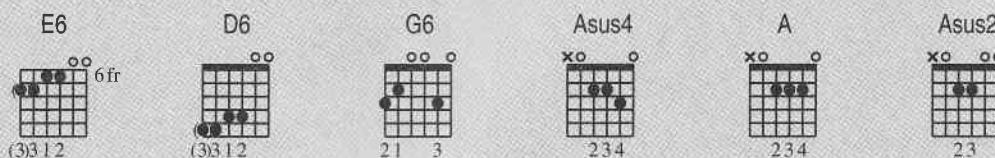
FIGURE 1 shows the fingerpicked intro to "Disillusion." I start by playing an E6 chord shape in the fifth position that also includes the open high E and B strings—open notes whose bright timbre enhance the overall sonority of the chord. I added the sixth, C#, to the voicing because it adds a distinct tonal color that is so characteristic of the Travis approach.

I subsequently move that E6 shape down two frets, to D6, but still include the open B and high E notes in the picking pattern. With these added open notes, the chord takes on a D6/9 sound that is richer than the D6. (E is the ninth in the key of D.) I use my ring finger to fret the alternating bass notes in both of these chords, as you can see in the chord boxes shown above the tablature in FIGURE 1.

In bar 3 I move to an open G6 voicing that retains that ringing open high E string. This chord is followed in the next measure with a stock first-position Asus4-A resolution. I then go back and repeat the entire four-bar phrase, substituting a quick fill—a roll pattern off the open A chord (Asus4-A-Asus2-A5)—on the Asus4-A change in the final bar the second time through. This is shown in the last measure of FIGURE 1.

As far as the fingerpicking goes, I play a strict alternating bass pattern on the bottom three strings with my thumb. To keep the bass notes distinct and clear sounding, I mute these strings lightly with my palm, which serves to both muffle (à la Merle Travis) them and distinguish the bass notes from the melody. I didn't really design a right-hand fingering pattern to pick the notes on the top three strings; I just play the strings with those fingers that fall on them naturally. **GWA**

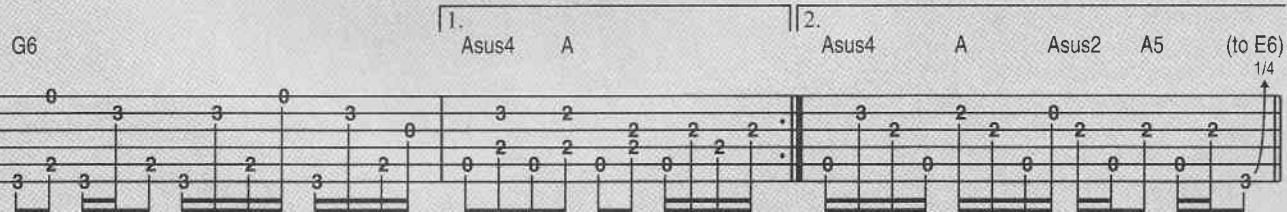
FIGURE 1 "Disillusion" (from "Starship Trooper") (3:15)



E6
*fingerstyle
light P.M. on bass strings throughout



*Play all notes on the bottom three strings with the thumb.



DISILLUSION (From "Starship Trooper") by Chris Squire. © 1971 (Renewed) TOPOGRAPHIC MUSIC LIMITED.
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U.S. STEEL with WOODY MANN

Willie Walker's "South Carolina Rag."



Willie Walker (1896-1933) was one of the greatest ragtime blues guitarists of his generation. Early guitar masters like Blind Willie McTell, Josh White and Reverend Gary Davis all extolled Walker's musical virtues, and Davis went so far as to proclaim him "the best picker I heard."

Though facts about his life and musical beginnings are virtually nonexistent, we do know that Walker was blind from birth and that he played in various string bands around Greenville, South Carolina. Despite his enormous reputation among his fellow bluesmen, he had only one recording session, in 1930, which produced four songs, only two of which survive: "Betty and Dupree" and "South Carolina Rag," both of which can be heard on *Ragtime Blues Guitar, 1927-30* (Document Records). Highly syncopated and featuring some incredibly fast single-note fills, "South Carolina Rag" is one of the finest examples of blues fingerstyle guitar playing ever recorded.

Walker recorded two takes of this song, and FIGURE 1, which also can be played as an instrumental intro, is a 16-bar composite of his accompaniment to the vocal on the second take. Played in the key of C and built around the stock ragtime chord progression A7-D7-G7-C, the tune is based on an eight-bar phrase, the first four bars of which are repeated with a second ending. Walker performs the song with his guitar capoed at the fifth fret, which transposes it up a perfect fourth to the key of F.

Walker plays the song at a moderately fast tempo, but his arrangement also works beautifully when played slowly. He uses his thumb to produce a steady alternating bass pattern that falls mostly on the downbeats. At the same time, he picks the melody lines in and around the basic chord positions illustrated above FIGURE 1, employing chro-

matic tones and minor second intervals (as in bars 5, 6, 7 and 9). In some places, such as measures 6 and 7, Walker plays a bass note on the upbeat to impart a more syncopated cadence to the phrasing. GWA

Veteran recording artist Woody Mann, founder of International Guitar Seminars (www.guitarseminars.com), is the author of many acoustic guitar instructional books and videos. Check out Woody's website: www.woodymann.com.

FIGURE 1 "South Carolina Rag" (composite arrangement)

Acoustic guitar w/capo at fifth fret
All tablature positions are relative to the capo.
All notes and chords sound a perfect fourth (two and one half steps) higher than written (key of F).

IN HIS LIFE Johnny Cash

American IV: The Man Comes Around
American/Lost Highway

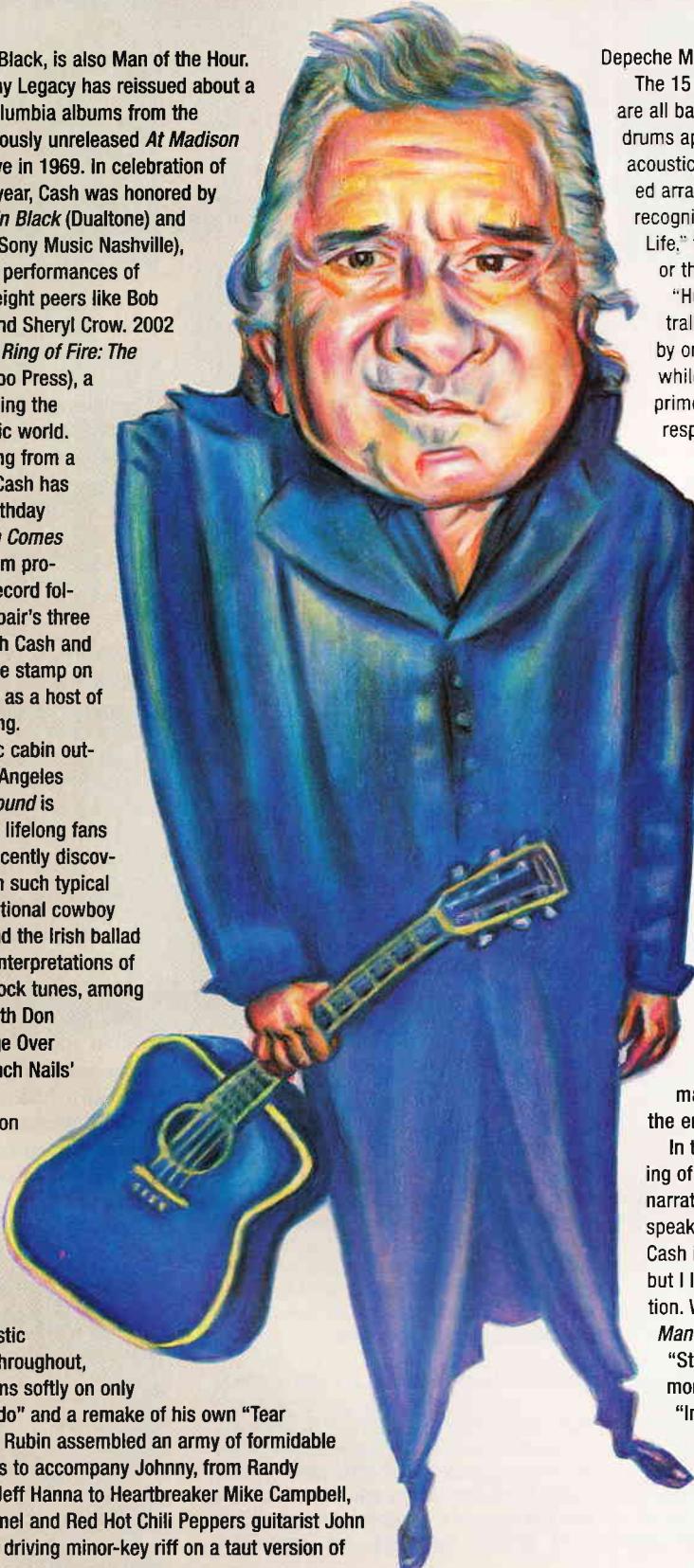


Johnny Cash, the Man in Black, is also Man of the Hour. In the last two years Sony Legacy has reissued about a thousand of his great Columbia albums from the 1960's, as well as the previously unreleased *At Madison Square Garden*, recorded live in 1969. In celebration of his 70th birthday this past year, Cash was honored by two tribute discs, *Dressed in Black* (Dualtone) and *Kindred Spirits* (Lucky Dog/Sony Music Nashville), the latter of which features performances of Johnny's songs by heavyweight peers like Bob Dylan, Bruce Springsteen and Sheryl Crow. 2002 also saw the publication of *Ring of Fire: The Johnny Cash Reader* (DaCapo Press), a collection of essays examining the singer's impact on the music world.

And now, despite suffering from a rare neurological disorder, Cash has put the icing on his own birthday cake: *American IV: The Man Comes Around*, a brilliant new album produced by Rick Rubin. The record follows in the tradition of the pair's three previous collaborations, with Cash and Rubin putting their collective stamp on a few new originals as well as a host of covers, some quite surprising.

Recorded in Cash's rustic cabin outside Nashville and in a Los Angeles church, *The Man Comes Around* is designed to please both his lifelong fans and those who have only recently discovered his majesty. Along with such typical Cash cover fare as the traditional cowboy song "Streets of Laredo" and the Irish ballad "Danny Boy" are a host of interpretations of classic and contemporary rock tunes, among them "Desperado" (sung with Don Henley), "In My Life," "Bridge Over Troubled Water" and Nine Inch Nails' "Hurt."

On *The Man* the production ranges from sympathetic to adventurous, as when a Mellotron kicks in on the powerful reading of "Bridge Over Troubled Water," which also features an ethereal harmony from Fiona Apple. The acoustic guitar figures prominently throughout, although Cash himself strums softly on only two songs, "Streets of Laredo" and a remake of his own "Tear Stained Letter." Fortunately, Rubin assembled an army of formidable and diverse acoustic pickers to accompany Johnny, from Randy Scruggs, Marty Stuart and Jeff Hanna to Heartbreaker Mike Campbell, Beck sideman Smokey Hormel and Red Hot Chili Peppers guitarist John Frusciante, who picks out a driving minor-key riff on a taut version of



Depeche Mode's "Personal Jesus."

The 15 songs on *The Man Comes Around* are all bass- and electric-guitar-free, with drums appearing on just one song; the acoustic interplay defines these understated arrangements. Whether it's the easily recognizable note-for-note intro to "In My Life," the vigorous strum on the title track or the dramatic arpeggio picking on "Hurt," crisp acoustic playing is central to the mix throughout, augmented by organ, piano and harmonium. And while his trademark baritone is past its prime, Cash battles through his recent respiratory ailments to deliver stirring vocals that do absolute justice to his challenging material.

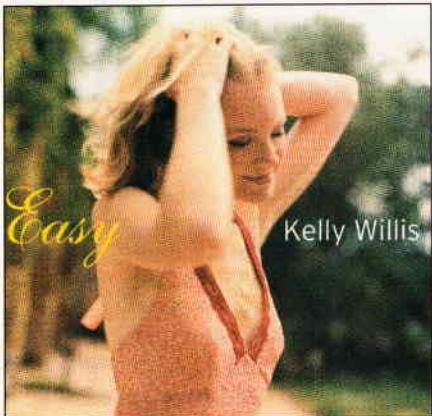
Of the four Cash originals, three—"Give My Love to Rose," "Sam Hall" and "Tear Stained Letter"—reprise previous recordings. The high point of the album is undoubtedly the apocalyptic title track, which Cash reports was triggered by a dream he had seven years ago. The song, which opens with a quotation from the Book of Revelations, is laced with Biblical-style imagery—"the whirlwind is in the thorn tree, the virgins are all trimming their wicks"—and has a surreal quality that perfectly anticipates the album's second track, a slow-boiling version of Trent Reznor's morbid meditation, "Hurt." That song builds to a devastating lyrical climax: "Everyone I know goes away in the end...I am still right here."

In the context of the song, the meaning of that final lyric is ambiguous—the narrator may be a survivor, or he may be speaking from the grave. It could be that Cash is speaking from both perspectives, but I lean towards the former interpretation. While many of the voices on *The Man Comes Around*—"Danny Boy,"

"Streets of Laredo"—are post-mortem, the protagonists of others—"In My Life," "Bridge Over Troubled Water"—are very much alive and aware of who they are, vis-a-vis themselves and others. Happy birthday, Johnny Cash.

JEREMY TEPPER

RECORD REVIEWS



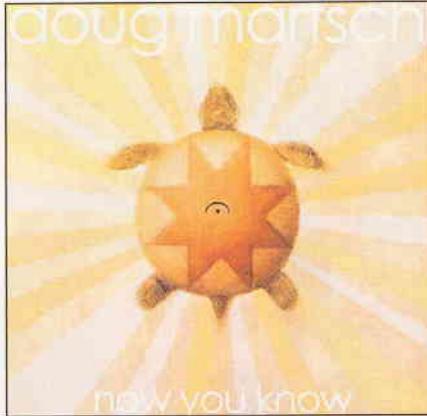
KELLY WILLIS

Easy

Rykodisc

★★★

Kelly Willis, an edgy but low-key Texas singer-songwriter, failed to make it in mainstream country during a major label foray in the early Nineties, though she has since been embraced by the Americana audience. Her last album, *What I Deserve*, was notable for its imaginative cover versions of songs by Nick Drake and Paul Westerberg. On the new *Easy*, Willis goes for a simpler, more noticeably acoustic sound that relies equally on her expressive vocals and on the sweetly understated guitar and mandolin picking of guests Chuck Prophet and Nickel Creek's Chris Thile, respectively, and slide guitarist



Mark Spencer. The combination of the sparse instrumentation and Willis's sumptuous and very sexy singing make *Easy* one of the hardest-to-resist albums of the year.

TUG NECHTIGER

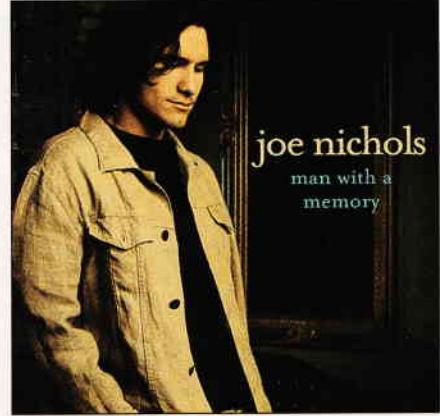
DOUG MARTSCH

Now You Know

Warner Bros.

★★★½

Recording artists are music fans, too, and sometimes they feel compelled to express their obsessions via one-off projects. A case in point is Idaho-based Doug Martsch, leader of the popular alternative band, Built to Spill. On *Now You Know*, his first solo album, Martsch embraces what will doubtless strike BTS fans as an odd musical direc-



tion—slide blues guitar. Martsch came upon a Mississippi Fred McDowell album some years ago and became enthralled with McDowell's slide playing in open tunings. Fortunately, he avoids sounding like just another wannabe bluesman by melding his fascination with the slide with a quirky post-modern sensibility, cerebral lyrics and the voice of a college geek. It may be a little startling to hear a display of slide skill that sounds like it's straight from the Delta wedded to college geek vocals, but Martsch makes it work.

ISAIAH TROST

JOE NICHOLS

Man With A Memory

Universal South

★★★½

Arkansas-born singer-songwriter Joe Nichols, helped along by the brilliant producing of ace Nashville session guitarist Brent Rowan, hits the ball out of the park on this, his major label debut. Backed by a band that features Rowan and his incomparable Telecaster, flatpicking wizard Bryan Sutton and other stellar musicians, Nichols sings terrifically, demonstrating that he is equally at home with barroom rockers, tear-jerkers, Western swing tunes and clever pop songs. This collaboration by a forward-looking yet tradition-conscious 25-year-old singer and a wise studio veteran will Little Rock your world.

JOSH GORDON

INDIE JONES

Noteworthy Independent Label Releases

BY ISAIAH TROST

MATT KEATING *Tilt a Whirl* (Future Farmer Recordings) New York-based singer-songwriter Keating, a Leonard Cohen devotee, naturally gravitates to literate lyrics that focus on life's miseries. But there is, simultaneously, a much brighter pop sensibility at work here, as well as a genuine upbeat and rocking quality to his guitar picking. *Tilt a Whirl* is ambitious, eclectic and surprisingly solid. (www.futurefarmer.com)

THE GREENBRIAR BOYS *Best of the Vanguard Years* (Vanguard Records) The urban folk movement was more than just solo vocalists and singer-songwriters, simplified Travis picking and leftist politics. It also included some first-class bluegrass ensembles like the largely forgotten Greenbriar Boys of New York City. The first recorded incarnation of the band included a remarkable singer-guitarist named John Herald, whose take on the high, lonesome sound still sounds like Appalachian heaven 40 years on. And catch the group's great version of "Different Drum," which heavily influenced the subsequent hit recording by Linda Ronstadt. (www.vanguardrecords.com)

LA MUSICA DELLA MAFIA: IL CANTO DI MALAVITA (Music of the Mafia: Songs of a Life of Crime) *Various Artists* World Music marketing has turned a new corner with this odd but worthwhile collection of southern Italian folk-style songs about Mafia life, recorded over the last 30 years. The album's release has generated controversy in Italy, where the Mafia's tradition of secrecy is strong, as well as the U.S., where Italian-American groups are sensitive to stereotyping. The lyrics (translations of which appear in the accompanying booklet) deal with violence, betrayal and murder, all from a Mafia perspective. D. Siclari, who compiled and performs much of the material, sings beautifully and plaintively to the rich accompaniment of guitars, mandolins and accordions. (www.malavita.com)

LEONARD COHEN

The Essential Leonard Cohen

Columbia

★★★

For 35 years Leonard Cohen, a Canadian-born Jewish Buddhist, has stood apart—on the edge of pop, rock and folk. A published poet and novelist years before he ever recorded, Cohen is the most literary of singer-songwriters, a storyteller *par excellence*. But as *The*

COEN'S CORNER: LESSONS & THE LIKE

CLASSICS OF COUNTRY BLUES GUITAR

Homespun

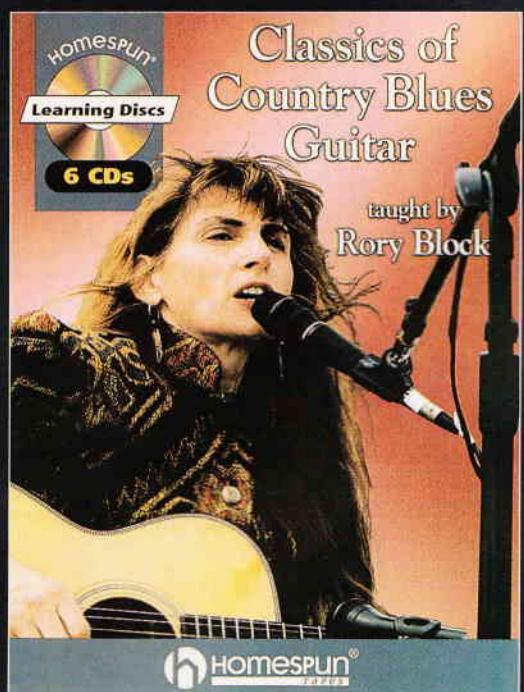
★★★½

Rory Block doesn't have the typical pedigree of a master country blues guitarist. She was raised not in the South but in New York City, where her father, an old-time fiddler who also owned a sandal shop, presided over Saturday music sessions in his Greenwich Village store. Block learned her licks there and at Washington Square Park jams attended by other city slickers hooked on country blues, including John Sebastian and Stefan Grossman. Block developed into not only a brilliant fingerpicker, with an approach strongly rooted in the styles of Delta blues masters Robert Johnson and Tommy Johnson, but a soulful singer and gifted songwriter as well. She has twice received both the prestigious W.C. Handy Traditional Blues Female Artist of the Year and Acoustic Blues Album of the Year awards.

Students of country blues will be thrilled that Homespun has re-issued Block's excellent audio cassette instructional materials in CD format. In *Classics of Country Blues Guitar*, a six-CD lesson with music/tab book, Block teaches 12 tunes including "Statesboro Blues," "Canned Heat," "Frankie and Albert," "Police Dog Blues" and "Ain't No Way To Get Along," employing standard, dropped-D, open-D and open-G tunings. Each song is played at normal speed, then analyzed slowly, phrase by phrase, as Block describes and demonstrates alternating bass string grooves, percussive and staccato accents, hammer-ons, bends, finger slides and strums. She also proffers valuable improvisation and singing tips throughout the presentation.

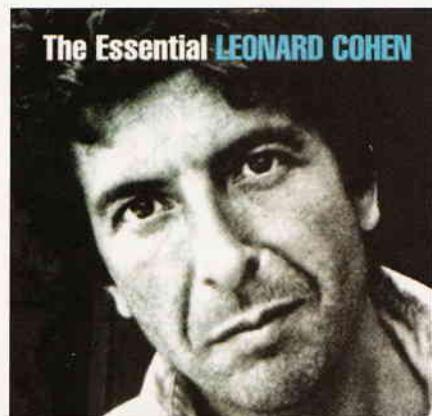
Without the visuals of a video/DVD, beginners will be in over their heads, but intermediate pickers will be enthralled—and busy for months because each CD runs close to an hour. Block fans can also check out her other Homespun videos, *The Power of Delta Blues Guitar* and *The Guitar of Rory Block*.

JIM COEN



Essential Leonard Cohen, a career-spanning double-disc set, demonstrates his musical presentation has been as meticulously conceived and executed as his lyrics.

While most of his recordings feature



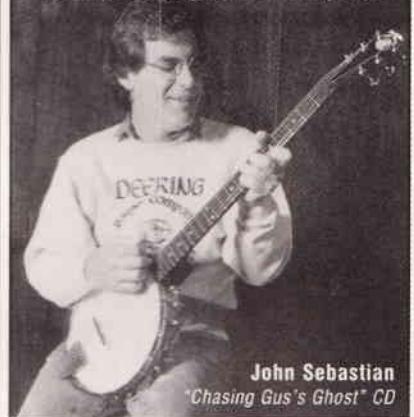
intricately arranged instrumental backing (along with seemingly ever-present "girlie" vocal harmonies), an organic element of Cohen's sound is his simple fingerpicked and strummed accompaniment on nylon-string acoustic guitar, which provides an elegant counterpoint to his often rough-edged singing. Sixties classics by Cohen, including "Suzanne," "Bird on the Wire," "Sisters of Mercy" and those two great brush-off tunes, "So Long, Marianne" and "Hey, That's No Way to Say Goodbye," all sound so assured and perfect, as if they've always been around. And later songs, such as "First We Take Manhattan," "The Future" and "Waiting for the Miracle," show no diminution of his ability to make all his themes—sexual, spiritual and political—sound both personal and universal at the same time.

ISAIAH TROST

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NEW GEAR

Saving Grace CARVIN COBALT C980 & CRAFTER TC-035



When I was a kid, my dad bought me an acoustic guitar at a local pawnshop for two dollars. With its dead-as-a-doornail plywood body, unyielding neck, rusted tuners and half-wrapped strings, the "instrument" looked and sounded ugly as sin. I hated the damn thing, but that was just too freakin' bad (as dad gently pointed out), because my folks earned four dollars a week between them, and moderately priced decent guitars were unheard of.

OK, so most of the above is the product of my imagination, a romanticized self-history. One thing, however, is gospel truth: It wasn't so very long ago that an inexpensive guitar meant a cheaply made, ill-sounding guitar. But times have changed, and in this review we'll take a look at the latest Korean-made offerings from Carvin, an industry veteran, and Crafter, a relatively new manufacturer, both of whom are ready and eager to provide you with a guitar that offers boutique appointments and a solid sound at a sailor's price.

CARVIN COBALT C980

Carvin is a San Diego, California-based company that has been offering factory-direct pricing and selection for 50 years now. After the success of the firm's initial foray into the acoustic-electric domain with guitars like the AC-175, Carvin has now expanded its line by adding the new Cobalt series.

At the top of that line is the Cobalt C980, which boasts a "Jumbo Concert"-size body, a solid spruce top, a solid mahogany neck, rosewood back and sides, Paua shell inlays and a Fishman Prefix Plus preamp system.

Upon examination of the C980 I was repeatedly struck by the quality of craftsmanship: inlays were flawless, the finish was superb and the guitar simply exuded an expensive vibe. In fact, the attention to detail on this instrument rivals that of many American-made flattops.

How does the C980 feel and sound when you wrap your mitts around it? In a word, excellent. Its action is moderate, and its girthy box provides substantial bass response. Its complement of spruce and mahogany assures detailed treble response as well as a warm, sweet midrange that both flatpickers and fingerstylists will find appealing.

Plugged in, the C980 shines yet again, thanks to the Fishman Prefix Plus preamp system (which features volume, notch, bass, treble, contour, brilliance, frequency and phase controls). This is largely due to the Fishman's ability to get a more natural sound by blending the signal from an internal mic with those from the piezo saddle units.

In a nutshell, Carvin has scored bigtime with the C980. While it may not cost two dollars (it lists for \$769), it does offer great quality at a very reasonable price.

CRAFTER TC-035

With its solid Englemann spruce top, rosewood back and sides, gold die-cast tuners, abalone rosette and fretboard markers and pearloid body binding, the Crafter TC-035 makes the affordable guitars of yesterday look like snow shovels.

Although not quite so large as the Carvin C980, the TC-035 features the same rounded, single-cutaway shape. The Crafter's small body, excellent treble response and balanced, unexaggerated low end make it ideal for fingerstyle work.

The TC-035's electronics include a Timber Plus preamp and Shadow piezo pickup system, with controls for volume, bass, middle and treble, as well as buttons that activate way-cool "mute" (which silences the output jack for discrete plug maneuvers) and "battery check" features.

If you're a picker on a budget, the Crafter TC-035, with its small body, big sound and low cost, will make you an eminently happy man.

SHAWN HAMMOND

CARVIN COBALT C980 (\$769)

CARVIN, 12340 World Trade Dr., San Diego, CA 92128; 800-854-2235; fax: 858-487-8160; www.carvin.com

CRAFTER TC-035 (\$549)

HOHNER, INC./HSS, P.O. Box 15035, Richmond, VA 23227; www.hohnerusa.com

Smokin' J Epiphone Elite J-200

Since 1970, Gibson has attached the Epiphone brand name to Korean-made, laminate-body copies of its own classic acoustic models. Thus did the venerable manufacturer offer guitarists of less than unlimited means the opportunity to enjoy the Gibson sound and spirit.

Now Epiphone introduces its Elite series, a line of midpriced Gibson copies built in Japan, that features materials, hardware and workmanship superior to those of the Korean guitars. In the case of the Epiphone Elite J-200, this means a solid spruce top, solid maple back and sides, real bone nut and saddle, Grover tuners, a smoothly sanded interior, impeccable setup and a high-quality finish.

Available in both sunburst and natural, the Epiphone Elite J-200 is, of course, a copy of Gibson's famous J-200—the big box with the signature "mustachio" bridge—the original rosewood-bodied form of which dates back to the SJ-200 of 1937; the present maple-bodied version was introduced ten years later.

Like the Gibson on which it is modeled, the Elite J-200 is a big guitar, measuring a good 17 inches wide and five inches deep, with a 25.5-inch scale. The Gibson J-200 offers a boomy bottom that adds fullness to the high as well as the low strings. The Elite J-200 continues this tradition admirably, producing a robust, balanced and satisfying sound that will be music to the ears of flatpickers, fingerpickers and strummers alike. Whether your forte is Rev. Gary Davis-style fingerpicked blues or country strumming, the Elite is one sweet treat.

LARRY SANDBERG

EPIPHONE ELITE J-200 w/case (\$2,152)

EPIPHONE, 309 Plus Park Blvd., Nashville, TN 37217; 615-871-4500; www.epiphone.com



Mix Master Mackie DFX-12 Mixer

You're onstage with your band, or perhaps it's a solo acoustic gig. Your playing is impeccable and the audience is actually paying attention, but something's not right. If you could just turn up the volume on your guitar, add more reverb to the mix, and dial out some of that low end that's on the verge of feeding back, everything would be perfect.

For those who don't have the luxury of working with a soundman—that is, most of us—making the aforementioned adjustments on the fly can be very difficult. Only the most eagle-eyed performer would be able to find a PA mixer's tiny knobs and faders on a dark stage. Mackie, whose DFX series mixers are specifically designed for musicians who operate their own PA's, offers an excellent solution to this problem. With large controls and color-coded faders, these mixers are easy to tweak, even during the split second that transpires between one strum and another.

Mackie's DFX-12, which comes with a well-written manual, is easy to set up, and the unit is clearly built to take some abuse. Since the DFX-12 is designed for



MACKIE DFX-12 (\$479)

MACKIE DESIGNS, INC., 16220 Wood-Red Rd. N.E., Woodinville, WA 98072; 800-258-6883; fax: 425-487-4337; www.mackie.com

musicians who work without a lot of outboard PA gear, it boasts some features not often found on larger and more expensive consoles. A five-band graphic equalizer can be assigned to either the main mix or the aux send (for the monitor mix). A built-in stereo effects processor allows the user to choose among reverbs, delays, chorus, flange and other effects. Since only one effect can be used at a time, it is most practical to stick to one of the room or hall settings. While you won't have as much control over these effects as you would with an outboard processor, the sound produced is fairly realistic and adds warmth and depth to acoustic guitars.

The DFX-12 has 12 channels, six of which have XLR mic inputs with phantom power. The line inputs are grouped in stereo pairs. Each channel has a two-band EQ and two aux sends, one of which goes to the internal effects processor. Four of the mic-input channels also contain low-cut filters and inserts for patching in compressors or other outboard gear.

The DFX-12 doesn't have everything: Ideally, the unit would feature separate graphic EQ's for the house and monitors (to help fight feedback), three-band EQ on some channels and more aux sends for effects and monitor mixes. But this board is designed to function on its own, and it does a wonderful job of providing all the basics in one box. Those who must play the dual roles of performer and soundman would be wise to pick up a Mackie DFX-12, and do it fast.

JEFF COLCHAMIRO

LAST LICKS



STEVE VAI: label head (2002)...

ACOUSTIC, INC.

Rock guitar legend Steve Vai establishes
a home for the unplugged.

Back in the 1980's, Steve Vai was king of the guitar "shredders," the man whose technically dazzling and audacious playing led to high-profile stints with Frank Zappa, David Lee Roth and the then-enormously popular band Whitesnake. The apex of Vai's career is generally regarded to be his 1990 solo collection of instruments, *Passion and Warfare*, one of the most influential guitar albums ever.

On September 10 of this year, Vai, passionate as ever, proudly issued the first two releases by Favored Nations Acoustic, a new subsidiary of his two-year-old record label, Favored Nations: *Naked Pop*, by Nashville-based fingerstyle virtuoso Peter Huttlinger, and *Invisible Threads*, a reissue of an album of acoustic guitar duets recorded in 1994 by former Police guitarist Andy Summers and jazzman John Etheridge. Shortly thereafter, the label released two additional albums: *Every Step of the Way* by Italian guitarist Peppino D'Agostino, and *Only*, by Australian virtuoso Tommy Emmanuel.

In the wake of the grunge revolution of the early Nineties, the style of guitar playing exemplified by Vai became almost passé. He launched Favored Nations in 2000 in hopes of providing an outlet for electric guitar instrumentalists—undiscovered shredders—whose work would otherwise go unheard. But what prompted the guitar god *par excellence* to go the unplugged route with FNA?

"I got the idea for Favored Nations Acoustic when I was at the all-acoustic International Guitar Night concert in Los Angeles," says Vai. "There's just something about the intimacy of hearing a person sit down and create music with just one instrument in a very organic setting."

Vai says he decided to reissue *Invisible Threads* after contacting Summers to discuss some planned projects. "Then I heard that record," says Vai, "and it just seemed right for this launching. It fits what we're trying to do with the label."

Vai is high on all the artists on Favored Nations Acoustic, but he reserves particular praise for Tommy Emmanuel, whose style reflects the influence of his late mentor, Chet Atkins, and Merle Travis. "Tommy's playing is just fascinating," says Vai. "He is so beloved by his fans that they weep at his concerts."

Along with the established acoustic players he's already spotlighted on FNA, Vai's future plans for the label include working with guitarists not known for their acoustic prowess. "I know a lot of great players who may be very capable of doing records like this," he says, "but have never attempted it—maybe thinking there wasn't a venue or audience for it. So I'm hoping to inspire some of my favorite guitarists to put all the overdubs aside and just sit down with an acoustic."

ALAN DI PERNA

ROCKY SCHENCK



...shred head (1988)

NEIL LUZOWAY