GUITAR WORLD

5 SONGS WITH BASS LINES

LED ZEPPELIN
"TEN YEARS GONE"

MASTODON
"DIVINATIONS"

TEN YEARS AFTER
"I'M GOING HOME" (LIVE)

SUICIDE SILENCE
"BLUDGEONED TO DEATH"

RATT
"ROUND AND ROUND"

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From Bo Diddley to the Beatles to U2, Gretsch guitars have been a key part of rock and roll's big explosion. *Guitar World* celebrates more than 125 years of the company's universal magic.

COVER PHOTOGRAPH: ROSS HALFIN

ERIC LEE, COURTESY OF SONY PICTURES CLASSICS

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SCREEN GEMS

MOVIES HAVE ALWAYS played a role in spreading the gospel of rock and roll. Legendary guitarists like Jimmy Page and Jeff Beck got their first real look at American rockers such as Bill Haley and the Comets, Little Richard and Elvis Presley through those artists' appearances in films like *The Blackboard Jungle*, *The Girl Can't Help It* and *Jailhouse Rock*. Beck, a recent inductee in the Rock and Roll Hall of Fame, told *Guitar World* in an October 1999 interview, "I was galvanized by the rock and roll movies of the day, particularly *The Girl Can't Help It*, which featured performances by Gene Vincent and the Blue Caps, who really looked dangerous. It started me wanting my own guitar."

It's safe to say most of us have been transported, inspired or thrilled at one time or another by rock and roll in the movies, whether it was the Beatles' *A Hard Day's Night*, Led Zeppelin's *The Song Remains the Same*, Pink Floyd's *The Wall* or *The Decline of Western Civilization, Part II: The Metal Years*. Certainly the films *This Is Spinal Tap* and *Woodstock*, both celebrated in this issue, are among the best and most influential examples of the brilliant marriage of loud guitars and celluloid.

Which brings us to our cover story on the upcoming documentary, *It Might Get Loud*, a new film starring Jimmy Page, The Edge and Jack White. Directed by Davis Guggenheim, who also directed the groundbreaking Al Gore documentary *An Inconvenient Truth*, *It Might Get Loud* tells the story of how each featured performer used the electric guitar to develop his unique sound and create indelible music. Additionally, Page, The Edge and White swap stories, share their influences and teach each other songs in an unforgettable meeting of the musical minds.

While readers of this magazine will undoubtedly draw inspiration from this fascinating movie when it is released later this summer, the behind-the-camera events will also be of interest. Join the producer, director and the three stars as they reflect on the experience of making the documentary and offer a look at what you can expect to see later this year.

For those who play an instrument, this movie might be a life-changing event. And for those who don't, it might start you wanting your own guitar. Either way, it might get loud.

—BRAD TOLINSKI
Editor-in-Chief

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BROTHERLY LOVE

Thanks for the great article about the Allman Brothers Band. I have enjoyed their music since the early Seventies, and I have read many articles about them, but your piece gave me some interesting new information. And thanks for the transcription of "In Memory of Elizabeth Reed." I had a Zen moment with that song back in 1972: I had this wonderful music playing in my mind, and I thought I had finally been inspired to write a good song. So I fooled around with it for an hour, and I wrote down as much of it as I could. The next day, as I was driving to work, I heard it playing on the radio, and then I realized where the inspiration for the song came from. Even after all these years, I still find "Elizabeth Reed" hauntingly beautiful. Your transcription will help me work the bugs out of my arrangement. Gracias!

—Tom Slocombe

Having grown up making trips to Macon, Georgia, to visit kin, I was lucky enough to see the Allman Brothers two times with Duane [*Allman*] and once after he passed, and they had his rig onstage next to Greg [*Allman*]'s piano, plugged in and turned on. The band was awe-inspiring. But the real reason I wrote is because of the photo on page 62 of the July issue showing Duane playing a National guitar next to Ry Cooder. From what I understand, Allman was first inspired to pick up slide after seeing Jessie Ed Davis play "Statesboro Blues" with the Rising Sons, a band that featured Taj Mahal and Ry Cooder. Some tough SOBs were in that crew, but you had to have a lot of balls to do what they did, and even bigger ones to make the music they made. Thanks for the memories.

—Rory "Bluesthug" Connolly

BAR CHORDS

At the age of 33, I was given a life sentence—my first time in trouble and I pick a doozy. I am a musician and started playing guitar at 14. When I was sentenced, I figured I would never play the guitar or bass again, and I didn't for the first four years I was in here. But then one day I decided to go to the church and see what was up with the music program. I tried out, and now I play in the church services three to four times a week. I even convinced the chaplain that metal has its place in church: sometimes I take Metallica songs and change the lyrics to make them about God, and people love it. Each month I look forward to the new issue of *Guitar World* so I can practice the lessons and play the songs. The magazine has helped me become a better player than I was in the free world. And if you think your life is hard or that things couldn't get any worse, trust me, they can. I took for granted what I had, and look where I ended up.

—James Cavazos

"GUITAR WORLD HAS HELPED ME BECOME A BETTER PLAYER THAN I WAS IN THE FREE WORLD."

THIN NICE

What a pleasure it was to see an article in the July issue on Thin Lizzy, one of my all-time favorite bands! Scott Gorham's commentary was insightful, especially his memories of Phil Lynott, and what an extraordinary frontman he was. I can't stop listening to their new release, *Still Dangerous*, which is a great snapshot of a true, twin-guitar rock band at its peak.

—Mike Statkus

GETTING RICH

I've been a subscriber to your magazine for a number of years, and I keep all your past issues on a bookshelf in my office. Every once and a while I'll grab a past issue at random and read it while on the throne. Well, long story short, I stumbled across a column in the February 2008 issue by Richard Lloyd (the Alchemical Guitarist) entitled "Box Cutters." And for some reason, the simple idea of the "2+3" minor and "3+2" major pentatonic scales was amazing to me. It's so simple yet so useful! All I can say is thanks to *Guitar World* and Richard Lloyd.

—Justin Rule

If you liked that column, check out Richard Lloyd's new Alchemical Guitarist *instructional DVD, available only at GuitarWorld.com/Store!*

"AND THE WINNER IS...

Wow, what a great contest to win! I was still in disbelief until the Aria PE-EXO guitar showed up on my doorstep. Thanks, *Guitar World*! I have a hard time putting this baby down. Dreams can come true!

—Joshua Zirkle

CORRECTION

In our August 2009 issue, we printed a photo of All That Remains' Oli Herbert; the photo should have been of Mike Martin. *Guitar World* regrets the error.

DEFENDERS OF THE FAITH

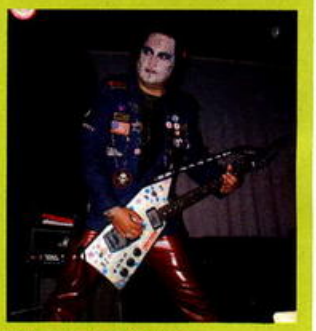
GUITAR WORLD READERS IN THE SPOTLIGHT

ANDY PAPPASERGI

AGE 13
HOMETOWN Philadelphia, PA
GUITARS Ibanez RG5EX1, Epiphone Les Paul Junior
SONGS I'VE BEEN PLAYING Iron Maiden's "The Wicker Man," Black Sabbath's "War Pigs" and Bring Me the Horizon's "Pray for Plagues"
GEAR I MOST WANT ESP LTD V-401DX and a good metal half stack

RAYMUNDO GARDEA

AGE 27
HOMETOWN Albuquerque, NM
GUITARS Schecter C-1 Hellraiser, Epiphone Les Paul Standard, Ibanez PF
SONGS I'VE BEEN PLAYING Stevie Ray Vaughan's "Life by the Drop" and Killswitch Engage's "The End of Heartache"
GEAR I MOST WANT 2008 Gibson Les Paul Standard



TEDDY HEAVENS

AGE 42
GUITARS Eighties-era Roland 707 guitar synth, 2007 Gibson Les Paul Special
SONGS I'VE BEEN PLAYING Originals by my band Rebel Rebel, and Fear's "I Love Living in the City"
GEAR I MOST WANT Marshall full stack and original Seventies Gibson Firebird

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!

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HEAVY DUTY

ATREYU CONTINUE WORK ON THE FOLLOW-UP TO *LEAD SAILS PAPER ANCHOR*.

[*By* **RICHARD BIENSTOCK** *Photograph by* **ROBIN LAANANEN**]

Miguel (left) and Jacobs

IT'S NICE TO BE recording somewhere other than a normal studio," says Atreyu guitarist Dan Jacobs over the phone. "Right now we're taking a break and I'm relaxing in a cabana, hanging out by the pool."

Jacobs and his Atreyu bandmates may be soaking up the warm California sun, but that doesn't mean they're not working their asses off. The band is currently holed up at the Blue Room in the San Fernando Valley, the home studio of producer Bob Marlette. The celebrated knob twiddler, who has worked with everyone from Alice Cooper and Ozzy Osbourne to Saliva and Seether, is manning the boards for Atreyu's as-yet-untitled fifth studio album, to be released this September on Hollywood Records. "Bob's been doing this longer than any of us have been alive," says Atreyu co-guitarist Travis Miguel, "so he knows what he's doing."

Adds Jacobs, "One of the big reasons we went with Bob is because he's worked with a lot of classic acts, as well as modern bands that have big melodies and hooks. Basically, if you combine every record he's ever done, that's kind of what the sound of our band is."

According to Jacobs, the new disc is also a combination of the sound of every past Atreyu effort. Prior to entering the studio, the band penned more than two-dozen new songs—"the most we've ever written for a record," says Miguel—of which 12 or 13 will be recorded for the new album. And whereas the group's 2007 breakthrough, *Lead Sails Paper Anchor*, was a departure for Atreyu, eschewing much of their abrasive metalcore sound in favor of a slicker, Eighties-metal-influenced vibe, Miguel says the new album features "some of the heaviest stuff we've ever done."

Jacobs adds, "To me, this record is more like how we wanted *Lead Sails* to sound in terms of the ratio of heavy to not-so-heavy songs."

And while he admits that there is one new tune that has "a bit of a ballad feel," he confirms "there's nothing as left field as [*Lead Sails*'] 'Falling Down' or 'Slow Burn.'" He laughs. "This is *definitely* not going to be a pop album."

AXOLOGY

- **GUITARS** (Jacobs) ESP Signature Series DJ-600V, 1969 Gibson Les Paul Gold Top; (Miguel) ESP Signature Series TM-600, Fender Sub-Sonic Tele
- **AMPS** (Jacobs) 1986 Marshall JCM800; (Miguel) Marshall Vintage Modern; (both) Bogner, Diamond, Mesa/Boogie Triple Rectifier

LONGWAVE

TWIN REVERBS [By BRAD TOLINSKI Photograph by JUSTIN HYTE]

GUITAR DUOS USUALLY come in three varieties: the classic rhythm-and-lead combo à la Hetfield and Hammett; synchronized harmonizers like Maiden's Murray and Smith; and lead-trading duelists such as the Allman Brothers' Haynes and Trucks. On their new album, *Secrets Are Sinister*, Longwave's Steve Schiltz and Shannon Ferguson demonstrate there are a few other variations worth exploring.

Released earlier this year, the criminally overlooked album is a textural extravaganza that showcases the duo's massive-sounding and meticulously orchestrated guitars. Building cathedrals of sound using only a handful of delay and distortion boxes, Schiltz and Ferguson craft parts that suggest multiple overdubs as well as strings and synthesizers, where in fact it's just two dudes with six strings and a lot of imagination (see this month's disc for a demonstration of their methods).

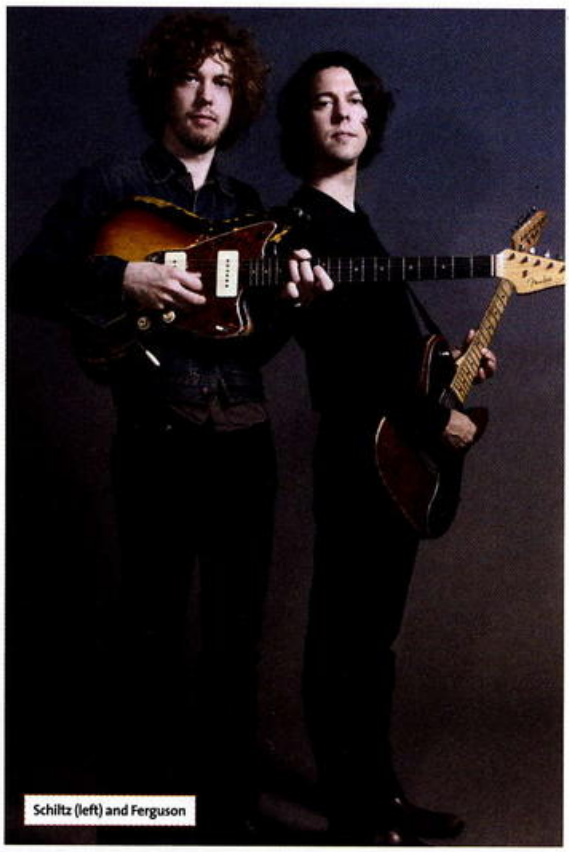
"I was originally an aspiring shredder," says Schiltz, who is also the band's lead singer and primary songwriter. "I changed direction after hearing Johnny Marr's work with the Smiths. Note choice and ambience became more important to me."

On tracks like the insanely catchy "Sirens in the Deep" and "No Direction" (the kind of high-energy anthem U2 used to write), the guitarist shows he hasn't quit ripping up the frets completely, as he slices through the band's layered wash with some fleet-fingered soloing.

Produced by Dave Fridmann (Flaming Lips, MGMT) and Peter Kalis (Interpol, Mercury Rev), *Secrets Are Sinister* is the band's fourth album, and Schiltz feels it's their best. "Johnny Carson once told Steve Martin, 'In show business, you will use everything you ever learned.' That's how I feel about this record."

AXOLOGY

- **GUITARS** (Schiltz) 1964 Fender Jazzmaster; (Ferguson) 1976 Fender Telecaster
- **AMPS** (Schiltz) 1974 100-watt Marshall Super Lead modded for EL34s, with brightness capacitor removed; 1970 Hiwatt 4x12 cabinet; (Ferguson) Vox AC-30 reissue with Celestion Blue speakers
- **EFFECTS** (Schiltz) Original Digi-Tech Whammy, Chicago Iron Octavian fuzz, and many others; (Ferguson) Crowther Audio Hotcake distortion, Prescription Electronics Experience fuzz, and many others



Schiltz (left) and Ferguson

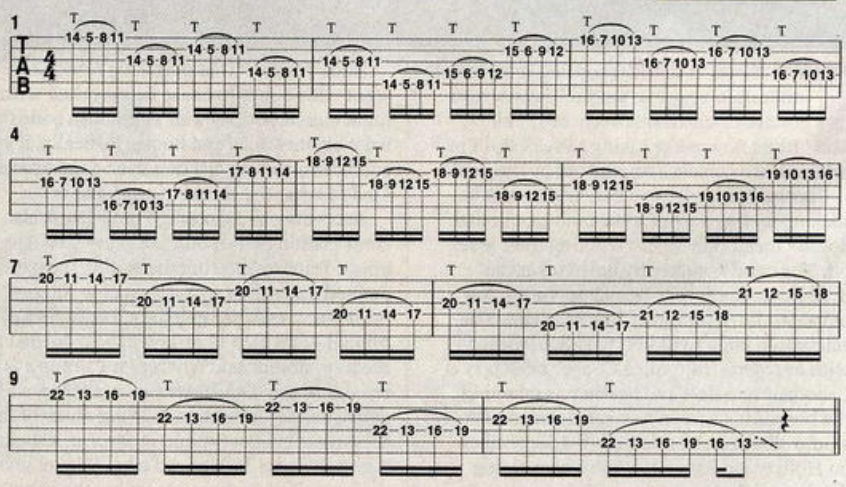
ON DISC

BETCHA CAN'T PLAY THIS! TONY SMOTHERMAN

"HERE'S A CRAZY-SOUNDING, video game–type lick that requires flexibility and dexterity to execute accurately. The object is to move seamlessly across the fretboard, using a wide-stretch symmetrical diminished arpeggio shape with the fret hand's first, second and fourth fingers, coupled with a right-hand tap, which makes it a diminished-seven arpeggio. We're maintaining a minor-third interval between each finger [*a three-fret stretch*]. The stretch becomes much less arduous the higher you move up the neck.

"The entire lick is based upon a repeating four-note sequence that skips to a different string on each downbeat and periodically shifts up one fret, gradually moving up the neck. You tap the first note on each beat, pull-off to the fret-hand index finger, then hammer on with the middle finger and pinkie. The lick begins with the fret hand in fifth position on the high E string and a tap at the 14th fret, then skips around to different strings, the pattern being high E, G, B, D, G, A. You then shift everything up one fret and play the pattern on the D and B strings only. That completes one cycle, which is two bars long.

"The cycle begins again in bar 3, with another one-fret shift up the neck that puts the fret hand in seventh position and the taps at the 16th fret. After a few more bars you'll see and hear the pattern clearly and will be on your way to mastering the lick. Practice it slowly at first and concentrate on executing strong taps, hammer-ons and pull-offs. When pulling off, remember to pull the string slightly sideways, toward the floor. Also take care to mute the idle bass strings with the palm of your pick hand to suppress unwanted string noise."



Tony Smotherman is a well-respected guitar teacher and musician. His first Betcha Can't Play This appeared in our April 2009 issue. For more information, visit tonysmotherman.com.

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The first-ever Richard Lloyd instructional DVD is now available in the Guitar World Online Store! *The Alchemical Guitarist—Fretboard Secrets Unlocked!* contains more than two hours of video with the Television founder and author of our monthly Alchemical Guitarist column, as well as PDFs of 12 columns to guide you through the video lessons. Throughout the disc, Lloyd holds court on such subjects as demystifying modes, the cycle of fourths and fifths, hexatonic blues scales, pentatonic trees, minor thirds in pentatonic patterns and much more. Head over to GuitarWorld.com/Store to order your copy today!

HOW TO PLAY THE BEST OF PANTERA DVD

Available on newsstands now, *How to Play the Best of Pantera* DVD is a step-by-step guide to playing four of Pantera's most beloved songs: "Cowboys from Hell," "Cemetery Gates," "Mouth for War" and "Walk." Instructor Andy Aledort demonstrates all of Dimebag Darrell's techniques and talks about getting the Dimebag tone, what tunings and strings to use, and more.

The DVD package also contains a 30-page booklet featuring the complete guitar and bass transcriptions to the four songs!

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SHRED THE WEB II

In the coming weeks, *Guitar World*'s Tabs site, tabs.guitarworld.com, will once again be in search of the internet's top shredder! To enter, simply submit your best shredding video to Guitar World Tabs and become eligible to win big prizes, including guitars, amps and gift certificates. Judas Priest's metal guitar gods Glenn Tipton and K.K. Downing will be picking the winner, so be sure to lay down your best licks! Go to tabs.guitarworld.com to find out when the contest begins... and good luck!

COMING SOON!

2010 *GUITAR WORLD* BUYER'S GUIDE

Coming to newsstands on July 14, *Guitar World's 2010 Buyer's Guide* will feature more than 1,000 listings—plus hundreds of photos—for just about every guitar, bass, amp, effect and accessory on the market. Gracing the pages will be Megan Hauserman and Daisy De La Hoya, stars of the Bret Michaels-hosted VH1 reality dating game show *Rock of Love: Charm School*. Also inside the mammoth, 200-plus page all-gear issue will be the winners of this year's *Guitar World* Model Search! Visit GuitarWorld.com to see a special sneak preview of what's to come in this year's *Buyer's Guide*.

INQUIRER [*By* RANDY HARWARD]
JOE SATRIANI

What inspired you to pick up a guitar?
My two main influences: my sister Marion, who was a folk guitarist, and Jimi Hendrix. I'm one of probably thousands of kids that decided to play guitar the day that Jimi died.

What was your first guitar?
It was a Hagstrom III—Swedish, low-priced. My other sister, Carol, purchased it for me the night that I announced to the family that I was going to be a guitar player. She had just started teaching, so she gave me her first paycheck.

What was the first song you learned?
The first thing that I did was write a song. As far as I can tell, it was called "Bluebird." I still have the piece of paper, and it's a little difficult to decipher. It looks like the scribblings of a mad schizophrenic. I remember playing that for hours and trying to impress my family that I already started writing songs.

Do you recall your first gig?
It was a dance at my high school in Carle Place, New York, the same school that Steve Vai went to. I guess I was about a month or so away from turning 15. I was wearing a black T-shirt, tight black jeans, some motorcycle boots and a hat that looked like the one Jimi Hendrix was wearing on the cover of *Electric Ladyland*, with the scarf around it. I brought along my "Hendrix candle," which was one of those multicolored dripping candles you got at headshops. It was my thing, getting in touch with the spirit of Jimi Hendrix.

Ever had a nightmare gig?
I think the most demoralizing one was when I was in a band called the Squares with my current drummer, Jeff Campitelli, and we were opening for Eddie Money at an amusement park. The audience thought they were gonna go straight from eating corndogs and going on rides all day to seeing the star. The DJ got up and said, "You ready to see Eddie Money? This is gonna be great, but first we have a local band..." The entire audience booed. We ran out there and just got pelted with coins. I still have the guitar, which I wound up using on all my records, and it still has the marks from all the coins.

What's your favorite piece of gear?
That's a tough one. I'm very fortunate to have my own straps, picks, guitars, amps and pedals, so it's hard to choose. But the Ibanez JS guitars have slowly morphed into such a personal statement of what my hand and my body want to feel, so I guess it's the guitar.

HILL COUNTRY REVUE

MISSISSIPPI RAVERS [By TED DROZDOWSKI Photograph by CRACKERFARM]

Dickinson (left) and Smithhart

CODY DICKINSON surrenders the secret of his new band, Hill Country Revue. "If you take a Mississippi hill country blues riff and play it with a heavier guitar sound, it turns into primal rock and roll."

The sound speaks eloquently for itself on Hill Country Revue's debut, *Make a Move*. The record features a hefty combo of deep blues and backcountry funk, gussied up with effect-laden riffs, sweet slide licks and the most greasy-but-elegant twin-guitar melodies since the Allman Brothers.

Hill Country Revue's roots go back to the 2004 Bonnaroo Music Festival. It was there that Cody and his brother Luther's other group, the North Mississippi Allstars, drafted friends (including now-deceased blues legend R.L. Burnside) from their south-of-Memphis home turf for a special Allstars set, subsequently released as the album *Hill Country Revue*. When Luther joined the Black Crowes in 2007, Cody and Allstars bassist Chris Chew countered with their new outfit.

Although Cody started out as a drummer, he's played guitar since he was a toddler thanks to tutoring from his and Luther's dad, roots music kingpin Jim Dickinson. When he stepped from behind the drum kit and grabbed a Les Paul, he was well ahead of the game. Adding Memphis six-stringer Kirk Smithhart allowed the band to up the ante with harmonized lines and slide guitar.

> **"We have authentic modern north Mississippi tunes."**
> ***—Cody Dickinson***

The special sauce comes from Gary Burnside, R.L.'s youngest son, who formerly played bass for the late hill country patriarch Junior Kimbrough. Cody explains, "I asked Gary to write a lot of the songs on *Make a Move*. As a result, we have authentic modern north Mississippi tunes like 'Dirty Shirt' and 'Alice Mae,' and those are hard to come by these days. I'm not a purist, but I feel like we have to honor that tradition. And once we have that nailed down, there are absolutely no limitations." ❐

DÅÅTH

COLLEGE SPIRIT [By JON WIEDERHORN Photograph by ANGELA BOATWRIGHT]

Levi (left) and Werstler

WHEN ATLANTA death metal band Dååth released their second album, *The Hinderers*, in 2007, guitarists Eyal Levi and Emil Werstler never imagined how much of a hindrance the record would be to their careers. The abundance of symphonic synths and densely layered guitar rhythms left little room for leads, and keyboardist Mike Kameron's conceptual lyrics about the Kabbalah (a form of Jewish mysticism) took the focus off the music.

"The whole Kabbalah thing was a big mistake," Werstler insists. "These days, people aren't looking for conceptual themes, and those references just confused a lot of listeners."

Desperate for salvation, Dååth staged a coup at the end of 2007, ousted Kameron and became far more complex and guitar oriented for their new album, *The Concealers*. As Levi points out, the record features 18 guitar solos, countless melodic licks and plenty of fast, crushing riffs. Considering the guitarists' musical backgrounds, it's only natural that they wanted to up the ante on their playing. Werstler has a music degree from the Atlanta Institute of Music, where he studied jazz guitar, and Levi went to Boston's esteemed Berklee College of Music, where he honed his chops before dropping out after three years. Levi explains, "It wasn't right for me."

Dååth wrote *The Concealers* in three months in early 2008, then headed to producer Jason Suecof's Audio Hammer studio in Sanford, Florida, and spent 10 strange but rewarding weeks recording the album. Levi says, "Jason is a species unto himself. Nothing happens on any sort of schedule, but it happens, and somehow you come out with an amazing record and you're a way better player than you were when you went in. You understand a lot more about music, though I really don't know how that happens." ❐

> **"These days, people aren't looking for conceptual themes."**
> ***—Emil Werstler***

AXOLOGY

- **GUITARS** (Levi) Ibanez SZ and Iceman; (Werstler) Paul Reed Smith custom Modern Eagle and Hollowbody Spruce
- **AMPS** (both) Mesa/Boogie Dual Rectifier
- **STRINGS** (both) Ernie Ball

THE DEVIL WEARS PRADA

RASH DECISIONS [By JON WIEDERHORN Photograph by DALE MAY]

WHEN DAYTON, OHIO, Christian metalcore band the Devil Wears Prada released their first album, *Dear Love: A Beautiful Discord*, in 2005, they were one of several groups combining spastic tempo shifts, serrated riffs and crushing breakdowns with classical keyboard passages. Since then, dozens of likeminded bands have surfaced, but TDWP remain distinct, largely because of the disparate techniques of guitarists Jeremy DePoyster and Chris Rubey.

"Before I was in the band, I didn't play metal guitar at all," DePoyster admits. "I played a lot of regular acoustic chords, and I think when you combine that with the more metal stuff that Chris does, it creates this sound that's different, but cool."

On their third record, *With Roots Above and Branches Below*, TDWP continue to sow new musical fields with songs that are both more cohesive and more experimental than those on 2006's turbulent *Plagues*. Rubey says, "For this record, we did everything a lot more tastefully, without worrying about what elements we were using."

At the same time, songs like "Sassafras" and "Big Wiggly Style" feature the band's most unconventional time signatures and most metallic guitars to date. "We've been listening to a lot of Meshuggah, Darkest Hour and Slipknot, and even new bands like Born of Osiris," Rubey explains. "I guess that stuff has rubbed off on us."

For the most part, the Devil Wears Prada had a good time recording the new album with producer Joey Sturgis, who has worked on all of their records. But there was one major setback.

"I got scabies," Rubey grumbles. "Joey's house is in Connorsville, Indiana, in the middle of nowhere. One day, I was recording guitars, and I looked down at my hand and had a super-itchy rash on my thumb. Weeks later I got the diagnosis."

AXOLOGY

- **GUITARS** (both) Schecter C1, Solo-6 Classic and Blackjack Baritone
- **AMPS** (both) Mesa/Boogie Triple Rectifier, Peavey 6505
- **EFFECTS** (both) Ibanez Tube Screamer, Line 6 POD Farm delay
- **STRINGS** (both) GHS

Rubey (left) and DePoyster

MICHAEL WILTON *OF QUEENSRŸCHE*

HE'S AN INFLUENTIAL PROG-ROCK GUITARIST WHOSE BAND HAS JUST RELEASED ITS 10TH STUDIO ALBUM. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS...

Who are your guitar heroes and what was the first song you learned to play?

—*Dylan Wiley*

* * * * *

The first guitar song I played was "Bring It On Home" from *Led Zeppelin II*. My heroes back then were guys like Jimmy Page, Jimi Hendrix, Al Di Meola, John McLaughlin, Carlos Santana, Ritchie Blackmore and Michael Schenker.

* * * * *

What is the story behind the name Queensrÿche?

—*iChavira*

When we started back in the early Eighties we were called the Mob. We had management and everything, but it turned out that someone else already had that name, so we had to change it. My friend Chris DeGarmo, our first guitar player, had a song called "Queen of the Reich," which was [*inspired by*] a nightmare that he'd had. We combined "queen" and "reich" and gave the result a new spelling. There weren't many bands in the *Q* section of record stores back then, so that helped us stand out.

* * * * *

What's your relationship like these days with Chris DeGarmo? I'm surprised he hasn't rejoined the band on a permanent basis.

—*Gilda Texter*

Chris and I went to junior high and high school together, so I've known him for a long time, and we're still friends. In 1997, he decided that he needed a career change, so he went down to Texas and studied to become an airplane pilot. It paid off, and now he's a full-time pilot for a private firm. He still plays guitar, though.

* * * * *

Can you talk about the recording of Queensrÿche's 1983 self-titled EP, which put the band on the map with the underground metal scene.

—*J.J. Beauford*

We had four songs that we recorded at a local studio called Triad Studios. It was an eye-opener for us to be in such a big room and use analog tape and a big mixing board. We had a lot of fun, and it was a learning experience. Then we pressed about 20,000 EPs. Soon after, we got this amazing review in *Kerrang!* magazine, and that's when everything took off. We all had day jobs—I was a resistor twister at this electronics place—and all of a sudden I hear "Queen of the Reich" on the local radio station. [*laughs*] People thought it was some European band. They didn't realize it was us!

"I always try to stay in the now and just forge ahead and not get caught up with where I've been."

* * * * *

I was surprised to hear that [*guitarist*] Mike Stone left before you guys recorded your new album, *American Soldier*. What was the story there? Is anyone replacing him?

—*Tom Gunnett*

Basically, that was a management decision. He's moved on to Speed X, which is his other band, and we just got a local replacement, Parker Lundgren. Live, I tackle all of the leads, solos and Chris [*DeGarmo*]'s parts, and I basically taught the rest of the parts to Lundgren, who's just 23 and a real YouTube junkie. [*laughs*]

* * * * *

Is it true that you recorded all the guitar parts on the new album? That's awesome! What was that process like?

—*Sean McKenzie*

Yes, I recorded them. I have to say that it was an amazing experience doing double-duty. For some reason everything comes to us in the 11th hour, when the demos are being made. But I was really on top of it. If a thing changed here or there, the song's mood would, of course, change. Then we'd bounce that MP3 to everyone's studio. We had to be careful because if it wasn't managed properly, everyone would be learning different mixes.

* * * * *

How did you guys come up with the military concept for your new record?

—*Hollis Tarpin*

It came from our singer, Geoff Tate. We noticed from touring during the past six or seven years that a lot of our fans are from the military, plus a lot of our relatives are in the military or have served. Geoff got the idea of speaking to them and getting their stories, and the seed for *American Soldier* was sown. We interviewed a bunch of soldiers and recorded the dialog. It was quite an adventure. By doing this we made a lot of friends in the military and hopefully opened up doors for us to play for the troops in far away places, like Iraq.

* * * * *

Queensrÿche have so many amazing albums under their belt. Do you ever feel pressured by your own legacy?

—*Yi Lin*

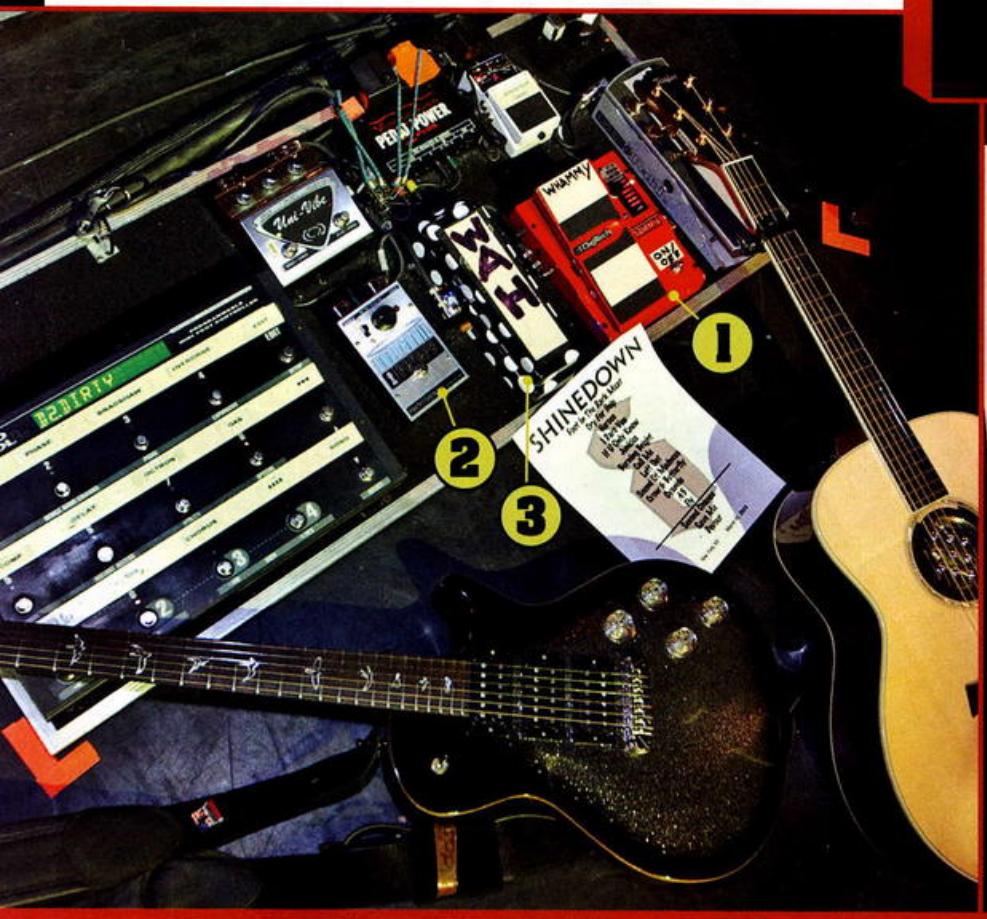
I'm just thankful that I can do this and make a living. You just have to believe what you feel and try not to be consumed by the media and other people's opinions. It's only a matter of connecting with the guitar and getting in touch with the creativity that's embedded in your DNA. It's cerebral. I kind of get lost in it, and that's what I love.

As far as trying to do better than something we've done, maybe it's just better to look at it as a snapshot in time. [*Playing music*] is always a work in progress, and I haven't "made it" yet, at least in my eyes. It's always a challenge for me, especially if you're hanging out with these young shredders that are just *super* fast. It's always fun to go to NAMM and hang out with Alexi [*Laiho*] from Children of Bodom and Gus G. from Firewind and watch those guys play. As far as Queensrÿche goes, the fact that we're still making records and still have people come to our shows is just a blessing. But I always try to stay in the "now" and just forge ahead and not get caught up with where I've been. ❐

ZACH MYERS OF SHINEDOWN

FILLMORE NY AT IRVING PLAZA • MARCH 31, 2009 • NEW YORK, NY

[*Interview by* **NICK BOWCOTT** *Photographs by* **SARAH STURGES**]



1. DIGITECH WHAMMY PEDAL "I use this to play the intro riff to 'The Sound of Madness.' It sounds like I'm sliding up to a D chord one octave up, but it's actually done with a Whammy Pedal. It took forever to get it perfect."

2. ELECTRO-HARMONIX HOLY GRAIL REVERB PEDAL "I basically use it for the clean stuff, like on 'Burning Bright' and 'I Dare You.' "

3. DUNLOP BUDDY GUY WAH "I'm a vintage-gear collector. I've got something like 130 guitars and effects everywhere, and this is probably the best wah I've ever heard. I like it because there's no high mid in it. You go from the toe position [*pedal completely closed*], where you get that jangling, bright sound, all the way to the bass position [*pedal all the way open*]. It's very warm sounding. Very Hendrixy."

4. "FOOT IN THE DARK MEAT" "This is an intro we wrote for the start of the show, and we play it live—it's not pre-recorded. It's a really rocking piece, and it works well with our opening song, 'Cry for Help,' which we go straight into. The title's an inside joke. We were driving to rehearsal in Nashville, and we had some chicken for the crew, but someone put his foot right in the middle of it when he was getting out of the car."

5. "CRY FOR HELP" "It's a great highly energetic song. There's a count off in the song where [*singer*] Brent [*Smith*] and I go back and forth. He says 'Count off,' and I scream, 'One, two, three.' It's a really good opening song, and the crowds love it."

6. "HEROES" "We've had so many singles that we try to never go more than two songs without playing one of them. I think we've had something like 12 singles out in the U.S., all of which have been Top Five, so we have a pretty long set list. 'Heroes' has a slower riff than 'Cry for Help,' but it's much more like old-school rock and roll."

7. "I DARE YOU" "This was another single, and it starts out with a really cool drum intro, which gives me a chance to take off my jacket and breathe for a second before we all come in. It's a crowd-participation song."

8. "CALL ME" "This is the last track on our last record [The Sound of Madness]. It's a piano ballad, and it's a really cool moment in the set. We have a piano riser that's tucked back on stage right. It has really cool lighting that comes up from underneath. As soon as the first note of the song is played, the crowd goes crazy. 'Call Me' is kind of a secret weapon in the set. It's that one song that's not spoken of but everybody loves."

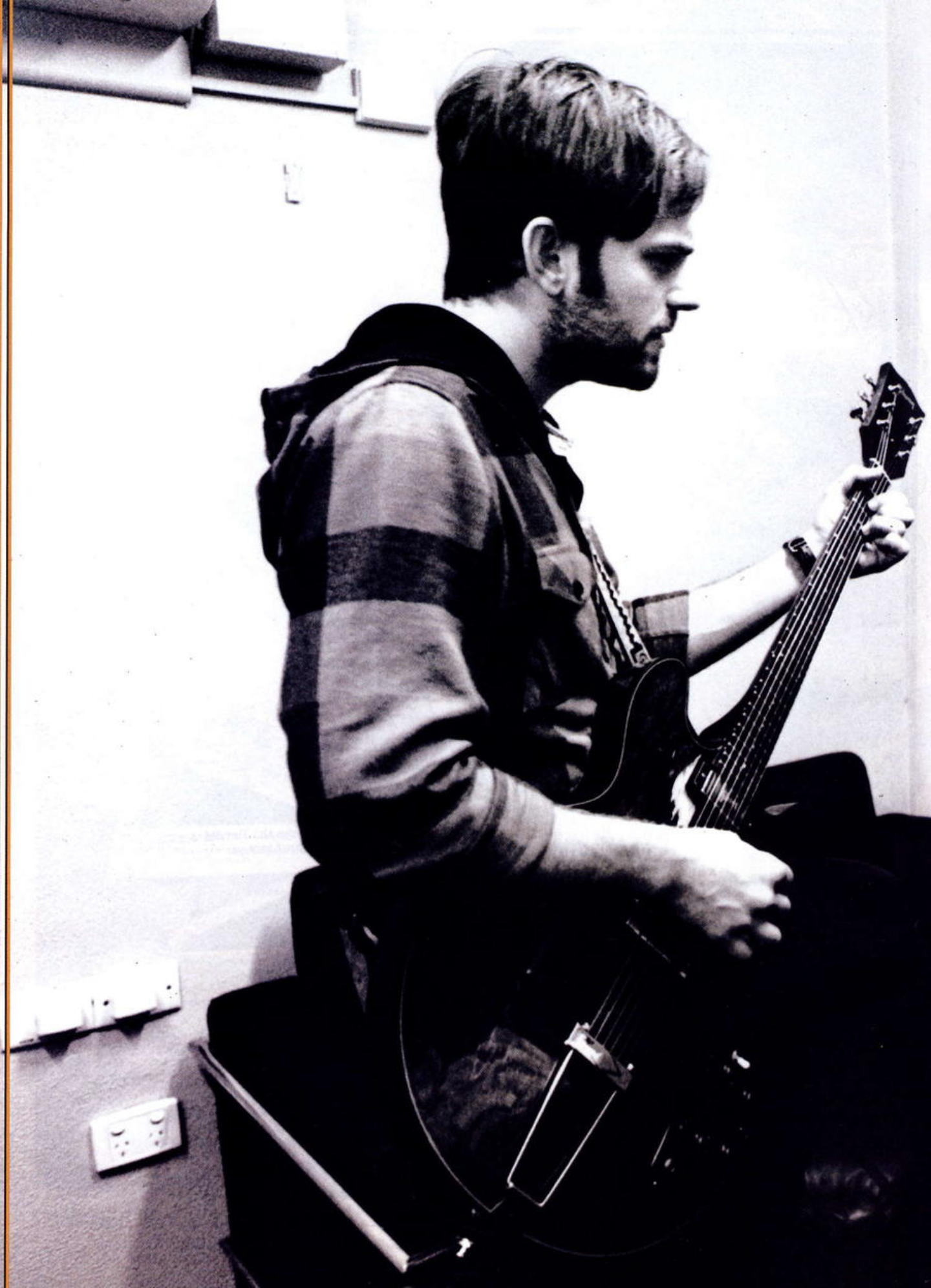
9. "LEFT OUT" "This is a song from our first album [Leave a Whisper], and it gets the whole crowd jumping. Brent does this thing called 'the Rise,' where he counts to three and literally the whole place is jumping up and down. It's a good song to put in the middle of the set, because it brings everybody back as one."

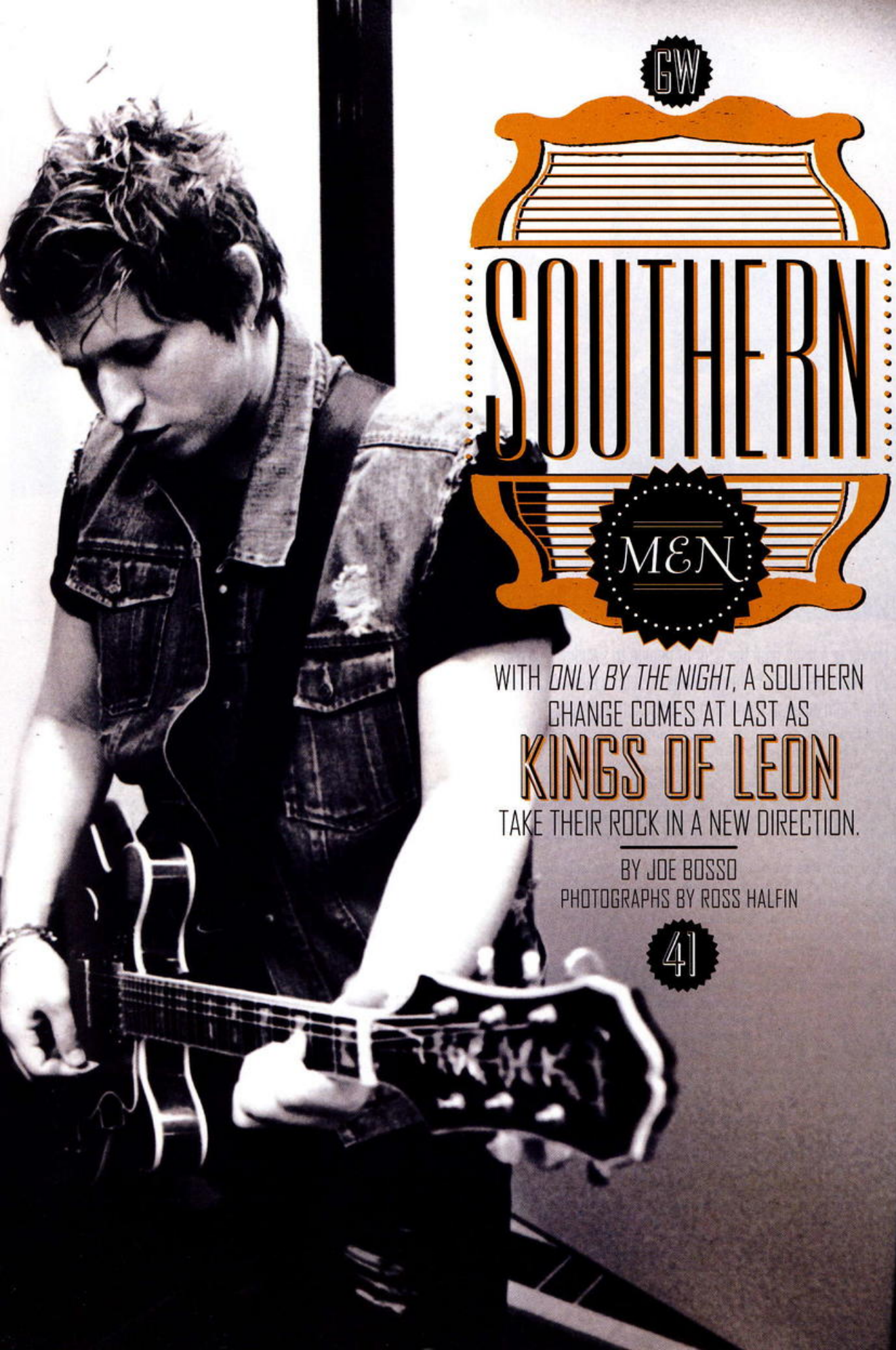
10. "SOUND OF MADNESS" "I start this song with a Whammy Pedal intro, and I play the riff a little slower, just to get the crowd going. This is probably my favorite song to play live, because it has such a great, tight groove and there's so much energy between the four of us onstage."

11. "THE CROW AND THE BUTTERFLY" "I do the double-guitar thing on this one. I have an acoustic on a stand, and I play that for the intro, then go to my electric for the chorus and back to the acoustic for the second verse. I love this song, and it's probably my favorite solo of all the ones played. It's so melodic, and I feel like every note was put in the right place. That solo came together in the studio through a lot of trial and error."

12. "SECOND CHANCE" "We always hoped we'd have a huge hit, and thanks to 'Second Chance' we've had one. This is another two-guitar song for me. When I come out and play that first A minor chord, the crowd goes insane."

13. "DEVOUR" "This is a great song to open or close the set with, because as soon as the tribal drums kick in, the crowd knows what's coming and they get totally into it. For me, it's a terrible closer, though! [*laughs*] By that time we've played for a good two hours and I'm so out of breath it's not funny. So for us to play the heaviest song we've ever written at that point of the set is pretty brutal."





GW

SOUTHERN

M&N

WITH *ONLY BY THE NIGHT*, A SOUTHERN CHANGE COMES AT LAST AS

KINGS OF LEON

TAKE THEIR ROCK IN A NEW DIRECTION.

BY JOE BOSSO

PHOTOGRAPHS BY ROSS HALFIN

Caleb (left) and Matthew

"Change is a hard deal for a lot of people to swallow," drawls 27-year-old Caleb Followill, Kings of Leon's laidback, laconic and much-adored front man and rhythm guitarist.

Sitting in a hotel room in Pittsburgh, Pennsylvania, he sips some midday coffee ("I'll do my drinking later tonight") and expands on his thoughts: "People want you to stay as you are. They want your fourth record to be just like your first. They get nervous when you change your haircut or tamper with your sound. But we had to evolve. We don't wanna be this little cult band. Our hunger is bigger than that. Our destiny is larger than that. We want the world. I don't think that's a bad dream to chase."

Eschewing coffee, Caleb's cousin Matthew, 24, who plays lead guitar in the Followill family-run organization (which includes Caleb's brothers Jared, 22, on bass and Nathan, 29, on drums), pops open a strange combination of Coke and a Heineken, lights up a Marlboro, and agrees: "Believe me, we've worked our butts off to make it this far. And the only way we could do it was by not sticking to one kind of sound or formula.

"Our first few records did just fine and they got us a lot of attention, but the only way that this could be happening"—he waves his hand, indicating the expensive hotel room and, by extension, the arena just a few blocks away that will be jam-packed in just a few hours—"was by making songs that connect with the masses. If you want to call that being a sell-out, well, shit, that's your right. But I know in my heart we're not."

He blows out a stream of smoke and chuckles. "So there."

With their latest album *Only by the Night*, the Nashville-based Kings of Leon are indeed selling out—arenas in the U.S. and stadiums in the U.K. and Australia. And if you ask them, it's their destiny. Grandiose radio hits such as "Sex on Fire" and "Closer" mix seamlessly with the kind of dirty southern rock in which the Followills have traded ever since their first release, 2003's *Youth and Young Manhood*. Matthew says, "I listen to those songs and they sound like us. Nobody can tell me that we're going pop or we're too commercial. Hell, Lynyrd Skynyrd got played on the radio back in the day. They stayed true to their roots, and they got played on the radio. Why can't we?"

The Followills know a thing or two about staying true to one's roots. Throughout their childhood, Caleb, Nathan and Jared spent years on the road following their Pentecostal minister father, Ivan, as he preached his way through the Bible Belt. Yet they seem fully aware that they're on the precipice of realizing the dreams that they dared to imagine, and they make no apologies for the band they are now and the band they might yet become. "Who in their right mind forms a band with the goal of being totally average?" Caleb asks rhetorically. "That would just be foolish."

GUITAR WORLD Kings of Leon are a family band—you've got three brothers and one cousin. Does that make it harder to be a band? Are your arguments more intense than in other groups? I think of bands like Oasis and the Kinks—bands that are well known for their combustible relationships.

CALEB FOLLOWILL They might be more intense, but then I've never been in another band, so I don't know. [*laughs*]

MATTHEW FOLLOWILL I've never seen any of the guys in a fight with somebody who wasn't a family member. I mean, we haven't had a good fight in a while, but when we do, it's pretty intense. It makes everybody feel uncomfortable. There's a lot of yelling and stuff. It gets to the point where you're like, "Oh, come on already. Somebody hit somebody so we can just get this over with!" [*laughs*]

CALEB Anytime you have a sibling fight, it cuts a little deeper. Then if you add to that the egos of being in a band, obviously it's gonna get a little hairy. But we're pretty blessed to be in the situation we're in, and we're appreciative of what we have. We're not going to mess that up.

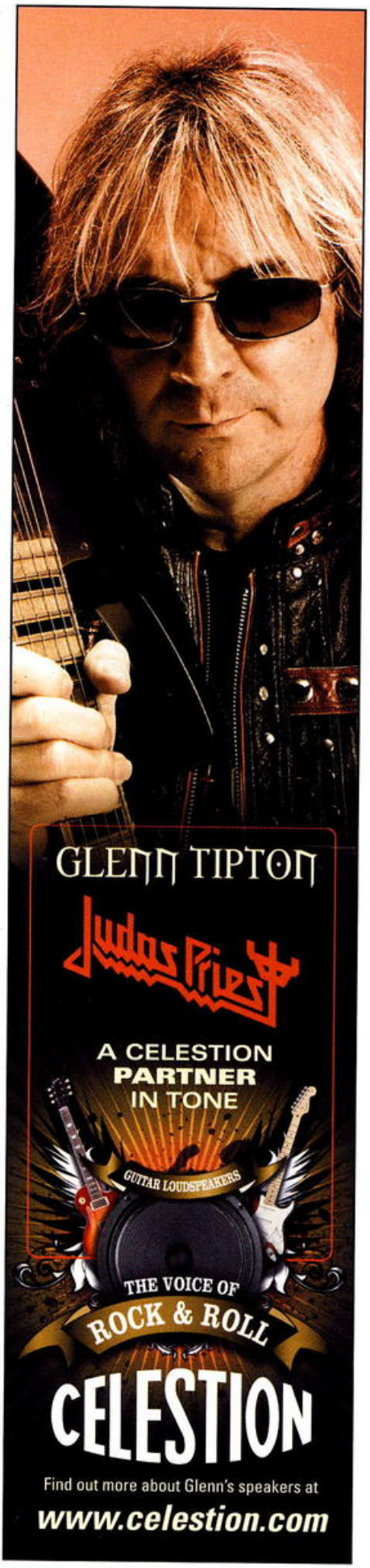
GW If a band member quit, would Kings of Leon continue?

CALEB Depends on if it were me or not. [*laughs*]

MATTHEW I don't know—it may be. I mean, if I quit, they could probably find another guitar player and become a really boring band, and then...you know...fail. [*laughs*]

CALEB Obviously, I'd continue making music, and I'm sure everyone else would too. But yeah, it'd be weird to be up there onstage with a different person. I don't know if we'd have the same chemistry. There's just something about being onstage with your blood—that's something special. What we have, the combination of people—and maybe it's because we're family, I don't know—it's giving us the chance to be extraordinary.

GW How do you go about the process of songwriting? Do you sit around on a couch and play guitar? Do you watch films or read books to get inspired?



CALEB It depends. Some songs I mess around with for a few days or weeks, and then I show 'em to the guys. Other times, songs just pop up out of nowhere. I do have one rule, though: I don't write lyrics until we're ready to record. I like to do a kind of recap of my life, see what's going on. The words are fresher that way.

MATTHEW Sometimes one of my guitar licks will inspire a song. "Use Somebody" started out that way. There's a bunch of 'em. It's weird: Jared will come up with a bass line, or I'll have a part, and we'll work out the music. Sometimes there's a lot of guitar parts to wade through, but it usually starts out with one person and everybody will start adding to it.

GW Caleb, as a guitarist, you've stuck with your Gibson ES-325 for many years. What do you like so much about it?

CALEB I don't know. The guitar was just made for me. It's crazy, because now that we're playing these big places, I'll have issues with the sound, and I'll start to think, Well, maybe if I do this differently, or maybe I'll try that... So I'll put on a new guitar and it'll sound full and rich, but the second I play one of our songs with it, it doesn't sound like Kings of Leon. The 325, though, that guitar sounds like us. It's got everything.

When I got it, it was in mint condition, and now it's showing a lot of wear and tear. There's a hole in the body near the pick guard from my strumming. I worry about it. I don't know how long I'll be able to keep it. I have a few backup guitars, but the 325 is what gives me the sound, you know?

GW Matthew, you seem to favor a few different guitars.

MATTHEW Yeah. When I first moved to Nashville [*Matthew grew up in Mississippi*] and hooked up with the rest of the guys, I bought a Les Paul and a Marshall. That was the rock thing to do, right? But it didn't work for me; it was just too loud. Then I kept going through different guitars and amps until I found combinations that worked for me. I like these Ampeg Reverb Rocket amps and hollowbody guitars. I used an Epiphone Sheraton for a long time, and now I use a Gibson Elite. Gibsons just give me the sound I want. And amp-wise, I'm more a fan of smaller amps turned up loud than big amps turned up halfway. You've gotta get the full grit of the amp, you know?

GW Speaking of sound, you guys have evolved rather quickly from your first album. You started out as a tight, gritty rock and roll band, and now your albums are more expansive, sonically and structurally.

CALEB We always try to do something different, and the songs we're writing right now, they sound different from anything we've done before. Some songs are driving rock and roll and some things sound like...I don't know, Radiohead almost. For me, the hard part is making these songs make sense as a whole. Diversity is great, but you've got to make it sound...complete.

MATTHEW I hear my guitar sounds changing a bit. I've been using more pedals and delays. The Edge was probably an influence on me. I remember when we were on tour with U2 in 2005, I went up onstage and looked at his rig—he's got a crazy setup. More and more, I like opening up the guitar sound. I don't want to sound, you know, "ordinary." I like playing around with crazy sounds, like in the song "Closer," I'm literally singing—screaming—into my guitar pickups. That stuff is so cool to do.

GW I'm hearing you play some slide on the record, too.

MATTHEW I've always played a little slide. You know, you grab a beer bottle and just let 'er rip. But I think I'm doing it more and more now in a proper manner. I'm nowhere near where I want to be. It's such an art form, being an awesome slide player. I listen to people like Ry Cooder, and he's just the best, you know?

GW Do you have any kind of set routine as far as practicing?

MATTHEW Nah. If I have a couple drinks I'll pick up a guitar and practice. But really, it's rehearsals and soundchecks when I practice and come up with stuff. I'll show up about 20 minutes early and find stuff. When I'm at home, I'm totally chilling, not doing anything to do with music or anything.

GW Caleb, I know you're a big fan of country music. Do you see the day when you might make a straight country album?

CALEB Absolutely. I think I will before I die. I don't know if it'll be Kings of Leon on it, but I'll definitely have Nathan drumming on it. The other guys, they don't have the same love of whisky and trouble like I do. [*laughs*] In fact, I have a country song written, and it's one of the prettiest songs I've ever come up with. It's one of the prettiest songs I've ever heard.

GW You guys have worked pretty steadily since you started issuing records. Do you foresee any kind of extended break soon?

CALEB Well, I do feel that we've earned a break. And our women, they'd definitely like it if we took some time off. [*laughs*] But it's hard, you know? We're on the verge of going down in history as one of our generation's great bands.

GW What does that feel like? To know that you could go down as one of the greats?

CALEB I don't think anybody could put any more pressure on us than we do ourselves. We wake up every day and whenever we walk into a venue, our goal is to make every concert better than the one before. The same with albums. Plus, we're surrounded by family, which means we get complete honesty. I can't write a bad song and not have people tell me that. [*laughs*]

AXOLOGY

- **GUITARS** (Caleb) Gibson ES-325, Gibson Hummingbird acoustic; (Matthew) Gibson ES-137, Epiphone Elite
- **AMPS** (Caleb) Matchless DC-30 2x12 combo; (Matthew) Ampeg R12R Reverberocket combo
- **EFFECTS** (Caleb) Boss RV-5 Digital Reverb, TR-2 Tremolo and RE-20 Space Echo; MXR compressor, Micro Amp and POG; and Fulltone Mosfet Full Drive 2, all through a Voodoo Lab GCX Ground Control switching system; (Matthew) MXR Micro Amp, Boss PS-5 Super Shifter, RV-5 Digital Reverb and ME-50 guitar multi-effects; Line 6 Verbzilla; DigiTech Whammy Pedal; and Route 66 Overdrive, all through Voodoo Lab GCX Switching System; plus Dunlop Mister Cry Baby wah and Ernie Ball volume pedal

SILENCE IS GOLDEN

SUICIDE SILENCE ARE THE STARS OF DEATHCORE'S DARK FIRMAMENT. WITH NO TIME TO BLEED, THE PRESSURE IS ON TO SHINE EVEN BRIGHTER.

BY BRIAN STILLMAN • PHOTOGRAPHS BY CLAY PATRICK McBRIDE

BEING IN A METAL BAND IS, BY DEFINITION, the most metal job in the world. But if any gig is a close runner-up for the title, it's the one that Chris Garza formerly held. "I worked in a hospital where I cleaned the blood and bones and guts off of medical instruments," he says. It's about 1 P.M., and the Suicide Silence guitarist is hanging out backstage before a headlining show in California, enjoying a rare moment of downtime.

Garza was 20 at the time, with a year or so of college under his belt, a close family, and a girlfriend. He says he was making "a shitload of money" and enjoying the responsibility. He'd still be there today, he says, if it wasn't for one small detail: his band. "We started touring and I left school, left my job, left my girlfriend..." His voice trails off. "It's not the life I thought it'd be. I thought I'd have everything, but I lost everything instead."

Mark Heylmun, Garza's co-guitarist, adds, "You don't have time for girls—they always want to know why you're so busy. And being on tour all the time—home stops feeling like home, you know?" At the age of 15, Heylmun lived and breathed guitar; school wasn't doing much for this self-described "weird little degenerate," so he told his parents he wanted to drop out to become a musician. Surprisingly, his parents gave their blessing, though the law made him wait an extra year.

It's easy to dream about playing in a band when you're a young kid sitting in your bedroom, jamming along to your favorite records while the members of Pantera stare down approvingly from a poster on your wall. But making the dream come true means taking a risk and making sacrifices, things that Garza and Heylmun know well. "There are always risks in life," Garza says, "but looking back, I don't have a single regret. It's the power of music." It would be tempting to write off "the power of music" as a naïve, even flaky, comment by a young guitarist, were it not for the fact that Garza did give up a pretty sweet life playing in blood and guts so he could tour the world in a metal band.

If he who dares wins, then each of the five members in Suicide Silence get to take a victory lap. Since breaking out of Riverside, California, in 2004, they've gone on to become the second-biggest selling act on Century Media, the venerable metal label that's home to such legends as Napalm Death, Deicide and the Haunted. Suicide Silence are a massively popular touring band, playing 280 shows last year to thousands of fans. Their online presence is nothing short of gigantic, with more than 250,000 friends on MySpace and 70,000 YouTube channel views.

"WHEN I'M OLD, CROSS AND WRINKLY, I STILL WANT TO BE OUT ON TOUR." —CHRIS GARZA

It's against this impressive backdrop that the band prepares to drop its latest release, *No Time to Bleed*, and expectations are understandably high. It's a make-or-break moment for Suicide Silence; the new record either justifies the hype surrounding the band, or it flops and Garza maybe gives some thought to getting his old job back. "There was definitely some stress involved," he says. "We knew a lot of people would be watching to see how it turned out. We did not want to fuck it up."

Despite the stress, both guitarists say making the new record was easier than creating the band's first full-length, 2007's *The Cleansing*. The greater amount of time allowed for the new album gave Suicide Silence the freedom to explore their songs. Rewrites were common, and every idea was given at least a test run to see if it might lead to something interesting. The band also took advantage of their producer, Machine (Lamb of God, Every Time I Die), whose experience made him a valuable advisor.

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Garza says, "He wouldn't tell us what to do; he'd just say something like, 'That doesn't have anything to it. Find something with more beef. I'm getting coffee, I'll be back in 20 minutes.' And we'd work on the song, he'd come back and be like, 'Yeah, I knew you could do it.' It was just a really encouraging situation."

The result is a metal album that's full of "beef," as well as fast, razor-sharp riffs, fierce beats and punishing breakdowns. Stylistically, it's not too far a cry from *The Cleansing*. However, *No Time to Bleed* does demonstrate a leap forward in quality and maturity. Suicide Silence clearly benefited from all those live shows, a lengthy writing process and focused studio time. The album showcases a band that's tight enough to deliver precise, technical riffs that nonetheless remain as heavy and frighteningly effective as a wrecking ball.

"It's all about the groove," Garza says. "When that first groove hits, it's fucking awesome."

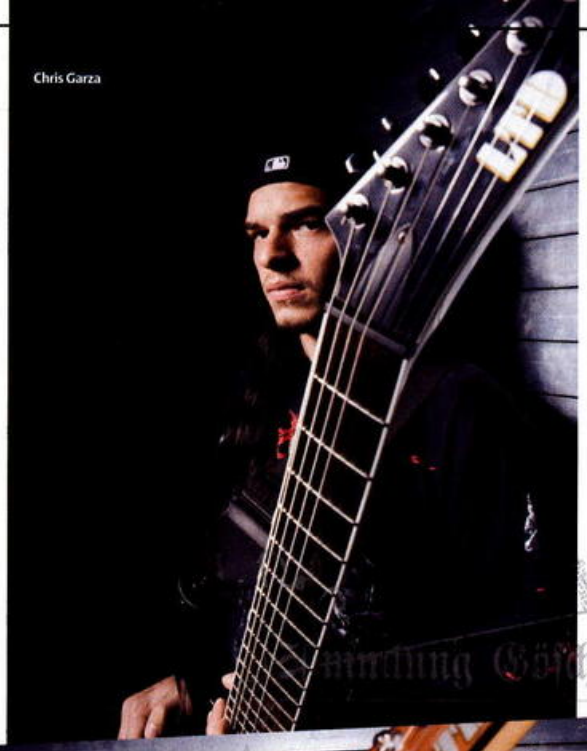
Garza is a man who appreciates "groove," that musical pulse that can drive a mosh pit into a steadily pounding mass of bodies. He might have been weaned on Jimi Hendrix and Black Sabbath, but he ultimately gravitated to the band Korn, who are, if nothing else, practically *all* groove.

Heylmun, on the other hand, is just the opposite. He grew up listening to the melodic pop-metal of Ozzy, Mötley Crüe and even Whitesnake before graduating to Pantera and Slayer as he got older. The impact on his playing is obvious. Garza notes, "He's more of a lead guy, a riffer. I'm a groover, so we really work well together." He laughingly admits that he felt very different about Heylmun's playing when Heylmun joined. "He was a shredder!" Garza says. "I hated shredding!"

Obviously the two have since worked out their differences, and as Heylmun says, *No Time to Bleed* is a reflection of the entire band. In the past, he and Garza would come into writing and rehearsal sessions with large portions of songs already written. This time, jam sessions lead to greater contributions from the other band members: singer Mitch Lucker, bassist Dan Kenny and drummer Alex Lopez. Says Heylmun, "This is what we consider a good record—when we all obviously have our hands in it, when all our different influences are coming together to create something identifiably *us*. That's when I'm really happy with what we're creating."

It's particularly important these days, he adds, because it helps Suicide Silence stand out from the rest of the bands playing extreme metal. Or as Heylmun so eloquently puts it, "that whole fucking deathcore thing."

Deathcore—the black-clad elephant in the room that with every bulky movement threatens to stomp Suicide Silence's creative ambitions into the dirt. Deathcore is the not-so-subtly-named fusion of death metal's speed and hardcore's breakdowns. Depending on who you ask, it might also be the next big trend in metal: many emerging bands, like Job for a Cowboy, All Shall Perish and the Red Chord, fit deathcore's description. And by most standards, Suicide Silence are leading the pack.


Chris Garza

Nonetheless, the guys don't agree that deathcore is anything to get worked up about; they don't think it's anything at all. "When I first heard people calling this music 'deathcore,' I thought, Is this a joke?" says Heylmun, who points out that the band Suffocation was playing this style of metal in the Nineties. "It's such an idiotic term. The music's a little different than what you were hearing in 2003, but it's ridiculous to make it sound like it's bigger than it is."

It's not, for instance, rap-metal, a paradigm-shifting sound that launched the careers of bands like Korn and Limp Bizkit. Or hair metal, with its obvious pop hooks and overblown imagery. Or black metal, with its Satanic obsessions. As Garza says, "It's death metal with grooves, simple as that."

Garza and Heylmun accuse the media and music industry of creating the category as a marketing tactic, pointing out that it's much easier to push a band if it's easy to define and identify. On the other hand, the branding can benefit the bands, too. To their credit, Suicide Silence don't deny this at all. Heylmun admits, "It's true. If people think they like deathcore bands, and they think we're a deathcore band, they're hopefully going to check us out."

Mark Heylmun

"WHEN I FIRST HEARD PEOPLE CALLING THIS MUSIC 'DEATHCORE,' I THOUGHT, IS THIS A JOKE?"
—MARK HEYLMUN

The problem is that categories are like quicksand: once you're stuck in one, it's hard to get out. No matter what they release, Suicide Silence worry that they'll always be seen as a deathcore band. That might not be a big deal now, since they *are* a deathcore band. But Heylmun says categorization makes it harder for them to develop their sound while still holding on to fans. And worse, metal fans who hate deathcore—and a quick scan of online message boards demonstrates just how vocal these people can be—might ignore Suicide Silence without giving them a listen. Garza says, "I wish people would just call us a metal band. If they did, I'd be thrilled."

Early in their career, Suicide Silence established themselves as one of metal's preeminent

live acts. They're heavy, without a doubt, and they bring a fierceness to their lives shows that helped earn them spots on tours with Slipknot, Carcass, Unearth, Nile and others. But Suicide Silence are also as technically precise live as they are in the recording studio. The interplay of drums, guitar, bass and guttural vocals creates some particularly complicated rhythms, and in the hands of other bands it could easily turn into sonic sludge. But Suicide Silence pride themselves on getting it right every time they take the stage. "I think the most important thing is our live shows," Garza says. "The most metal moment of my life was seeing Cannibal Corpse when I was 14. It was like being smacked in the face. I really understood how powerful a show could be."

Heylmun agrees. He's a laid-back guy, quietly intense at times, but otherwise relaxed. In the studio, when he's not recording, he enjoys having his small plastic bong around. On the bus he plays video games. "But put me on stage," he says, "and I become a monster. That's where I let out all my aggression."

Surprisingly, the band doesn't practice all that much when preparing to go out on tour. They run through their set for about a week before hitting the road, and Garza and Heylmun will do some basic exercises on the tour bus, but for the most part, Garza says, "it's all about just getting out there and playing. Two hundred and eighty shows last year, man. There's no way you're going to suck when you play that often."

He says it also helps that the band's music is disarmingly simple. It's not something many musicians are willing to admit, but Garza actually takes pride in the fact that Suicide Silence write music that avoids stylistic ornamentation. "Compared to most death metal bands, our music isn't that insane," he says. "But less is more—the power comes through that way, there aren't any distractions. It's also one of the big reasons we can go nuts when we play live."

Much of Suicide Silence's sound comes from their deep, low tuning. Dropping to D on a baritone guitar is one of Garza and Heylmun's favorites. They also take advantage of seven-string guitars to plumb the bottom of the tuning spectrum. "The seven-string guitar is absolutely vital to our music," says Heylmun, who runs his ESP LTD Stephen Carpenter seven-string through a tried-and-true Mesa/Boogie Triple Rectifier. "In fact, I'm thinking of picking up a baritone seven-string."

Garza adds, "The ESP seven-string is, to me, the beefiest-sounding guitar ever." He plugs into Krank amps, "which I discovered when we toured with Sepultura. In the end, good equipment makes you sound even better."

And that, after all, is the band's main goal. Suicide Silence remain indifferent to the embellishments favored by many new bands—the MTV-ready, primped and preened look of so many hard rock groups. If they pull a page from any fashion book, it's the one written by the same bands that helped influence them musically, including Pantera, Slayer, Cannibal Corpse and Suffocation. It's a look that says, in no uncertain terms, the music comes first. "We're a bunch of ugly, long-haired dudes," Garza says. "There's no 'cute' in metal. It's not about how you look, it's about how you sound.

It's an old-school attitude from a new-school band, one that intends to stick around for a long time. "This is what we're going to do forever," Garza says. "When I'm old, gross and wrinkly, I still want to be out on tour."

DEATH BECOMES THEM

BRING ME THE HORIZON HATE THE TERM "DEATHCORE." BUT WHEN IT COMES TO EXTREME METAL, THEY KILL.

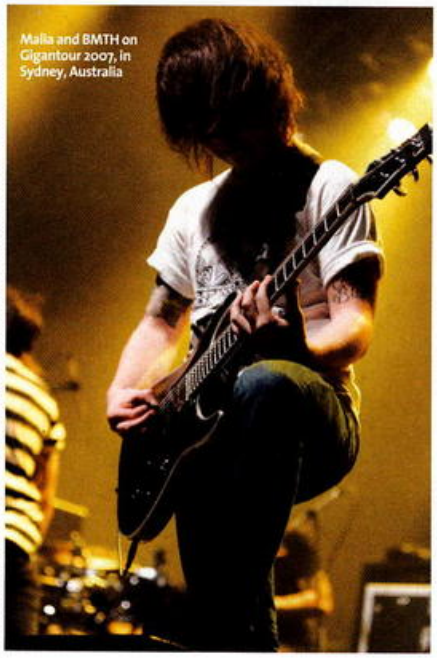
BY RICHARD BIENSTOCK

SITUATED ABOUT TWO hours north of London, the English city of Sheffield is primarily known by U.S. metal fans as the home of pop-metal luminaries Def Leppard. But with the rising success of Bring Me the Horizon, the city, long a stronghold for metallurgy and steel production, may soon be widely recognized for exporting a much heavier form of music. The young band's most recent release, 2008's *Suicide Season* (Epitaph), is a swirling maelstrom of grinding, downtuned guitars, battering-ram drums, sludgy breakdowns and frenzied vocals that pushes the limits of extreme metal. Just don't call it "deathcore."

"We hate that word," says BMTH guitarist Lee Malia. "We've never called ourselves that, but it seems to have been stuck on us. We just think of our music as metal."

Whatever people choose to label the music, *Suicide Season* songs like "Chelsea Smile" and "The Comedown" have little in common with, say, "Pour Some Sugar on Me." Even so, Malia's influences as a guitarist are surprisingly traditional. "I was obsessed with Metallica as a kid," he says, "and my dad would take me to see cover bands doing stuff like Journey, the Eagles and Deep Purple."

Malia co-founded Bring Me the Horizon in 2004, at the age of 15, when he and former co-guitarist Curtis Ward hooked up with school-



Malia and BMTH on Gigantour 2007, in Sydney, Australia

mate and drummer Matt Nicholls, who then brought in bassist Matt Kean (at 18, the oldest member at the time) and wild-child singer Oli Sykes. Malia says, "When I first met Oli, he was just this quiet kid who would go completely insane once we started playing. It was good, because the other guitarist and I had previously been in a Metallica tribute band, and the singer for that was very reserved. So to me a guy like Oli was pretty exciting."

Taking their name from a line uttered by Johnny Depp's Captain Jack Sparrow in *Pirates of the Caribbean*—"I suppose it means, like, try to get everything you can," Malia says—the band began building a following around its hometown. A raucous and abrasive 2004 EP, *This Is What the Edge of Your Seat Was Made For* (sample song title: "Rawwwrr!"), led to a deal with U.K.-based indie Visible Noise, which released BMTH's full-length debut, *Count Your Blessings*, in 2006. *Suicide Season* followed two years later.

Along the way the band has toured with everyone from Killswitch Engage to Thursday and performed stints on the Warped Tour and Taste of Chaos. BMTH have also managed to stir up their fair share of controversy. In 2007, a female fan accused Sykes of urinating on her when she refused his advances after a show in Nottingham, England. Following a court appearance and a bit of a beating in the British press, Sykes was acquitted of all charges. The incident is memorialized on the *Suicide Season* track "No Need for Introductions, I've Read About Girls Like You on the Backs of Toilet Doors," which ends with the line: "And after everything you put me through / I should have fucking pissed on you."

Malia says, "The fact that someone could lie like that, and it could have ruined Oli's life and career, was really upsetting. So he got it all out in the song."

Which leaves more time to focus on life and career. Along with similar-minded bands like Suicide Silence, Job for a Cowboy and the Red Chord, Bring Me the Horizon are at the forefront of the metalcore/deathcore scene. They recently finished up a spate of gigs in Russia and Australia and will soon embark on more touring through England and the U.S. "It's been pretty hectic," says Malia, who adds that festival dates with Iron Maiden are a future possibility, as well as a U.S. jaunt with Every Time I Die.

Which is all well and good. But given the opportunity, what is the one band that Malia would most like to tour with? "Metallica," he says without hesitation. "But I don't think their fans would like us."

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AMPS Peavey 5150, Orange Rockerverb
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PUMP UP THE

ALBA TULI (COURTESY OF SONY PICTURES CLASSICS)

VOLUME

Larger-than-life guitarists **JIMMY PAGE, THE EDGE** and **JACK WHITE** make a big noise in **IT MIGHT GET LOUD**, a documentary that explores the electric guitar through each man's music and experiences. *Guitar World* sits down with the trio for a high-level discussion.

BY JOE BOSSO

HOLLYWOOD MEETINGS DON'T GET more direct than this: In February 2007, one week before that year's Academy Awards ceremonies, filmmaker Davis Guggenheim was in the office of producer Thomas Tull, president and CEO of Legendary Pictures. Guggenheim was enjoying a bit of increased industry cred at that moment, having received a Best Documentary Film nomination for his direction of the 2006 Al Gore global-warming treatise *An Inconvenient Truth*.

Before Guggenheim could ask "How's it going?" Tull launched into his one-sentence sell: "You're going to win an Oscar next week, Davis, and I want this to be your next picture."

And with that, Tull pointed to a Les Paul guitar hanging on his wall.

"It was one hell of a way to start a meeting," Guggenheim says with a laugh, "but I have to admit, I was immediately hooked. Thomas proceeded to tell me how important guitars were to him—he probably loves music as much as movies—but that, in his opinion, nobody's ever truly captured the beauty of the guitar on film."

Tull, for his part, explains, "I told Davis, 'You took a subject like global warming and you made people care. This should be easy for you.' "

It wasn't.

"The thing is, no matter where you stand on the issue of global warming, facts are facts," says Guggenheim (who, as Tull predicted, won the Oscar in his category). "But with music, and as it relates to the guitar specifically, we're talking about art, poetry. It's one thing to write a poem, but explaining why the poem is important, or getting inside the head of the poet and showing why he wrote it, what drove him to do it, what makes his poem different from others—that's a tall order. But the more Thomas and I talked about doing a documentary of the guitar, the more I couldn't resist its pull."

Tull's enticements included his production experience: Legendary Pictures was riding high on the success of the revamped *Batman* franchise. But Guggenheim was concerned momentarily when Tull announced that he had already cast the project—at least in his head. "I told Davis, 'I don't know how you feel, but in my mind we have to focus on three guitarists who bring to the guitar a point of view and have changed the way people hear the instrument in very profound ways."

White, Page and The Edge jamming during "The Summit"

Guggenheim says, "I kind of braced myself. A producer casting a movie can sometimes be a tricky thing. But Thomas knows from where he speaks. When he said the names Jimmy Page, The Edge and Jack White, all I could say was, 'I totally agree.' If we could get that amazing trio of guitarists to sign on, I knew we were halfway home to making the movie we wanted to make."

And what if Page, Edge and White said no? What then?

"Then we would've bagged the movie," Guggenheim says. "This was the movie we wanted to make, and we were determined to do it right."

The result is *It Might Get Loud*, a new documentary about the electric guitar as told from the point of view of Page, The Edge and White. Scheduled for an August 2009 release in New York and Los Angeles, the film explores the instrument through each man's career and playing style.

> "The real truth is, in this movie the guitar is the star. It's all about the instrument."
> —Jack White

Several months after his meeting with Tull, Guggenheim found himself filming Jimmy Page in the guitarist's home just outside of London, as Page pulled records from his collection and played them. Guggenheim says, "There was one record in particular that just knocked us both out: a vinyl copy of Link Wray's 'Rumble.' Immediately, he started changing right in front of me. He was entranced, transported back in time to when he was a teenager. And then this charming, little-kid smile spread across his face. It was beautiful!"

It was also a little surprising, especially when the famously guarded Zeppelin guitarist broke into an impromptu moment of unbridled air guitar.

"That scene is so gorgeous and fun, and it's one of the very important heartbeats of the movie," Guggenheim says. "We wanted to capture the love of craftsmanship. It would be the same thing if I had the chance to go back and interview da Vinci. I'd ask, 'What made you want to paint?' 'What colors do you experiment with?' 'Does the process ever drive you crazy at times?' "

Guggenheim addressed similar questions to The Edge at the U2 guitarist's private music room in Dublin. In the film, these inquiries provide a glimpse into the trials and errors that go into crafting U2's sound.

Working on the riff that would eventually become the backbone for the group's recent single, "Get on Your Boots," The Edge seems both amused and frustrated. "Some days, there's just nothing," he says.

Elsewhere, the guitarist illustrates the importance that pedal effects have on his much-copied style by playing the riff to U2's "Elevation" unplugged. It sounds simple, ordinary even, and The Edge admits as much. Then he pushes a few buttons, works the wah-wah, and *viola!*—a king-sized arena riff emerges from his amplifier. The music inside the technology, how machines can further a guitar's possibilities—these are the things that make The Edge get up in the morning.

Guggenheim says, "I found The Edge very brave to lift the veil off his sound. You always hear these stories about guitarists who never want to show you how they do what they do. The Edge had no problem taking us inside his head. I think he's pretty secure in the knowledge that nobody can do what he can do."

As for Jack White, some of his sequences proved to be among the film's strangest and, ultimately, the most moving. At one point, at a broken-down farmhouse in Tennessee, the guitarist builds an instrument on the spot. "We were talking about the blues and what people played before they had ready access to guitars," says Guggenheim, "and Jack said, 'A diddley bow.' Right there, he found an old plank of wood, a Coke bottle, some wire, and he made this instrument that can just take your head off."

Elsewhere in the movie, White instructs a child actor nickednamed Young Jack (a dead-ringer for the guitarist as a youngster) how to kick and stomp his way through the blues. "That kid really had it," White says. But he refuses to refer to the child as an actor, insisting, "He's me. He's Young Jack. How cool is it to see me show myself how to play the blues? That's the genius of Davis Guggenheim."

But White's most revealing sequence takes place in a ramshackle room of the farmhouse, when he puts on a copy of Son House's "Grinning in Your Face." As White gets lost in the track, his face softens, his eyes dance and a sense of wonder emanates from his entire body. Taking the record off the turntable, he says softly, "From the first time I heard that, it was my favorite song. Still is."

To reveal the muses that helped shape the guitarists, Guggenheim takes each one back to the rooms and geographical surroundings of his youth: for Page they are Epsom, England, and Headley Grange, the 18th century former workhouse where *Led Zeppelin IV* was recorded; for the Ireland-bred Edge, Dublin and the high school where U2 formed; and for White, the gritty streets of his hometown, Detroit.

But the undisputed centerpiece of the movie is the three-man summit at a Los Angeles soundstage, during which the celebrated axmen swap stories, show off their instruments and do a little jamming. There is a hilarious bit in which The Edge instructs Page and White on the correct

ERIC LEE, 2008, COURTESY OF SONY PICTURES CLASSICS

The Edge with director Davis Guggenheim

White playing the diddley bow he created on the spot during filming

way to play "I Will Follow." Calling out the changes to Page, Edge looks momentarily uncomfortable, as if he's thinking, Who am I to tell Jimmy Page how to play guitar? But within moments, the three men make a massive sound.

The Edge and White don't dare pick up their guitars when Page shows them how he chords "Whole Lotta Love." The apprentices sit in awe as the sorcerer lays down the seismic riff that inspired millions to pick up the instrument. For a fleeting second, The Edge and White share sidelong glances, both undoubtedly thinking the same thing: How cool is this!

"I have to admit, I was thinking the same thing," Guggenheim says. "Getting the three of them together was so important, but I was scared to death: Would they get along? Would they have anything to say to one another? What if only two guys hit it off and the third guy felt left out?

"But everything worked out beautifully. And yes, when you see Jimmy Page play 'Whole Lotta Love' right in front of you, you become 13 years old again. You're in your room in front of the mirror, and you're dreaming of being him one day. That's there on the faces of The Edge and Jack White. It was on the faces of the crew. It was amazing. To me, the movie was in the can when we nailed that scene."

Recently, *Guitar World* conducted a three-man guitar summit of its own by assembling Page, The Edge and White to recall their involvement in *It Might Get Loud*. The three icons were more than happy to discuss what The Edge calls "one of the best documentaries I've ever seen. I'm so glad we took part in it, and of course, I'm honored to be in the company of the other guys. Who wouldn't be?"

GUITAR WORLD I assume you've all been asked to appear in other "rock" films and music documentaries. What made you want to get involved with *It Might Get Loud*?

JIMMY PAGE Davis contacted me and outlined the project. He had just done the Al Gore film, but he was obviously a music fan, and I liked that. He had passion. And one thing he said was, "First, we'll have an interview and I'll record it, but it won't be on-camera—more of a get-to-know-you thing and to build some momentum." And I thought, Hey, that's cool. The whole thing grew out of that.

THE EDGE I was told that they wanted to go after the guitar not just in technical terms; they wanted to explore the reason why people pick up the instrument—what is it about the guitar that offers people the opportunity to express something that they couldn't in any other way? The approach was going to be more sophisticated than what we've seen before.

I met Davis, and we really hit it off. We talked for hours about creativity and the state of the planet. Then he mentioned Jimmy Page and Jack White, and I thought those were great choices. That's when I decided to take the plunge.

GW Jack, you weren't so sure at first, were you?

JACK WHITE I talked to Davis, and I thought, I don't know... It seemed a little too "out there." But what sold me was that he didn't know what he wanted to do. That spoke volumes to me, for someone to relinquish control and let things happen while the camera rolled. And, of course, when he said Jimmy Page and The Edge...well, what can you say? [*laughs*]

GW So the big selling point was that you guys were going to guide the movie, that it was going to be cinema vérité: "whatever happens happens."

PAGE I knew exactly what Davis was going for. It might have been nice for him to discuss a few numbers beforehand, you know: "Do you want to have a crack at these songs?" But that wasn't part of the equation. He wanted to see how we'd relate under unchartered circumstances.

None of us had ever played together before, and I think that was interesting, because each of us defines an era, if you like.

THE EDGE Davis explained that what he likes to do is just talk. And from the conversations he has with the people he's filming, that's how he gets

a sense of the heartbeat of the movie. And believe me, I find it incredibly hard to talk about music and guitar playing. In my mind, that's the reason why I pick up the guitar, because it's easier to express complex feelings and ideas with the instrument than to explain them.

When I found out that Davis was far more interested in that side of the human story, the driving force of what makes us pick up the instrument, I knew he was on to something.

GW The fact that you were the only three names considered for the film, was that a big part of your decision to do it? If Davis or Thomas had floated other guitarists as possibilities, would you have been as inclined to sign on?

THE EDGE There was something very appealing with the trio of guitarists Davis had come up with. It showed a great insight and judgment.

PAGE And Thomas Tull, he's had such success in the world of film, but this was a real pet project for him, something he really wanted to do. His heart was definitely in the right place. Seriously cool.

GW Jimmy and Jack, you two have met before, obviously [*the two appeared together on the February 2006 issue of* Guitar World]. But Edge, was this your first encounter with Jimmy and Jack?

THE EDGE I had met them before, but very fleetingly, not even so much as to have a proper conversation. It was more like, "Hello. How's it going? Love your work." That type of thing. This was my first time sitting down to have a conversation with either of them. That's one of the things that's so powerful about the film, that initial breaking of the ice and people getting to know each other. It was happening live.

WHITE Jimmy and I had already hung out and he'd come to a White Stripes show, but it was my first time really meeting The Edge. I think we felt comfortable pretty quickly. And the real truth is, the guitar was the star. "Who are these three guys who play the guitar?" Who cares, you know? It's all about the instrument.

PAGE The part where we all meet on the soundstage of the Warner Bros. lot was called "The Summit." It was funny, because we all stayed in individual hotels and each of us had our own trailers. Davis was very keen to have that meeting be a real moment. There was no passing around of notes about what we were going to do or play.

THE EDGE He didn't want us to talk beforehand. Everything was to be fresh.

WHITE That's what I liked so much about the whole thing—nothing was pre-determined. Guggenheim threw out some general ideas: "Hey, why don't you guys play 'The Immigrant Song' together?" or "Hey, how about 'Bullet the Blue Sky'?"—stuff like that. And actually, we did play "Bullet the Blue Sky."

GW You did? That jam didn't make the finished film. Any idea why?

THE EDGE I really don't know why. You know, I forgot that we played that one! [*laughs*] So much was happening. I'm sure Davis got the best of what happened, though.

I was just so into the whole thing. I think you can really see that by the look on my face and on Jack's face when Jimmy started playing "Whole Lotta Love," which is just the quintessential guitar riff of all time. Just to see how he played it...

GW I was going to bring that up: Jack, Edge, you two definitely had that look, like, "Holy cow, here's *the guy* playing *that riff*!"

THE EDGE [*laughs*] It was great! I was trying to look at his fingering, trying to figure out how he was doing it. You know, it's one of those things you grow up with. It's embedded in you like a nursery rhyme.

WHITE It was certainly an electric moment. A song like "Whole Lotta Love," we know it so well—it's like background music, or the Bible, or a street sign. But to see the original fingers playing it...it's like going inside the pyramids or something. [*laughs*]

GW And Edge, what was it like teaching Jimmy Page how to play "I Will Follow"? Talk about a kind of reverse form of hero worship: "Here, learn one of my songs, Jimmy!"

THE EDGE [*laughs*] What was so amazing was, there were certain chord changes that Jimmy was questioning in his head, like, This just can't be! They didn't seem to fit in his palette of sounds and harmonic reasoning. So that was interesting.

But you have to remember, when punk rock came along, one of its missions was to create a sound that was distinctly different from the music that had come before, and when you think of the band that was at the forefront of music at the moment, it was Zeppelin. So that early U2 song was one of the most clearly defined differences between our musical backgrounds.

It's weird: we didn't really talk about *when* we heard about each other's music so much as we did the music that we regarded and were fans of.

GW What did you all come away having learned from one another?

THE EDGE On a very visceral level, the guitar can sound so different in different hands. I was surprised at how different our sounds and playing turned out to be. I thought there would be more of a common thread, but we were *so* different from one other. And that was kinda cool. I was starting to hear guitar sounds through the other guys' ears. I was getting insight into how they listen. I loved that. They had sounds and ideas that I never would have gone after.

Jimmy got me really interested in other approaches and tones, and I think that carried through to U2's new album. Certainly "Get on Your Boots," there's a little bit of the Jimmy and the Jack influence on there.

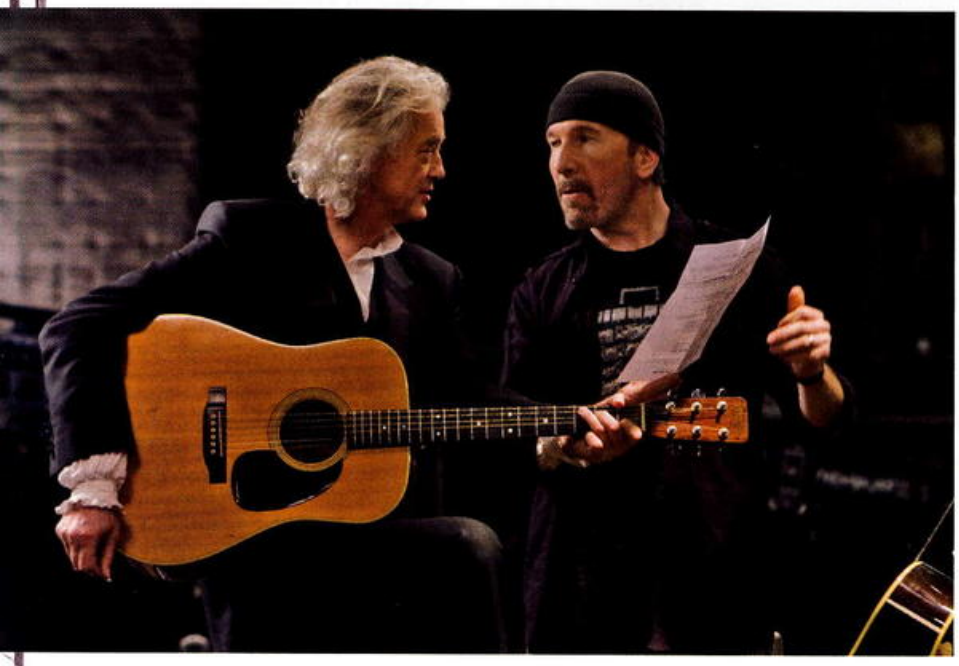
PAGE Edge is a sweetheart of a guy. Very committed to doing what he's doing. It was very interesting to see the way his mind ticks. He's such a sonic scientist.

WHITE What I got was...it was like the way you can hear the same story as told by three different people: each guy is going to have his own style. Edge is coming from a totally different place than me. He's coming from a lot of effects and a lot of manipulation of the signal. And he *knows* he's doing that, and there's beauty in that, if it's done correctly and if it's done with respect for the instrument.

GW That brings me to something you said in the film, Jack. At one point early on you made a comment that "technology can be the death of creativity."

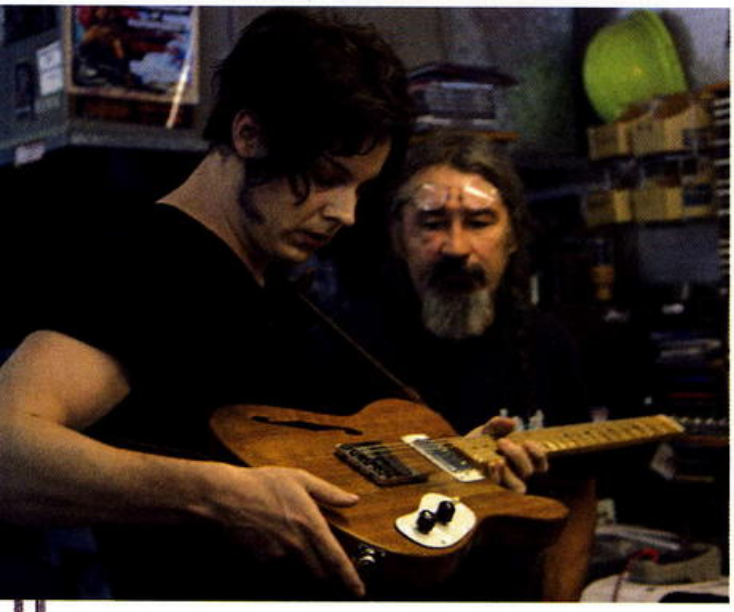
WHITE It can. It sure can.

GW Given that both Jimmy and certainly The Edge have made marvelous music with technology—and Edge would probably say that his music



"None of us had ever played together before, and I think that was interesting, because each of us defines an era, if you like." —Jimmy Page

ERIC LEE COURTESY OF SONY PICTURES CLASSICS



wasn't even possible without it—how do you stand by that statement?

WHITE It's a fine line. You can make a great record on Pro Tools, or Pro Tools can be the bane of your existence and destroy anything beautiful you put into it. It takes a lot of restraint and respect to keep it pure. And I think The Edge does that. He uses technology to his advantage.

THE EDGE Anytime you plug a guitar into an amp, there's technology involved. The important thing is that, if you use technology to create a unique sound and it winds up being a big part of the inspiration for what you end up playing, then it can be a great thing. Certainly, in my experience, finding a unique sound has been through the use of hardware—the *abuse* of hardware. It's not about allowing the technology to dictate your sound; it's about allowing the technology to take you in another direction.

GW The sections of the movie where you all revisit important places in your past—each was fascinating in its own way. Jack, you went back to Detroit, to the upholstery shop you used to work at. I imagine you might have thought, Wow, if it weren't for just a little bit of luck, I might still be here.

WHITE Yeah, but that's okay. I embrace anything that was in my past, whether it was painful or regrettable, because it's all a learning experience to getting to the next step.

GW What was it like for you, Edge, to go back to your high school in Dublin where U2 formed?

THE EDGE I hadn't been there for many years. Quite an extraordinary feeling. In some ways, it changed very little. Some wear and tear, but basically, it was how I remembered it. Our formative time as a band occurred there, figuring out that maybe there was something between us as musicians and writers. What flooded back to me wasn't so much the music but the relationship building, the friendships that we still share.

GW And Jimmy, you went back to Headley Grange, which looms so large in Zeppelin lore. What was that like for you?

PAGE To be honest, it was pretty emotional going back there. It was interesting walking around it, as it's furnished today as opposed to the shell it was back in the day. It was quite emotional going back into the hallway. It's an extremely ambient hall. You definitely get the idea of the spectrum of the sound in that hall. Just by clapping, you can hear the natural reverb in there.

GW Near the end of the movie, you all play Zeppelin's "In My Time of Dying." How did that come about? Jimmy, did that come from you?

PAGE It did. We were playing bottleneck steel and I wanted to see how it would go. I thought it could be quite interesting. I think they kind of knew it.

WHITE That came out of us playing some slide songs. We had played "Bullet the Blue Sky," and it built into this crescendo, and it just kind of came up to play that one. Jimmy taught us how to play it. There was a real connection happening at that point.

GW Edge and Jack, it almost seemed as if you two were a little tentative at first, as if you were pupils at the feet of the master. But then, Jimmy, you seemed to give them this little signal that said, "Go for it," and then suddenly they loosened up and started playing in their own unique styles.

PAGE Well, that would have been the natural process of us all coming together and saying "hello" on the stage and knowing there was going to have to be some musical delivery. But Davis wanted to get a real meeting of the minds, and it turned into a real organic thing.

I have to say, it was great to hear The Edge play that song. He just went roaring into this bottleneck lead, and it was really trippy to hear him play so off-the-cuff and do it so well.

THE EDGE It was fun to delve into. There's moments where you're trying something out and you think, This is how it goes, and then, suddenly, music happens. That's what happened there. It was great.

"In my experience, finding a unique sound has been through the use of hardware—the *abuse* of hardware."
—The Edge

WHITE It's funny. You can hear these connections between that song and U2's "Even Better Than the Real Thing" or even some of the things that have gone on White Stripes records. Really, it all goes back to the blues.

GW Jimmy, what are your favorite parts of the movie?

PAGE There's a couple moments I particularly like. When Jack says, "You have to have a conflict with the instrument," I like that. [*laughs*] And with The Edge, when he's sitting and listening to the tapes of "Where the Streets Have No Name."

THE EDGE That was in this little cottage in North Dublin, just after the second album was recorded. It was a place where we wrote and rehearsed for the *War* album.

PAGE I liked where he was listening to the tapes and showing how he shapes his sound. There are a lot of moments that really grab you. Some are quite poignant, some are really urgent.

GW Was that strange for you, Edge, playing your old demos on film for everybody to hear? Did you feel vulnerable?

THE EDGE No. [*laughs*] I'm beyond embarrassment about the way we operate. We're a dysfunctional band on so many levels.

GW One of the most memorable parts of the movie is where you, Jimmy, put on your old vinyl copy of Link Wray's "Rumble." The look on your face, your smile—it says it all. And then you even do a little air guitar to it. That song really affected you and still does.

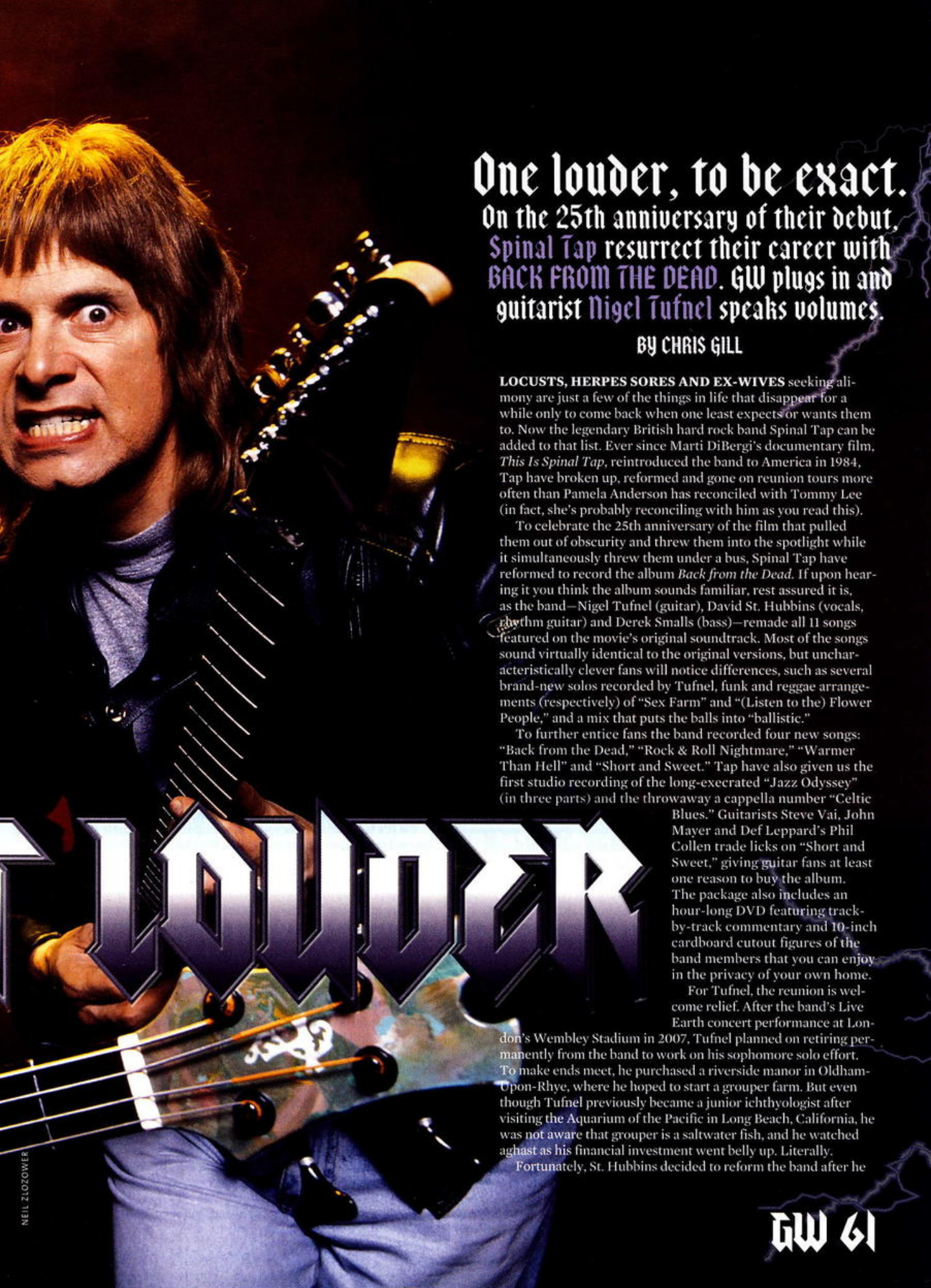
PAGE Sure. I was a kid when I first heard that, and I remember going, "What the *hell* is he doing on that?" And he was just turning up his vibrato. It was so cool! It's just a majestic piece of music, isn't it? Just wonderful.

GW The guitar is such a large topic when you think about it: what makes people want to play it, what makes people come at it in their own way. Do you feel the film illuminated the artistic process of playing the guitar?

PAGE I think it really does. You've got three real character guitarists; everybody's so individual, with such unique styles and techniques. And yet, there is a good blend within it all, which is a wonderful thing. We've heard these three guitarists' characters come through on the guitar, and now we have this very interesting forum where they can all come together.

ERIC LEE, COURTESY OF SONY PICTURES CLASSICS

(from left) Derek Smalls, David St. Hubbins and Nigel Tufnel



NEIL ZLOZOWER

One louder, to be exact.

On the 25th anniversary of their debut, Spinal Tap resurrect their career with BACK FROM THE DEAD. GW plugs in and guitarist Nigel Tufnel speaks volumes.

BY CHRIS GILL

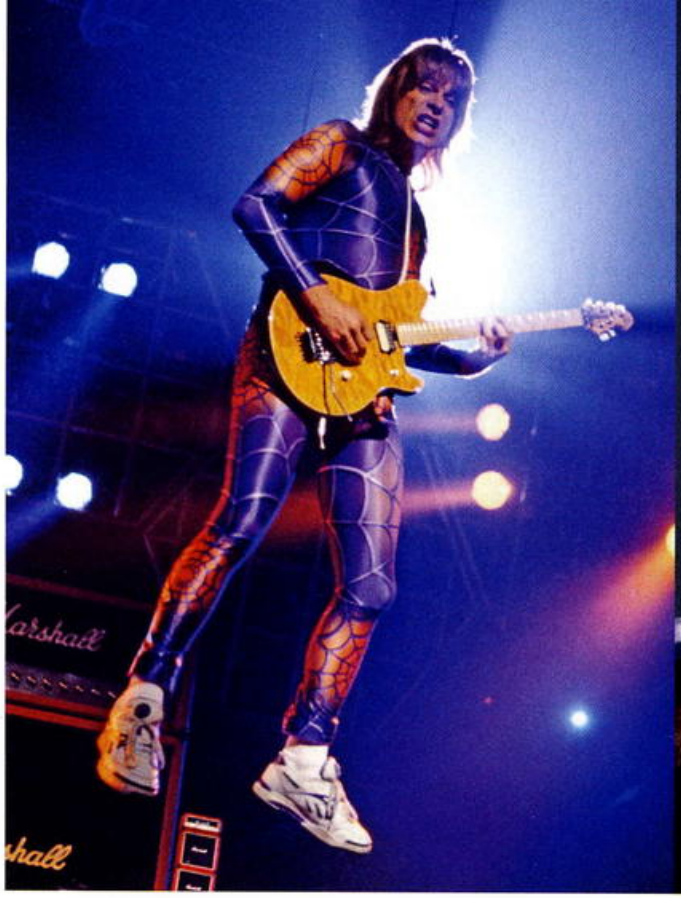
LOCUSTS, HERPES SORES AND EX-WIVES seeking alimony are just a few of the things in life that disappear for a while only to come back when one least expects or wants them to. Now the legendary British hard rock band Spinal Tap can be added to that list. Ever since Marti DiBergi's documentary film, *This Is Spinal Tap*, reintroduced the band to America in 1984, Tap have broken up, reformed and gone on reunion tours more often than Pamela Anderson has reconciled with Tommy Lee (in fact, she's probably reconciling with him as you read this).

To celebrate the 25th anniversary of the film that pulled them out of obscurity and threw them into the spotlight while it simultaneously threw them under a bus, Spinal Tap have reformed to record the album *Back from the Dead*. If upon hearing it you think the album sounds familiar, rest assured it is, as the band—Nigel Tufnel (guitar), David St. Hubbins (vocals, rhythm guitar) and Derek Smalls (bass)—remade all 11 songs featured on the movie's original soundtrack. Most of the songs sound virtually identical to the original versions, but uncharacteristically clever fans will notice differences, such as several brand-new solos recorded by Tufnel, funk and reggae arrangements (respectively) of "Sex Farm" and "(Listen to the) Flower People," and a mix that puts the balls into "ballistic."

To further entice fans the band recorded four new songs: "Back from the Dead," "Rock & Roll Nightmare," "Warmer Than Hell" and "Short and Sweet." Tap have also given us the first studio recording of the long-execrated "Jazz Odyssey" (in three parts) and the throwaway a cappella number "Celtic Blues." Guitarists Steve Vai, John Mayer and Def Leppard's Phil Collen trade licks on "Short and Sweet," giving guitar fans at least one reason to buy the album. The package also includes an hour-long DVD featuring track-by-track commentary and 10-inch cardboard cutout figures of the band members that you can enjoy in the privacy of your own home.

For Tufnel, the reunion is welcome relief. After the band's Live Earth concert performance at London's Wembley Stadium in 2007, Tufnel planned on retiring permanently from the band to work on his sophomore solo effort. To make ends meet, he purchased a riverside manor in Oldham-Upon-Rhye, where he hoped to start a grouper farm. But even though Tufnel previously became a junior ichthyologist after visiting the Aquarium of the Pacific in Long Beach, California, he was not aware that grouper is a saltwater fish, and he watched aghast as his financial investment went belly up. Literally.

Fortunately, St. Hubbins decided to reform the band after he



consulted a numerologist who convinced him that the band could stage a successful 24th anniversary reunion in China. Unfortunately, the Chinese were unaware of the band, as the film was never released in that country. Worse yet, the number 24 is very unlucky in China, where it means "easy death," so ticket sales were not particularly brisk.

Preparations for the Chinese tour set the stage for the current reunion. Tufnel is excited about his return to live performance and the pages of *Guitar World*. The self-proclaimed "guitar god #349" reckons that his number has finally come up, and since Eddie Van Halen's new line of picks was delayed a month, we stubbornly had to agree. A relentless innovator who invented such breakthroughs as the amp capo and an amp that goes to infinity, Tufnel has many ingenious new ideas to share, but unfortunately we ran out of time and space before he could do so. Instead, we talked about caves, ports and Shakespeare.

GUITAR WORLD What was your mindset when you went into the studio and revisited your checkered past?

NIGEL TUFNEL Basically we wanted to do a better version of what we did originally to begin with, because those cuts were not really studio grade. So we redid them, and I think it sounds much better, to be honest. And then we've got the video part where we talk about the tunes and describe to the public what was goin' on. That's an added bonus, I suppose.

GW There are some interesting things happening in your solo to "Back from the Dead." What exactly were you doing?

TUFNEL That's like, How do you describe a moment in time? It's hard to describe, because you're in it at the moment, and then it's over. Then someone hears it, presumably, and then they say, "I like it" or "I don't like it." But it's not like I can articulate what it is about. It works; it doesn't work. It's fast; it's slow. It's moody—I try to capture a mood. The title "Back from the Dead" means that we're not literally dead, although I have a theory about that: I believe seriously that people don't actually die.

GW "Rock and Roll Nightmare" is another song with a fascinating solo. Do you know what scale you were using?

TUFNEL There are many different kinds of scales. There are Aeolian scales and scales that you learn when you study music that are based on fifths, and whatever. If you're playing in C you've got a major triad, which is C, E and G. If you flat the third then you've got a minor. Big deal, right? Yeah. That's not that interesting. But there are these places in between, which I call "caves." You know what a cave is, right? Have you been in a cave ever?

GW I have once, as a child.

TUFNEL Okay, well, that's not what I really want to know, specifically, about your being in a cave. I just meant if you knew that I call in-between notes "caves." You've got C and D, sharps and flats. In between those are little hidden places that I call "caves," where you hear an overtone. It's not so much naming what scale but what caves you're using. You've got B and you've got B♭. A ha! But in between the B and B♭ is something else, and it's subliminal. You can hear the echo of the B and the B♭, but it's not quite the same, and it creates an illusion that you're somewhere else—namely in a cave—sometimes. In that particular solo I went caver. I call it "I'm goin' caver on ya." That's what I say. It doesn't apply to every solo.

GW Now "Jazz Odyssey"...

TUFNEL My favorite. I love that.

GW It's fascinating how you broke it up into three parts and interspersed them throughout the album. It's like you're listening to a band, then you walk away for a while, and when you come back to the room the band is still playing the same song.

TUFNEL I'm happy you've figured that one out. That is exactly what we were going for. That's exactly the impression we were trying to do, where you play for, let's say, an hour and a half, and someone goes to a party and they say, "Oh, this sucks," as you say in the States. "I'm going down the road to another one or to a pub for a while." And you come back and the band is still playing.

GW And the tune hasn't changed. But it has, I guess.

TUFNEL That's exactly the other point. It has and it hasn't.

GW Guitarists are going to love "Short and Sweet."

TUFNEL Oh! That's a good one. It's not short or sweet, obviously. When we first did that live, we played for 47 minutes. Then it kept getting longer and longer. Originally, it was short and sweet: it was two minutes, so it was short and sweet, and then it ended. Then it expanded. On the record we got some guests playing with us.

GW They're quite impressive: Phil Collen, John Mayer and Steve Vai. But you got all these amazing guitarists to join you, and yet the first guy to play a solo is the organist.

TUFNEL That's because your thinking is in a box, you see. It's because you're a guitar player, correct?

GW True.

TUFNEL Exactly. So you're prejudiced, basically. You can't wait...the

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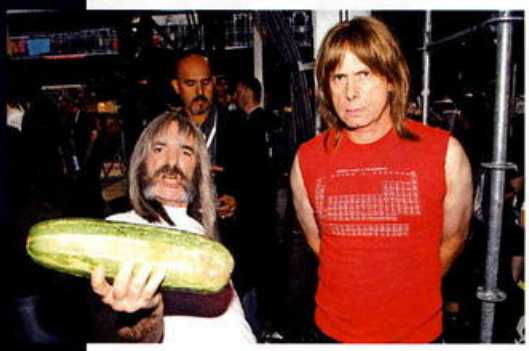


(from left) Tufnel onstage at the Royal Albert Hall, London, in 1992; Spinal Tap in Chicago, July 10, 1984; Tufnel and Smalls backstage at the Live Earth concert at Wembley Stadium, July 7, 2007

guitar is coming...*boom!* Organ. If you're expecting guitar, you're disappointed. There should be a warning on the label, maybe, is what you're saying—a sticker that says, "Warning! Organ first." For some people it might be overwhelming to wait eight bars for three guitar solos in a row.

GW I guess that putting the organ solo first makes the guitar solos that much better.

TUFNEL Exactly. You've got a climax. If it had been in the reverse, that would have been really stupid. If you say, "Okay, guitars, guitars, guitars"—I think it ends with Steve Vai—"and then an organ," you commit suicide. You jump out the bloody window.

GW And you wouldn't want that, because we would end up in court. Or maybe I wouldn't, but you would.

TUFNEL Exactly.

GW You've collected a few hundred guitars over the years. Was it tough to decide which ones to play on the album?

TUFNEL Some of them are the same ones I've used for many years, and some are different. My 1955 Goldtop Les Paul is one of the old ones. It's now apparently quite valuable. On the road, Music Man guitars are my main thing. They make special ones for me. I'm going to be using the new 25th Anniversary model on the upcoming shows. And I'm messing around with some different amplifiers, just testing out different ones. I'm not sure where I'm going to land yet. The Bogner is a nice amplifier. I have a VHT as well. I even might go back to Marshall. I don't know yet.

GW You've been notorious for your unique amp modifications in the past. Have you been toying with any new modifications?

TUFNEL Yeah. I don't know how much you know about the technical aspects of amplifiers, so I may be saying things you don't understand.

GW I've built a few small amplifiers myself.

TUFNEL Okay, good. The problem with a modern amplifier is not so much the circuitry. They sell things and say that this is hand-wired. Big deal, that's what I say. It's more the cabinetry. Really, you can't have shit wood and have it sound good. You go into a shop, like a big one, and it's all crap anyway. There's a chap named Dumble, and he makes amps that are in these beautiful cabinets. I think it's a very important part of tone that people have forgotten about, so I've been working with a combination of woods and vegetables. Because wood, whether it's maple or plywood or whatever, has its own resonance, but organic fruit has a very interesting overtone.

Imagine a guy bought, say, maple, for the sake of argument, and builds a cabinet. Let's say you've got two 12s in it, right? Once again this is just an example. You make room for what you need and all the tubes. For the tubes, you can use EL whatever, it doesn't matter; it's just for the sake of argument. But imagine this: fruits and nuts on the side. And what they've done is they've allowed some breathing room—I call them "ports"—so it's not cramped in there. And I can't explain it. I've done the physics of it, and you can't really explain it. You know those nuts that come in a little shell and sometimes they paint them red?

GW Walnuts?

TUFNEL Oh no. You're very wrong. They're patchouli nuts.

GW Oh, pistachios.

TUFNEL Yeah. The shell is very hard, right? It's also convex. A convex shape will bounce a sound. A concave shape will keep it inward and warm. So a combination of both will project and be warm. I was very surprised. It was an accident really. I was repairing an amplifier. One side had been damaged in shipping and I thought, Well this is weird. I was eating lunch and I had some nuts. I just started putting them on there as a joke, and when I plugged in, it was the best sound I had ever heard.

GW It's amazing how we find these things by accident sometimes.

TUFNEL First of all it's not "we." You weren't there. It was amazing how *I* found it. But it is true how someone, an inventor or not, would stumble upon something like that. And that's part of the technical thing I'm doin'. I've got some new effects. I have a TC Electronic unit. They don't pay me to do any of this. I'm not saying that because I get any paid things from these people.

GW Our readers do want to know what you use. It's a crucial part of any guitar magazine interview.

TUFNEL It could be.

GW Spinal Tap keep coming back. What do you see ahead for the next 25 years?

TUFNEL The next *25* years? That's a bit of time, isn't it? I really take it one day at a time. I don't mean that in the way that you think, guessing by the way you've been speaking. I would say that every day is a new day.

"I BELIEVE SERIOUSLY THAT PEOPLE DON'T ACTUALLY DIE."

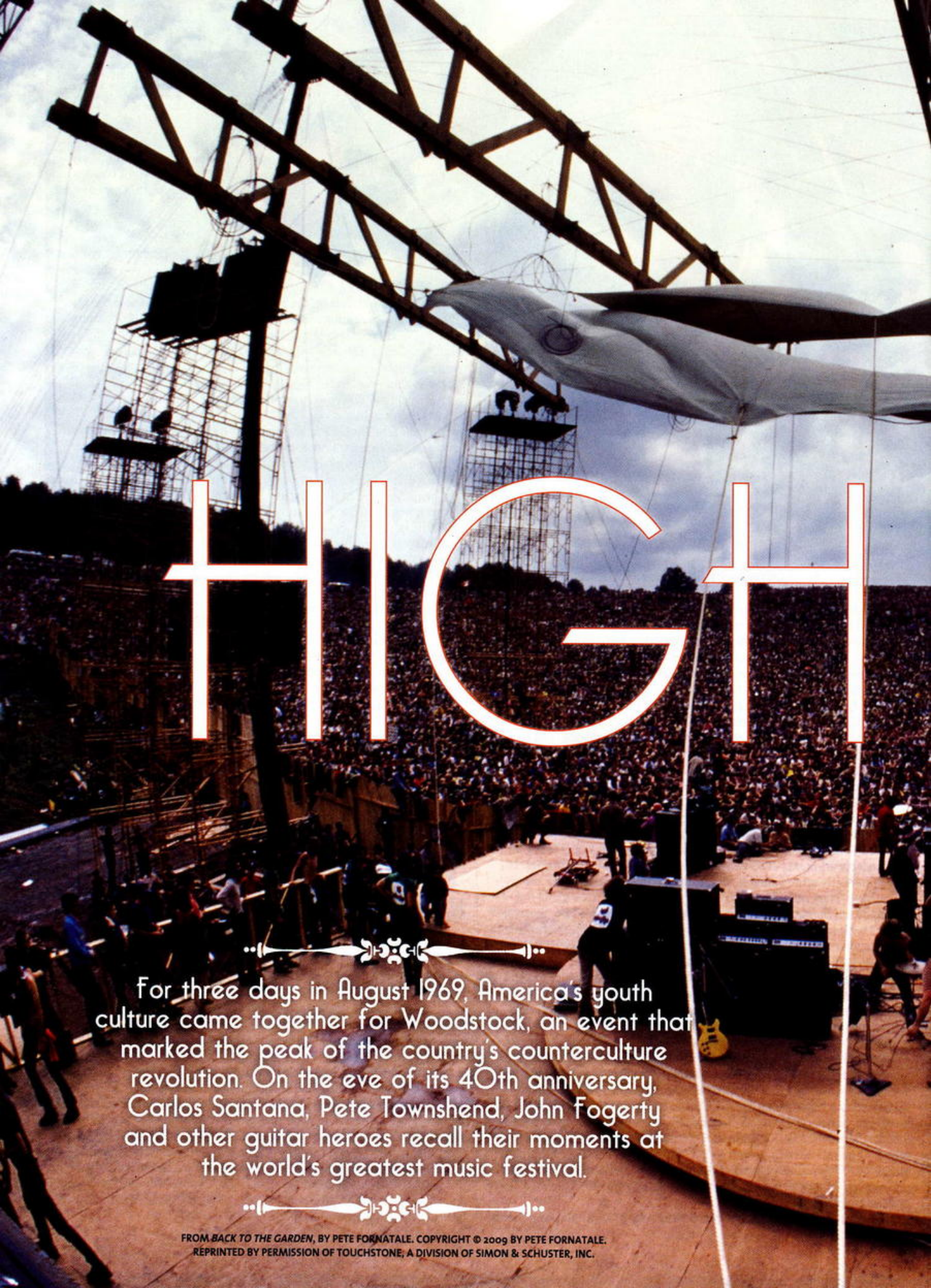
Have you read Shakespeare at all?

GW Yes, a bit.

TUFNEL Do you know *Cymbeline*?

GW No.

TUFNEL It's a minor play. It's not *Henry V* or *Hamlet*. I've done a lot of Shakespeare reading, and there are some codes in there. You don't even have to read the whole thing, because the language really is just a jerk off, to be honest. I think he was making a joke on us. They really didn't speak like that then. Not in Shakespeare's time. They spoke the way we speak now. He wrote that to make it seem really posh—"doth thou" and all that crap. In *Cymbeline* there are some codes that affect the way I look at my life. Basically what they say in *Cymbeline* is, "Move ahead slowly, but turn and look back occasionally." What he's saying is exactly that. And so what I've done is look at that and the characters in that play. It might as well have been written yesterday. It really shook me up quite a bit. I would say to you read it, or have somebody read it to you, and then you'd understand that concept of what that is. And that's my philosophy at this point.



HIGH

For three days in August 1969, America's youth culture came together for Woodstock, an event that marked the peak of the country's counterculture revolution. On the eve of its 40th anniversary, Carlos Santana, Pete Townshend, John Fogerty and other guitar heroes recall their moments at the world's greatest music festival.

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TIMES

At 5:07 P.M. on Friday, August 15, 1969, rock and roll's greatest gathering of artists got underway in an alfalfa field, no less, located in upstate Bethel, New York. The hills of the land sloped downward like a great bowl, into a flat plain, as if nature had created her own amphitheater. In this respect, geology had set the stage for an event of monstrous proportions. Now, on this particular evening, humanity was doing its part to make nature's gift a counterculture experience that would, figuratively and literally, take a young and vibrant generation, in the words of folksinger Joni Mitchell, "back to the garden."

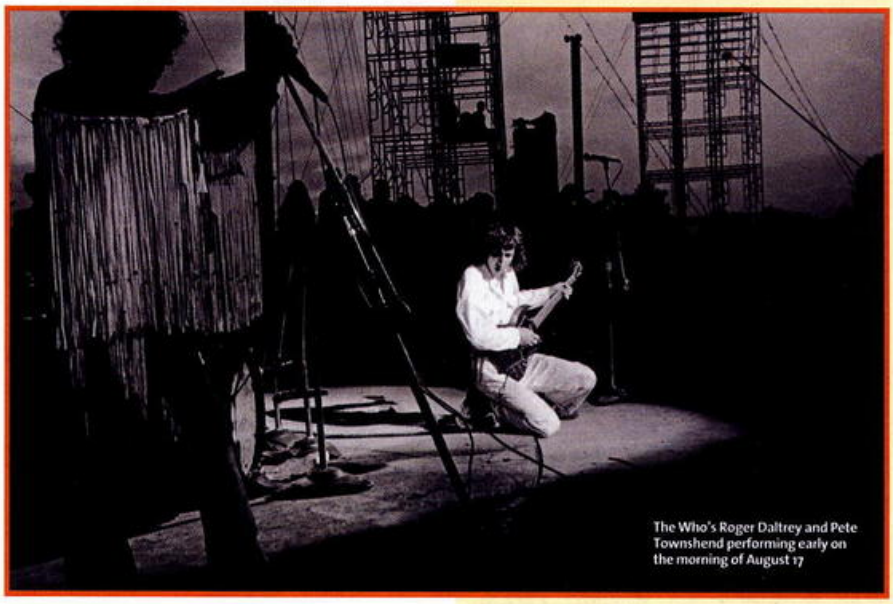
The event was Woodstock, the music and arts festival that signaled a paradigm shift in modern Western culture. Subtitled "An Aquarian Exposition," Woodstock was billed as "3 Days of Peace and Music." Over its course, from the evening of August 15th to the early morning hours of the 18th, nearly half a million people, most of them in their early twenties, came together for a weekend of peace, free love and music (along with the various substances that frequently go with them). More than 30 artists played at Woodstock, including some of the Sixties' greatest and most influential performers: Creedence Clearwater Revival, Sly & the Family Stone, the Grateful Dead, Joan Baez, Santana, the Who, Crosby, Stills & Nash, and, most memorably perhaps, Jimi Hendrix.

But for America's counterculture youth, Woodstock was more than a symbol of sex, drugs, and rock and roll—it celebrated a new way of living and looking at the world. In this and other respects, Woodstock was a seminal event that epitomized the ways in which the culture, the country and the core values of an entire generation were shifting as the Sixties came to an end.

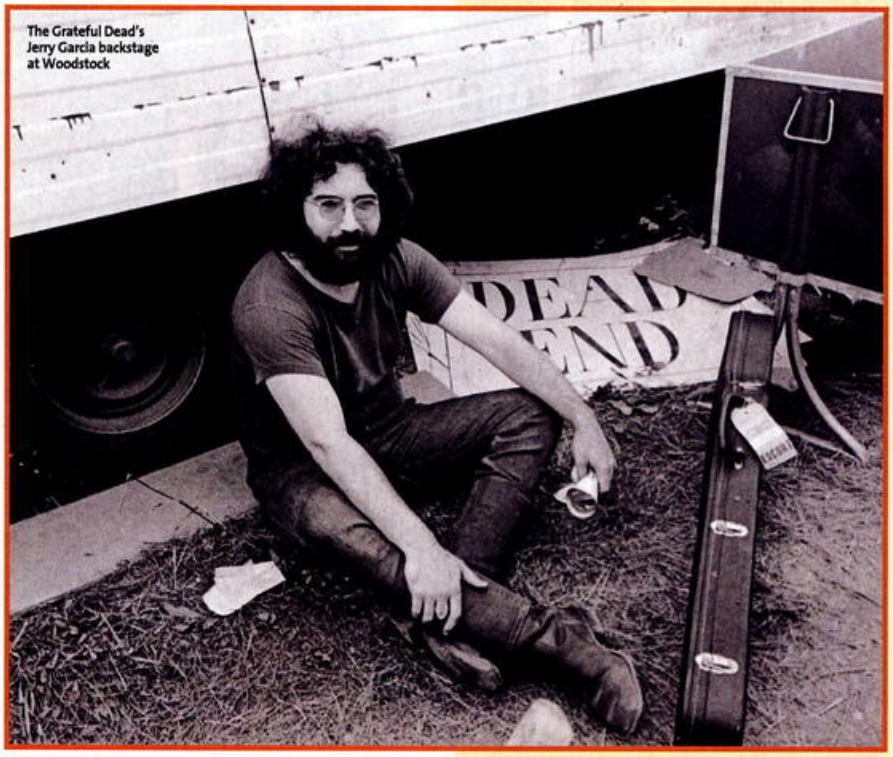
The previous year had been as tumultuous and divisive as any of the 20th century, marked in blood by the assassinations of Martin Luther King and presidential candidate Robert Kennedy, and the riots at the Democratic National Convention in Chicago. The Vietnam War was still raging, even as public favor began to turn against it. Many of the twenty-something male members of Woodstock nation lived in fear of being drafted and sent across the world to fight in a war they didn't agree with. But in this one glorious weekend, the new generation found its voice in a celebration that demonstrated not money nor hostility nor anger but freedom, harmony and serenity via a potent brew of folk, blues and rock and roll.

None of this came easily. Dreamed up by two musically oriented hippies, Michael Lang and Artie Kornfeld, and funded by two young businessmen, John Roberts and Joel Rosenman, Woodstock turned out to be a bigger event than its planners had ever dreamed. The location was moved twice, with many area landowners protesting the staging of a music festival that would bring an onslaught of dirty long-haired hippies into their midst. The festival might not have happened at all were it not for an 11th-hour rescue by a dairy farmer named Max Yasgur. Persuaded by his son, Yasgur negotiated a deal that allowed Woodstock's founders to set up on a parcel of land at his dairy farm in rural Bethel, not far from the real Woodstock, New York.

The challenges didn't cease once the festival got underway. A change in weather brought downpours and a steady drizzle that drenched the unsheltered crowd. Food shortages and unsanitary conditions developed as the audience grew beyond the number anticipated. For the performers, the difficulties came in ongoing weather-related delays that kept many of them waiting hours to perform. And still the show went on, peacefully, despite every attempt from man or nature to stop it.



The Who's Roger Daltrey and Pete Townshend performing early on the morning of August 17



The Grateful Dead's Jerry Garcia backstage at Woodstock

Woodstock has continued to live on in the American conscience, thanks in great part to two multiple-disc albums of music from the festival and the Michael Wadleigh–directed concert film. As we approach the event's 40th anniversary, the time is right to revisit this signpost that pointed the way from the polite rock and roll that defined much of the Sixties to the unrestrained hard rock that infiltrated, then permeated, America's mores and psyche in the early Seventies. In this exclusive oral history, *Guitar World* looks back at the memorable guitar performances that took place that weekend—from Richie Havens' legendary opening set to the Who's thrilling and triumphant conquest of an American audience to Jimi Hendrix in one of his most memorable and incendiary onstage moments.

JIM MARCHAL

Friday, August 15

WOODSTOCK GOT UNDERWAY Friday evening with a mix of famous and lesser-known folk artists. Among the former were folksinger/guitarist Joan Baez, Lovin' Spoonful guitarist/singer John Sebastian, blues folk artist Tim Hardin, and Arlo Guthrie, son of American folksinger Woody Guthrie. But many of the day's performers, including Country Joe McDonald, folk-pop flower child Melanie, Indian sitarist Ravi Shankar, and traditional folk artist Richie Havens, would find fame via their Woodstock appearances.

First up was Havens, who took the stage to play for the gathering throng. Much of the audience was late in assembling, largely due to the immense amount of traffic that clogged the surrounding roads and led to the eventual closing of the New York State Thruway. Havens was originally scheduled to perform late on the bill, on Friday night, but since he had the least equipment and could get onstage the fastest, he was pressed into service. Performing his own songs as well as a medley of Beatles hits, Havens played well past his allotted 20 minutes. Though he tried to leave the stage, festival organizers insisted he continue performing until another act could be found that was ready to play. Havens was back onstage when, he says, "I really had an inspiration." It resulted in a spontaneous improvisation from which came his classic song "Freedom."

RICHIE HAVENS I looked out over the audience and I said, you know, "Freedom isn't what they've made us even think it is. We already have it. All we have to do is exercise it. And that's what we're doing right here." So I just started playing, you know, notes, trying to decide what am I gonna sing, and the word "Freedom" came out. And that led into [*the traditional black spiritual*] "Motherless Child." And then there was another part of a hymn that I used to sing back when I was about 15 that came out in the middle of it. And that's how it all came together.

***

Care," "Savor" and "Jingo," as well as the song that established them as superstars at Woodstock, "Soul Sacrifice." How an unknown band came to play at the festival was remarkable. At the time, Santana were part of the thriving San Francisco rock scene and a favorite of Bill Graham, owner of the Fillmore East and Fillmore West concert venues. They were the only group to headline the Fillmore West without having made a record. Not surprisingly, Bill Graham was behind their Woodstock appearance.

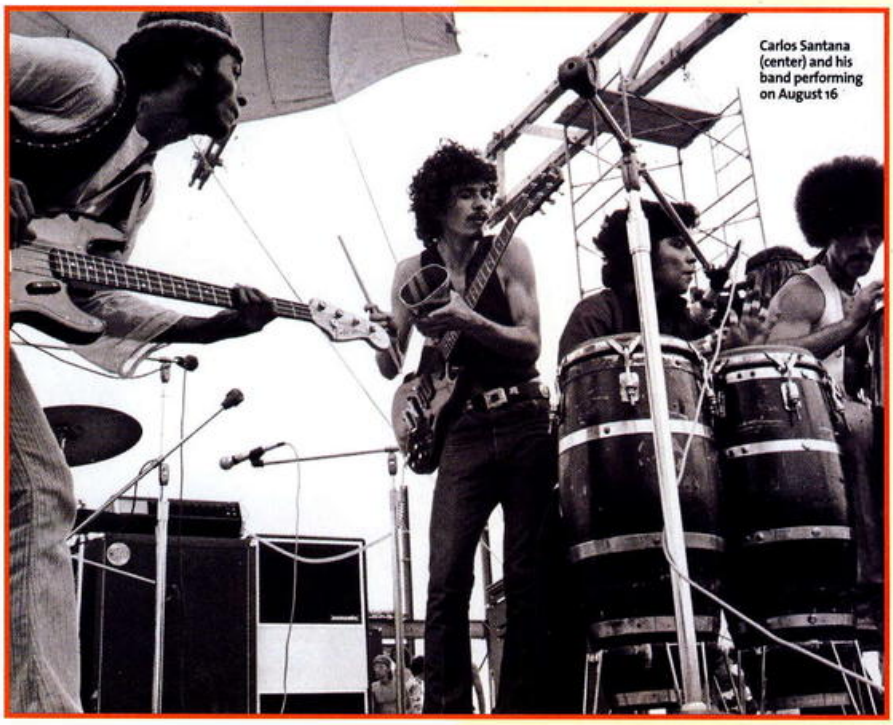
CARLOS SANTANA Bill was approached by Michael Lang to help him out, because Bill certainly had experience putting concerts together. Bill had a fascination and an obsession with us, like he did with the Grateful Dead. He said to Lang, "I'll help you, but you've got to put Santana on." They didn't know us from Adam, but Bill stuck to his guns and they let us play.

It's always a compliment to be on the same stage with Jimi Hendrix and Sly Stone, Ravi Shankar, Richie Havens, and of course everybody else. But Jimi and Sly were just on a whole other level; we knew that they had different kinds of spirits hovering around them. But everybody else—I felt that we could give them a good run. At that point we had been opening up for Janis Joplin in Chicago, and Paul Butterfield, and we saw how the band was taking the audience. They would boo us because they wanted to hear more Janis Joplin, but as soon as we played, they went, "*Oooh!* More!" All of a sudden, the women started discovering spiritual orgasms. They started dancing and their eyes rolled back to their ears. And they were laughing and crying and dancing at the same time, pretty much like a Grateful Dead concert. So we had confidence that we had brought something else to the table.

It's always a high to remember the sound. I heard it before it came out of my fingers; then I heard it come out of my fingers and into the guitar strings, to the amplifier and to the P.A., and then from the P.A. to a whole ocean of people. And then it comes back to you. You never forget that. That's where I discovered my first mantra: "God! Please help me stay in time and in tune!" I was totally peaking on mescaline, because they had told me I didn't have to play until two o'clock in the morning and we ended up playing at two in the afternoon. I just repeated that mantra, and it got me through our performance.

****

Like Santana, Mountain were relative unknowns at Woodstock. The festival was only their fourth appearance together, but guitarist Leslie West and bassist Felix Pappalardi were an impressive duo. West, a New York native, had made a name for himself as a hotshot guitarist, while Pappalardi had crafted his career as a producer, most notably for Cream. The two men met when Pappalardi produced a record by West's previous band, the Vagrants. When Leslie decided to go solo, Pappalardi was brought in to produce his debut solo album, called *Mountain* in reference to West's then-substantial girth. By the summer of 1969, Felix began playing bass in concert with Leslie, accompanied by drummer N.D. Smart and keyboardist Steve Knight. This was the quartet booked to play Woodstock on Saturday night after Canned Heat, the band that had followed up Santana's set.



Carlos Santana (center) and his band performing on August 16

LESLIE WEST We flew up in our own helicopter. Unfortunately, because I was much heavier at the time, the helicopter pilot did not want to fly one trip, so he took us up in two trips.

We were scheduled for Saturday night. We got a great time period, but since we got up to Woodstock earlier that day, we had to hide until it got dark, because they would have put us on sooner, since some of the bands before us weren't ready to play. It was chaos in the beginning.

We went on at night, just as scheduled. But at about two or three in the morning, after we'd played, we were starving. [*Mountain manager*] Bud Praeger's wife had given him six barbecued chickens to bring to the show. He didn't want to take them; he told her, "They have food there, they have everything for the entertainers." Well, that was gone in the first hour—Janis Joplin ate everything. So we were starved. There was nothing, and then Bud whips out these chickens! There were people coming up to eat it, 'cause it smelled pretty damn good. I think we fed 48 people that night.

****

Joplin performed after Mountain, turning in a loose and reportedly drunken performance that resulted in her omission from the Woodstock album and the original film (though one of her songs appears in the 25th anniversary director's cut). Still, her presence at the festival was well known. On the other hand, few people today know that her set was followed by a performance by the Grateful Dead, largely because the world-acclaimed jam band was neither on the Woodstock soundtrack albums nor in the movie. The same was true of the follow-up act, Creedence Clearwater.

Ironically, while Woodstock's freewheeling style was ostensibly in sync with the Grateful Dead's laid-back jam shows, they were unhappy with the festival and with their own performance, which was plagued by technical problems and the band's discomfort with the disorderly atmosphere both backstage and onstage. Jerry Garcia, the Grateful Dead's late guitarist, described the experience in an interview some years after the festival.

JERRY GARCIA Woodstock was a bummer for us. It was terrible to play at. We were playing at nighttime, in the dark, and we were looking out to what we knew to be 400,000 people. But you couldn't see anybody. You could only see little fires and stuff out there on the hillside, and these incredible bright spotlights shining in your eyes. People were freaking out here and there and crowding on the stage. People behind the amplifiers were hollering that the stage was about to collapse—all that kind of stuff. It was like a really bad psychic place to be when you're trying to play music.

We didn't enjoy playing there, but it was definitely far-out. It was like I knew I was at a place where history was being made. You knew that nothing so big and so strong could be anything but important, and important enough to leave a mark. I was confident that it was history.

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John Fogerty certainly agreed with Garcia's appraisal of the Dead's performance. The leader of Creedence Clearwater Revival, Fogerty griped that the Dead "gave a sleepy performance" that caused the audience to slumber before Creedence could hit the stage. Not that Fogerty and his band needed to score at Woodstock—they had already made a name for themselves with hit records that had placed them at the top of AM radio charts, all without sacrificing their credibility with the hip FM-radio crowd. Naturally, Woodstock's promoters were eager to get CCR on the bill. In fact, the band was the first big-name attraction that agreed to appear at the festival, which helped to draw additional top acts.

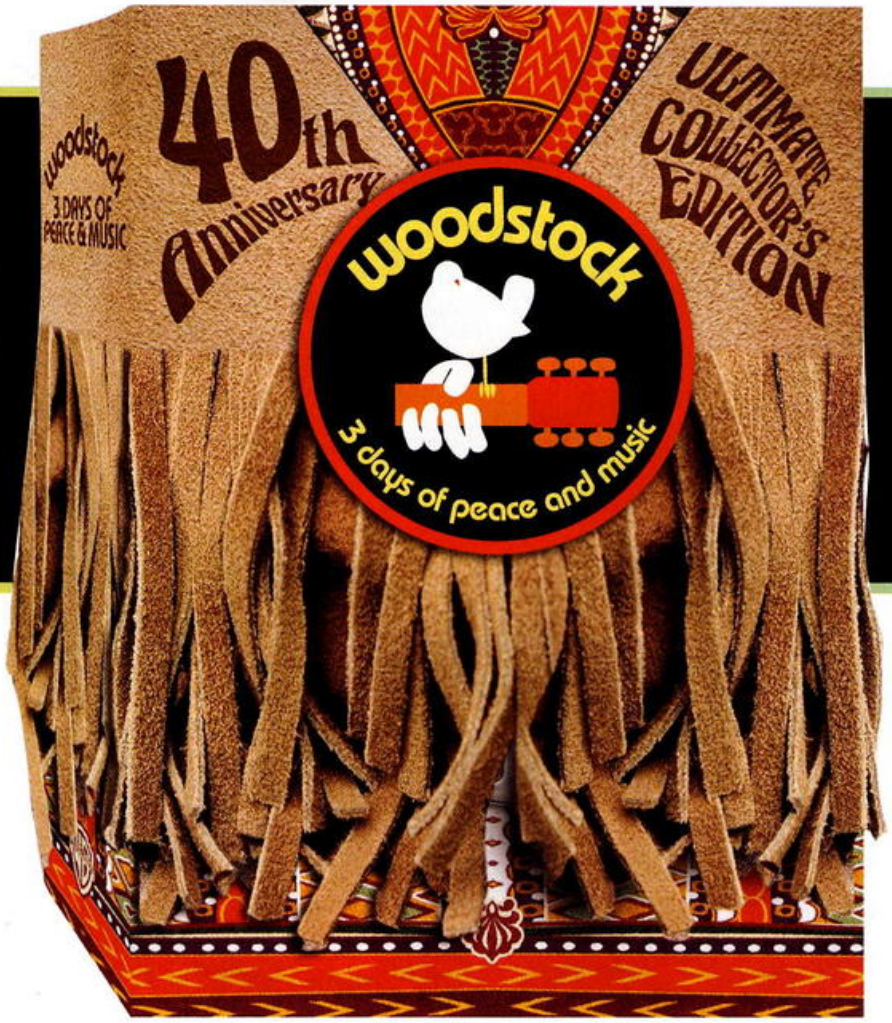
While a band of such stature rightly should have gone on during prime-time concert hours, Creedence found themselves *(continued on pg. 74)*

JASON LAURE/FRANK WHITE PHOTO AGENCY

'STOCK FOOTAGE

A new documentary reveals previously unseen Woodstock performances.

by Alan di Perna



"IN MY MIND, it's such a mix-up between what they put in the *Woodstock* movie and what really happened," says Richie Havens, the veteran folk singer who was the opening act at the Woodstock festival. "I could tell you about artists I saw at Woodstock that had a big impact on me, but probably the reason they had a big impact on me was the movie. The magic of those multiple images on the screen"—a split-screen effect that showed the performances from different angles—"sort of took us all right there. We were *all* there at Woodstock, whether we were there or not."

While the Woodstock festival was an enormously influential event—the defining moment for a generation and an entire rock and roll culture—in many ways the film documentary of the fest, *Woodstock: 3 Days of Peace and Music,* was even more influential. The actual event was attended by a record-breaking crowd of somewhere between 300,000 and half a million people, depending on whose account you believe. But the Woodstock film has been viewed by countless millions in the four decades since its release in 1970, one year after the festival itself.

And what a difference that year made. Hippie culture had gone mainstream by 1969, but by 1970 it had reached total worldwide media saturation thanks, in no small part, to the *Woodstock* film, which brought the counterculture scene and its sounds deep into the heartlands of America and numerous territories across the globe. The Woodstock festival was the lucky break for then-new acts like Santana, Mountain, Joe Cocker, and Crosby, Stills, Nash & Young, and it propelled a formerly underground British blues band named Ten Years After and their guitarist/singer Alvin Lee into stardom.

Just turning up at Woodstock and not sucking might have helped an artist's popularity. But it was the original four-hour *Woodstock* movie and its accompanying soundtrack album that irrevocably locked many of these acts into heavy rotation on Seventies radio "classic rock" playlists, while it gold-plated the stature of established artists like Jimi Hendrix, the Who, Janis Joplin and the Jefferson Airplane. Beyond this, the *Woodstock* film has provided the dress code, musical aesthetic and social etiquette manual for the entire post-hippie "jam band" culture that is still going strong today.

The impact of that hastily assembled, seat-of-the-pants documentary remains very much with us. But no movie, not even a four-hour version, could capture the totality of a momentous and massive three-day event like Woodstock. The Woodstock that has been etched into our collective consciousness is very much a construct of the moments that director Michael Wadleigh and his crew managed to capture on celluloid and the decisions that he and his team of editors (which included a young Martin Scorsese) made in the editing room.

Rock historians have long bemoaned the fate of the major musical artists who played Woodstock but whose performances were left on the cutting room floor. As a result, few people today realize that Creedence Clearwater Revival, Johnny Winter and the Grateful Dead also performed at Woodstock. All three enjoyed successful post-Woodstock careers despite their omission from the film, but what about acts like the Paul Butterfield Blues Band? Had they made it into the film, might they have reached an audience beyond the Woodstock generation? Would their logo, image and likeness adorn coffee mugs, T-shirts, bumper stickers and doggie sweaters from here to Mumbai?

Many of these glaring gaps in the rock record have been repaired by the new *Woodstock: 3 Days of Peace and Music The Director's Cut (40th Anniversary Ultimate Collector's Edition)* documentary, available in DVD and Blu-ray formats. In addition to a pristine print of the original film, remixed in glorious 5.1 surround sound, the reissue package packs a bonus disc with 18 performances cut from the original film, including a breathtaking three songs by Creedence, two by Mountain, and one each by Johnny Winter, the Dead and the Butterfield Blues Band, plus extra songs by Woodstock faves like the Who, Canned Heat, the Jefferson Airplane and Santana. Still another disc is crammed with interview footage and behind-the-scenes anecdotes from Wadleigh, festival promoter Michael Lang and audio engineer Eddie Kramer, among others.

It was Kramer who got the job of remixing the legendary rock documentary film in 5.1 sound. There is some justice in this, as he recorded all the musical performances at Woodstock. "I recorded the festival, but then somebody else mixed it," says Kramer, perhaps

The new 40th anniversary package of the Woodstock film includes numerous outtakes not included in the original release, as well as replicas of festival memorabilia.

best known for his engineering and co-production work with Jimi Hendrix. "So I never had a chance to remix all of this until now."

Kramer played a key role in getting the 40th-anniversary edition of *Woodstock* off the ground. The project might not have happened had he not worked on a DVD of Hendrix's entire Woodstock set, *Jimi Hendrix Live at Woodstock*, several years earlier. Combing the Warner Bros. vaults with archivist Bill Rush, Kramer unearthed a wealth of previously unseen footage of other artists at Woodstock.

"While we were looking for Hendrix material, we kept coming up with stuff that we'd look at and say, 'Wow that's pretty cool.' So Bill and I put together a rough cut of some extra footage and showed it to the powers that be at Warner. And they went, 'Whoa, yeah, 40th anniversary, man! This could be cool.' "

Back in 1969, Kramer was ideally placed to become the man who would immortalize Woodstock on audiotape. He had engineered some of Hendrix's most groundbreaking recordings, including much of *Axis: Bold As Love* and *Electric Ladyland*, and in 1969, he was overseeing the design and construction of Hendrix's Electric Lady recording studio in New York City. Hendrix had been selected to headline Woodstock, topping the bill and closing the entire three-day extravaganza, so it made sense to bring Kramer up to Bethel, New York, to engineer the live recordings of the entire event. In addition, he had recorded many concerts at New York City's legendary Fillmore East rock venue, which gave him another vital connection to Woodstock.

Kramer explains, "Bill Hanley, who did the P.A. at Woodstock, was the guy who did the P.A. for the Fillmore. The Fillmore played a huge role in Woodstock because all the Fillmore tech guys, roadies and crew all came up to work at Woodstock. I mean Hanley and his crew built that P.A. on the site, pretty much, getting it finished just as we were starting."

> "WE FOUND ABOUT 10 HOURS OF UNUSED MATERIAL."
> —EDDIE KRAMER

"They were still building the damn stage when I was on, doing my set," Havens says with a laugh. "It was really wild. [*Folk singer and Woodstock performer*] Tim Hardin was sitting under the stage during my set, believe it or not. After a while I started to worry about him getting hurt under there, because they were still building the thing."

Eddie Kramer had his own technical challenges to deal with at Woodstock. His recording setup was ensconced in a tractor-trailer about 100 feet behind the stage, and he had no visual contact with the performers he was recording. "We had one tiny portion of the tractor trailer, which was sealed off," he recalls. "We had an eight-by-12 space in which to work. It was not fun. We slept on the floor. Didn't sleep much, didn't eat much, but who cares? We had a job to do."

Kramer's recording rig was based around a small, 12-input mixer and two Scully one-inch eight-track tape machines. The mixing board and one of the Scully tape machines had been brought up from the basement of the Fillmore East where they had been used to record shows at that venue. Kramer adds, "I had a couple of extra Shure mixers thrown in for good measure, and maybe one limiter. And that was it." The two eight-tracks were run sequentially; as one tape machine neared the end of a reel, the second tape machine was placed in record mode and started up. The overlap ensured that not a note of music was missed. But because one track on each machine was dedicated to a synchronization signal for matching the audio to the film, Kramer had only seven audio tracks to work with.

He explains, "The trickiest acts to record were large groups, like Sly and the Family Stone, where you had two or three backing vocals and a horn section. With any act that had vocals, horns and a rhythm section, you had to figure out where you were gonna put all that stuff on seven tracks, which was never really easy. You were dealing with [*audio*] leakage. It became quite a challenge."

While Kramer labored in his tiny record-

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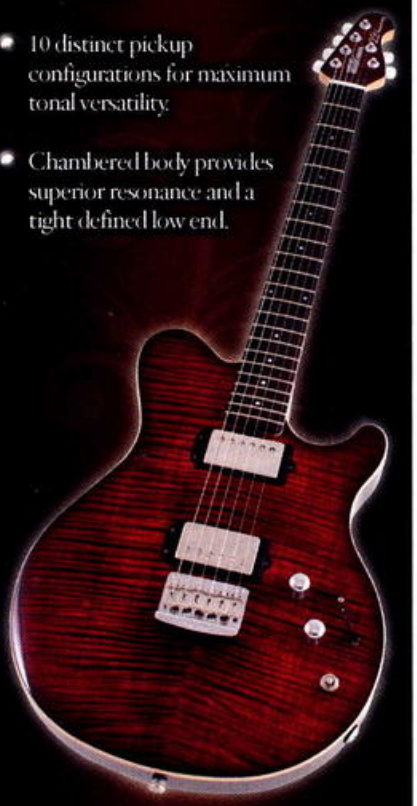

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ing space, chaos reigned backstage as artists, many of them seriously whacked on hallucinogenic drugs, wandered around in search of something to eat and a place to go to the bathroom. The promoters grabbed whoever looked functional and put them onstage.

"There was no backstage per se," recalls Jack Casady, bassist for the Jefferson Airplane, which had two of their songs in the original film and has three in the new release. "The backstage was just a bunch of three-quarter-inch plywood platforms and tents out in the open. It was all still being worked on. Michael Lang was running around like a madman. [*Woodstock MC and stage lighting designer*] Chip Monck was running around like a madman too, trying to get stuff done."

Because hoards of concertgoers had jammed the highways and access roads to the festival, many performers had to be brought in by helicopters, which were in short supply. Havens says, "The way I got picked to go on first was that I had the least guys in my band and the least amount of equipment, so we could all fit into a small, bubble helicopter piloted by some local farmer."

> "THEY WERE BUILDING THE DAMN STAGE WHEN I WAS DOING MY SET."
> —RICHIE HAVENS

Amid the chaos, artists were jockeying for optimal positioning on the bill. As there was no predetermined running order for the show's performers, Kramer never knew in advance which band he'd be recording next. It could've been a power trio, or a nine-piece horn band. "I was running around like a blue-arsed fly from the back of the trailer, up a wooden ramp and onto the stage, moving mics around and then running back out to the truck and making sure everything was being recorded," he says. "It was always a disaster on the first song anyway."

Onstage, the performers faced their own set of challenges. Electrical grounding was a nightmare, and many performers were jolted with serious electric shocks as they tried to sing and play. Frequent rainfall exacerbated the situation. Casady says, "The rain really put a wrinkle in the electrical connections. They tried to put up a couple of tarps to keep the rain off the stage, but the tarps just became water collectors. They'd start to sag and the water would come gushing down onto speakers, amplifiers and everything. So there was a serious danger of getting a nasty shock, if not electrocuted outright." The dodgy stage electronics left clicks, pops, hums and buzzes all over the master tapes, so Kramer was grateful for an opportunity to clean many of these up when he remixed the music in 5.1 for the reissue. "Thank God for modern technology," he says. "I used Waves [*audio processing*] plug-ins to clean up a lot of things. I had a combination of vintage analog gear and the latest digital gear—the best of both worlds, really."

To create the 5.1 reissue soundtrack, the original analog multitrack masters were transferred to Pro Tools, and Kramer then worked his remix magic at Capitol recording studios and the Village, both in Los Angeles. He spent about a month and a half in November and December of 2008 completing the project, which involved some creative overdubbing as well. Santana's Woodstock performance of their classic song "Evil Ways" was an ideal candidate for inclusion among the bonus tracks, but Carlos Santana's Gibson SG was horrendously out of tune for the first half of the song.

Kramer says, "By some miracle onstage, Carlos was able to pull the guitar into tune for the solo at the end of the song, so that's the original that you hear on the [*reissue*]. But up to there, his guitar was way out." While remastering the track, Kramer had a session guitarist overdub a new rhythm part. Kramer says, "I played the demo for Carlos. He flipped and said, 'Hey, that's really good! How did you do that?' I told him, 'Well...modern technology.' Then I said, 'It would be really cool if *you* played the overdub on it.' He said, 'Ah, yeah, no problem.' He wanted to resuscitate a piece of film that would have never seen the light of day otherwise. So we went up to San Francisco and he overdubbed his guitar at [*producer*] Narada Michael Walden's studio. He nailed it in an hour."

Fortunately, Santana still had the guitar and amps he used at Woodstock, which made it easier to achieve a flawless tonal match with what he had played 40 years earlier. Similar "restoration overdubs" were performed by surviving members of the archetypal hippie blues band Canned Heat for that group's bonus cuts on the 40th anniversary release. Kramer says, "If the original artist is still around, why the hell not? Particularly if they're willing to do it."

Back in 1969, a shortage of film stock was yet another limitation that hampered Wadleigh and his crew at Woodstock. Although the director wasn't able to capture every song performed, Kramer's comprehensive audio recordings of the performances provided many bonus tracks for the reissue. In addition to the 5.1 DVD/Blu-ray mix, he remixed a six-CD box set for Rhino Records that contains some 80 songs, more than twice the number of tracks included in the two original vinyl editions of Woodstock performances (which featured two Mountain performances that weren't even from the festival). Kramer adds that the box set "has some different performances than the DVD, including some songs by the Band, which we have on film but never used."

Many more Woodstock film treasures are lurking in the Warner vaults, according to Kramer. "In our research, we found about 10 hours of unused material, and we only used about three hours' worth for the DVD. So there's a lot more to go. Hopefully, I'll get the chance to remix that in 10 years for the 50th anniversary of Woodstock."

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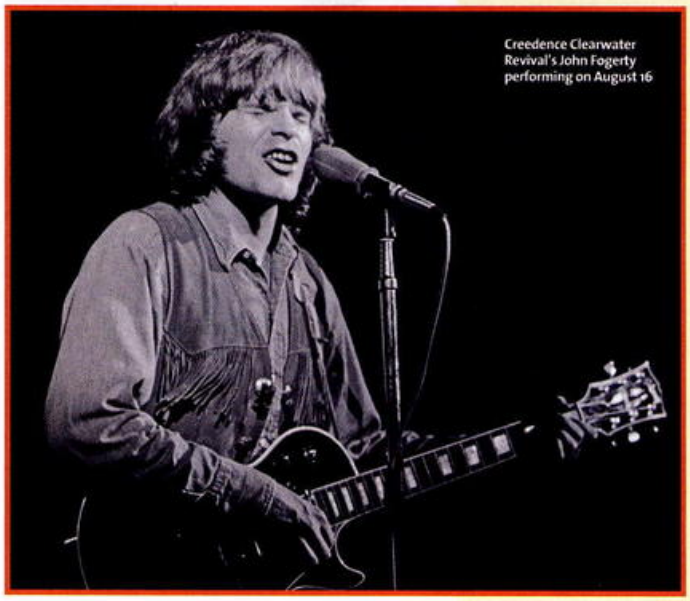

Creedence Clearwater Revival's John Fogerty performing on August 16

JIM MARSHALL

(continued from pg. 68) pushed back in the schedule just like every other band. They didn't come onstage until late Saturday evening, after the hour-long, problematic Grateful Dead set. Unfortunately, the technical gremlins continued during CCR's performance, affecting the sound of the guitars and bass for at least half of their set, which included such hits as "Born on the Bayou," "Green River," "Bad Moon Rising," "Proud Mary" and "Susie Q."

Despite the problems, one good thing came out of CCR's performance. In the months after the show, Woodstock's persistent deluge inspired Fogerty to write "Who'll Stop the Rain," which mixed images of what he observed at the festival with dark, brooding reflections about American involvement in Vietnam. The song raced up the pop charts in the winter of 1970. Today, Fogerty cryptically introduces it in his solo concerts, saying, "I went to Woodstock, then hitchhiked my way home, then wrote this song." At the time, however, the perfectionist Fogerty was disappointed with the band's performance and claims that, for this reason, he refused to have CCR included in the Woodstock movie and album.

JOHN FOGERTY We didn't do very well at Woodstock because of the time segment and also because we followed the Grateful Dead, and therefore everybody was asleep. It seemed like we didn't go on until two A.M. Even though in my mind we made the leap into superstardom that weekend, you'd never know it from the [*film*] footage. All that does is show us in a poor light at a time when we were the number-one band in the world. Why should we show ourselves that way?

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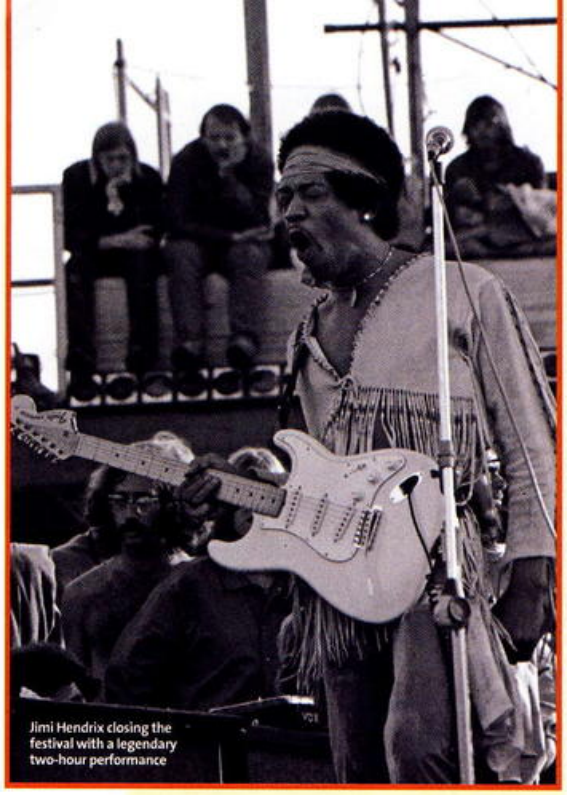
could have been extraordinary. I suppose with the carefully edited view that the public got through Michael Wadleigh's film, it was a great event. But for those involved in it, it was a terrible shambles, full of the most naïve, childlike people.

What ultimately alienated the Who from our fans was the way Woodstock turned us into superstars in a clutch with Sly & the Family Stone, Ten Years After, Santana, et cetera. In some ways that was wonderful: we went from being a band with a predominantly male following to one where Roger seemed to be like a new kind of rock sun god. And we had a few women in the audience for a change.

But in other ways it was disarming, because the natural, easy connection between me, as the writer, and the audience was broken. "Baba O'Riley" [*from the 1972 album* Who's Next] is about the absolute desolation of teenagers at Woodstock, where everybody was smacked out on acid and 20 people, or whatever, had brain damage. The contradiction was that it became a celebration: "*Teenage wasteland*, yes! We're all wasted!"


Jimi Hendrix closing the festival with a legendary two-hour performance

Sunday, August 17

IN TERMS OF MUSIC STYLES, the final day's lineup was the most varied of the festival. Artists like British singer Joe Cocker, guitarist Johnny Winter and Paul Butterfield each delivered his own distinct forms of blues rock. The Band, critically acclaimed for their work with Bob Dylan and their albums *Music from Big Pink* and *The Band*, performed their signature style of country rock. Crosby, Stills & Nash, riding high on the success of their self-titled debut released just three months before, played acoustic and electric sets, with new, but unbilled, member Neil Young sitting in on many of the songs.

Other acts on this day included jazz rock group Blood, Sweat and Tears, Fifties-style rock-and-roll revival group Sha Na Na and, the festival's final performer, Jimi Hendrix. Billed as "the Jimi Hendrix Experience," the lineup actually consisted of Hendrix backed by Experience drummer Mitch Mitchell, bassist Billy Cox and guitarist (and longtime Hendrix and Cox pal) Larry Lee, with additional performers rounding out the lineup.

But the band that had the most to gain that day was a little-known English group called Ten Years After. The quartet's name came from the fact that the band got going "10 years after" the beginning of rock and roll, but their true roots went back much further than that, to the classic blues of Willie Dixon, John Lee Hooker, Sonny Boy Williamson and similar artists. At a time when these masters were being ignored in their own country, they were being lionized by British musicians, including Eric Clapton, Fleetwood Mac, the Rolling Stones, the Yardbirds and Savoy Brown.

To this mix, Ten Years After brought a heightened level of intensity, stamina and indefatigability. Much credit was due to guitarist Alvin Lee, who was described as having the fastest fingers on the planet. His raw tone and style were key to the group's sound and credibility among electric blues players and enthusiasts, and his playing helped induce hysteria among audience members. Still, only a small percentage of U.S. rock fans knew of Ten Years After when they performed at Woodstock. That was about to change.

For the show, Lee played his cherry-red Gibson ES-335 embellished with peace-sign decals, the same guitar he used from the band's 1967 debut and well into his subsequent solo career. The group's set included their lascivious version of Sonny Boy Williamson's "Good Morning, Little School Girl" and their own songs "I May Be Wrong, But I Won't Always Be Wrong" and "Hear Me Calling." But the pièce de résistance was the set closer, "I'm Going Home," a performance that raised the audience's level of excitement and joy to a new level. The song became a highlight of the subsequent Woodstock soundtrack album and film, raising Ten Years After to star status and securing Alvin Lee's place in the pantheon of guitar heroes.

ALVIN LEE Woodstock was just a name on a date sheet. We were in the middle of a tour. It meant nothing to us until we got there and they said, "You can't get there by vehicle, you have to go in by helicopter." And that was the first inkling that it was going to be a different sort of day.

After going on at three in the afternoon, we ended up playing for about an hour. It was a pretty high-energy set. That's what Ten Years After is all about: to boogie down, have a good time and play lots of riffs around, and that's basically it. I thought a lot of the things being said from the stage were embarrassing. They were all going on and going, "Oh wow, man, we've got a whole city here," and that kind of stuff. I think it's best to go on and say, "Let's have a good time, rock and roll, bang the drums and just boogie down." That's my message.

It was some 12 hours after Ten Years After performed that Crosby, Stills & Nash went onstage, with Neil Young accompanying them on some of the songs. By then the audience was starting to thin out. Hunger, filth, incessant rain and general exhaustion had taken their toll, and undoubtedly many attendees hoped to depart before the roads became clogged again with traffic. But the numerous people that remained were among the first ever to see Crosby, Stills, Nash & Young perform together. As individuals, each had made a name for himself: Crosby with the Byrds, Stills and Young in Buffalo Springfield, and Nash with English pop group the Hollies. Together, however, they were a force to be reckoned with. Though Young had joined so near to the Woodstock performance that he barely considered himself part of the band, rock's newest supergroup arrived at the festival less to perform than to be coronated as the hippies' new reigning kings.

LARRY JOHNSON (*Woodstock* sound supervisor) Neil didn't want to be in the movie. He didn't want to be filmed, so you can only see his arm. At that point and time he was a sort of add-on to CSN; they hadn't actually become "& Young" yet. It was only the second gig they had played live. Young felt that he was a sideman and didn't want to be a part of it. He felt, "You can film those guys," and that's just how he is. I don't know if he regrets that now or not, because we could've certainly have used the footage.

STEPHEN STILLS Our equipment almost didn't get there. We were going to use a potpourri of the Jefferson Airplane's and the Band's equipment to play, but it showed up just in the nick of time.

DAVID CROSBY It was incredible. It's probably the strangest thing that has ever happened in the world. Can I describe what it looked like flying in on the helicopter, man? Like an encampment of the Macedonian army on the Greek hills, crossed with the biggest batch of gypsies that you ever saw. I'm asked about Woodstock so often I usually feign only a dim recollection of it. But the truth is my memory of it is very good. I loved it. I thought it was a very heartfelt, wonderful, accidentally great thing where a lot of incredible music got played. There was a genuine feeling of brotherhood among the people who were there.

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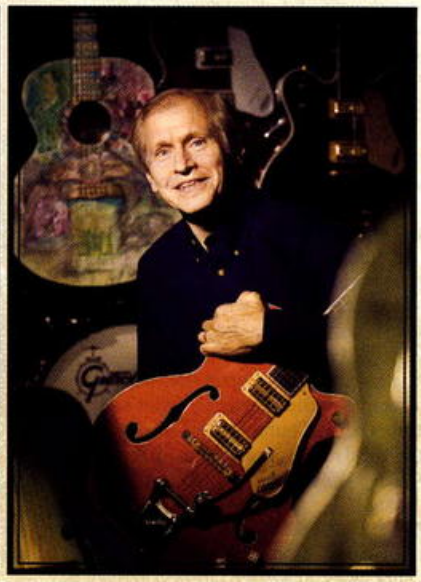


Fred Gretsch III

GW • 81 *by Alan di Perna*

THE INFINITE COOL OF Gretsch guitars operates on many levels. First there's the look of the things: stylish, graceful, a little bit over the top in the ornamentation department but generally more proud than pimped. Bristling with gleaming, chunky control knobs and mysterious switches, a well-appointed Gretsch is a grown-up guitar. Classic Gretsch models, like the elegant White Falcon, the venerable Country Gentleman and the racy Silver Jet, are icons of American design. To use a word no longer in use, but very much current at the time these instruments were conceived, these are "snazzy" guitars.

Then there's the tone—warm and round, but also edgy and commanding. Gretsches twang like nothing else on earth. They also purr seductively when you back off on the master volume control.

The Gretsch sound had a lot to do with launching rock and roll. These guitars were the choice of original Fifties hellcats like Bo Diddley, Eddie Cochran and Duane Eddy. Gretsch's popularity went ballistic in the Sixties when the Beatles' George Harrison wielded a Country Gent and Tennessean on the group's records and live shows. Gretsch guitars became standard equipment for British Invasion hit makers and their American counterparts.

Gretsch has been an essential part of rock history ever since, heard on landmark recordings by the Who, Crosby, Stills, Nash & Young and AC/DC, among others. Today you'll find Gretsch guitars in the hands of new-traditionalists like Jack White, Bono, the Edge, Brian Setzer, the Jayhawks, Fountains of Wayne, Rancid's Tim Armstrong and Patrick Stump of Fall Out Boy. These sleek instruments that never seem to go out of style have also been a vital part of country, jazz and other genres.

That's a lot of music history for one company, but then Gretsch has been around for 126 years now. Although the company is presently part of the vast Fender empire, there's still a Gretsch at the helm. Fred Gretsch III is the great grandson of the company's founder, Friedrich Gretsch. In running Gretsch's daily operations he is assisted by his wife of many years, Dinah.

Fred says, "There's a very strong thread of family running throughout Gretsch history, from Grandpa, my dad, my uncle, and me and Dinah. We have a daughter who works in the office here with us as well, and grandchildren in college now who are also interested in working in the business. Growing up, I had a chance to work with the guys who developed the Gretsch guitar recipes of the Thirties, Forties and Fifties that turned out to be real hits. We're being faithful to those recipes, which are now more than 50 years old."

(from left) Gretsch 6120, Silver Jet 6129 and White Falcon 6136

FROM GERMANY TO BROOKLYN

The origins of Gretsch are an archetypal New York story. Friedrich Gretsch arrived in the city from Mannheim, Germany, in 1873. He worked briefly for a drum and banjo manufacturer, but by 1883, he'd Americanized his first name to Fred, started the Fred Gretsch Manufacturing Company in Brooklyn and began to build a product line that included drums, banjos, tambourines and toy instruments.

When Friedrich Gretsch died suddenly in 1895, leadership passed on to Friedrich's eldest son, Fred—known as Fred Sr.—who was only 15 at the time. Fred III says, "Even though my grandfather was only 15 in 1895, my great grandmother brought him into the business, rather than closing it down. My great grandmother must have been a heck of a businesswoman: the mother of seven children and helping a 15-year-old son to run the company. Together they brought the business forward."

Mandolins were added to the line in 1900, and in 1916 the Fred Gretsch Mfg. Co. built new headquarters for itself, a 10-story building at

60 Broadway in Brooklyn. Like most other early 20th century manufacturers of string instruments, Gretsch became increasingly involved in guitar making during the Twenties and Thirties as guitars eclipsed banjos as the instrument of choice for dance band rhythm sections. During the Twenties, these Gretsch-made guitars were marketed under the Rex and 20th Century brand names. But in 1933, the first guitars bearing the Gretsch name hit the marketplace: the American Orchestra Series of archtops and a line of flattops that included the Broadkaster.

None of these early guitars attracted much attention, but in 1939 Gretsch brought out the Synchromatic Series—stylish archtops with flashy "cats eye" sound holes that did much to put Gretsch on the map. That same year saw the release of the first Gretsch electric, the Electromatic Spanish, which was actually manufactured by Kay. While Gretsch put their name on instruments made by Kay and Harmony, they also made instruments that were sold under the Montgomery Ward and Sears & Roebuck brand names.

Gretsch underwent a series of managerial changes during the Forties. Fred Gretsch Sr. left the company in 1942, and leadership of the company passed to his son, William Walter "Bill" Gretsch, the father of the company's current head. Bill Gretsch died in 1948 and was succeeded by his brother, Fred Gretsch, known as Fred Jr. In the booming economy that took hold in the year right after the end of World War II, Fred Jr. decided the time was right to stop messing around with subcontract work for other brand names and start getting serious about building and marketing high-quality guitars under the Gretsch name. As part of this impetus, Gretsch made a pact with Harry DeArmond, purveyor of state-of-the-art pickups at the time. With their individually adjustable pole pieces, DeArmond pickups graced some of Gretsch's finest early Fifties guitars and were the forerunner of some of Gretsch's own distinctive pickup designs.

HAIL HAIL ROCK AND ROLL

The Fifties were a golden age for Gretsch. These years witnessed an explosion of Gretsch models and designs that have since become legendary. The year 1953 saw the introduction of the Gretsch Duo Jet, a guitar that would play an important role in several successive generations of rock music. It was developed in response to a new trend toward solidbody electrics, initiated by the Fender Telecaster and Gibson Les Paul, which were both introduced around this time. But the Duo Jet differs from either of these guitars in that it isn't really a fully solidbody instrument. Hollow sound chambers within the body give it a tone that is distinctively different from the Les Paul or the Tele, a difference that has found favor, over the years, with players ranging from George Harrison to Billy Zoom of X.

The Duo Jet was the first of many Gretsch models to feature a master volume knob mounted on the upper-body bout on the cutaway side of the body, separate from the guitar's other tone and volume controls, which were mounted more conventionally, on the lower bout. The master knob sits conveniently under the picking hand, making it easy and comfortable to execute volume swells.

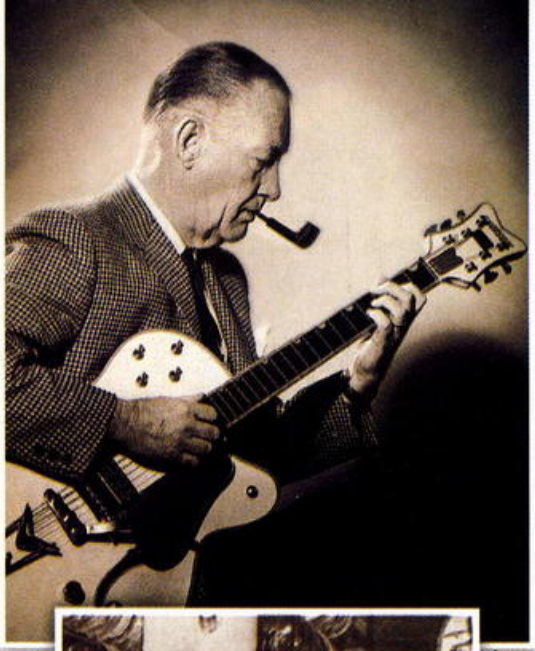
The original Duo Jet was issued in black, but in 1954 Gretsch guitars started to become available in a kaleidoscopic range of DuPont automotive paint colors. The varied and sometimes bizarre color schemes are one of the company's hallmarks, with "Gretsch orange" remaining a favorite of guitar connoisseurs.

Also new in 1954 was the Gretsch Silver Jet, basically a Duo Jet done up in a flashy silver-sparkle finish taken from Gretsch's drum department. As a major guitar manufacturer also very heavily into the drum business, Gretsch had a source of eye-catching materials that left its competitors in the dust. The idea of applying drum surfaces to guitars was the brainchild of a gentleman named Jimmie Webster, a key player in the Gretsch saga. An accomplished jazz guitarist who developed a system of fretboard tapping decades before Van Halen, Webster was what we might call an artist/endorser for Gretsch, and he was also very active in contributing design ideas and serving Gretsch in a variety of ways.

One of Webster's contributions was bringing guitar virtuoso Chet Atkins into the fold. Atkins had already made a name for himself as a country player by the mid Fifties. His relationship with Gretsch was somewhat parallel with Les Paul's Gibson association. In both cases the player and the brand became closely identified.

The first of many Gretsch Chet Atkins models, the venerable 6120 debuted in 1955. Created with design input from Atkins, the 6120 set the pattern for many Gretsch models to come. A hollowbody archtop initially adorned with Western styling, the instrument would grow and evolve with the company itself. Atkins was adamant that the instrument sport a Bigsby tailpiece and vibrato arm. This chunky piece of serious hardware would become a key factor in that legendary Gretsch tone and twang.

Nineteen-fifty-five was also the year

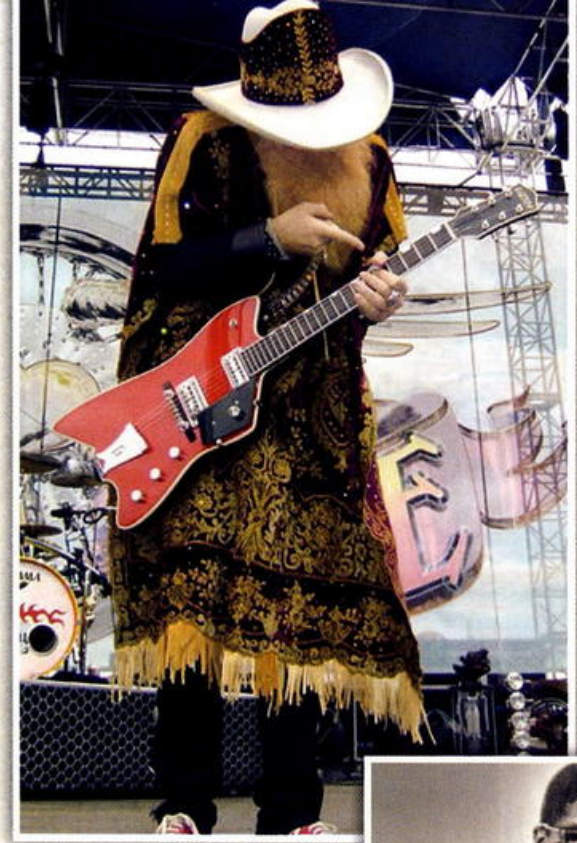


(from top) Jimmy Webster, Phil Grant (at right) at the Gretsch factory, a Chet Atkins ad, and the production line for drums, one of Gretsch's mainstay instrument lines

that brought the Gretsch White Falcon into the world. The indisputable gold-trimmed Cadillac Coupe DeVille of the electric guitar universe, it was another of Jimmie Webster's creations. With its winged headstock, gold-plated hardware and gold sparkle trim (appropriated from the Gretsch drum department), the White Falcon screams *bling*.

Webster wasn't working in a vacuum: Fred III gives a lot of credit to the boys on the shop room floor. Gretsch's Fifties-era employee roster provides a vivid picture of New York's working-class population in the mid 20th century: a cross section of first- and second-generation Italian Americans and European Jews, with a sprinkling of Irish and German immigrants. The Fifties Gretsches are the handiwork of no-nonsense, tool-and-die-maker types. New York was in the midst of a golden era of jazzy archtop guitar making, with D'Angelico and Epiphone also turning out masterpieces of Deco/Moderne guitar design in Manhattan. Great luthiery was in the air, and there was interaction among the city's guitar makers.

Fred Gretsch III explains, "If you cross the Williamsburg Bridge from Brooklyn onto Delancey Street and make the first right, that's where John D'Angelico's shop was. Around 1956–'57, we had a lot of premium wood. John would come over, and we had some carved tops and lumber for carved tops that we were happy to sell him. He got to pick through some of great wood."



Gibbons with his Billy Bo guitar, Bo Diddley with the Jupiter Thunderbird he helped design, and Diddley's own rectangular-bodied Gretsch.

Gretsch Country Gentleman and Tennessean 6119

Meanwhile, rock and roll had begun to set the entire world on fire. As a glitzy New York guitar maker with a strong foothold in the country market, Gretsch was ideally positioned to become the ax of choice for the original rockabilly wild men. A Gretsch 6120 circa 1957 was the vehicle that Eddie Cochran rode to fame on classic tracks like "Summertime Blues" and "Something Else," songs that were reprised in later years by the Who and the Sex Pistols. Duane Eddy opted for a red 6120 with a Bigsby tailpiece. He used it on instrumental hits like "Rebel Rouser," which gave the word "twang" a permanent place of honor in the popular musicians' lexicon. Lead guitarist Cliff Gallup wielded a circa 1955–'56 Duo Jet with a Bigsby on classic Gene Vincent hits like "Be-Bop-a-Lula," a sound that made it all the way over to England and caused young fellows like Jeff Beck and John Lennon to flip their wigs.

But Gretsch's impact on early rock and roll wasn't confined to rockabilly. Sometime in the mid Fifties, R&B great Bo Diddley took a Gretsch neck and pickups and attached them to a simple rectangular guitar body he'd made himself, and a rock and roll archetype was born. Diddley also played a Jet Firebird in the studio and worked with Gretsch to create the rocket-shaped Jupiter Thunderbird, revived decades later by Gretsch's current management and ZZ Top's Billy Gibbons as the Billy Bo Gretsch.

Meanwhile, Gretsch poster boy Chet Atkins had been made the head of RCA's Nashville recording studios in 1957. As part of the job, he played his signature model Gretsch on influential rock and roll recordings by Elvis Presley and the Everly Brothers. As Atkins' prestige grew, so did Gretsch's line of Chet Atkins signature models. Introduced in 1957, the Chet Atkins Country Gentleman was a thinline hollowbody guitar with a sealed body to provide better feedback control. Though the guitar had no sound holes, Gretsch painted on fake *f*-holes to make the archtop instrument look kosher. The following year, Gretsch added the 6119 Tennessean model to the Chet Atkins line. It was essentially an affordable, single-pickup version of the 6120, although this model, like all Gretsches, would evolve in the years to come.

The Country Gentleman was among the first Gretsch guitars to feature Filter'Tron pickups. These were created by a man named Ray Butts at the behest of Atkins, who was never crazy about the DeArmond pickups that Gretsch had been using up to that point. The Filter'Tron is a dual-coil, hum-canceling, or "humbucking," design. It was introduced the same year that Gibson brought out its own humbucking pickups. It's generally thought that Butts and Gibson's Seth Lover made parallel discoveries at roughly the same time, but Filter'Trons have a different character—more glassy, less muddy. From '57 onward they became standard gear on all Gretsch models except the budget Clipper guitar, which was outfitted with a Gretsch-designed single-coil called the HiLo'Tron. These pickups eclipsed the DeArmond DynaSonics used on previous Gretsches. The Filter'Tron is a highly revered pickup in Gretsch circles, although the earlier DeArmond-equipped instruments also have their passionate advocates.

The innovations kept coming as the Fifties

gave way to the Sixties. In 1958 Gretsch began to outfit its fingerboards with the now-classic "half-moon," or "thumbnail," fret markers, a cosmetic detail that is part of the Gretsch mojo. The same is true of the engraved metal headstock plates that started to appear on Gretsch peg heads at this time. Also new in '58 was the Project-O-Sonic stereo option on the White Falcon and Country Club models. But stereo guitars were never widely embraced, and as a result relatively few stereo White Falcons were produced. They are highly collectible today.

The year 1959 saw the advent of the "zero fret" on many Gretsch models. This was an extra fret placed about an eighth of an inch down from the nut and essentially taking over the nut's duties. Purportedly this did away with the need to adjust bridge height, but whatever the truth, it's just one more thing that makes Gretsch guitars the weird, wonderful and funky, things that they are.

Guitar historian Matthew W. Hill recently joked that every Gretsch guitar is a transitional model. While this is perhaps not literally true, Gretsch was constantly tinkering with features, functions, body widths, sizes and shapes, even on its best-selling models. Much of this was down to the fertile mind of Jimmie Webster, who seemed unable to leave well enough alone. Webster's infamous muting device started appearing on Gretsch guitars around 1960. It was basically a set of foam pads fitted down near the bridge that could be flipped up to press against the strings and simulate the effect of palm muting, but it never caught on. Along with these gadgets and gizmos, there was a general trend toward slimmer bodies and more double-cutaway shapes as Gretsch attempted to stay on top of the market.

George Harrison backstage before a Beatles gig with his Country Gentleman, March 9, 1963

BRITAIN INVADES AMERICA, BY WAY OF BROOKLYN

None of this mattered by early 1964, when the Beatles became one of the world's most successful musical acts. George Harrison, the group's lead guitarist, was a longtime Gretsch fan. He'd grown up admiring country and rockabilly players, like Chet Atkins and Duane Eddy, and had bought his first Gretsch instrument, a secondhand '57 Duo Jet, back in 1960, before the Beatles had hit it big. This was the guitar he played throughout the band's early days in Liverpool and Hamburg, and which he kept until the end of his life.

In April 1963, Harrison bought a brand-new Country Gentleman at the Sound City music shop in London. He famously played the guitar on the group's early hit single "She Loves You." It was damaged shortly afterward, and Harrison bought a second Country Gent from Sound City in October 1963. This is the one he used on many of the Beatles' earlier recordings and brought to America for the group's first U.S. tour, in 1964. That momentous pop-culture moment included a February 9 performance on the *Ed Sullivan* television show that was viewed by some 73 million people. Though Harrison's Country Gent was stained a very dark brown, it often appeared to be black, particularly in the black-and-white photography common at that time. The instrument seemed an extension of Harrison.

He purchased a fourth Gretsch, a two-pickup Tennessean, over the 1963 Christmas holiday. Harrison's Gretsch instruments were integral to his guitar approach in the first half of the Beatles' career. While he used a Rickenbacker 360 12-string electric for chiming melodic parts, he tended to use his Gretsches for grittier leads and on passages that showed off the strong country influence in his playing, such as the concise, eloquently terse solo in "Can't Buy Me Love."

In 1964, hoping to sign Harrison to an endorsement deal, Gretsch made a custom 12-string electric and presented it to him, but he found the neck too wide and promptly gave it away to John St. John of Sounds Incorporated, who were touring with the Beatles at the time. Gretsch's plans to name the 12-string the George Harrison Model were quickly scrapped.

By that point, however, it no longer mattered. In the wake of the Beatles' rise to superstardom, every guitar player in a rock group wanted a Gretsch, and the guitars were conspicuous in the hands of the Beatles' fellow British Invaders, like the Rolling Stones' Brian Jones and Small Faces' Steve Marriott.

American bands were also quick to jump on the bandwagon. Neil Young and Steven Stills sported Gretsches in their popular mid-Sixties group Buffalo Springfield and carried them into their Seventies fame with Crosby, Stills, Nash & Young. Prior to joining CSN&Y, David Crosby strummed a Gretsch during the Byrds' mid-Sixties pop chart ascendancy, while frontman Jim "Roger" McGuinn picked a Rickenbacker, thus replicating the Gretsch/Rickenbacker pairing that George Harrison and John Lennon employed as the foundation of the Beatles' guitar sound. And down in the cellars of New York's underground, Lou Reed led the Velvet Underground with a Country Gent hanging from his shoulder. The great variety among different years and models of Gretsch guitars allowed players to find their own unique niche.

In 1965, with demand for its guitars growing, Gretsch moved drum production out of the 60 Broadway building to make room for increased guitar production. The same year, Fred Gretsch III went to work for the company on a full-time basis as a full-fledged member of the guitar engineering department. Demand held steady throughout '66 and into '67. But on July 31, 1967, Gretsch underwent a substantial reversal of fortune. Fred Gretsch Jr. sold the company to Baldwin, a leading piano manufacturer. Baldwin had been itching to get into rock band gear in the late Sixties and had brought out a line of amps and combo organs. According to some accounts, Baldwin paid Fred Jr. four million dollars to acquire Gretsch.

"My uncle had come into the business in

1926 after he graduated from Cornell University," Fred Gretsch III says of Fred Jr.'s decision. "I think that selling Gretsch was just part of his retirement plan."

Fred III stayed on with the Baldwin-owned Gretsch until 1971. But by then Gretsch guitars were well on their way down in the world.

SURVIVING THE SEVENTIES

It's easy to lay all the blame for the decline of Gretsch guitars at Baldwin's door. But by 1967, the sound of rock was rapidly changing. High-powered acts like Cream, the Who and the Jimi Hendrix Experience had come to the fore, hauling stacks of 100-watt Marshall amps onto stages and into recording studios. When played through such powerful amps, hollowbody guitars, such as the majority of Gretsches, produced too much feedback. Guitarists switched to solidbody guitars, like the Gibson Les Paul and Fender Stratocaster.

Gretsch guitar production was moved out of Brooklyn, relocated first to Cincinnati and then to Booneville, Arkansas. Along the way, many of the classic Gretsch models were discontinued and the old manufacturing techniques discarded. Fred Gretsch III says, "The piano guys at Baldwin just weren't real adept when it came to dealing with the changing guitar marketplace. Baldwin lost track of the guitar recipes that had been so important to the music of the rock and roll era. They failed to recognize that those recipes were a key part of musical history, so old best sellers were dropped from the line and some weird new models were introduced. That combination was not good for the brand."

The Stray Cats' Brian Setzer, a longtime Gretsch aficionado who helped restore the company's visibility in the Eighties

The old Gretsches were still valued by some players, particularly Sixties rock vets whose careers extended into the Seventies and beyond. Pete Townshend played an old 6120, given to him by Joe Walsh, on *Who's Next* and *Quadrophenia*. Neil Young's White Falcon had a prominent role on Crosby, Stills, Nash & Young hits like "Ohio" and in the band's live shows. And by the end of the Seventies, Malcolm Young's modified Sixties Jet Firebird had become the bedrock foundation of AC/DC's sound. But by the dawn of the Eighties, production of Gretsch guitars had ceased completely.

BACK IN THE FAMILY

After leaving Baldwin's Gretsch operation in 1971, Fred Gretsch III continued to work in the musical instrument industry, mainly manufacturing banjos and importing gear from overseas. He did well enough that he was able to buy Gretsch back from Baldwin in November 1984. He notes, "By then, the only thing being made were Gretsch drums. I was very concerned about getting the guitars back into production, but it took me five years to do it. Fortunately, there were still some key people around to help us. Duke Kramer, who had gone to work for my dad in 1935 and retired from Baldwin around 1980, was able to help us find as many of the old tools as we could and get the guitars back into production again."

Gretsch established manufacturing deals with factories in Japan and Korea, and by the early Nineties Gretsch guitars were back on the market. For legal reasons, however, some of them had slightly different names. The Country Gentleman had become the Country Classic, and the Tennessean was now the Tennessee Rose. In 1986, Chet Atkins had ended his decades-long association with Gretsch and formed a new alliance with Gibson. It was the end of an era, but a new one was just beginning.

Fred Gretsch's acquisition of the Gretsch brand was a timely move. The late Seventies/early Eighties era had focused attention on Gretsch guitars once again. The period was marked by a renewed interest in the rebellious rock and roll of the Fifties and early-to-mid Sixties. Guitarists like Billy Zoom of X channeled his rockabilly roots on a Gretsch Silver

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Jet, and Matthew Ashman of Bow Wow Wow used a White Falcon. Gretsches were also seen in the hands of post-punk heroes like the Cure's Robert Smith and Depeche Mode's Martin Gore.

But it was the rockabilly revival of the early Eighties that elevated Gretsch adulation to a form of worship. The Stray Cats were among the premiere retro rockabilly acts. Brian Setzer, their guitarist and a longtime Gretsch aficionado, struck up a relationship with the company that resulted in the first Gretsch Brian Setzer model in 1993, based on the guitarist's 1959 6120. Setzer became a visible and effective spokesman for the newly revitalized Gretsch.

"There were three 'big bangs' in the history of Gretsch guitars," says Joe Carducci, Gretsch's current marketing manager. "One was Chet Atkins in 1954. The other was the Beatles in '64. And the third was Brian Setzer in the Eighties and Nineties."

THE FENDER ALLIANCE

Other signature models soon followed, including a Malcolm Young model in 1996 and a Duane Eddy guitar the following year. But as the new decade dawned, Fred Gretsch came to the realization that he needed some extra firepower to help the Gretsch brand go truly global. So he approached Fender Musical Instruments.

"We knew the Fender people really well," he says. "Bill Schultz, the CEO of Fender at the time, had gotten his start on the wholesale side of the music business working for Duke Kramer out of Gretsch's Chicago office in the early Sixties. I approached Bill and asked if Fender would be interested in distributing Gretsch in Europe, where Fender has its own sales force, warehouse and distribution network. Bill went back to his people, talked about it, came to me and said, yes, they wanted to do Europe, but they really wanted to do it worldwide. We thought about that for a while and figured that partnering with Number One was a good idea."

Under the agreement, signed in 2002, Fred Gretsch III still owns the Fred Gretsch Company, but Fender now handles manufacturing, distribution and marketing worldwide. Fred says, "In the seven years since we signed the alliance agreement with Fender, our business has just about tripled."

One of the first tasks the Fender team set for itself was to analyze the elusive mojo of Fifties and Sixties Gretsches. The team made some progress, but the Gretsch mystery proved elusive. At this juncture, Ritchie Fliegler, Fender's marketing manager at the time, visited his doctor for a CAT scan. Afterward, her asked the doctor if it was possible to place a guitar in the scanner to have a look at its innards. The doctor, an avid amateur guitarist, said it could be done and allowed Fender's team to come in after hours, free of charge, and scan numerous old and new Gretsches.

Carducci says, "The common denominator we found in the Brooklyn-era Gretsches was that they all had tops, backs and sides made of three-ply maple in very thin layers, whereas the Baldwin era guitars ran to five and six ply. Those guitars are stiff, not as vibrant as the Brooklyn guitars, and they're heavier. Discovering that was like discovering the Holy Grail."

Fender had decided to continue manufacturing Gretsch guitars at the Terada factory, one of the Japanese facilities Fred Gretsch III had been using since revitalizing the brand in the Nineties. Now, however, Fender changed the manufacturing procedures to approximate the techniques used in Brooklyn half a century earlier. Carducci says, "The thing about the Terada factory is it's very old-school. It was built in 1954 and specializes in hollowbody guitars, making high-end instruments for D'Angelico and others. There are no computers at the Terada factory, so all the tooling and stuff that makes the Gretsch body shapes, is completely old-school."

The current line of Asian-made Gretsches is complemented by small quantities of American-made Factory Special Run (FSR) guitars from the Gretsch Custom Shop, under the direction of luthier Stephen Stern. These are sold thorough high-end boutique dealers. The Custom Shop also does one-off special order instruments.

With a direct descendant of Friedrich Gretsch at the helm and the marketing/manufacturing clout of one of the world's largest guitar companies behind it, the Gretsch legacy seems in good hands in 2009. But what about the old Gretsch building in Brooklyn?

"Oh, that passed out of the family about 10 years ago," says Fred Gretsch III. "It's now condominiums. So, if you want, you can now live in the building where all those great old Gretsch guitars were made."

BREAKIN' OUT

THE BLESSINGS AND BENEFITS OF LIVE PERFORMANCE

BEING A FULL-TIME guitar player is an amazing experience. I've had this "job" for the past 20 or so years, and it's brought me a great deal of happiness.

I've often thought about the most important aspects of my job. One is that, when I perform, it's not necessarily essential that I play all the notes perfectly or in a technically pristine manner. More important is that I have a *great time*. If I am really having fun onstage, that energy translates to the audience and they have a great time too. Of course, if I hit lots of wrong notes, I definitely won't be having a good time. But if I hit one bad note and in my mind I'm thinking, "I don't care—the rest of it is great," then everything is cool. It's all about enjoying having the opportunity to perform music.

This brings me to the matter of the difference between being a "bedroom" guitarist and one who is experienced and comfortable playing live in front of people. I'm of the firm belief that when performing onstage you should play the guitar with more than just your fingers—you should play with your entire body.

I performed at a tribute to the Who last year, and had to follow Pete Townshend's lead when it came to recreating his parts. Pete absolutely does not play with just his hands; he uses his whole body, including his back, torso, legs and arms. It's a stunning experience to play Who songs with the mindset of being a vessel for the music, as Pete does. The Who's music is very high-energy, and it feels great to stand up and play it with all your might.

One of the first times that I really "got it" and understood what this meant was when I was listening to Jimi Hendrix. I shouldn't say "listening," because my parents gave me a couple of Hendrix albums when I was young, and I did like them, but the thing that really got me excited was when I saw a Hendrix movie, and suddenly I could watch how he played, and how he moved when he played. For example, he took a very simple string-bending lick, along the lines of **FIGURE 1**, and just *shook the earth* with the thing by adding such physical force and rhythmic drive to it. There was so much power in his playing, and I thought, "Oh, that's it—*that's* why people keep talking about Hendrix."

To play rock music back in those days, you had to get together with other musicians and crank up the amps loud, as opposed to simulating this via using Pro Tools in your bedroom. This is why so many musicians of Hendrix's era tended to be good at delivering powerful musical statements to the audience. I encourage you to get together with other musicians and find a place where you can crank it up.

There are an infinite number of things to be learned from live performance. An obvious one is getting over making a mistake—if you're used to merely hitting "undo" on your keyboard, you won't know how to deal with it when you are onstage.

All the pioneers of rock—Jimi Hendrix, Pete Townshend, Eric Clapton, Jimmy Page and Eddie Van Halen, to name a few—learned these valuable lessons early on. When you think of young Eddie jamming in his basement with his brother Alex, you can envision how the two of them learned to play together like they were one person, or like musical twins. If you can build musical relationships by finding musicians you enjoy playing with, and do so over a long period of time, you will increase the likelihood of making *magic* come out of your guitar. So play with other musicians as often as you can. If you know that the drummer is showing up at seven o'clock, it will motivate you to get your act together. I've written many a song using that specific motivation.

Here's another tip: Even if you are playing some terrifying shred-type licks, you should end the solo with as much expression as you can muster. For example, if you play something like **FIGURE 2**, which features some blazingly fast shredding, end things with an expressive bend and some extreme body movement, in order to send it off with a big exclamation point. Try to harness as much energy as possible and channel it into your playing.

This wraps up my current tenure as a *GW* columnist. I hope you've enjoyed reading these columns, and look forward to seeing you out on the road soon! ❐

FIGURE 1

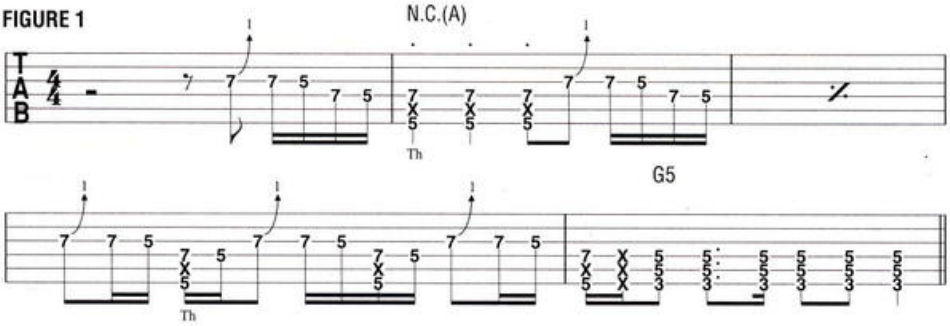
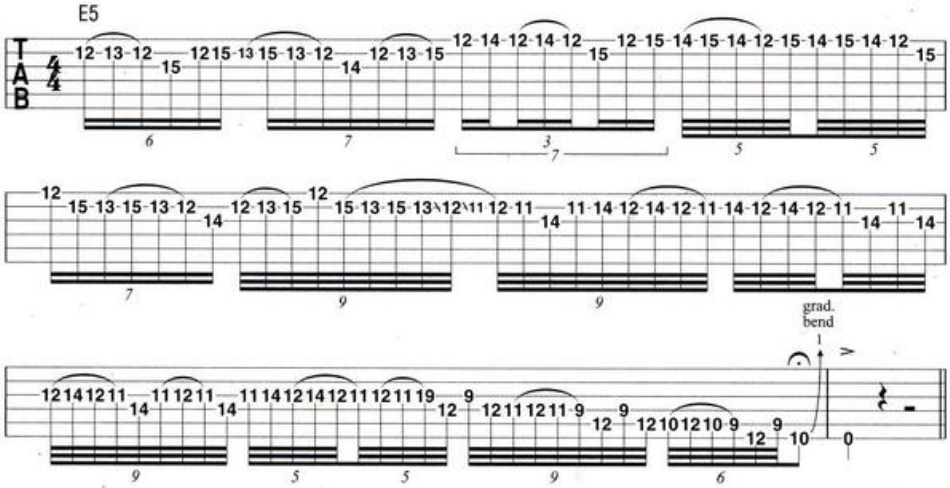


FIGURE 2

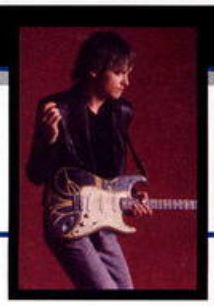


ON DISC

Photograph by NEIL ZLOZOWER

YOU MUST BE MISTAKEN

HOW ERRORS CAN HELP YOU BECOME A BETTER GUITARIST



THIS MONTH I WANT to examine some of the ways in which we can discover value from within our mistakes, rather than falling into despair or self-judgment.

As we all know, everyone makes mistakes in the course of learning anything. Mistakes are a requisite to learning. You probably can't remember that when you were an infant you made many errors on the way to learning how to stand up and to walk; and it's unlikely that you can recall the struggle of learning the language you speak, or of developing the skills of communication required to interact with the other humans around you. But you learned all these things, and you did so with a sense of certainty of purpose and with the indomitable spirit of an animal fighting for its life. Without exaggeration, it can be said that we can have, be or do anything that we truly set our aim upon.

Unfortunately, as we become older (and, we think, wiser), we are more inclined to self-recrimination whenever we make a mistake. Often, when my students make mistakes in our studies, they place value judgments on their abilities to perform or learn material. After noticing this, I began to look at what happens within myself when I make mistakes, especially in performance, and how my approach to these moments differs from that of my students.

The greatest difference seems to be that, whereas my students generally blame themselves, I blame the guitar and my hands for the trouble they have caused me as I strive to translate my musical wishes into the real world. After I hit a wrong note or make a gaffe, I play a somewhat angry musical flourish that makes it appear that I'm scolding the guitar and my hands. This announces to everyone that I know what's going on, that the mistake was caused by something other than me, and that I am not going to put up with it. Thus, I have found something rather remarkable that takes place whenever I make a musical mistake, something that actually increases the perception by the audience of my command over my instrument.

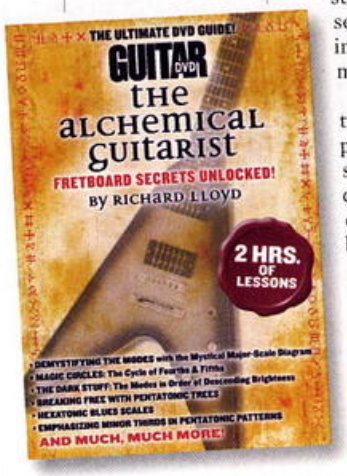
Consider this analogy: If a man is walking a dog and the dog is so well trained that it heels at all times, the interaction between master and dog will perhaps be taken for granted. But if a man is walking a well-trained dog and the dog strays from its discipline, the man brings it back to heel with a sharp snap on the leash. In this way the relationship between the man and his dog becomes plainly visible and is brought into a stronger awareness.

Similarly, anthropomorphizing the guitar—that is, giving it human qualities—or regarding your hands as independent appendages may seem a little close to magical thinking, but human beings do this sort of thing all the time, such as when they say "Stupid instrument!" or "My back is killing me!" Like the man who heels the dog, we give the observer an indication of the relationship between ourselves and our instrument. This tends to increase, rather than erode, the perception of mastery and helps the audience empathize with us.

Now, what about when we make a mistake in the privacy of our own practice? When I make an error, I stop, back up and run the passage again, but before I do so, I take a moment to pause. To explain why, I have to digress for a moment and talk about the Army. You'll see the connection shortly.

The Army has a logical chain of command, from the general down to the officers to the platoon leaders to the individual enlisted men. If the general gives an order to attack the right flank, but some of the platoons attack the left flank, the general will undoubtedly be angry that his orders were not executed. But being a man of discipline, he will take a disciplined approach to the error and examine the entire chain of command from the top down until he finds out where the orders went awry.

Similarly, playing a musical instrument is an endeavor that requires a chain of command. The brain is the general, the nerves are the officers, and the muscles represent the enlisted men. Muscles don't make their own decisions. Hopefully, they've been to boot camp. That's what practicing is all about. So when I make a mistake while practicing, I back up, take a breather and ask myself where in the chain the mistake began. Even if I can't find the answer, this short break allows my nerves to "straighten up and fly right." Then, I try the passage again. If my performance is correct this time, I rock back and forth across the mistake, in the same way that you will move a hot iron over a stubborn wrinkle. There is no sensible reason for self-recrimination. After all, the self didn't make the mistake.



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While it may seem counterintuitive, confusion is a necessary prerequisite for learning, and some amount of it must precede learning. The greater the confusion, the more facts the brain is unable to organize into recognizable categories. Thus, we have the pain of confusion. But pain is on a gradient, and it can range from minor to unbearable. Confusion works the same way. Every time the brain is up against something it cannot organize, it suffers some state of confusion, the relief of which brings pleasure and satisfaction. Embracing confusion helps us unravel it, but fear of confusion prevents us from learning.

There is one other matter I would like to take up in this lesson. Sometimes it seems as if we get much better at playing after a period of rest. For example, after not playing the guitar for a week or two, we may find that some of our skills have improved substantially. There is a very real reason for this. When we first learn to perform an action, we perform a great number of correct and incorrect actions. The incorrect actions are needed to define the parameters of correct action. After a period of learning, we take a rest.

It's during this rest period that the brain sorts through all of the activities in its memory and streamlines its understanding of the parameters of correct action. In short, it remembers the correct actions and forgets the incorrect ones. This is why, after a rest, one may find that they can play better.

Finally, I want to tell you that this will be my last column for a while. I truly appreciate the emails and comments I've received from so many readers who have benefited from my lessons. As a teacher, I find nothing quite so gratifying as helping students grow as players. I hope to return to these pages some time in the not-so-distant future. As always, practice heavy. Analyze and utilize. From your friend, the Alchemical Guitarist. ❐

RICHARD LLOYD is a founding member of the rock band Television and teaches guitar at his studio in New York City. His latest album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

 *by Michael Angelo Batio

PICKING A WINNER

HOW TO PERFECT YOUR ALTERNATE-PICKING TECHNIQUE

ALTHOUGH I PLAY the guitar right-handed, I was born a lefty. In my early days of playing, my picking hand was my weaker hand, so I needed to spend a lot of time and energy on developing a solid, reliable and *fast* alternate-picking technique. What is somewhat ironic is that, in the years since, I've become known for having a pretty strong alternate-picking technique. This month I'd like to show you one of my favorite alternate-picking exercises.

One of the key elements for attaining speed when alternate picking is *economy of motion*; my pick hand barely moves, no matter how fast I play. In **FIGURE 1**, I begin by simply picking the same note repeatedly, using alternate picking and starting with a downstroke, gradually building up speed. While picking this note, I rest the tips of my pick hand's second, third and fourth fingers on the guitar body (just below the neck pickup), and the wrist generates the pick movement. I hold the pick between my index finger and thumb, and the joints of these fingers do not move at all. Also, I like to pick the strings at a slight angle, so that it is moving *diagonally* across the strings instead of on a flat or parallel plane.

In bar 4 of **FIGURE 1**, I switch to a fast alternate-picked lick that both ascends and descends, moving between the D and G strings while staying within the structure of the D major scale (D E F♯ G A B C♯). I begin this lick with a downstroke, which makes it possible for me to use an upstroke whenever crossing from the D string to the G; using a downstroke on the lower string followed by an upstroke on the higher string enables me to generate much more speed than would alternate picking in a different manner. Start this figure slowly, and gradually build up speed while keeping the main focus on picking with precision along with the speed.

To my ear, I want the string crosses to sound *seamless*. A great way to practice this is to focus on the string-to-string picking motion, as shown in **FIGURE 2**.

Now I'd like to show you a longer exercise that's guaranteed to increase your alternate picking speed and precision. It's comprised of a melodic *shape* that is moved to different areas of the fretboard: **FIGURE 3** presents the initial melodic shape, played in 14th position, which runs through the exercise. **FIGURE 4a** illustrates the pattern as a repeating motif played in straight 16th notes, starting in 14th position over D, moving up to 17th position over F/D, to 16th position over E/D, and finally in 12th position over C/D. In **FIGURE 4b** the pattern is moved across two octaves, as the G and D strings are incorporated.

Once you have a handle on these elements, move on to **FIGURE 5**, which puts all of the pieces together in a very challenging and effective alternate-picking exercise. (To see the tab for **FIGURE 5**, go to guitarworld.com/batio.) I start with a two-string motif and then expand it to cover all six strings. Remember: when it comes to speed, there are no short cuts. ❐

FIGURE 1

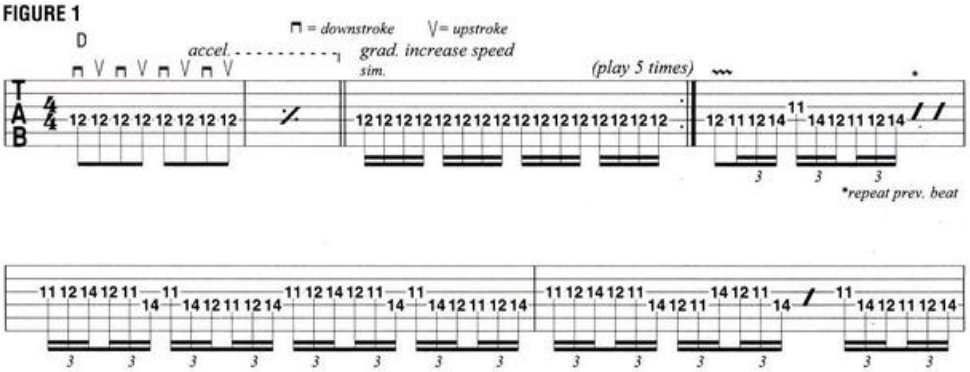


FIGURE 2

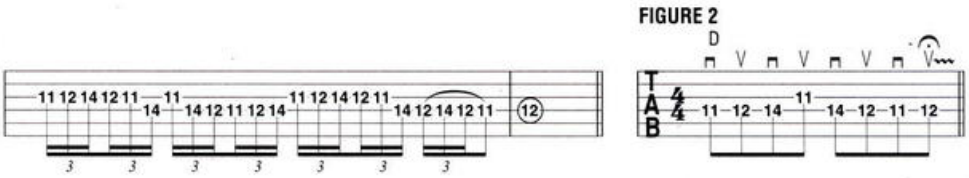


FIGURE 3

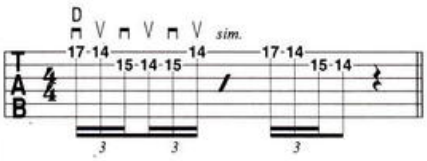


FIGURE 4a

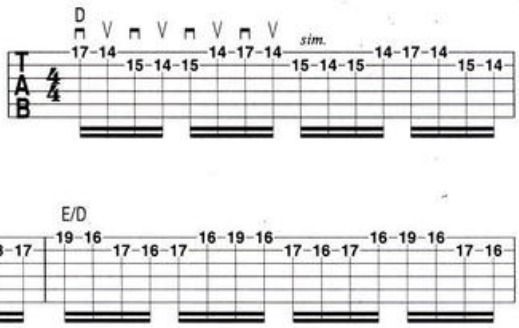
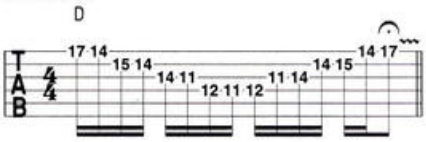


FIGURE 4b



ON DISC

JUMP BLUES, PART I

AN INTRODUCTION TO THE GENRE THAT GAVE BIRTH TO ROCK AND ROLL

ON DISC

IN THE FORTIES, *jump blues*—high-energy dance music that, in style and spirit, set the stage for the birth of rock and roll—dominated what *Billboard* called the Harlem Hit Parade, dubbed "Race music" from 1949 forward, until rhythm and blues became the familiar title in 1959. Over the next few columns, we'll explore the elements of jump and its derivatives, and get a grip on this exciting style.

Jump grew out of boogie-woogie, a piano craze of the late Thirties based on driving, left-hand, eight-to-the-bar (i.e. unbroken eighth-note) riffs. In typical jump band arrangements, the upright bass augments the pianist's left hand with a simplified four-to-the-bar pattern called *walking bass*, and the horn section takes on the role of the pianist's right hand, providing harmonic accents and melodic lines. Meanwhile, jump drummers rocked hard with a *backbeat*, the snare accent on the second and fourth beats of every bar that drives popular music to this day.

While jump incorporated the seeds of the modern rock rhythm section, the role of the electric guitar was still a work in progress. Early in the Forties, the innovative T-Bone Walker began exploring the electric guitar's potential as a solo voice within a big band setting. However, it took a few more years before small bands like those of Little Walter and Howlin' Wolf began proving that a couple of electric guitars could rock the house as powerfully as a full acoustic orchestra.

In electrified jump arrangements, the guitars are typically split low/high, with one covering bass figures and the other emulating the horn section. Standard low-end patterns begin with the walking line (**FIGURE 1**); apply palm muting to create a percussive "thunk." The basic guitar boogie shuffle rhythm can also be modified for fast jump tempos by accentuating the backbeat and using fret-hand muting between beats to add "bounce" to the rhythm (**FIGURE 2**). In addition, the boogie pattern can be combined with the walking line; in **FIGURE 3,** shift up two frets on beat two to complete the pattern (on this and subsequent examples, transpose the pattern to the IV and V chords, as in **FIGURE 2**), and you can emulate a two-handed piano attack by incorporating syncopated accents into the boogie pattern (**FIGURE 4**; use the same position shift as in **FIGURE 3**).

FIGURE 1

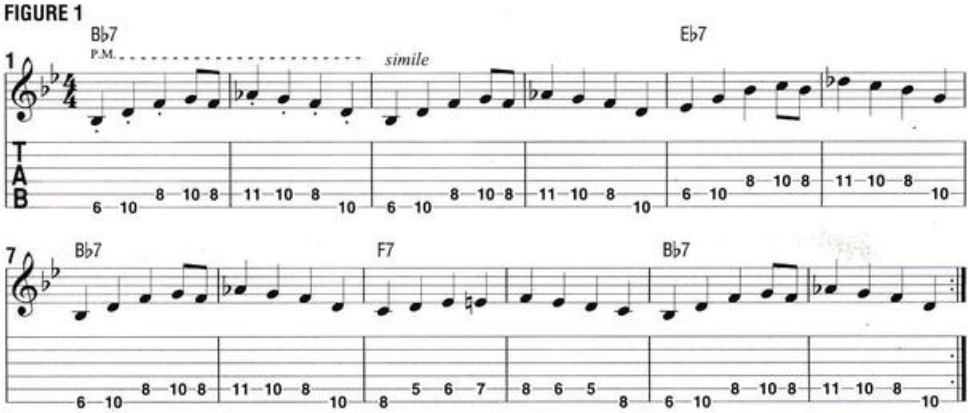


FIGURE 2

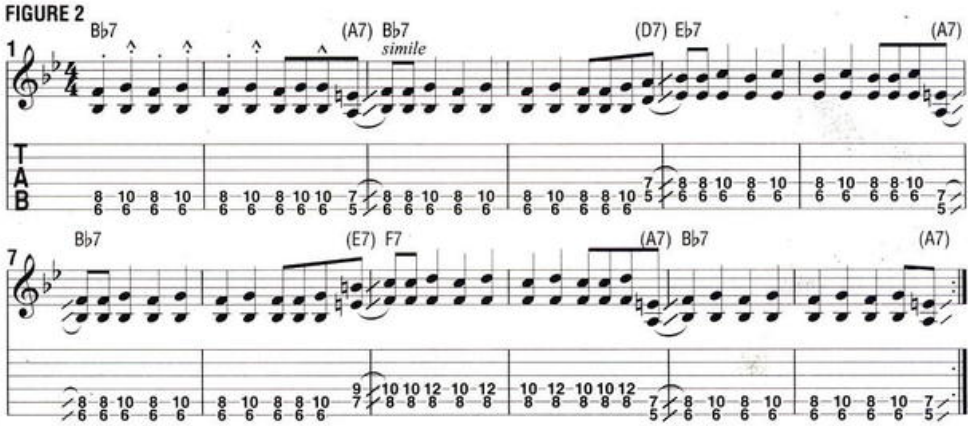


FIGURE 3

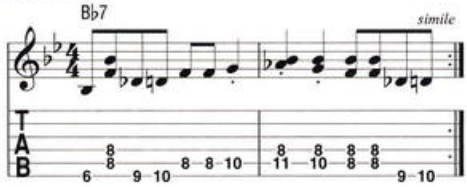


FIGURE 4

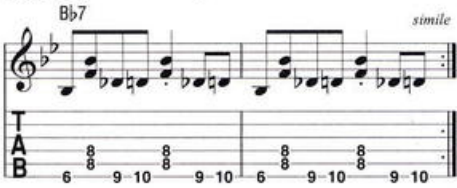
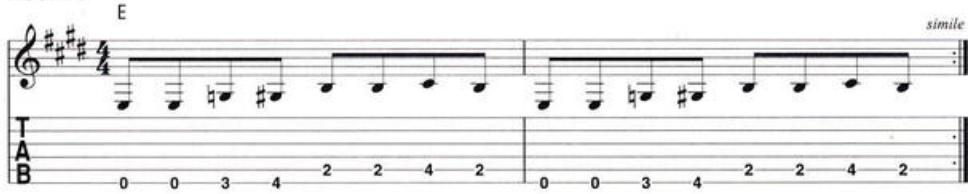


FIGURE 5



The guitar came into its own as the centerpiece of the jump blues rhythm section in the early Fifties, as evidenced by the type of driving riffs that power the Ike Turner–produced 1951 hit "Rocket 88" (similar to **FIGURE 5**). By the mid Fifties, Chuck Berry's wildly successful blend of electric boogie rhythms and T-Bone Walker–inspired solos left no doubt that the electric guitar had arrived, and jump blues had a new name: rock and roll.

Next time, we'll learn how the guitar put jump horn sections out of business.

KEITH WYATT teaches blues guitar at the Musicians Institute. He performs with the Blasters and has authored videos, books and articles on the blues and guitar.

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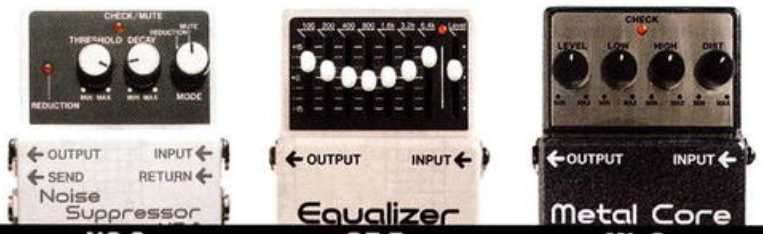
Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Bludgeoned To Death" - Suicide Silence



NS-2 GE-7 ML-2

"Divinations" - Mastodon

GE-7 MD-2 CS-3

"Ten Years Gone" - Led Zeppelin

RV-5 RT-20 GE-7 FBM-1

"Round And Round" - RATT

RV-5 CE-5 MD-2

"I'm Going Home" (live from Woodstock) - Ten Years After

RV-5 OS-2

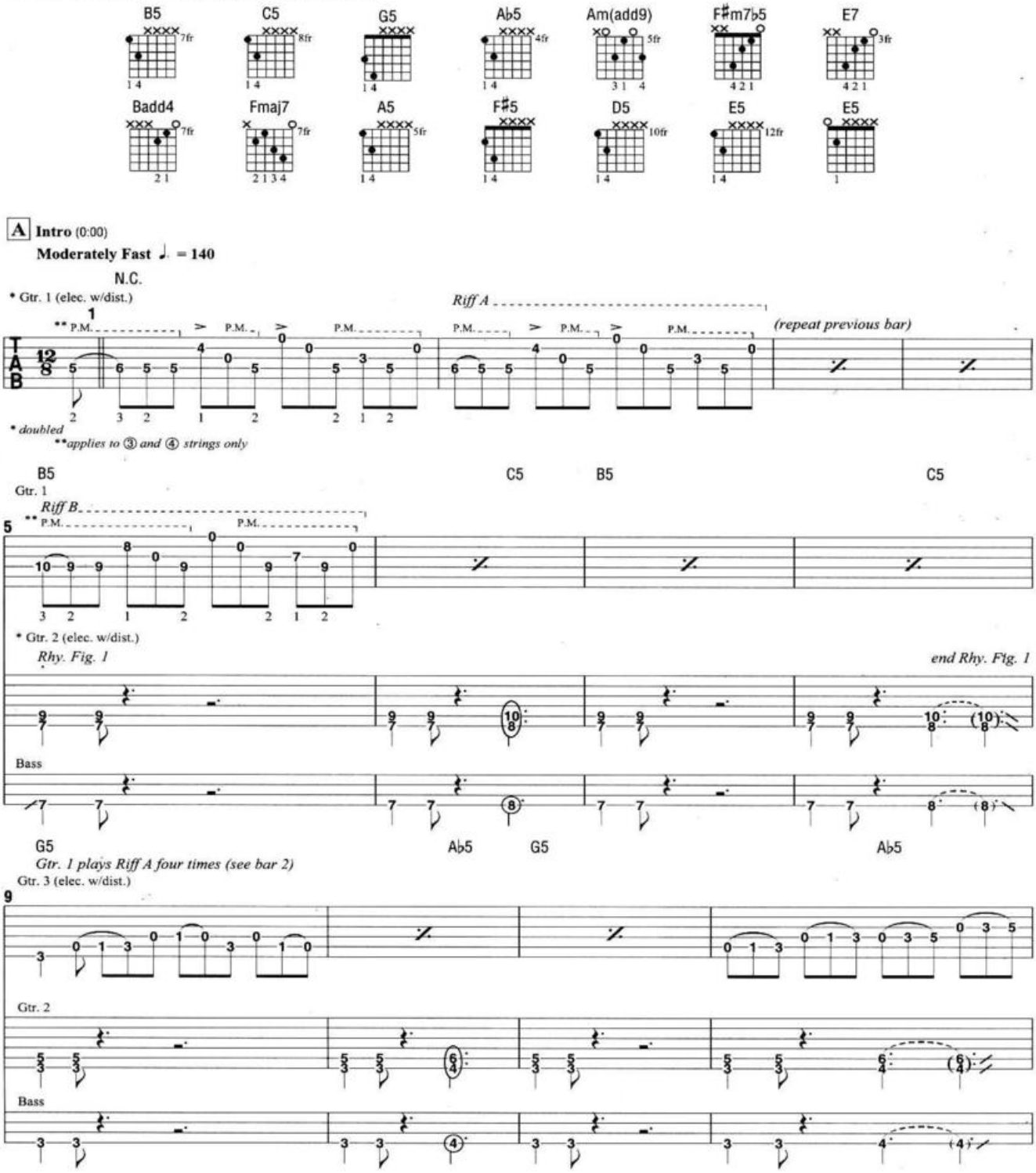
Pedal settings by **Paul Hanson**, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Alfred Publishing.

"DIVINATIONS" MASTODON

As heard on **CRACK THE SKYE** (REPRISE)

Words and Music by **Brann Dailor, William Hinds, William Kelliher and Troy Sanders** ∗ *Transcribed by* **Jeff Perrin**

All guitars are tuned down one whole step (low to high, D G C F A D).
Bass tuning, low to high: D G C F.
All music sounds one whole step lower than written.



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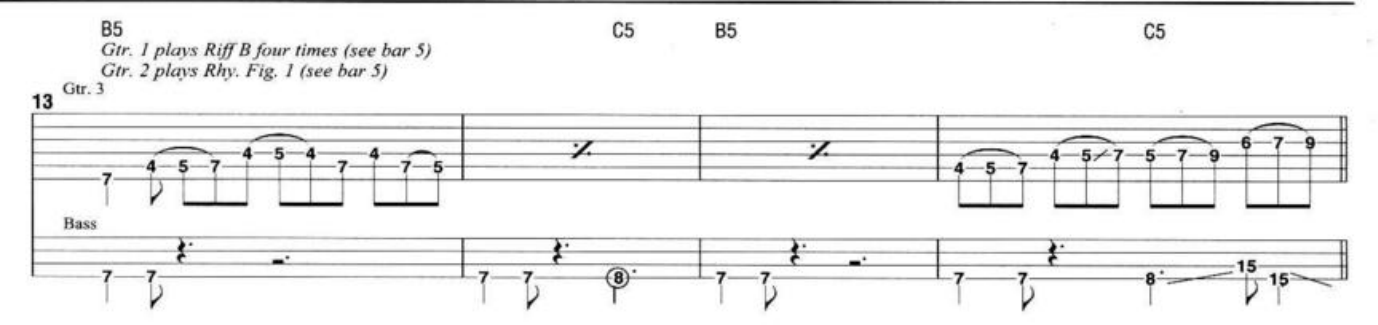
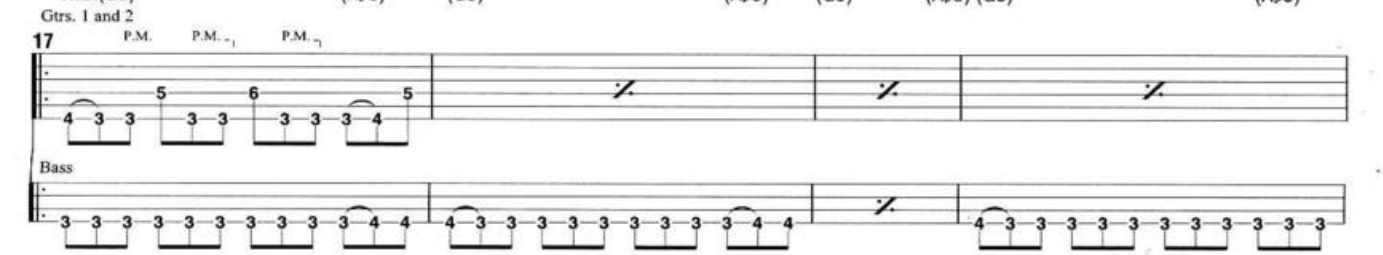


B **Verses** (0:28, 1:09)

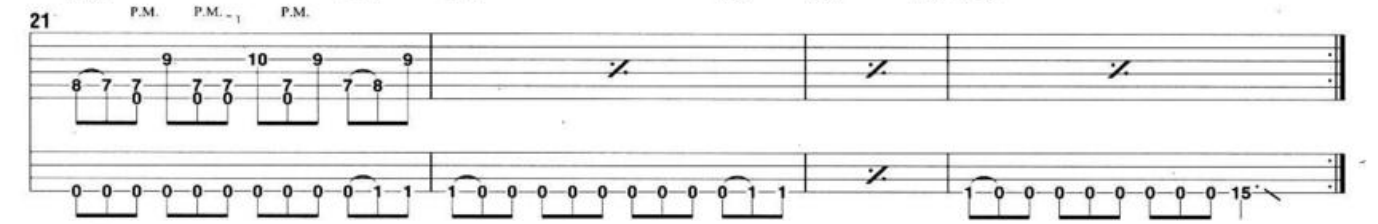
1. It's gone away It's gone away it's gone for good
A primitive child of brilliant light Her magnet of wisdom is pulling
2. A rapid descent as the wormhole is entered
The fires dancing in the silvery sea of breath

N.C.(G5) (A♭5) (G5) (A♭5) (G5) (A♭5) (G5) (A♭5)



And the spirits shouting Camellia
pulling faster the fabric of time
The sin of calypsis surrounds me
Black rune that directs me summon the soul of the specter

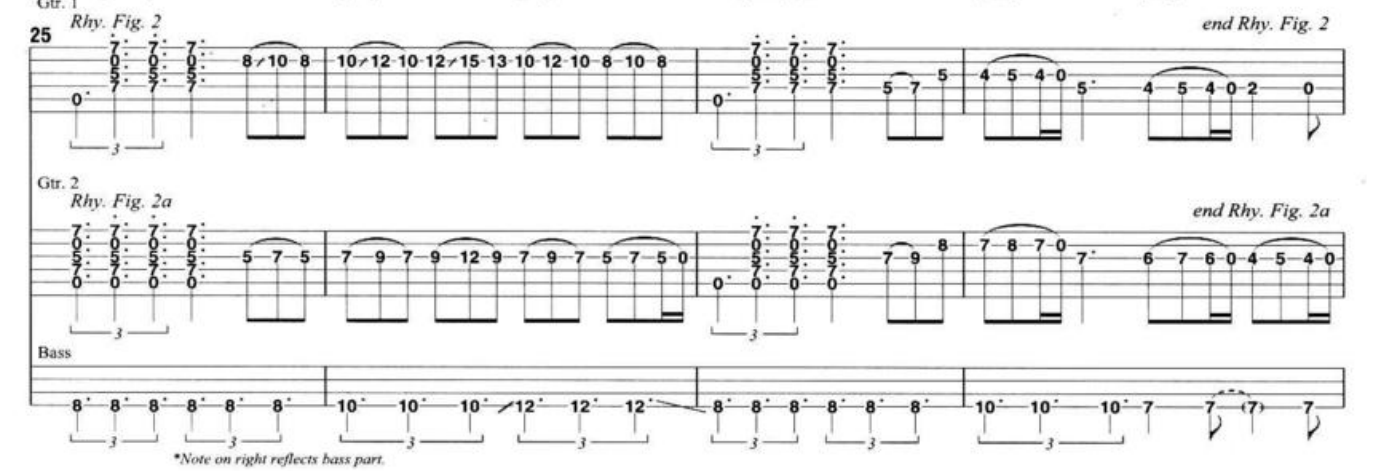
(E5) (F5) (E5) (F5) (E5) (F5) (E5)



C **Chorus** (0:55, 1:36)

No escape binding spirits

Am(add9)/C* (D5) (E5) Am(add9)/C (D5) (B5)



*Note on right reflects bass part.

1st time, go back to [B] *2nd Verse*

F♯m7♭5/C* — No escape — E7/D — Badd4/E — F♯m7♭5/C — trapped in — time — E7/D — and space — Badd4

Gtrs. 1 and 2

Rhy. Fig. 3 — *end Rhy. Fig. 3*

29

Bass

[D] **Bridge** (1:50, 3:00)

N.C.(E5) — Fire — in — the — Fmaj7 — eye — (E5) — B5 A5 G5 F♯5 G5 F♯5

Gtr. 1 plays Rhy. Fill 1 (see below)

Gtr. 2

33

2nd time, skip ahead to [H] *Outro*

N.C.(E5) — Reminiscing — (C) — (E5) — (Cmaj7) — majesty — (E5) — (C) — G5 F♯5 G5 A5 G5 A5

Gtrs. 1 and 2

Gtr. 1 plays Rhy. Fill 2 (see below)

Gtr. 2

37

[E] (2:04)

(E5) — (G5) — (F5)

Gtrs. 1 and 2

Riff C

trem. pick

41

Bass Fig. 1

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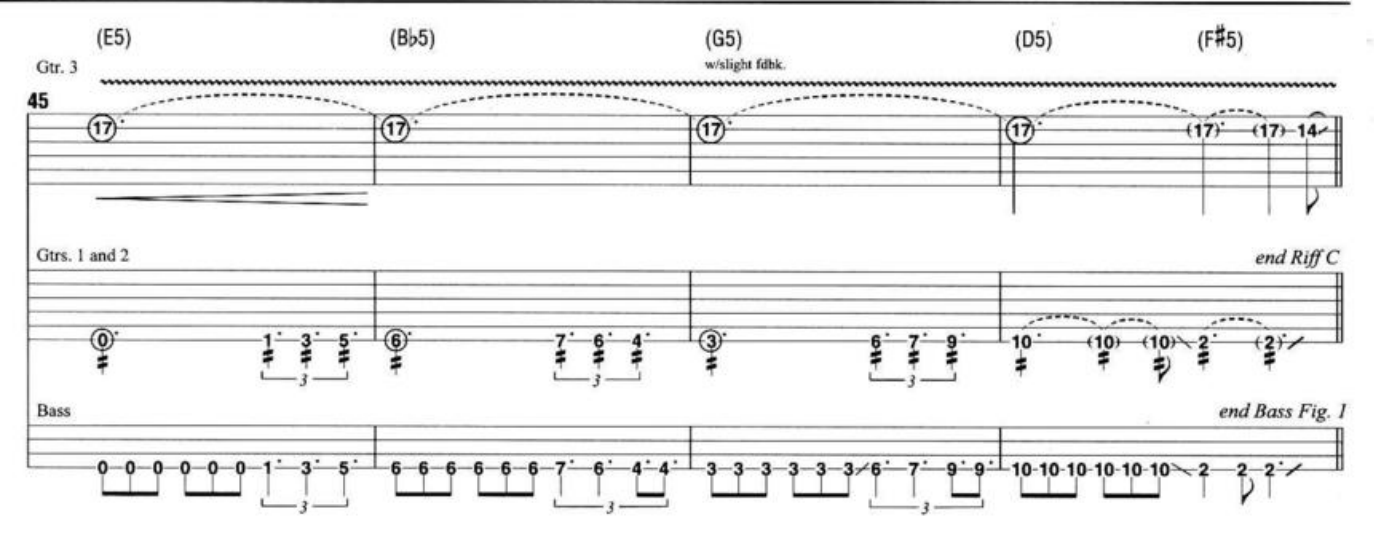
Rhy. Fill 1 (1:56, 3:06)

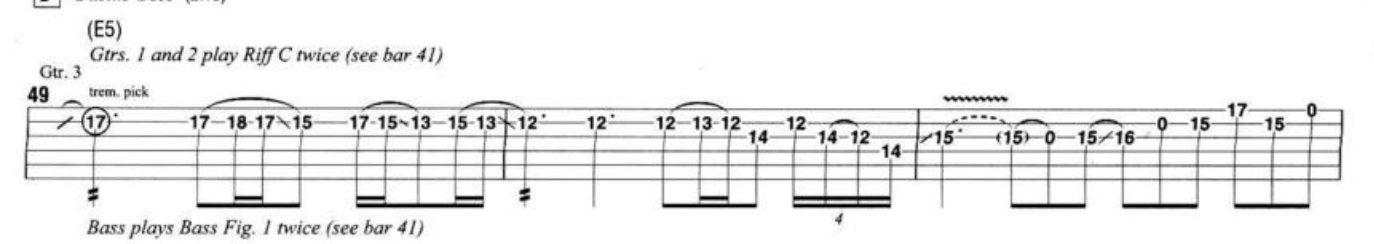
Gtr. 1

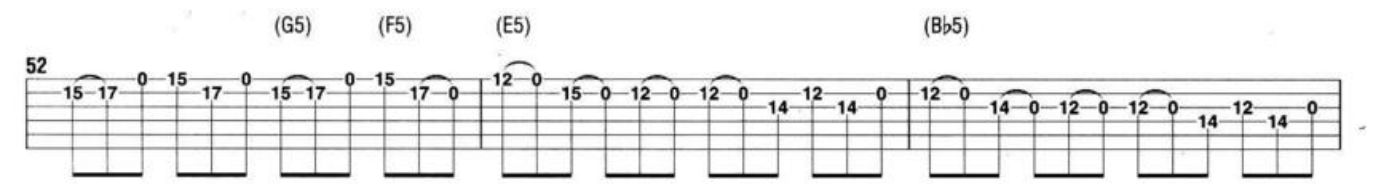
Rhy. Fill 2 (2:03, 3:13)

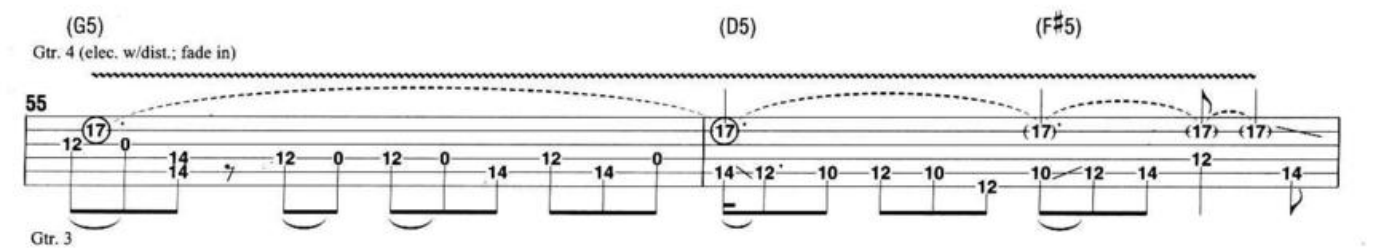
Gtr. 1

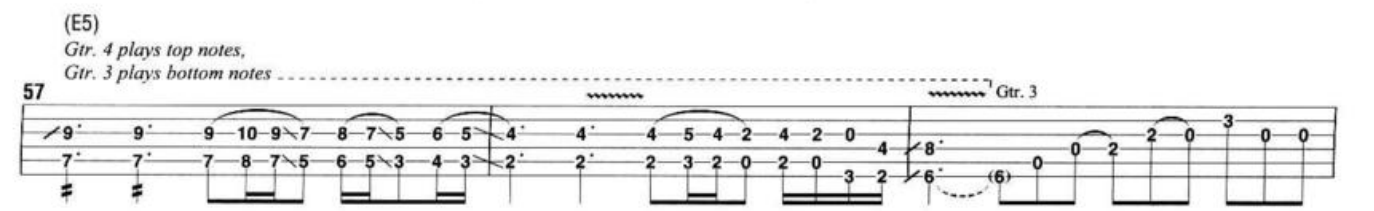


F **Guitar Solo** (2:18)









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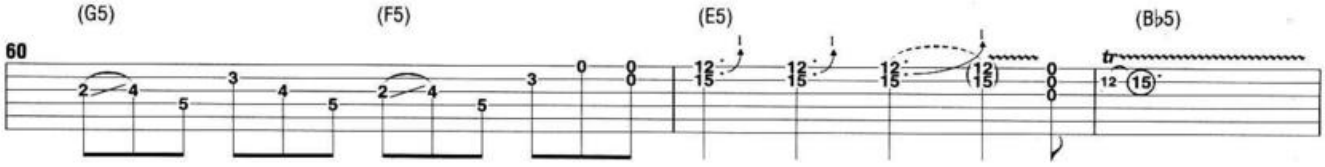
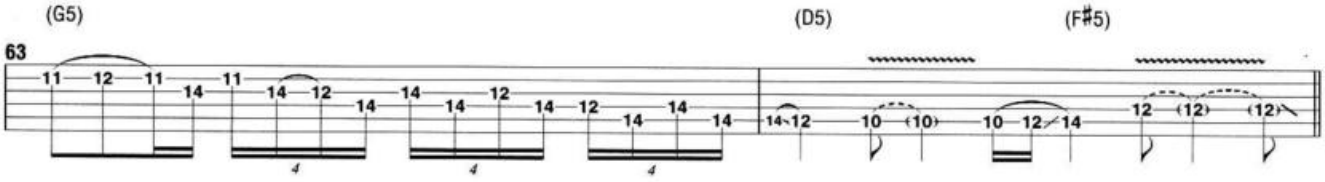
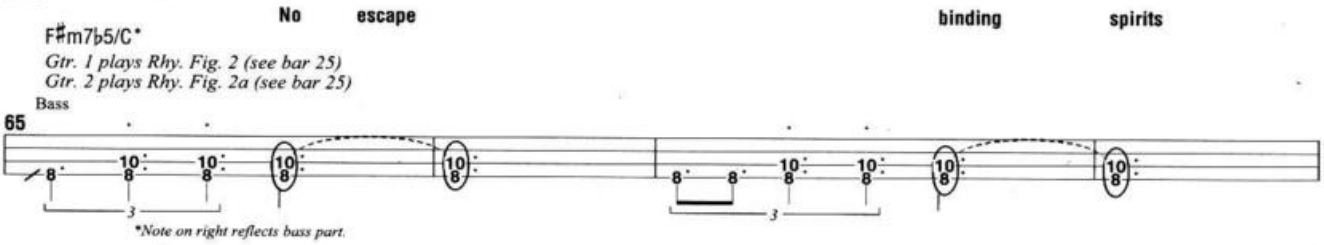
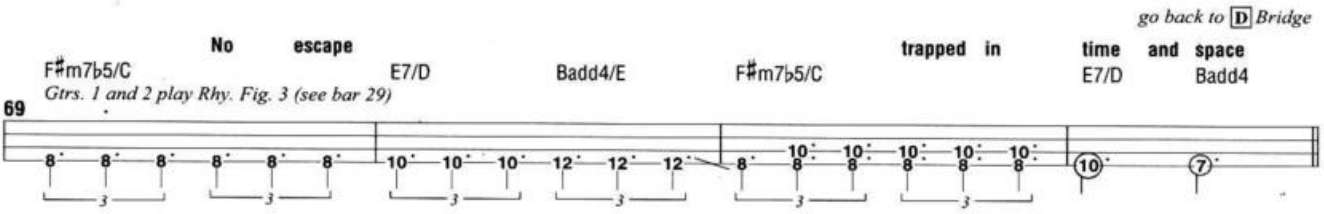


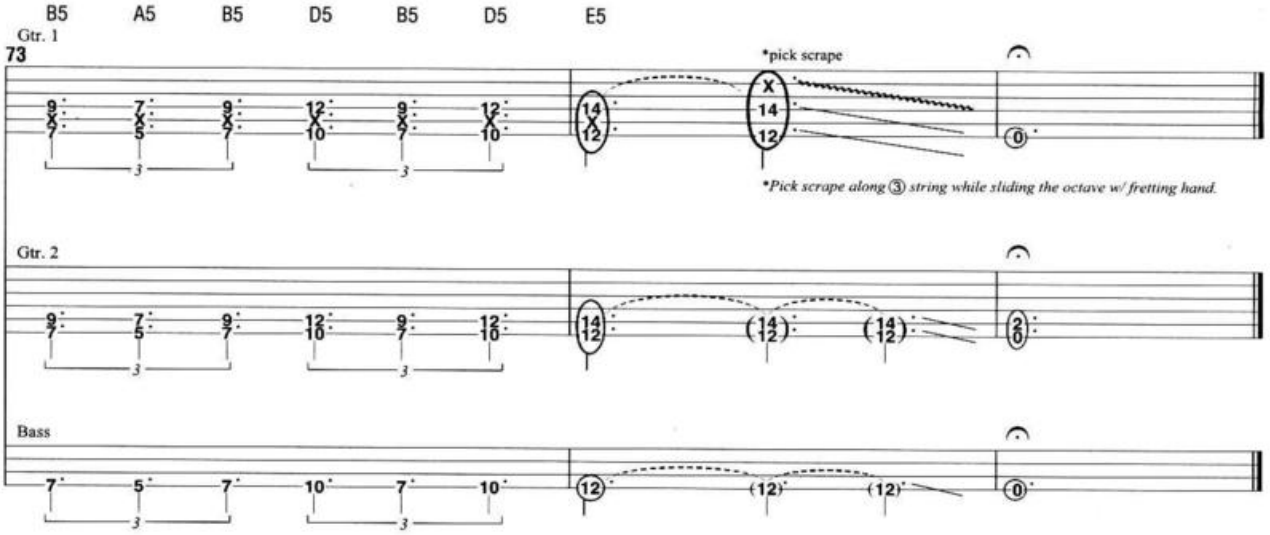


G **Chorus** (2:46)





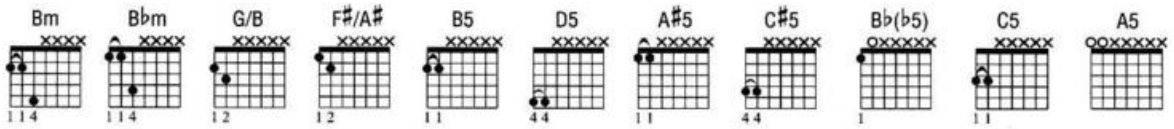
H **Outro** (3:14)



"BLUDGEONED TO DEATH" SUICIDE SILENCE

As heard on **THE CLEANSING** (CMA)
Words and Music by **Mitch Lucker and Suicide Silence** ✶ *Transcribed by* **Andy Aledort**

7-string guitars in drop-A tuning (low to high, A E A D G B E).
5-string bass in drop-A tuning (low to high, A E A D G).



A Intro (0:01)

Moderately ♩ = 132

1. You're worthless you plague humanity
2. Be nothing without me
3. Your curses try to get back to me
4. But still there is no

Gtr. 1 — N.C. — Bm — B♭m — N.C. — (play 4 times)

* repeat previous beat

Gtr. 2 — (play 4 times)

Bass w/pick — (play 4 times)

For more bass tips, check out PLAY BASS DVD at www.guitarworld.com/store.

time

Gtrs. 1 and 2 — (G/B) — (F♯/A♯)

Gtr. 1 trem. pick

Bass

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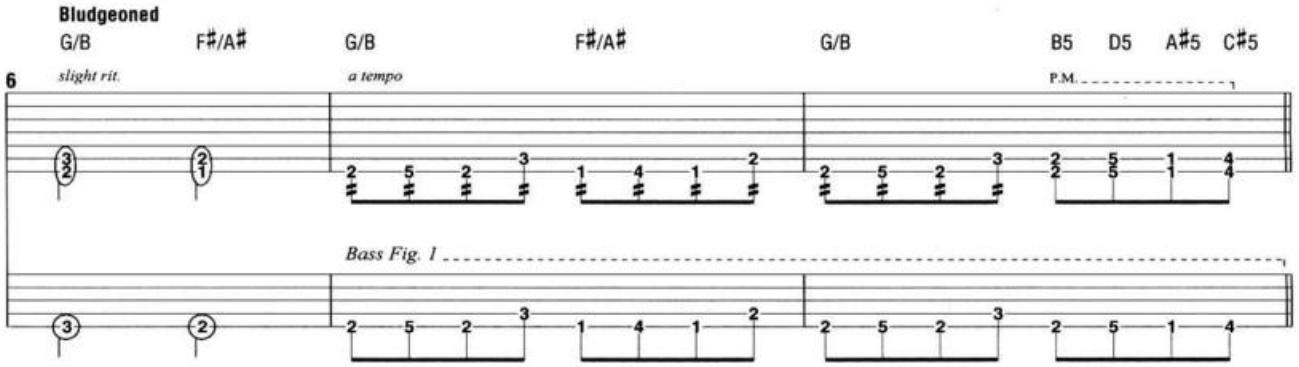
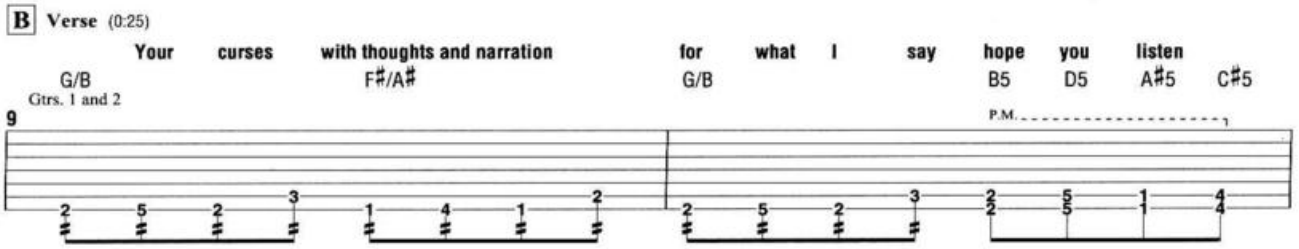
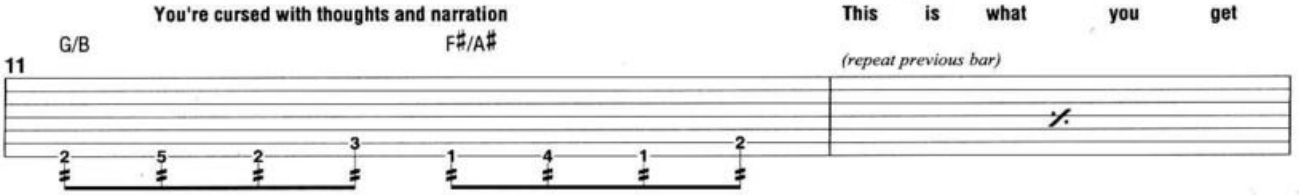
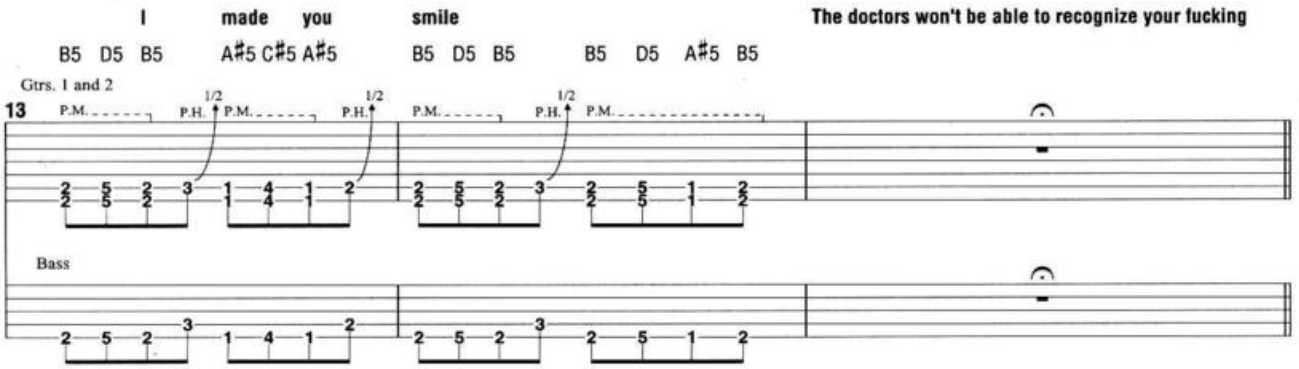


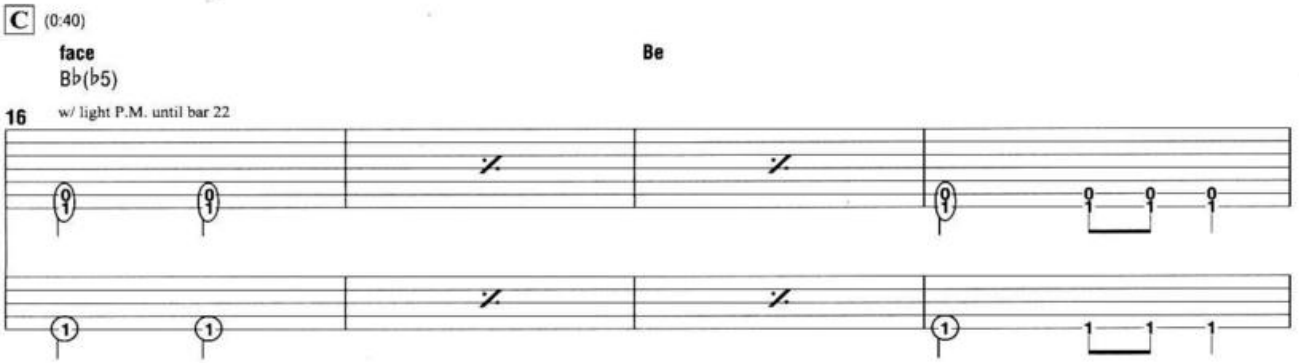


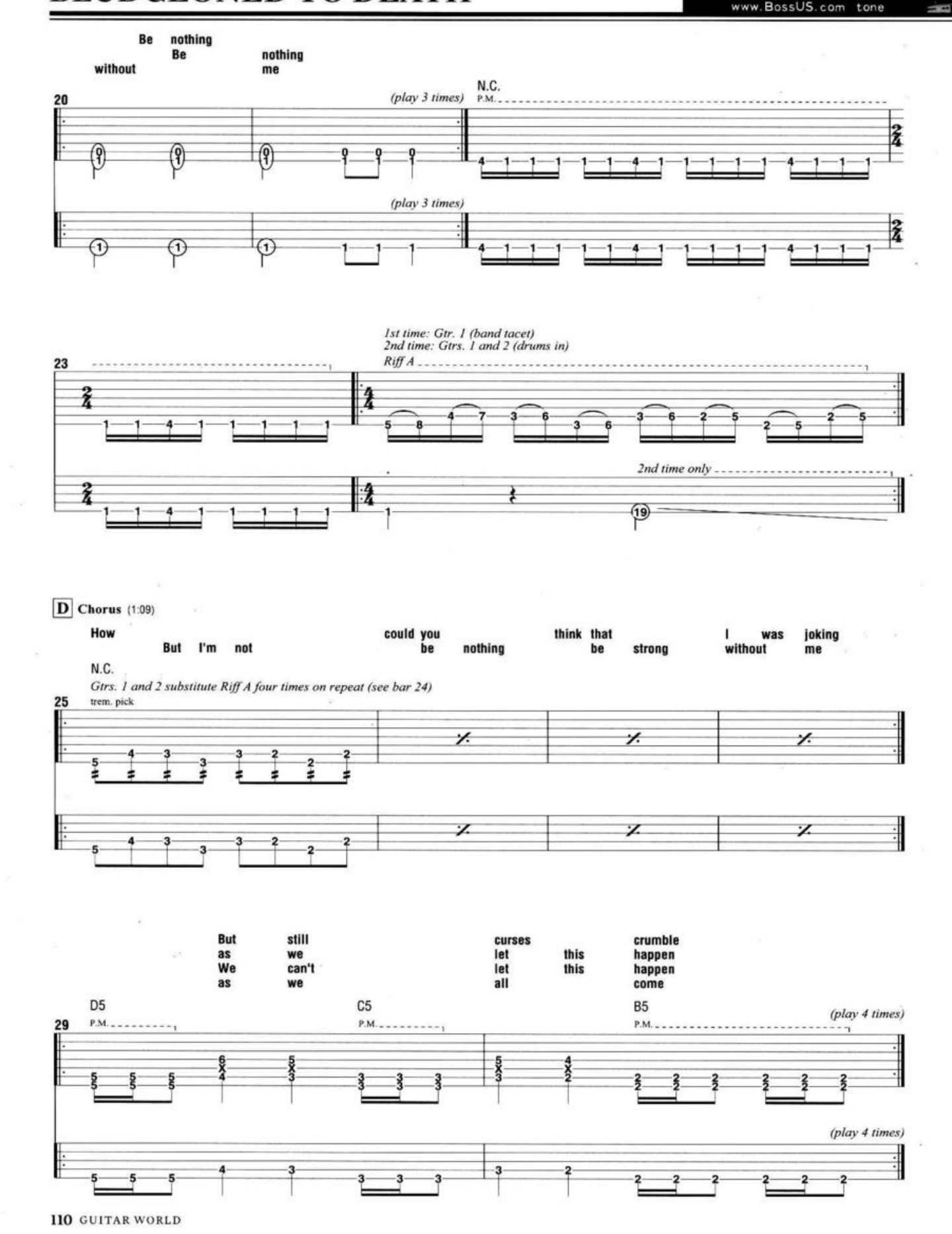
Bass repeats Bass Fig. 1 (see bar 7)

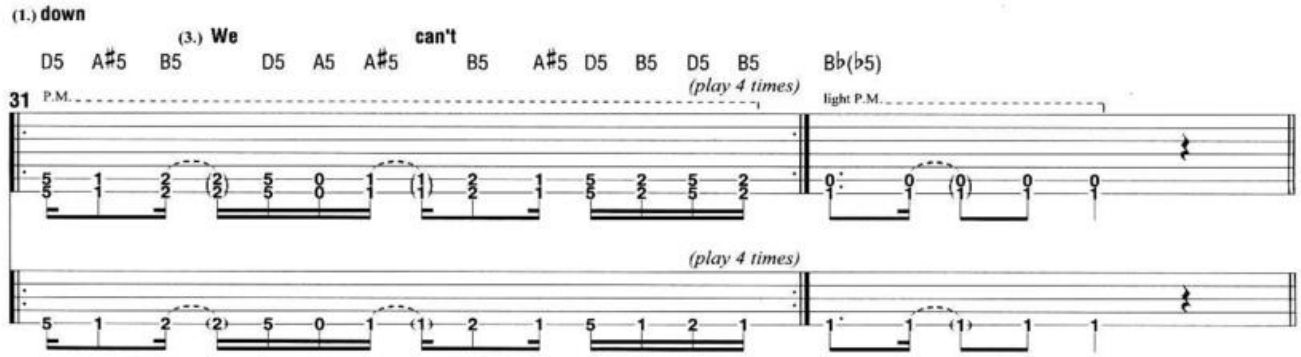


Bass plays first bar of Bass Fig. 1 twice (see bar 7)

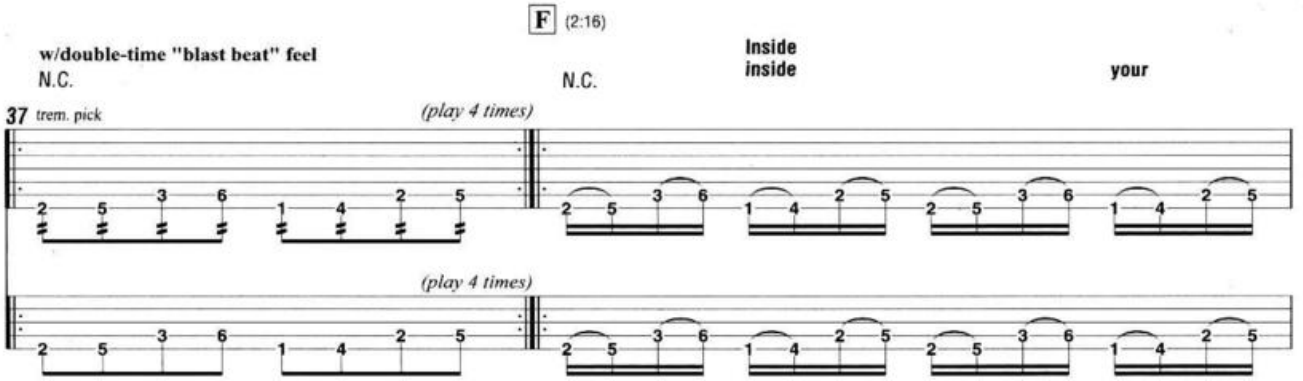


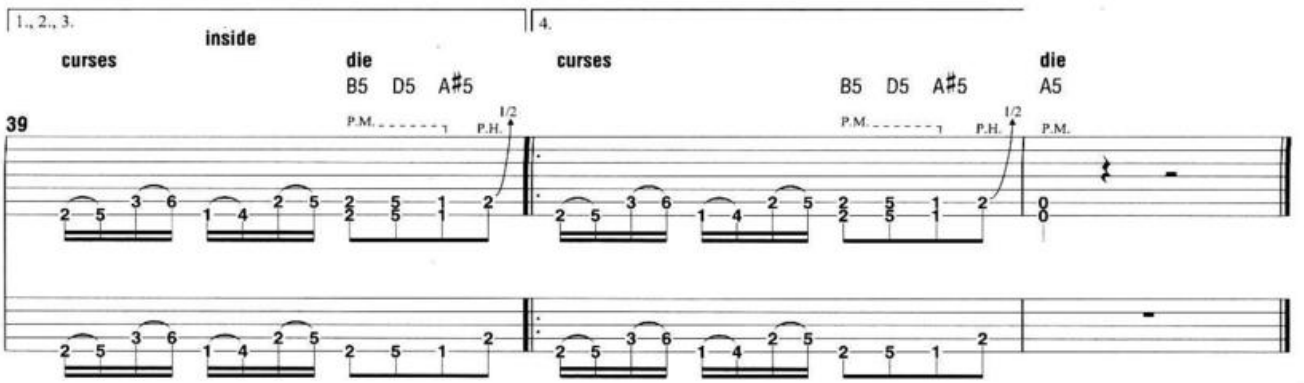



Be nothing
Be nothing
without me
20
(play 3 times)
N.C.
P.M.
(play 3 times)
1st time: Gtr. 1 (band tacet)
2nd time: Gtrs. 1 and 2 (drums in)
23
Riff A
2nd time only
19
D Chorus (1:09)
How could you think that I was joking
But I'm not be nothing be strong without me
N.C.
Gtrs. 1 and 2 substitute Riff A four times on repeat (see bar 24)
25
trem. pick
But still curses crumble
as we let this happen
We can't let this happen
as we all come
D5
C5
B5
29
P.M.
(play 4 times)
(play 4 times)


(1.) down
(3.) We
can't
D5 A#5 B5 D5 A5 A#5 B5 A#5 D5 B5 D5 B5 B♭(♭5)
31
P.M.
(play 4 times)
light P.M.
(play 4 times)

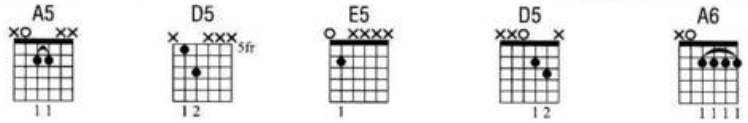
E (1:50)
Because
You abide by something funny
What's funny now
because
You abide by something sacred
You found it gone
B♭(♭5)
33
light P.M.


F (2:16)
w/double-time "blast beat" feel
N.C.
N.C.
Inside
inside
your
37
trem. pick
(play 4 times)
(play 4 times)


1., 2., 3.
4.
inside
curses
die
curses
die
B5 D5 A#5
B5 D5 A#5
A5
39
P.M.
P.H.
1/2

"I'M GOING HOME" TEN YEARS AFTER

As heard on **WOODSTOCK: THE ORIGINAL SOUNDTRACK** (RHINO)
Words and Music by **Alvin Lee** ∗ *Transcribed by* **Jeff Perrin**



A **Intro** (0:00)

Fast ♩ = 236 (♫ = ♩♪)

Gtr. (elec. w/dist.)

N.C.(A5)

B **1st Guitar Solo** (0:13)

Gtr.

Bass

Bass Fig. 1

(D5)

(A5)

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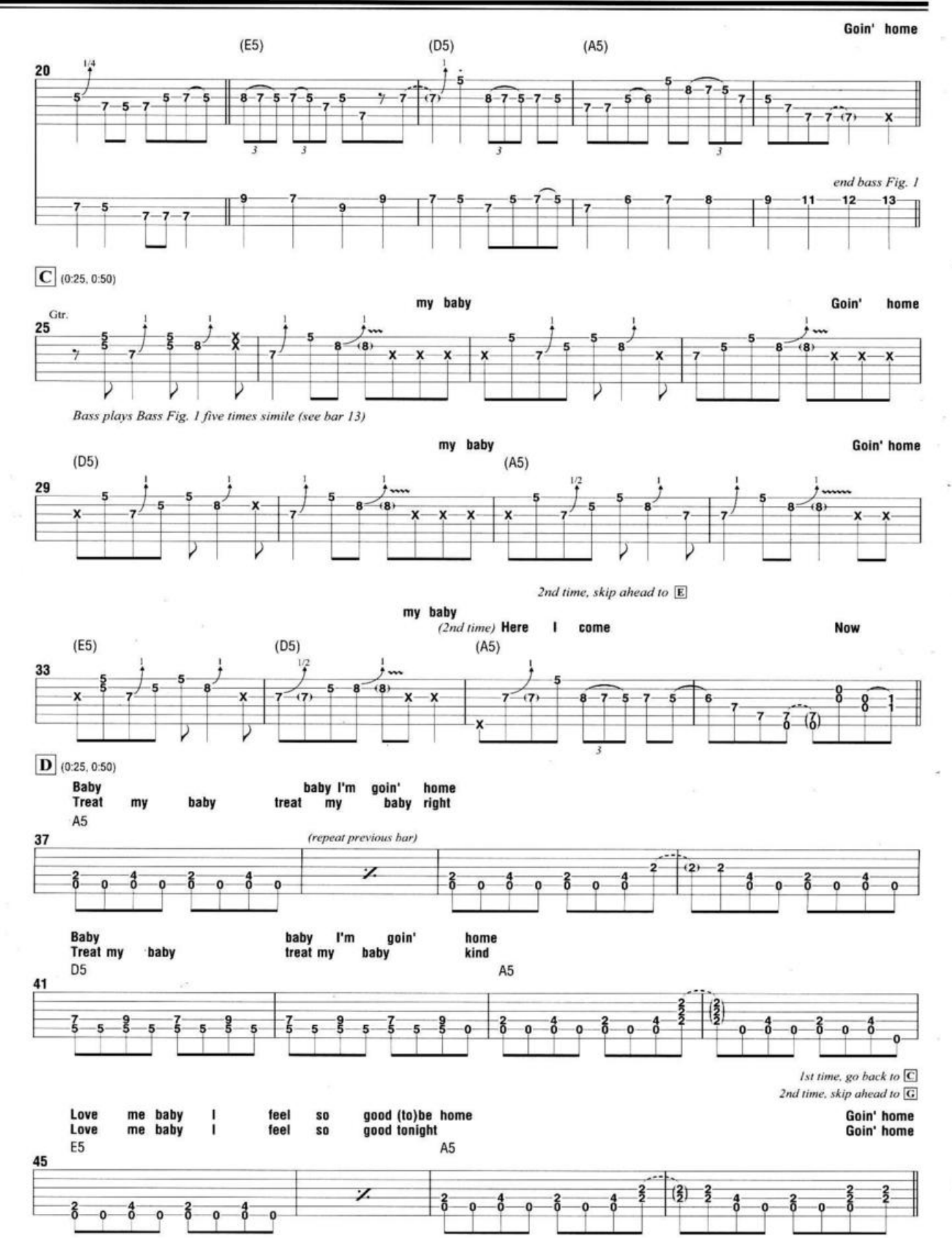
"I'M GOING HOME"



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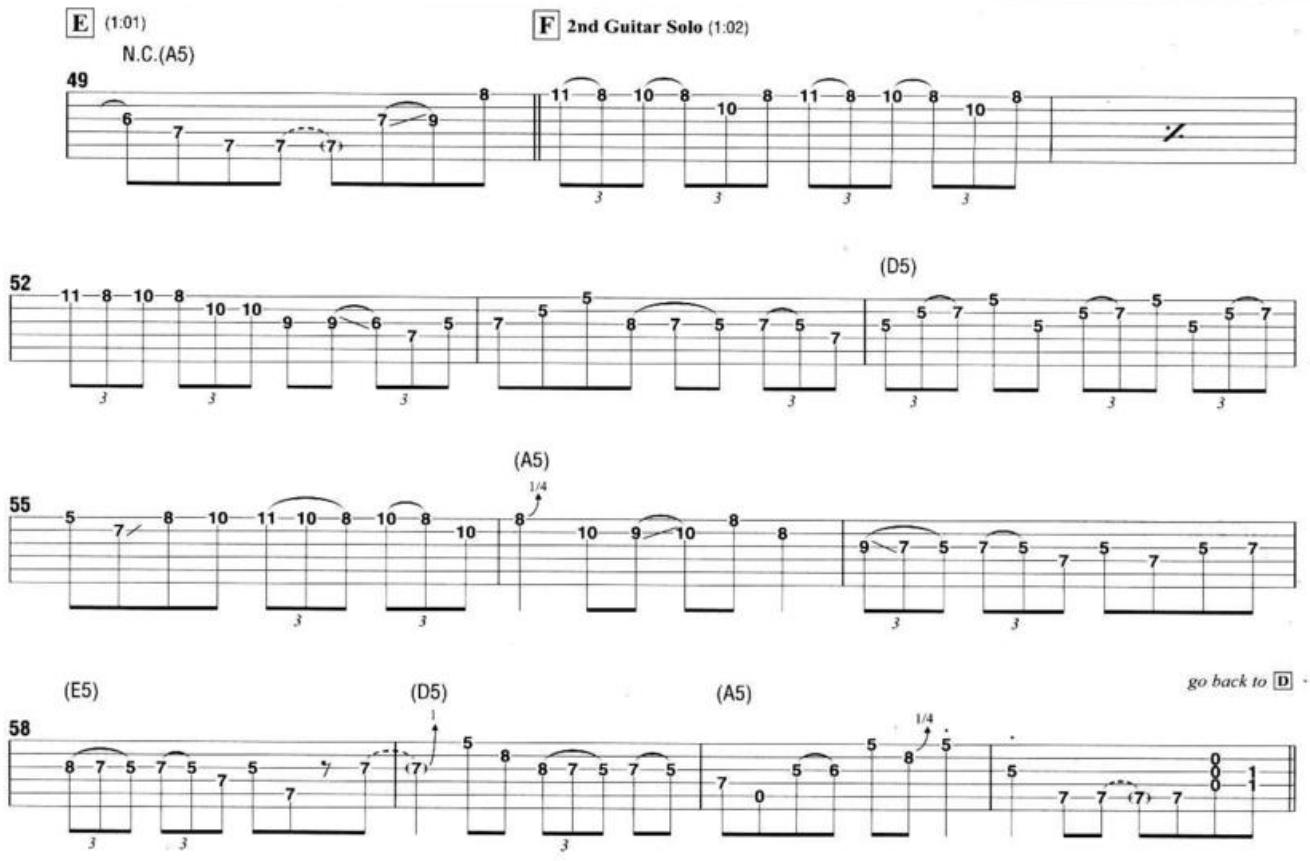


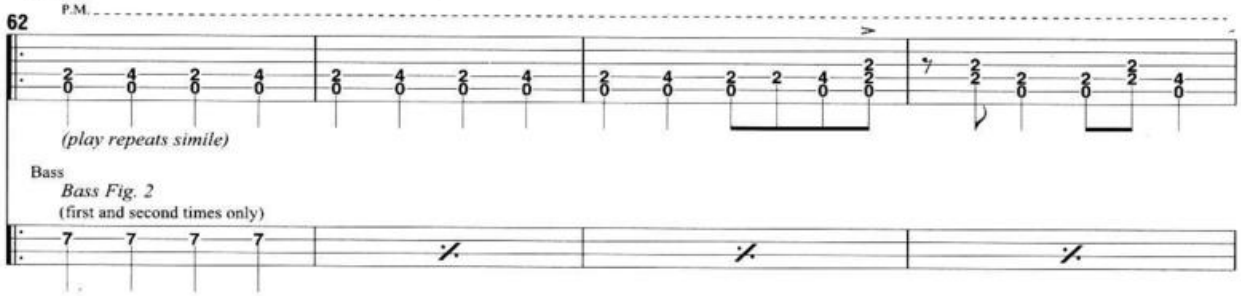
G (1:26, 2:02)

baby to see my baby I'm goin' home
baby with the red dress on I love my
baby baby baby baby baby baby baby baby baby
God knows I do I love you baby
baby baby baby baby baby baby baby baby...

A5

Gtr.

P.M.



(play repeats simile)

Bass

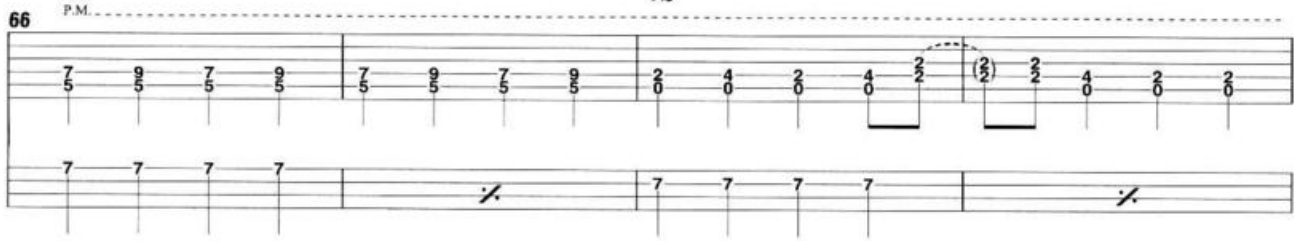
Bass Fig. 2

(first and second times only)

darlin' to see my baby
baby with the red dress on I'm gonna shake it
baby baby baby baby baby baby baby
God knows I do we're gonna
baby baby... Wow

D5 A5

P.M.



"I'M GOING HOME"

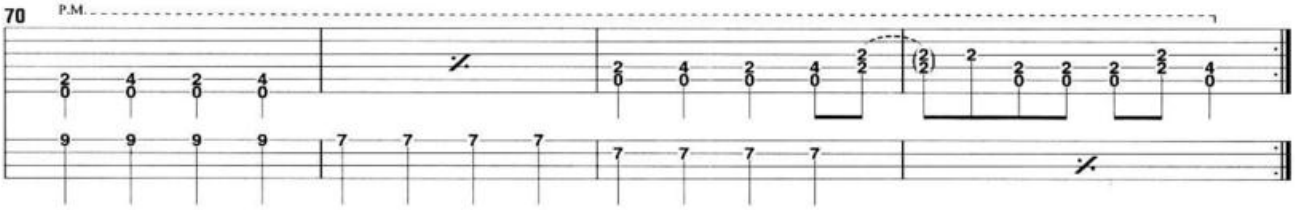
1st time, disregard repeat and proceed to [H]
2nd time, play section [G] *four times, then skip ahead to* [J]

Oh baby I'm goin' to see my woman
all night long I'm gonna have some fun
Come out baby I'll work it out with you
shake it doll I'll be tryin' to do
Go on baby I love the way you walk

yeah Gonna
well
I love you baby
Yeah
Yeah

E5 A5

70 P.M.

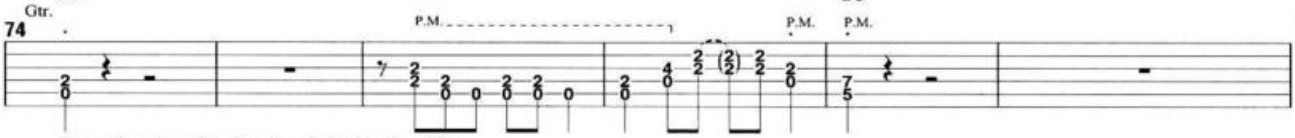


[H] (1:38)

tell me baby when you gets (your) rolling done
A5

Gonna tell me baby when you gets (your) rolling done
D5

Gtr.
74 P.M. P.M. P.M.



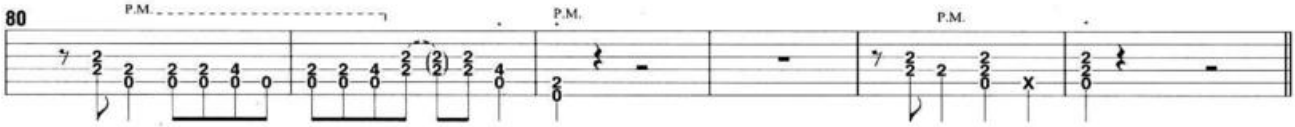
Bass plays Bass Fig. 2 twice simile (see bar 62)

A5

Ooh baby gonna have more fun
E5

Baby please don't go
A5

80 P.M. P.M. P.M.



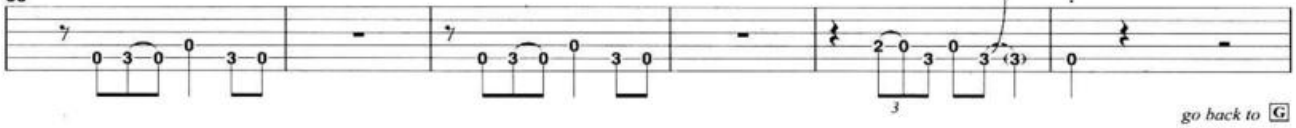
[I] (1:50)

Baby please don't go
N.C.(A5)

Baby please don't go
(D5)

Baby please don't go

86 P.M. 1/4



go back to [G]

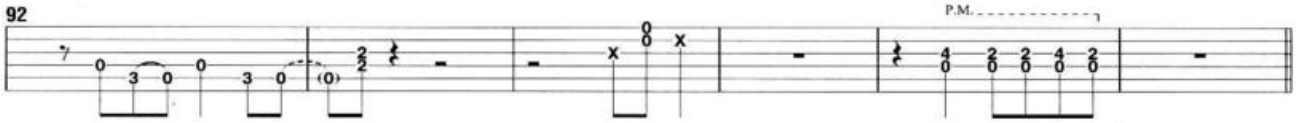
please don't go
(A5)

Baby please don't go
(E5)

Man you hurt me so
(D5) (A5)

I love my

92 P.M.

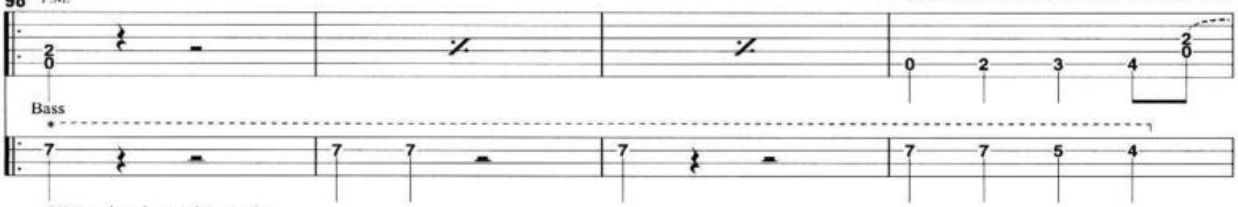


[J] **"Blue Suede Shoes"** (2:51, 3:03)

One for the money two for the show three to get ready now go cat go but don't
Pack it up died of fright bet she'd wipe my bed that night

A5 D5

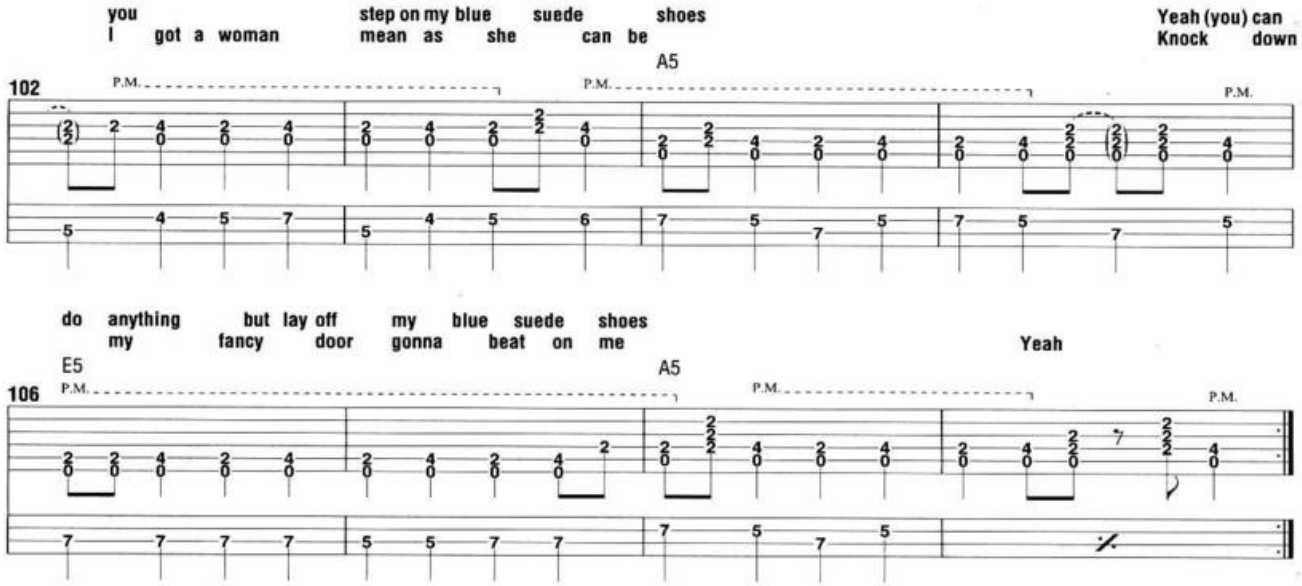
Gtr.
98 P.M. P.M.



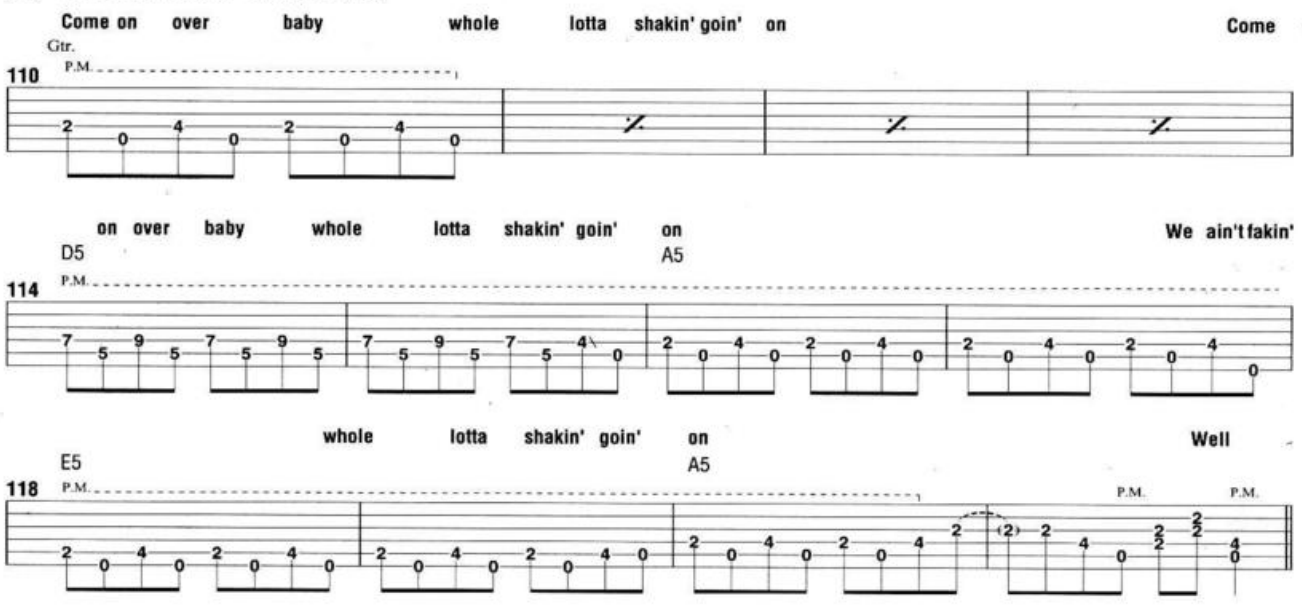
Bass

**Notes played second time only*

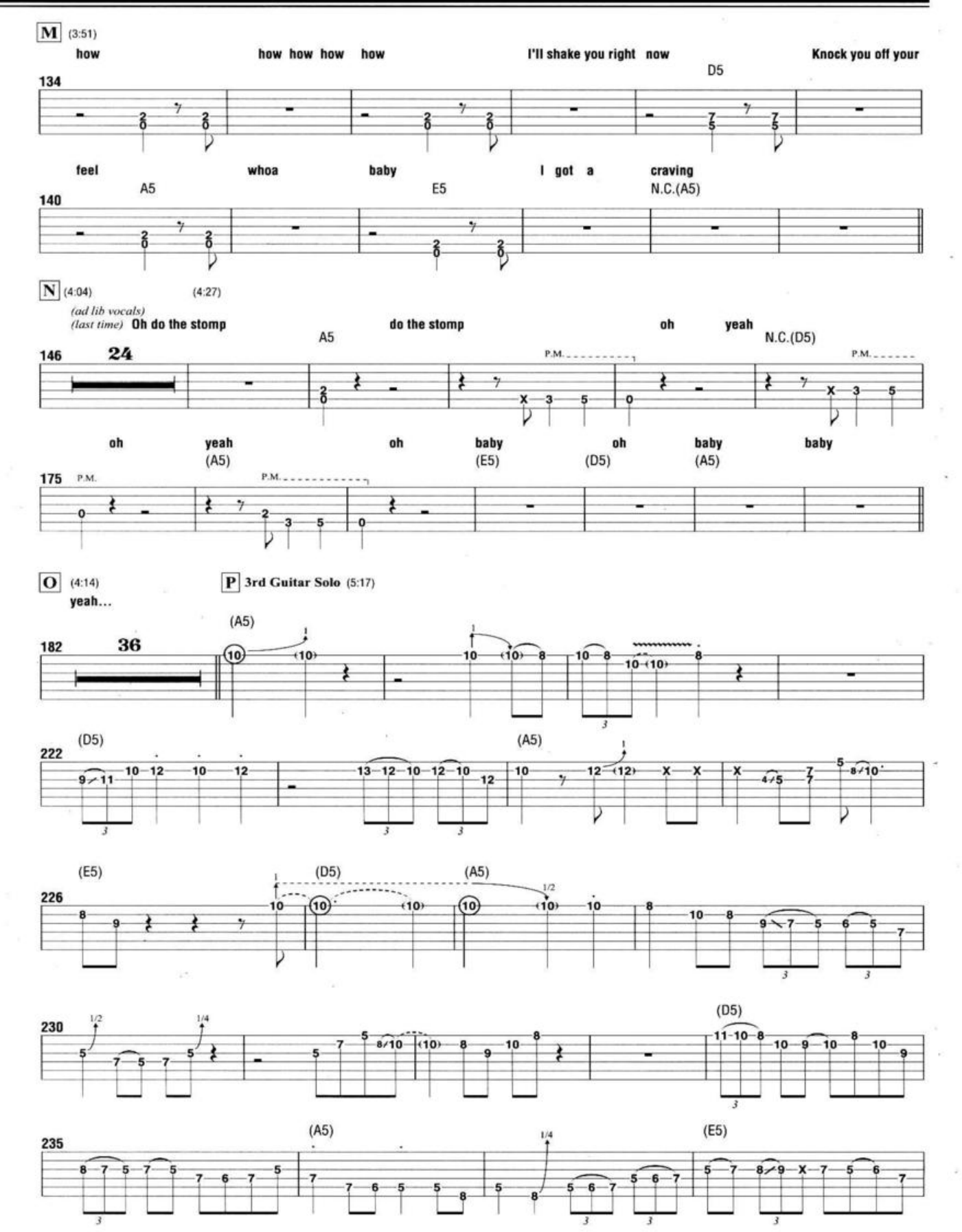
"I'M GOING HOME"



K "Whole Lotta Shakin' Goin' On" (1:38)



L (3:27)


M (3:51)
how how how how how I'll shake you right now Knock you off your
D5
134
feel whoa baby I got a craving
A5 E5 N.C.(A5)
140
N (4:04) (4:27)
(ad lib vocals)
(last time) Oh do the stomp do the stomp oh yeah
A5 N.C.(D5)
146
24
P.M.
oh yeah oh baby oh baby baby
(A5) (E5) (D5) (A5)
175
O (4:14)
yeah...
P 3rd Guitar Solo (5:17)
(A5)
182
36
(D5) (A5)
222
(E5) (D5) (A5)
226
230
(D5)
235
(A5) (E5)

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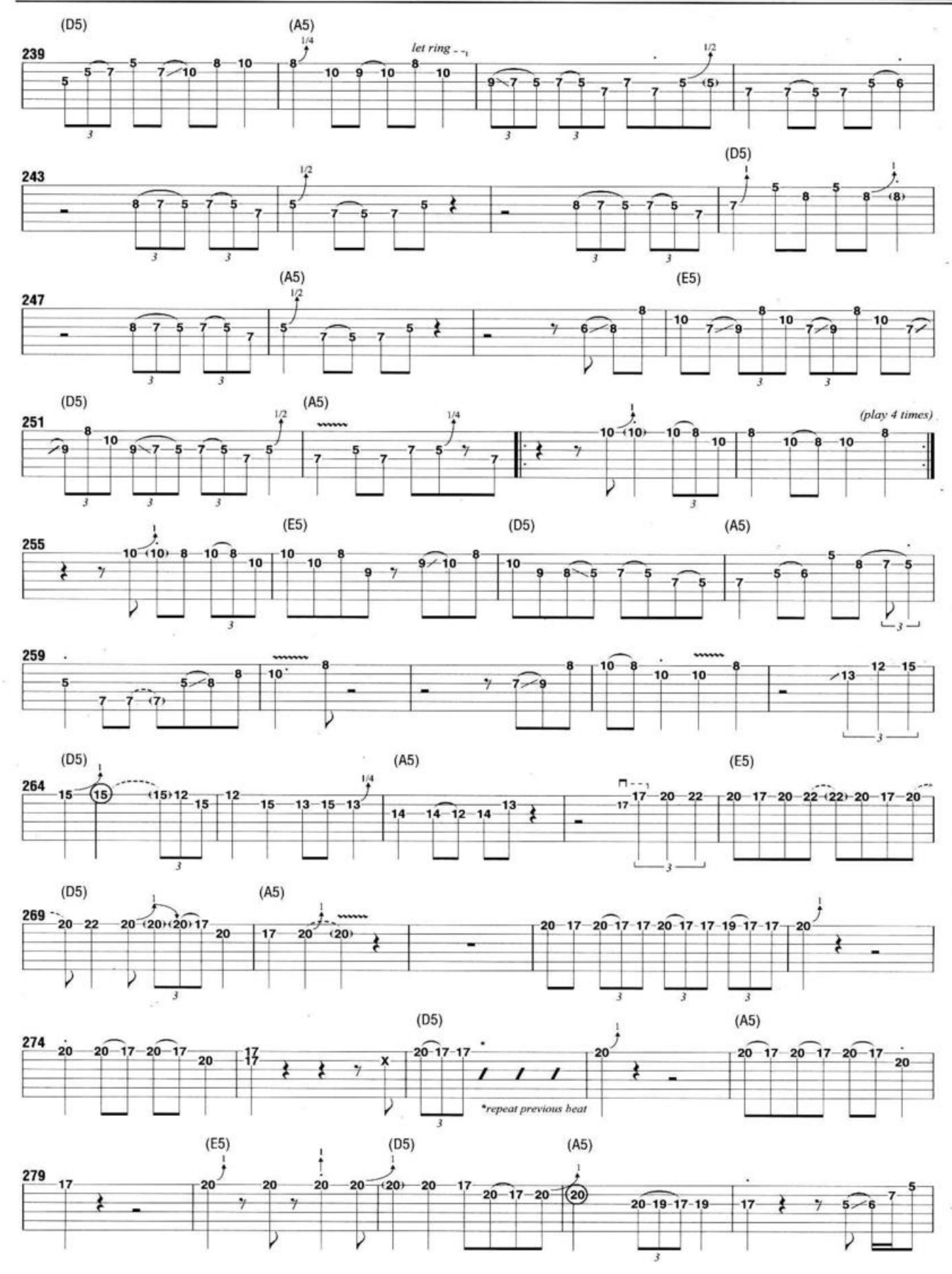
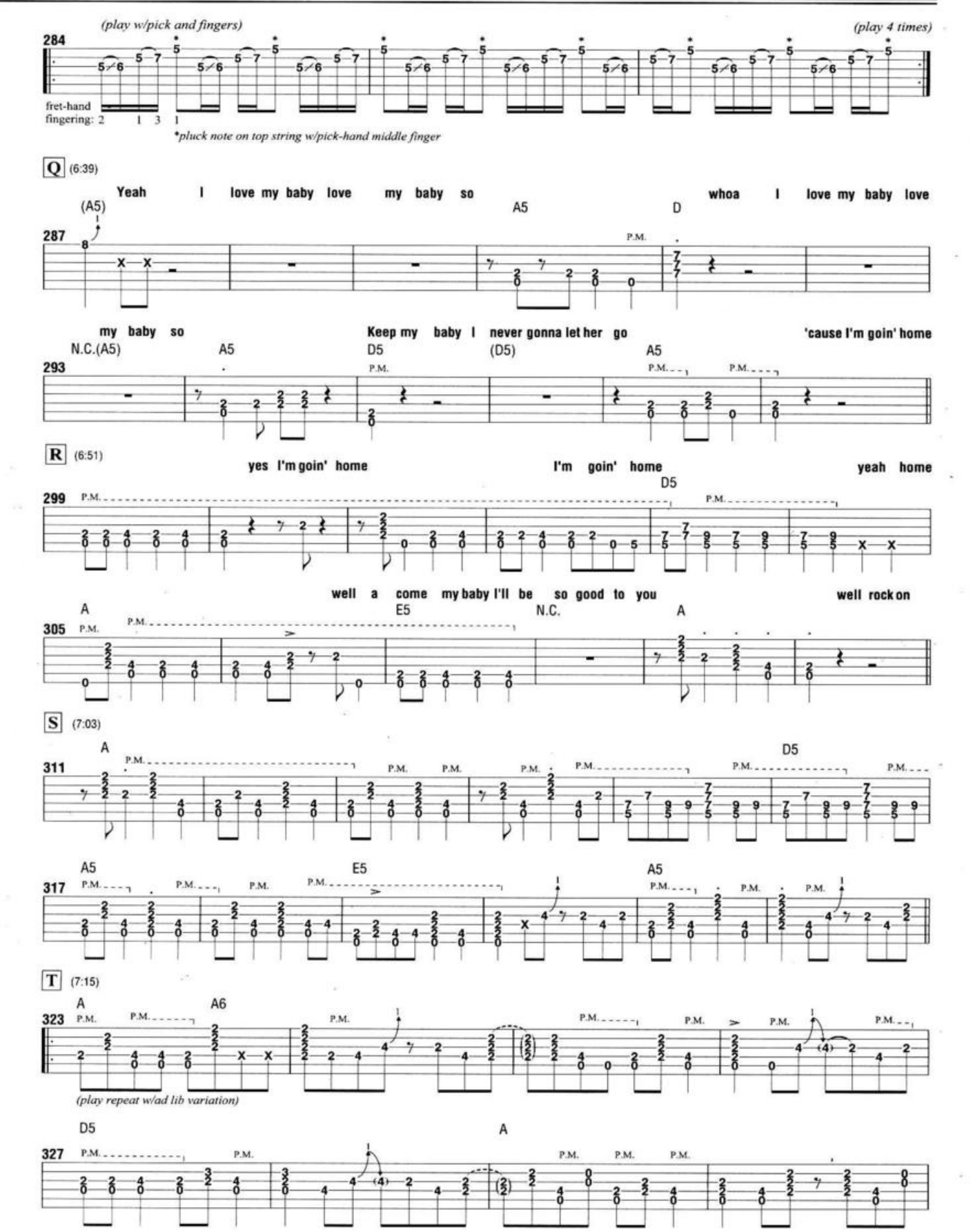
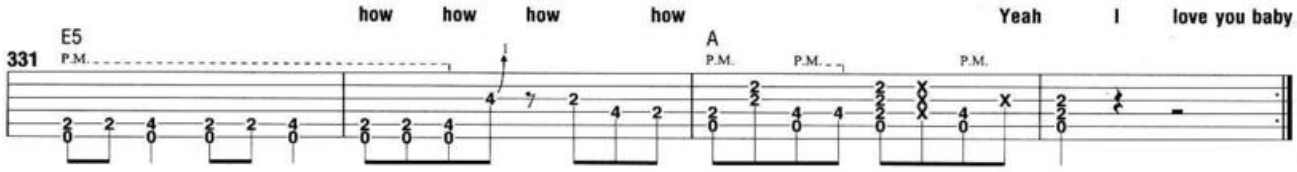
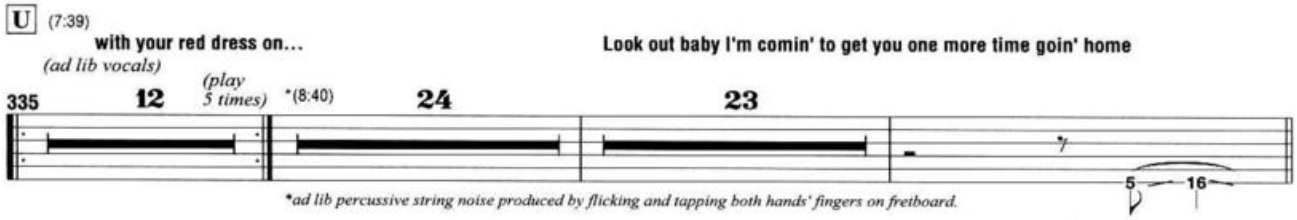


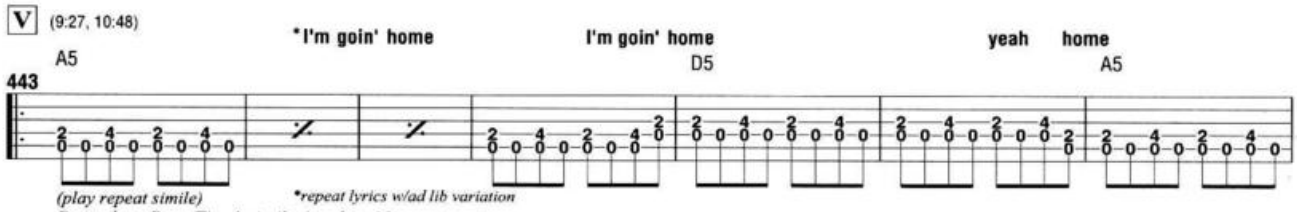

(play w/pick and fingers)
(play 4 times)
284
fret-hand fingering: 2 1 3 1
*pluck note on top string w/pick-hand middle finger
Q (6:39)
Yeah I love my baby love my baby so whoa I love my baby love
(A5) A5 D
287
P.M.
my baby so Keep my baby I never gonna let her go 'cause I'm goin' home
N.C.(A5) A5 D5 (D5) A5
293
P.M.
R (6:51)
yes I'm goin' home I'm goin' home yeah home
D5
299
P.M.
well a come my baby I'll be so good to you well rock on
A E5 N.C. A
305
P.M.
S (7:03)
A D5
311
P.M.
A5 E5 A5
317
P.M.
T (7:15)
A A6
323
P.M.
(play repeat w/ad lib variation)
D5 A
327
P.M.

"I'M GOING HOME"

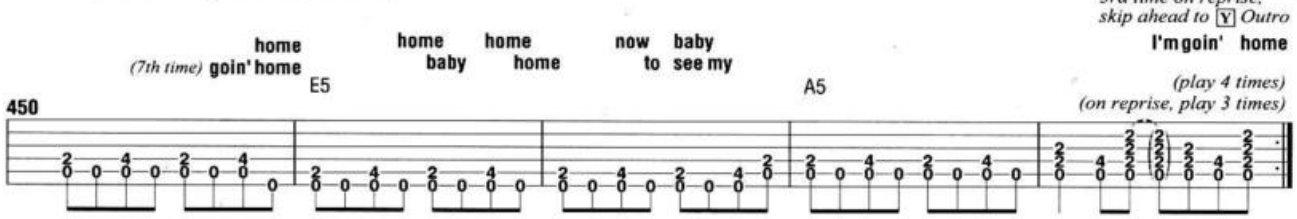


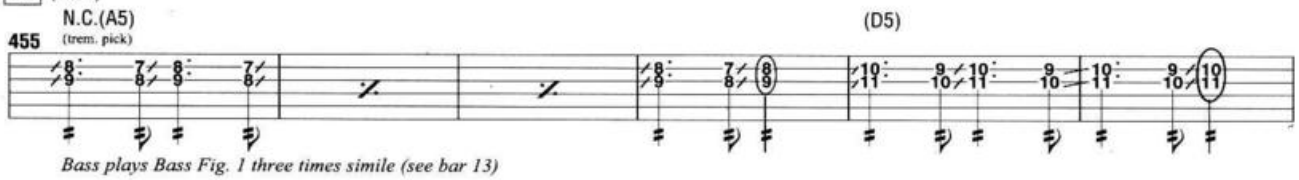


*ad lib percussive string noise produced by flicking and tapping both hands' fingers on fretboard.

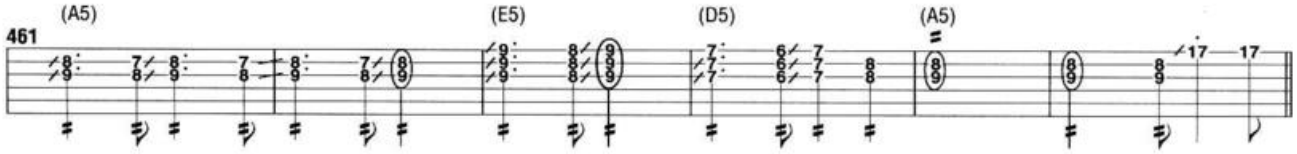


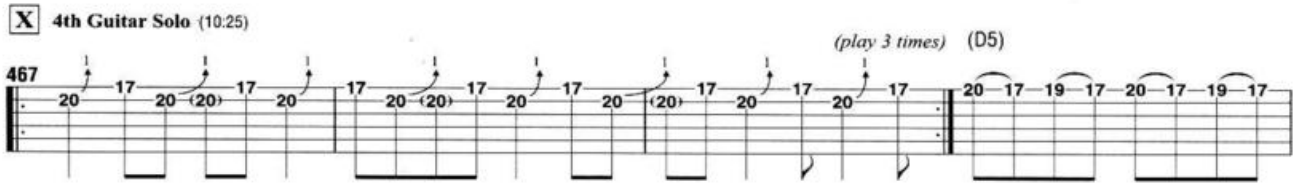
Bass plays Bass Fig. 1 simile (see bar 13)

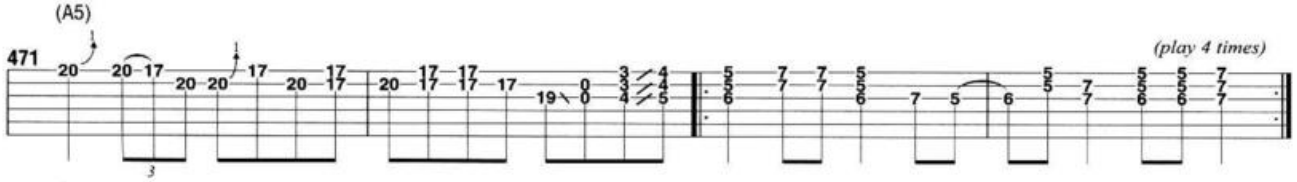


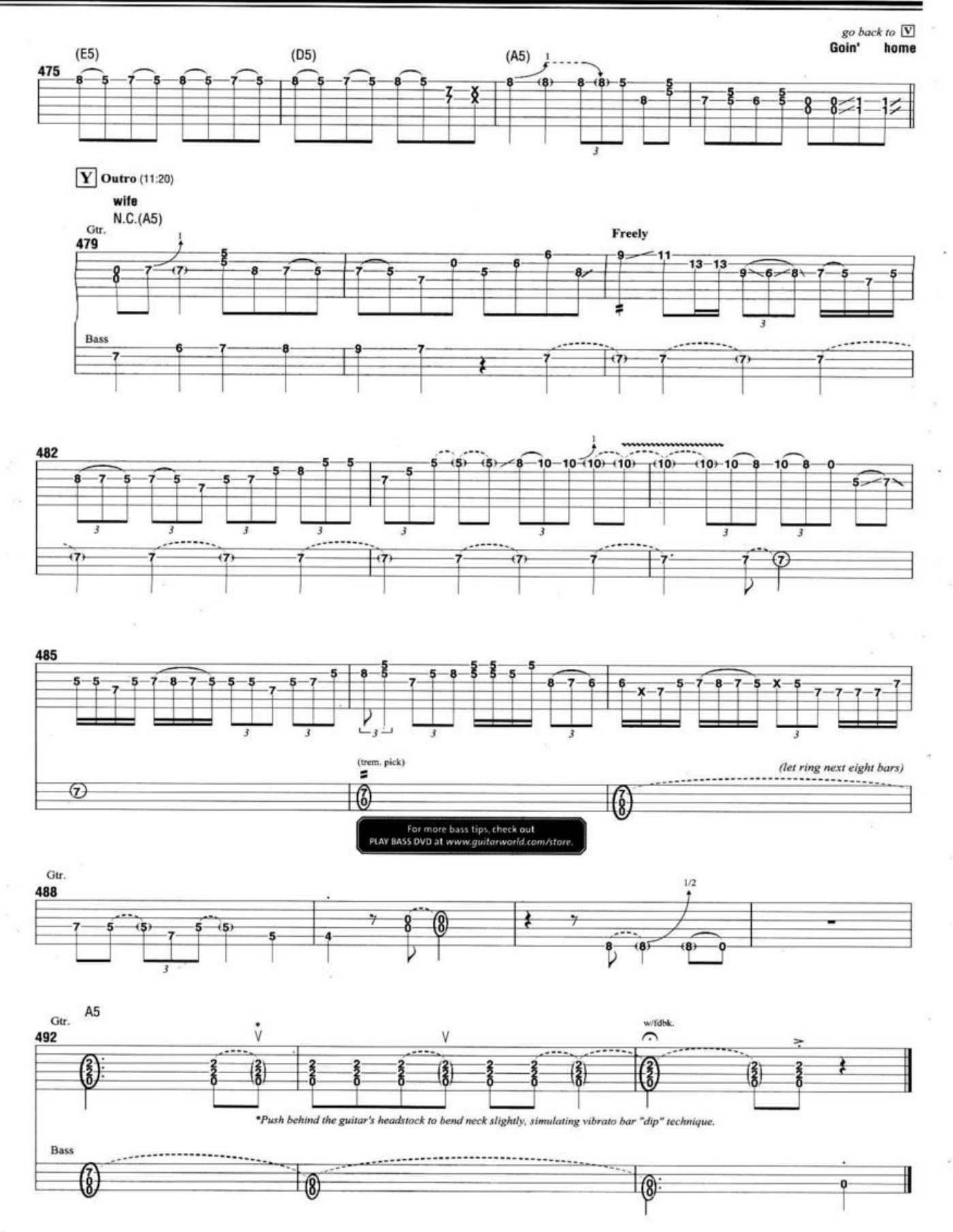


Bass plays Bass Fig. 1 three times simile (see bar 13)







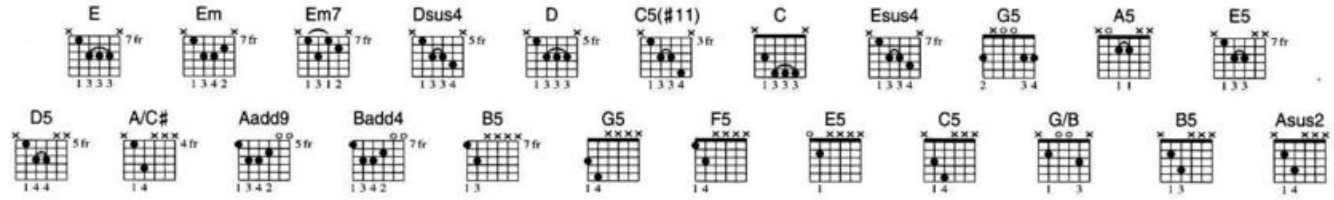

go back to V
Goin' home
(E5)
(D5)
(A5)
475
Y Outro (11:20)
wife
N.C.(A5)
Gtr.
479
Freely
Bass
482
485
(trem. pick)
(let ring next eight bars)
For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.
Gtr.
488
1/2
Gtr.
A5
492
w/fdbk.
*Push behind the guitar's headstock to bend neck slightly, simulating vibrato bar "dip" technique.
Bass

"ROUND AND ROUND" RATT

As heard on **OUT OF THE CELLAR** (ATLANTIC)

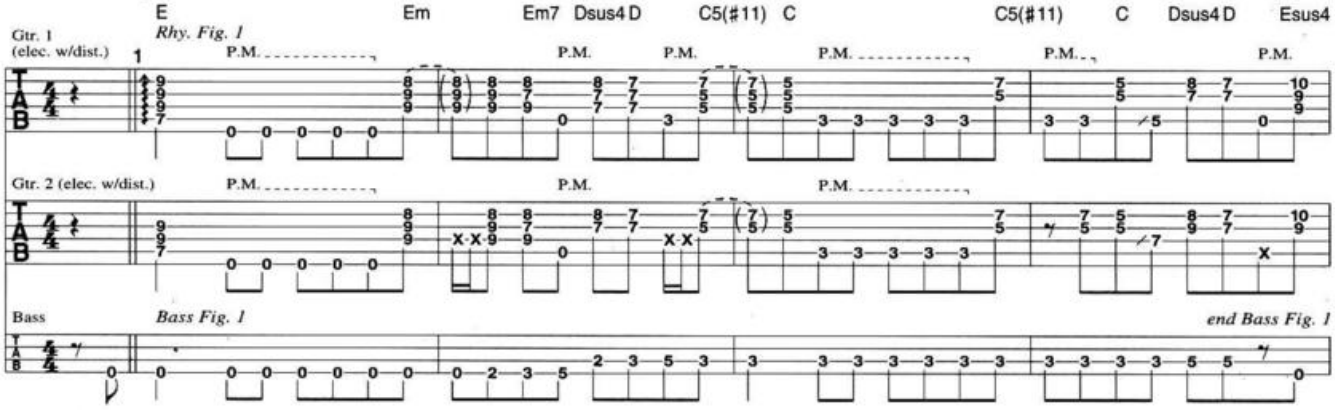
Words and Music by **Robbin Lantz Crosby, Warren DeMartini and Stephen E. Pearcy** ✶ *Transcribed by* **Jeff Perrin**

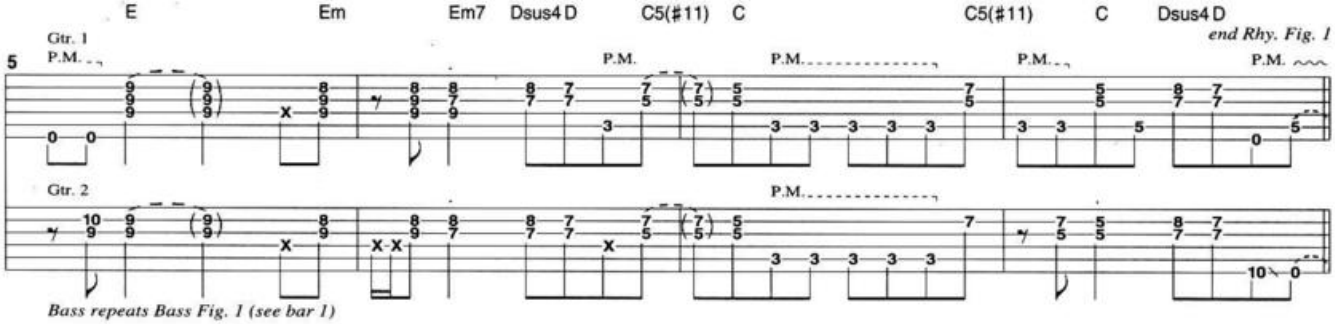
Guitars are tuned one half step down (low to high, E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high): E♭ A♭ D♭ G♭.
All music sounds in the key of E♭, one half step lower than written.



A Intro (0:00)

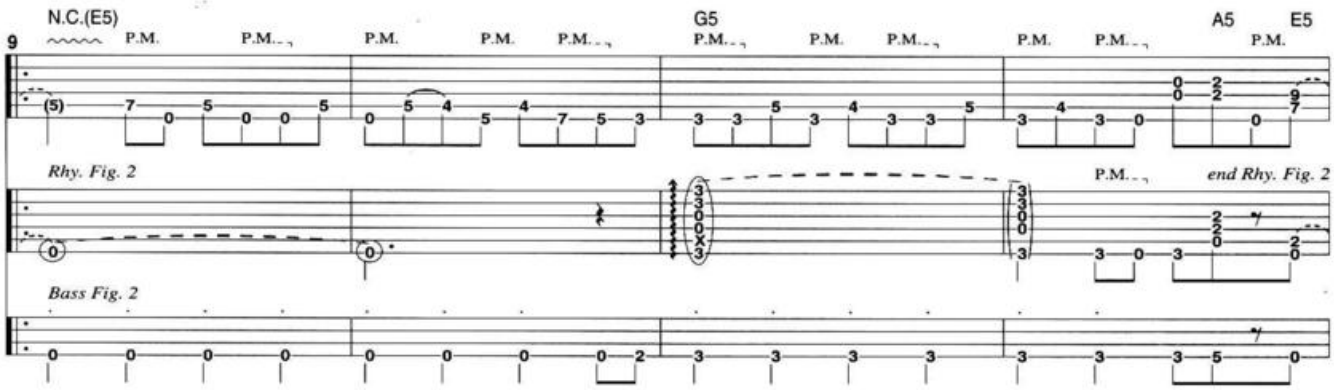
Moderately ♩ = 128





B 1st and 2nd Verses (0:15, 1:20)

1. Out on the streets that's where we'll meet You make the night I always cross the line
2. Lookin' at you lookin' at me the way you move you know it's easy to see



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Tightened our belts / The neon light's on — abused ourselves / me tonight — Get in our way / I've got a way — we'll put you on your shelf / we're gonna prove it tonight

G5 — A5 — E5

Gtr. 2 repeats Rhy. Fig. 2 simile (see bar 9)

Gtr. 1 — *Rhy. Fig. 3* — slight P.H. — *end Rhy. Fig. 3*

13 — P.M. — Bass — *end Bass Fig. 2*

Another day / Like Romeo — some other way / to Juliet — we're gonna go / Time and time — but then we'll see you again / I'm gonna make you mine

Gtr. 1 repeats Rhy. Fig. 3 (see bar 13) — *Rhy. Fig. 4* — G5 — A5 (E5) — *end Rhy. Fig. 4*

17 — Gtr. 2 — P.M.

Bass plays last four bars of Bass Fig. 2 twice (see bar 13)

I've had enough / I've had enough — we've had enough / we've had enough — Cold in vain / It's all the same — she said I / she said I

G5 — A5

Gtr. 2 repeats Rhy. Fig. 4 simile (see bar 17) — *Gtr. 1 substitutes Rhy. Fill 1 second time*

Gtr. 1

21 — P.M.

C Pre-chorus (0:46, 1:50)

knew right from the beginning — that you would end up winnin' I

D5 — A/C# — A5 — Aadd9 — E — Esus4 — E

25 — *Gtrs. 1 and 2 — P.M.

**composite arrangement*

Bass

knew right from the start — you'd put an arrow through my heart

D5 — A/C# — A5 — Aadd9 — Badd4

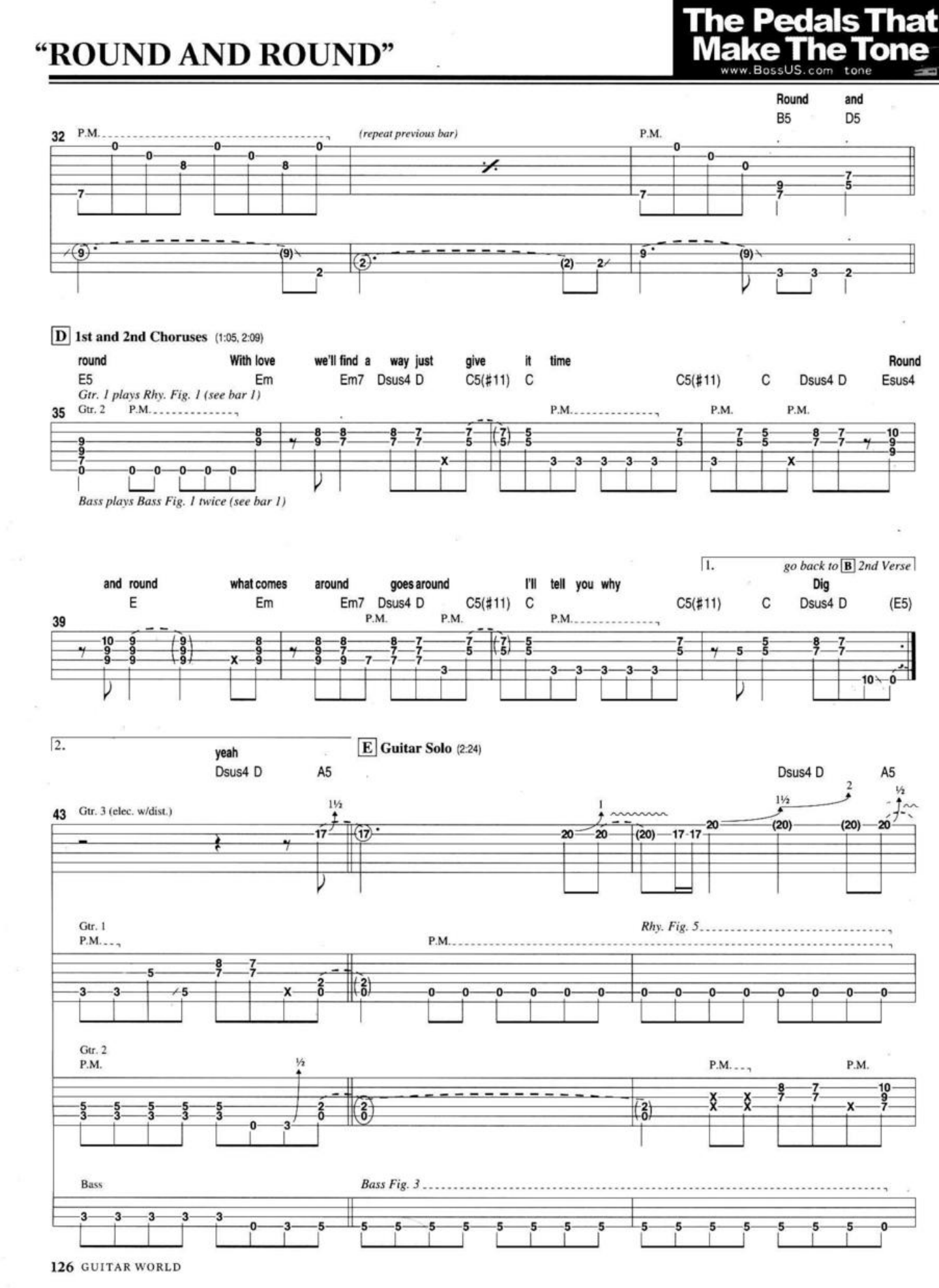
Gtrs. 3 and 4 play Fill 1 (see below)

29 — P.M.

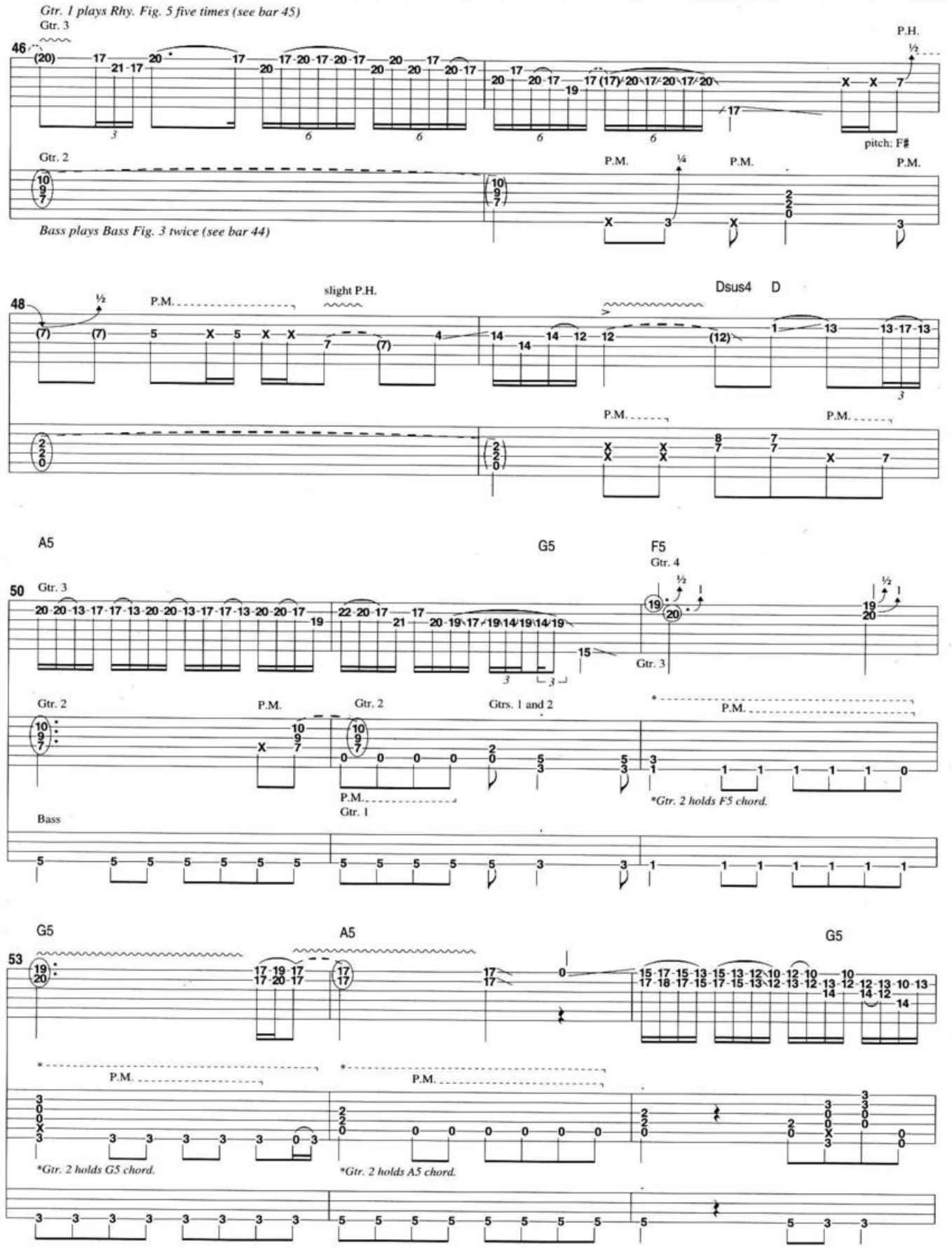
Rhy. Fill 1 (1:46) — G5 — Gtr. 1 — P.M.

Fill 1 (0:57, 2:02) — Gtr. 3 (elec. w/dist.) — (Badd4) — *(play 3 times)* — P.M. — E — Gtr. 4 — Gtr. 3

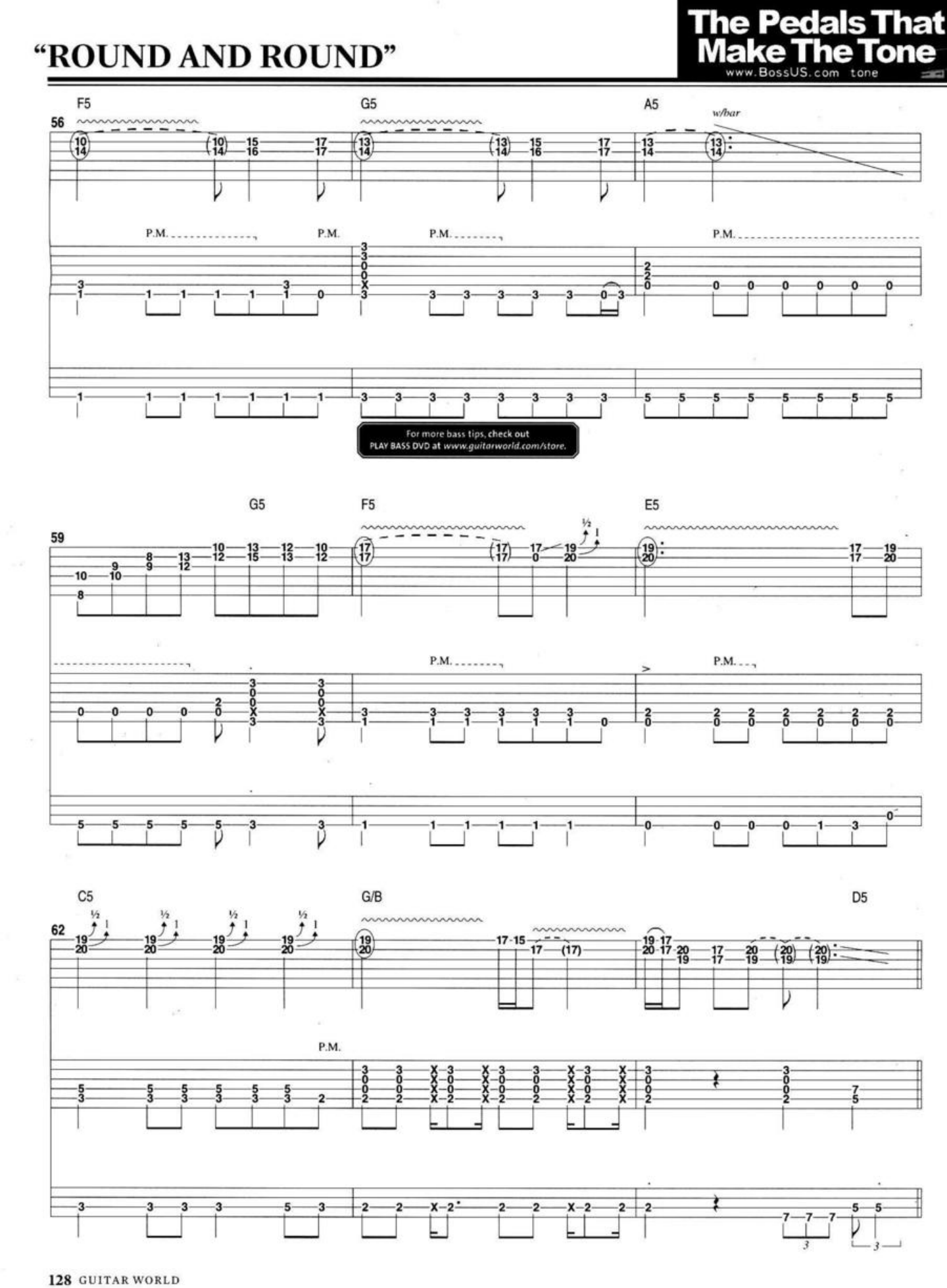
The Pedals That Make The Tone
www.BossUS.com tone



"ROUND AND ROUND"



The Pedals That Make The Tone
www.BossUS.com tone



For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

F **3rd Verse** (3:04)

Out on the streets that's where we'll meet You make the night I always cross the line

N.C.(E5) G5 A5 E5

Gtr. 2 plays Rhy. Fig. 2 (see bar 9)

Gtr. 1

65 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 2 (see bar 9)

Tightened our belts abused ourselves Get in our way we'll put you on your shelf

(E5) G5 A5 B5

Gtr. 1

69 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 2 P.M. P.M. P.M.

Round and

Asus2 B5 D5

73 Gtrs. 1 and 2 P.M.

Bass

G **3rd Chorus** (3:27)

round With love we'll find a way just give it time Round

E5 Em Em7 Dsus4 D C5(♯11) C C5(♯11) C Dsus4 D Esus4

Gtr. 1 plays first four bars of Rhy. Fig. 1 (see bar 1)

77 Gtr. 2 P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 1 twice simile (see bar 1)

and round what comes around goes around I'll tell you why Round

E Em Em7 Dsus4 D C5(♯11) C Dsus4 D E5

Gtr. 1

Rhy. Fig. 6 *end Rhy. Fig. 6*

81 P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 2

Rhy. Fig. 6a *end Rhy. Fig. 6a*

P.M. P.M. P.M.

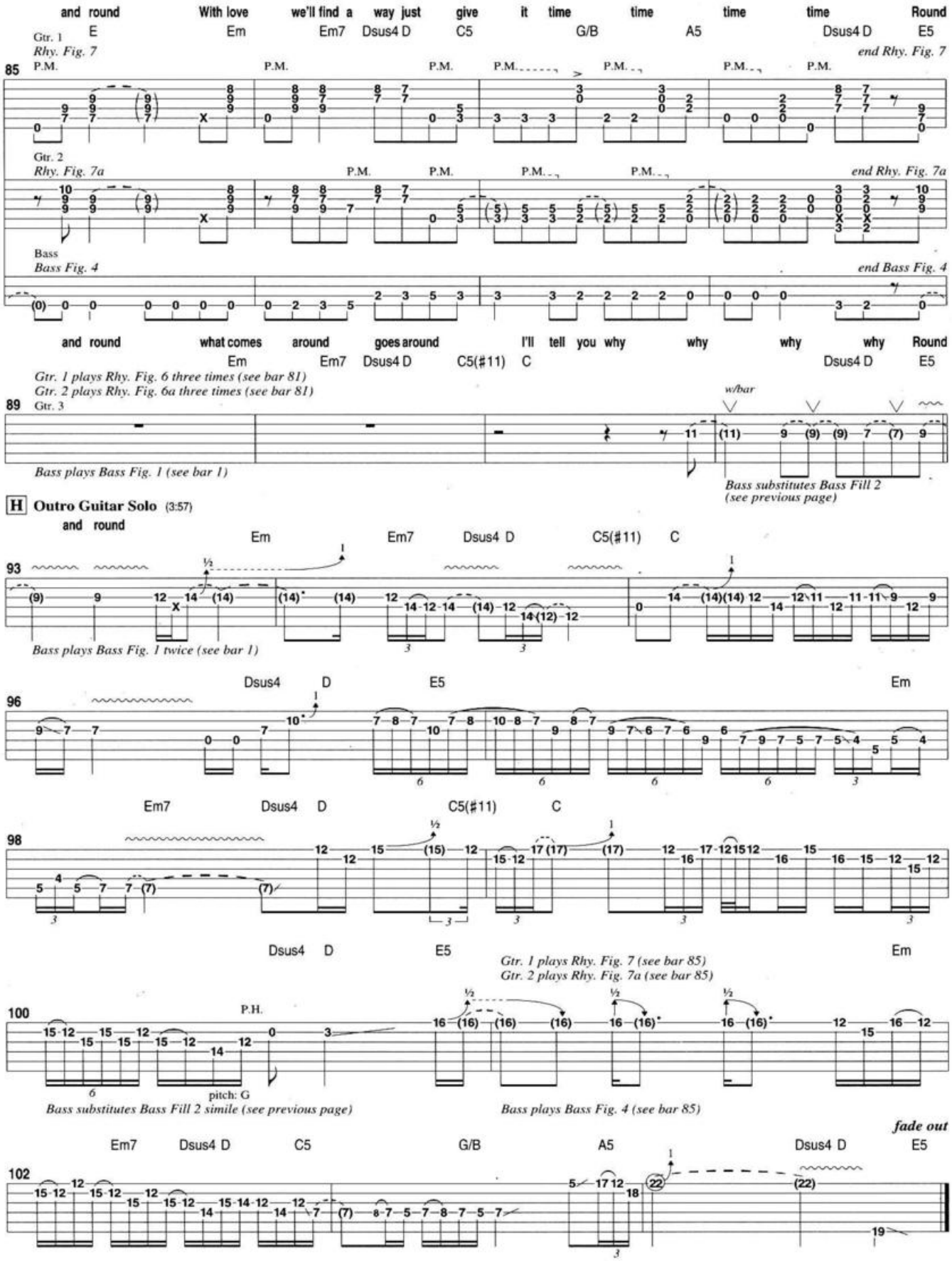
Bass substitutes Bass Fill 1 (see below)

Bass Fill 1 (3:40)

(C) (D) (E5)

Bass Fill 2 (3:55, 4:11)

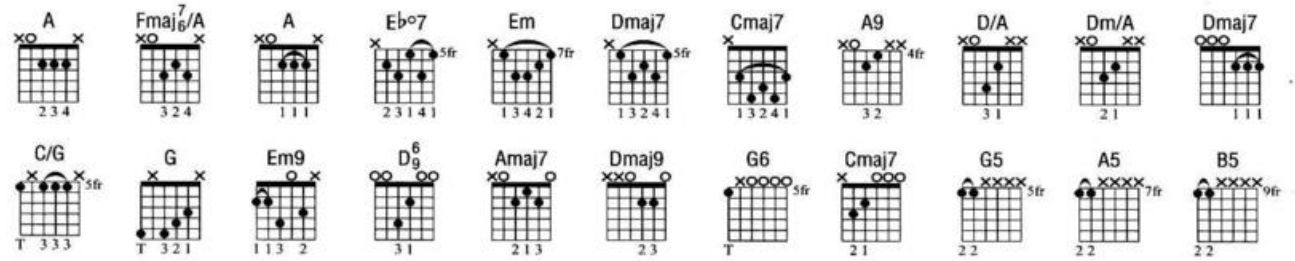
(C) (D) (E5)


and round With love we'll find a way just give it time time time time Round
Gtr. 1
E Em Em7 Dsus4 D C5 G/B A5 Dsus4 D E5
Rhy. Fig. 7
end Rhy. Fig. 7
85
P.M.
Gtr. 2
Rhy. Fig. 7a
end Rhy. Fig. 7a
Bass
Bass Fig. 4
end Bass Fig. 4
and round what comes around goes around I'll tell you why why why why Round
Em Em7 Dsus4 D C5(♯11) C Dsus4 D E5
Gtr. 1 plays Rhy. Fig. 6 three times (see bar 81)
Gtr. 2 plays Rhy. Fig. 6a three times (see bar 81)
89
Gtr. 3
w/bar
Bass plays Bass Fig. 1 (see bar 1)
Bass substitutes Bass Fill 2 (see previous page)
H Outro Guitar Solo (3:57)
and round
Em Em7 Dsus4 D C5(♯11) C
93
Bass plays Bass Fig. 1 twice (see bar 1)
Dsus4 D E5 Em
96
Em7 Dsus4 D C5(♯11) C
98
Dsus4 D E5 Em
Gtr. 1 plays Rhy. Fig. 7 (see bar 85)
Gtr. 2 plays Rhy. Fig. 7a (see bar 85)
100
P.H.
pitch: G
Bass substitutes Bass Fill 2 simile (see previous page)
Bass plays Bass Fig. 4 (see bar 85)
fade out
Em7 Dsus4 D C5 G/B A5 Dsus4 D E5
102

"TEN YEARS GONE" LED ZEPPELIN

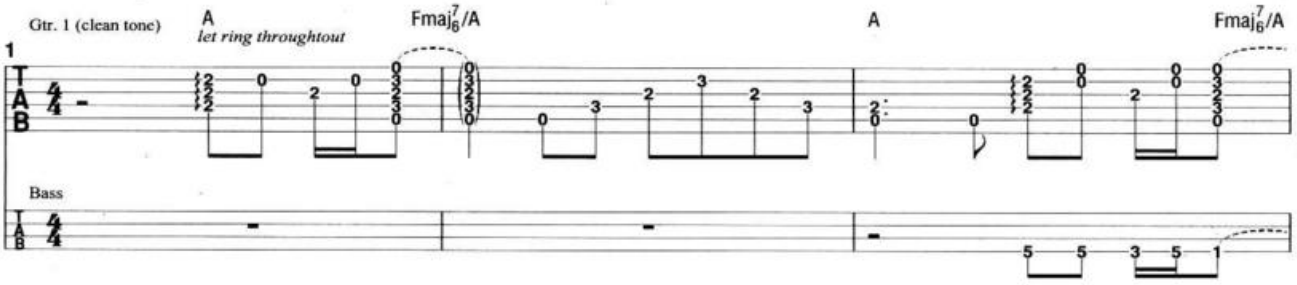
As heard on **PHYSICAL GRAFFITI** (SWAN SONG)
Words and Music by **Jimmy Page and Robert Plant** ✶ *Transcribed by* **Andy Aledort**

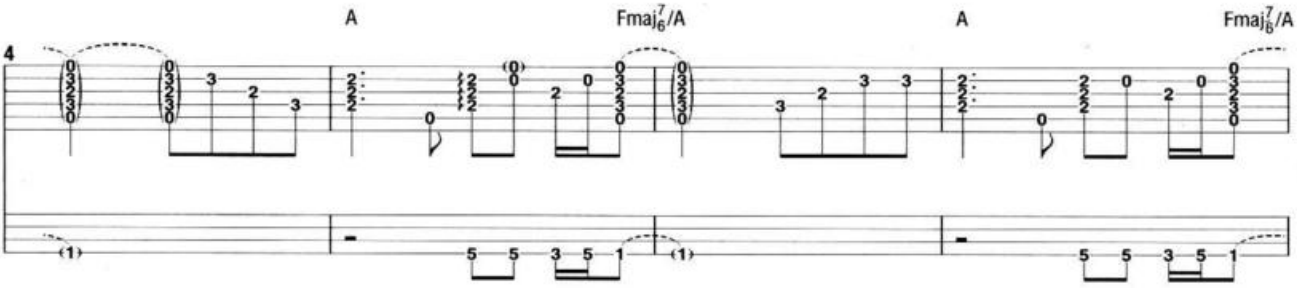
All guitars are in drop-D tuning (low to high, D A D G B E).
Bass is in standard tuning (low to high, E A D G).

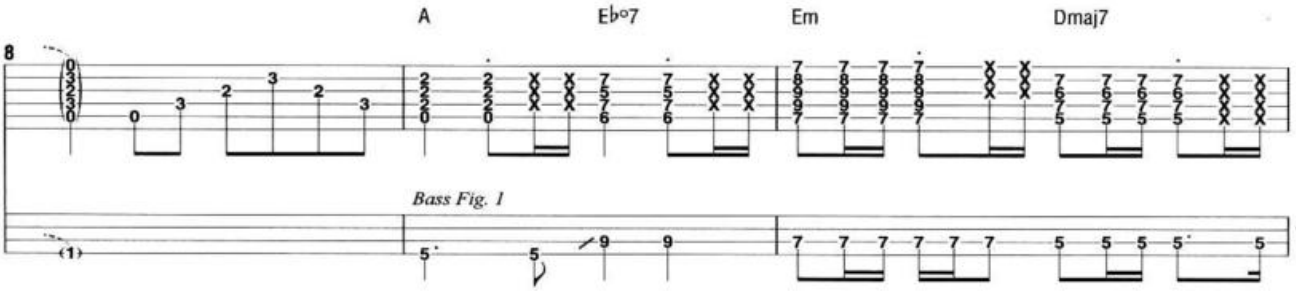


A **Intro** (0:00)

Moderately slow ♩ = 76







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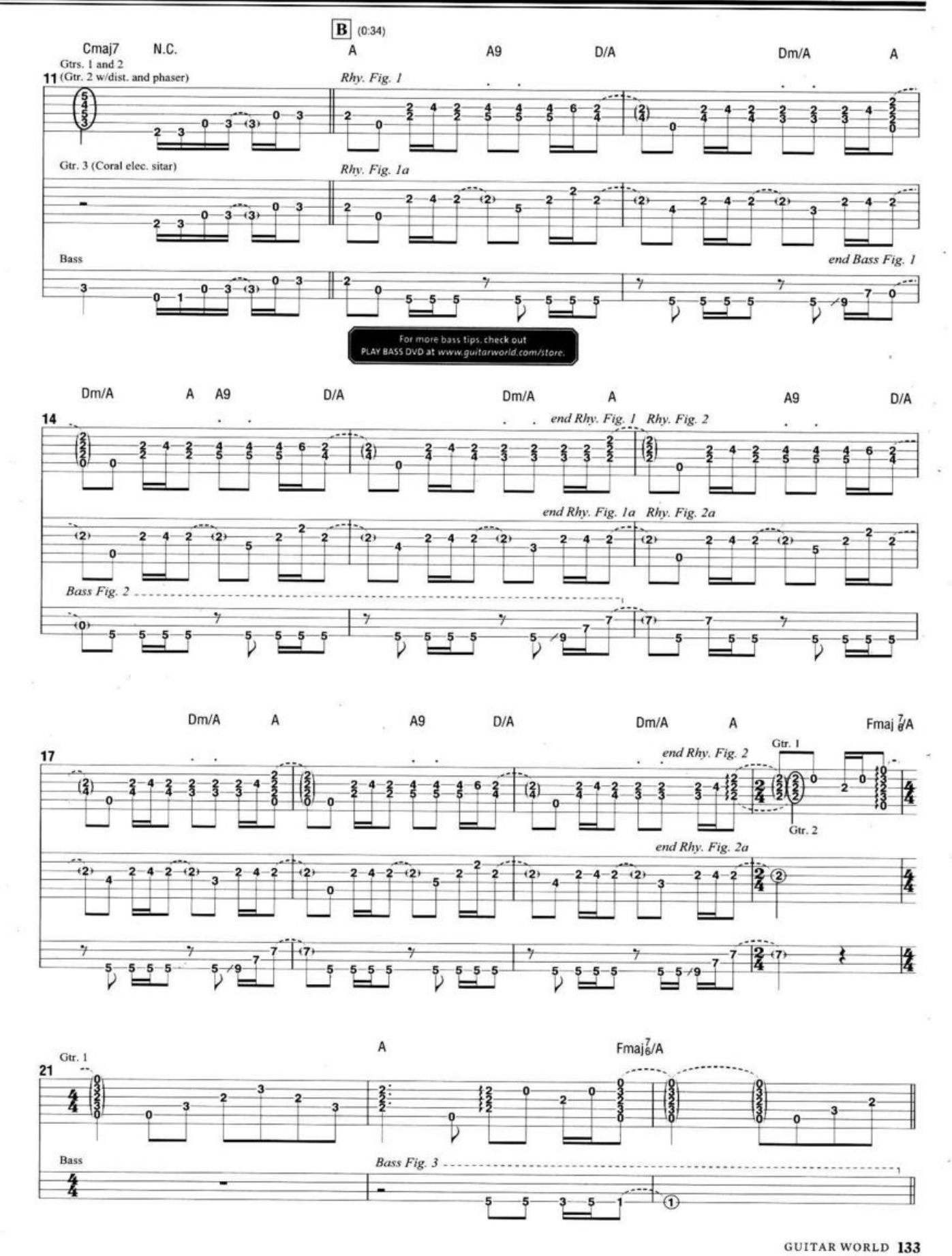
B (0:34)
Cmaj7 N.C. A A9 D/A Dm/A A
Gtrs. 1 and 2
11 (Gtr. 2 w/dist. and phaser)
Rhy. Fig. 1
Gtr. 3 (Coral elec. sitar)
Rhy. Fig. 1a
Bass
end Bass Fig. 1
For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.
Dm/A A A9 D/A Dm/A A A9 D/A
14
end Rhy. Fig. 1 Rhy. Fig. 2
end Rhy. Fig. 1a Rhy. Fig. 2a
Bass Fig. 2
Dm/A A A9 D/A Dm/A A Fmaj 7/A
17
end Rhy. Fig. 2
Gtr. 1
Gtr. 2
end Rhy. Fig. 2a
Gtr. 1
21
A Fmaj 7/A
Bass
Bass Fig. 3

The Pedals That Make The Tone
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C 1st Verse (1:10)

Then as it was then again it will be And though the course may change sometimes rivers always

A Fmaj$^{7}_{6}$/A A Fmaj$^{7}_{6}$/A

24

reach the sea

A E♭°7 Em Dmaj7 Cmaj7 N.C.

Gtr. 1 Gtrs. 1, 2 and 3

28

Bass plays Bass Fig. 1 simile (see bar 9)

D 1st Chorus (1:33)

Flyin' skies of fortune each have several ways on the wings of maybe down in

A A9 D/A Dm/A A A9 D/A Dm/A A

Gtr. 3 plays Rhy. Fig. 1a (see bar 12)

Gtrs. 1 and 2

31

Bass plays Bass Fig. 2 three times simile (see bar 14)

birds of prey Kinda makes me feel sometimes didn't have to grow But as an eagle leaves the nest it's got so far

A9 D/A Dm/A A A9 D/A Dm/A A

Gtr. 3 plays Rhy. Fig. 2a (see bar 16)

Gtrs. 1 and 2

35

to go

Fmaj$^{7}_{6}$/A A Fmaj$^{7}_{6}$/A

Gtrs. 1 and 2 Gtr. 1

39

Bass

E 2nd Verse (2:09)

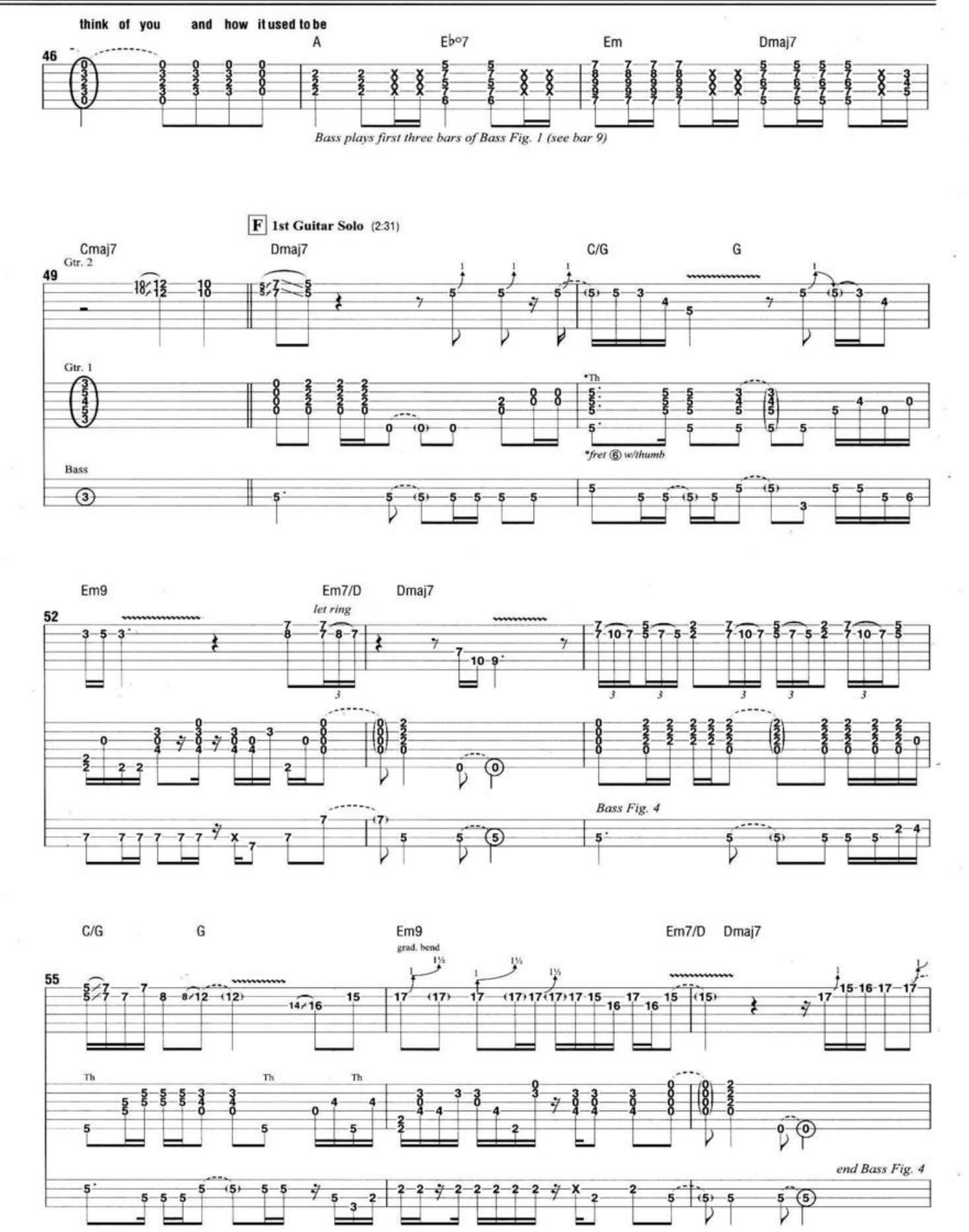
Changes fill my time baby that's alright with me in the midst I

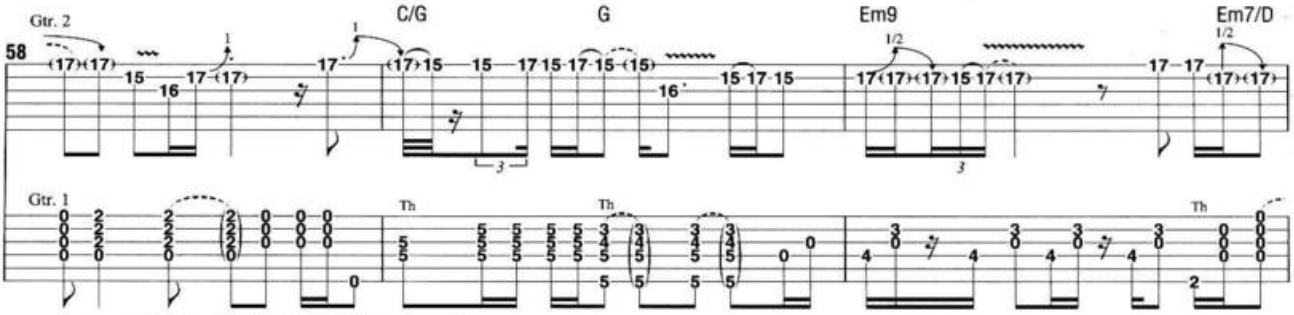
A Fmaj$^{7}_{6}$/A A Fmaj$^{7}_{6}$/A

Gtr. 1

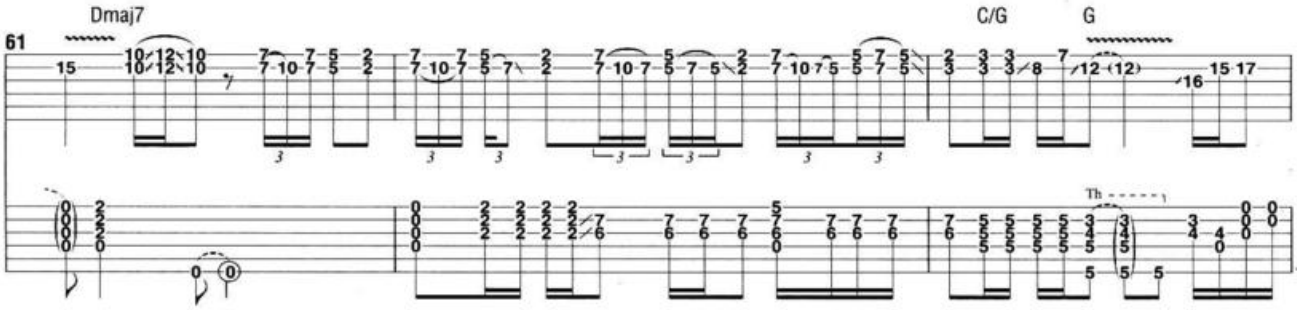
43

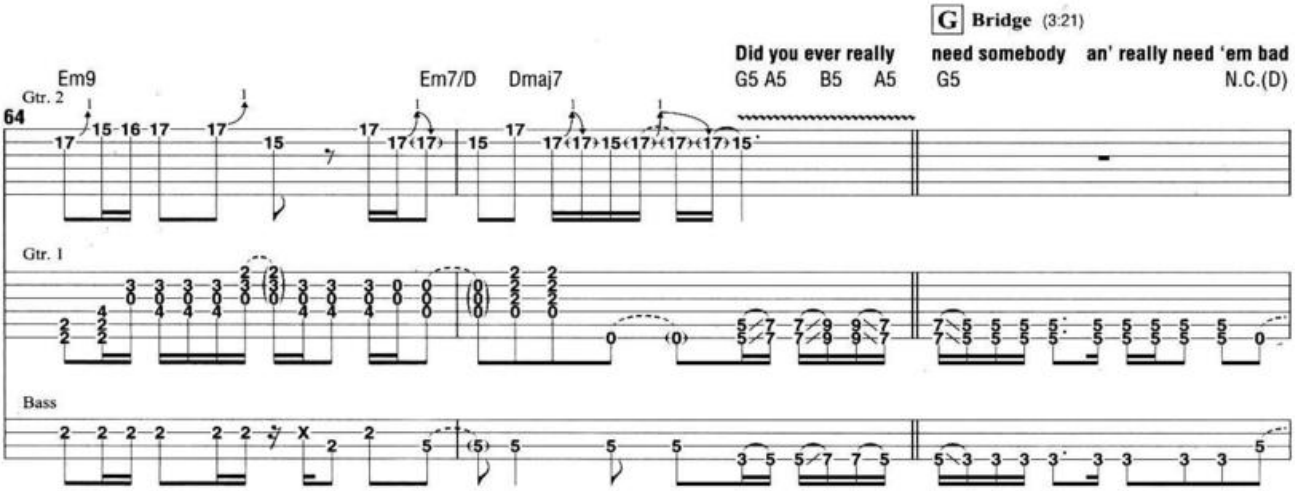
Bass plays Bass Fig. 3 twice (see bar 22)


think of you and how it used to be
46
A
E♭o7
Em
Dmaj7
Bass plays first three bars of Bass Fig. 1 (see bar 9)
F 1st Guitar Solo (2:31)
49
Cmaj7
Dmaj7
C/G
G
Gtr. 2
Gtr. 1
*Th
*fret ⑥ w/thumb
Bass
52
Em9
Em7/D
Dmaj7
let ring
Bass Fig. 4
55
C/G
G
Em9
grad. bend
Em7/D
Dmaj7
Th
end Bass Fig. 4



Bass repeats Bass Fig. 4 twice simile (see bar 54)





me baby Did it feel so good 'cause it was just the first time and you knew you would

G5 D5 D6/9 G5 A5 B5 A5 B5 Amaj7

70

*Gtrs. 4 and 5

*Gtr. 4 plays higher notes, Gtr. 5 plays lower notes

H **2nd Guitar Solo** (3:43)

Gtrs. 4 and 5 Dmaj9 Dmaj7 G Gmaj7 Cmaj7

73

slight vib.

Gtrs. 1 and 2

Bass

Amaj7 Dmaj9 Dmaj7 G(6)

76

slight vib.

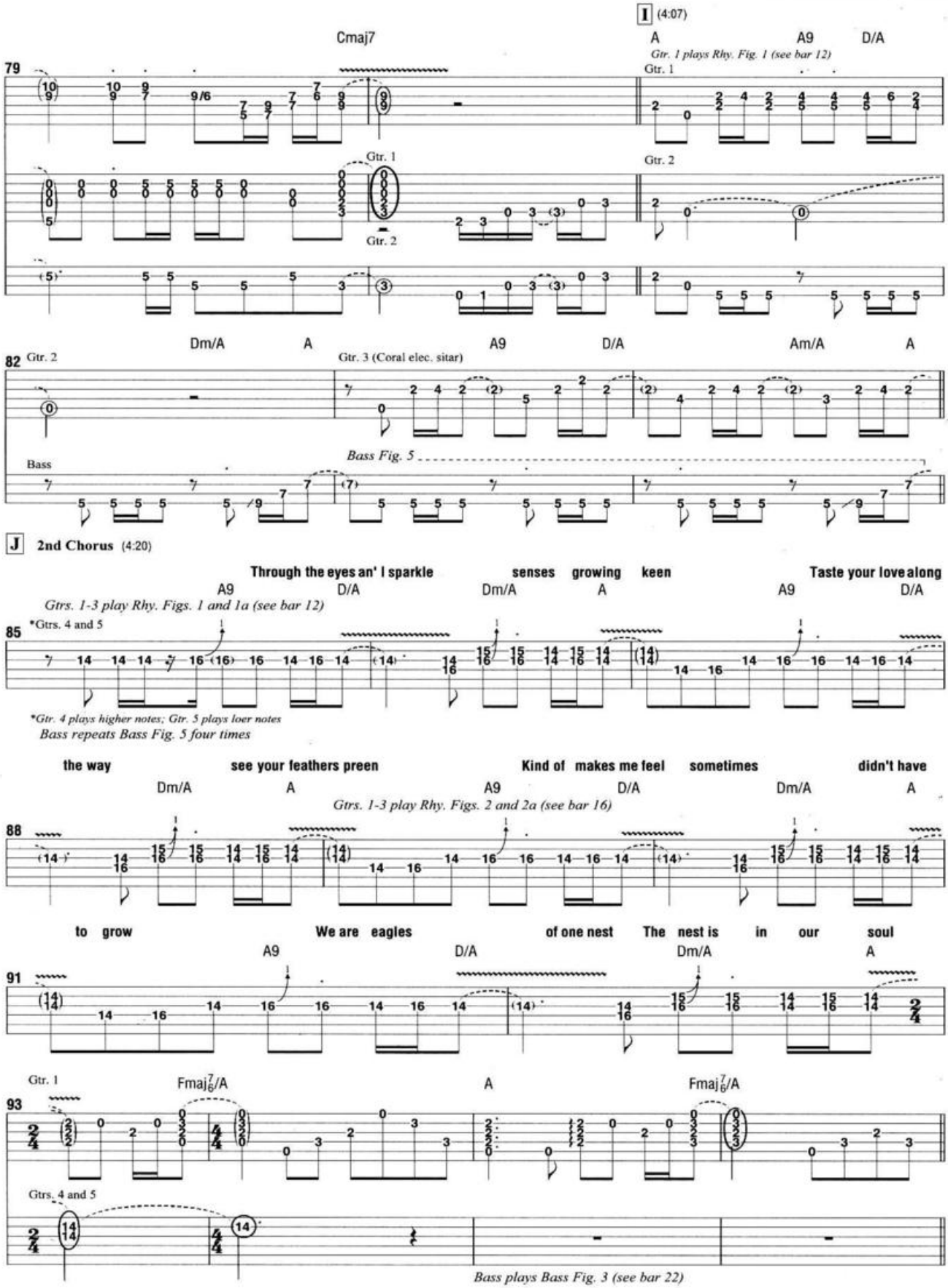
w/ Riff A (see below)

Riff A (3:55)

Amaj7 Dmaj9 Dmaj7 G6 Cmaj7

Gtr. 6 (w/dist. and fast phaser)

Gtr. 7 (w/dist. and fast phaser)


I (4:07)
Cmaj7
A
A9
D/A
Gtr. 1 plays Rhy. Fig. 1 (see bar 12)
79
Gtr. 1
Gtr. 2
Dm/A
A
A9
D/A
Am/A
A
82
Gtr. 3 (Coral elec. sitar)
Bass Fig. 5
Bass
J 2nd Chorus (4:20)
Through the eyes an' I sparkle
senses growing keen
Taste your love along
Gtrs. 1-3 play Rhy. Figs. 1 and 1a (see bar 12)
85
*Gtrs. 4 and 5
*Gtr. 4 plays higher notes; Gtr. 5 plays loer notes
Bass repeats Bass Fig. 5 four times
the way
see your feathers preen
Kind of makes me feel
sometimes
didn't have
Gtrs. 1-3 play Rhy. Figs. 2 and 2a (see bar 16)
88
to grow
We are eagles
of one nest
The nest is in our soul
91
93
Fmaj7/6/A
Gtrs. 4 and 5
Bass plays Bass Fig. 3 (see bar 22)

K 3rd Verse (4:57)

Vixen in my dreams with great surprise to me Never thought I'd see your face the way it used

Fmaj$^7_6$/A A Fmaj$^7_6$/A

97

Bass plays Bass Fig. 3 twice (see bar 22)

to be oh darlin' oh darlin'

A E♭7 Em Dmaj7 Cmaj7 N.C.

Gtrs. 1 and 2

101

Bass repeats Bass Fig. 1 (see bar 9)

L Out chorus (5:19)

oh

A9 D/A Dm/A A A9 D/A

Gtrs. 1-3 play Rhy. Figs. 1 and 1a (see bar 12)

*Gtrs. 4 and 5

104

**Gtr. 4 plays higher notes; Gtr. 5 plays lower notes*

Bass plays Bass Fig. 2 simile until fade (see bar 14)

Oh darlin' I'm never gonna leave you Hey yeah oh I'm

Gtrs. 1-3 play Rhy. Figs. 2 and 2a until fade (see bar 16)

Dm/A A A9 D/A Dm/A A A9 D/A

Riff B

107

never gonna leave darlin' you (Holding on Ten years gone Ten years gone holding on Ten years gone Ten years gone

Dm/A A A9 D/A Dm/A A A9 D/A

Gtrs. 4 and 5 repeat Riff B until fade

end Riff B

Gtr. 4

Gtr. 6 (w/slide)

111

Gtr. 5

Gtr. 7 (w/slide)

w/Vocal ad lib. till Fade

holding on Ten years gone holding on Ten years

Dm/A A A9 D/A Dm/A A

115

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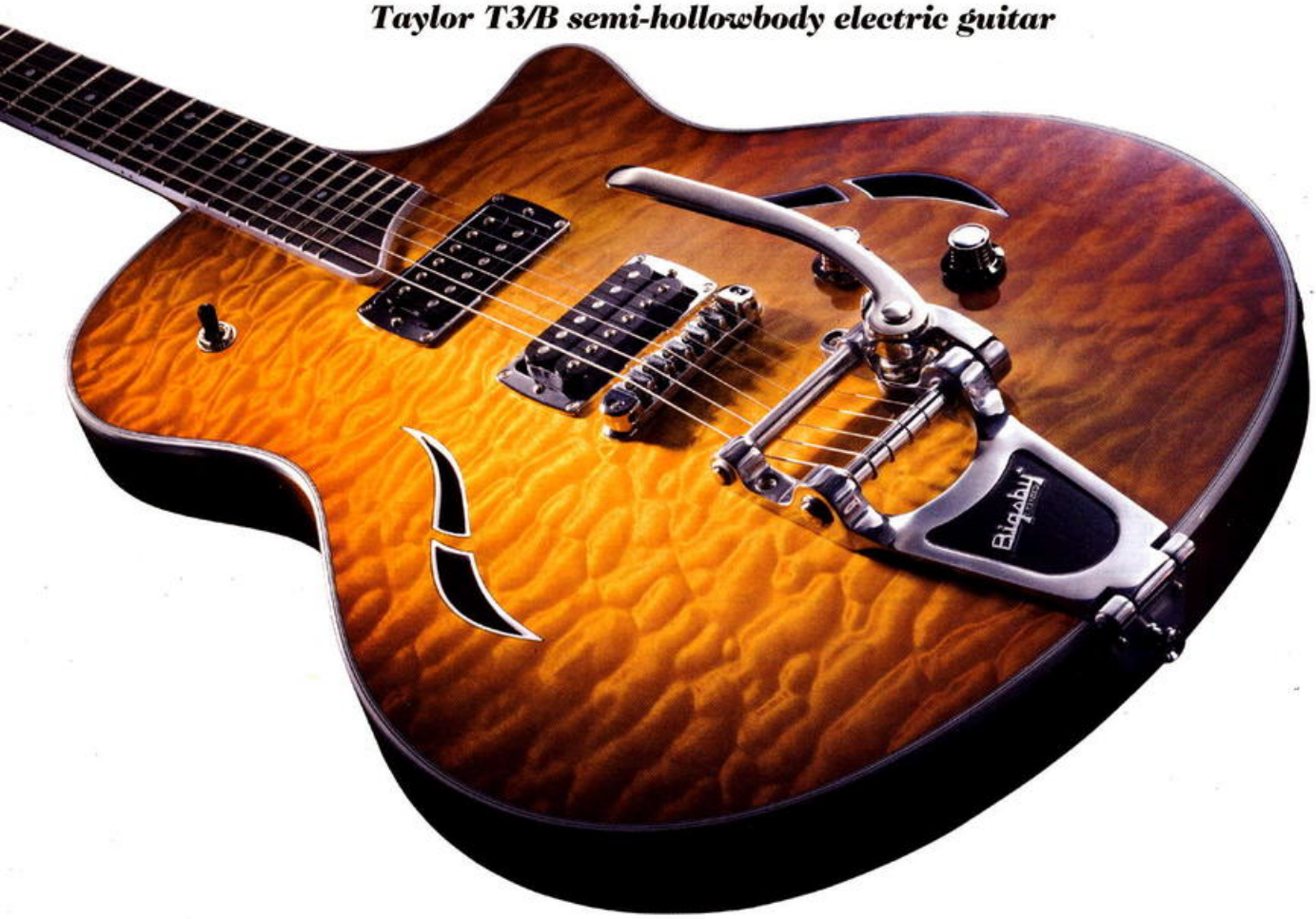


BY CHRIS GILL

IT CAN BE A RISKY proposition when a company famous for its acoustic guitar–building prowess ventures into the wild-and-woolly territory of electric guitar manufacturing. Several large and well-known companies have made admirable attempts in the past and failed miserably, despite offering decent instruments. Taylor entered the electric guitar market in 2005 and has already enjoyed more success than previous contenders by offering a diverse lineup of electric models that provide guitarists with useful features, outstanding playability and competitive prices.

The T3 semi-hollow electric is the latest addition to the Taylor electric line, which also includes the acclaimed T5 electric/acoustic and the SolidBody models. While an abundance of Gibson ES-335-style semi-hollow models are on the market, the T3 distinguishes itself from the pack with a unique personality and a semi-hollow voice that's likely to appeal to a wide variety of players. I looked at the T3/B model, which features a Bigsby vibrato tailpiece.

THE T3/B OFFERS A BOLD NEW VOICE, AND HAS ELEGANT STYLING AND SIMPLE BUT VERSATILE ELECTRONICS.

FEATURES

WITH THE TELLTALE EXCEPTION of its f-holes, the T3/B looks like an oversized solidbody. Its flat, quilted maple top is layered on a hollowed-out slab of sapele (a tropical African wood similar to mahogany) that features a solid block down the middle. Externally, the design is more like a chambered solidbody than a traditional semi-hollow guitar with an arched back and top and bent sides. As a result the sound of T3/B leans more toward the solidbody end of the tonal spectrum.

The sapele neck attaches to the

CHECK

ERNIE BALL POWERPEG 148 RAINSONG BLACK ICE ACOUSTIC 150 MXR M288 BASS OCTAVE DELUXE PEDAL 152 TECH EDUCATION 154

The T3/B's unique tone control circuit provides a mid-range boost. Pull it up for warmer and mellower tones.

body with a single bolt, using Taylor's T-Lock design, which makes it easy to adjust the neck angle and eliminates the heel. The neck also features an ebony fingerboard, dot inlays, 21 electric-style frets (instead of the acoustic-style frets found on the Taylor T5) and a 24 7/8-inch scale. Chrome hardware includes the aforementioned Bigsby vibrato tailpiece, a roller bridge with adjustable intonation, Taylor-designed tuning machines and a pair of Taylor Style 2 HD (for high-definition) full-size humbucking pickups. The pickups are positioned closer together than they are on a 335, with the upper edge of the neck pickup placed one inch closer to the bridge and the gap between both pickups just two inches instead of 2 3/4 inches.

Although the T3/B features only a master volume and a master tone control, it produces a surprisingly versatile rainbow of tones thanks to functions provided by push/pull circuits. When the volume control is pulled up, the coils on both humbucking pickups are split to provide single-coil tones. Pulling up on the tone control engages an additional capacitor that makes the T3/B's overall sound more warm and mellow. The tone control also features a unique midboost circuit that allows the control to function normally over the first two-thirds of its rotation; over the last third it kicks in a midrange peak that sounds similar to a "half-cocked" wah pedal. The pickup selector is a traditional three-position toggle switch with bridge/both/neck pickup settings.

PERFORMANCE

TAYLOR'S IMMACULATE construction and near-perfect attention to detail is as evident on the T3/B as it is on the company's esteemed acoustic models. The neck has Taylor's signature comfortable C-shaped profile that's similar to a classic early Sixties Gibson, and the fretwork is simply as good as it gets. The larger body dimensions may feel a bit bulky to players accustomed to smaller solidbody guitars, but the T3/B's thin body and light weight actually make it more comfortable to play than a typical 335-style instrument.

PLATINUM AWARD GUITAR WORLD QUALITY & DESIGN

TAYLOR T3/B

LIST PRICE: $3,198.00
MANUFACTURER: Taylor Guitars, taylorguitars.com
SCALE LENGTH: 24 7/8 inches
FINGERBOARD: Ebony with dot inlays
FRETS: 21
BODY: Quilted maple top over hollowed-out sapele back
NECK: Sapele
BRIDGE: Roller with adjustable intonation
PICKUPS: Two Taylor Style 2 HD humbuckers
CONTROLS: Master volume with push/pull coil split, master tone with push/pull tone capacitor

ON DISC

With its f-holes and Bigsby vibrato, the T3/B gives the first impression that it's going to sound like a fat, twangy Gretsch, but actually its tones are closer to those of a Telecaster Thinline or a Rickenbacker. The bridge humbucker produces a nice percussive snap, and the neck pickup delivers shimmering, chimey jangle, which is emphasized when the coils are split. As a result the T3/B is a surprisingly versatile instrument that's able to go from chicken-pickin' country to fat jazz-box tones in an instant.

When the tone control's midboost is fully engaged, the tone thickens up nicely to deliver big, warm notes with smooth sustain that jazz players will love. The neck pickup is located a little too close to the bridge to provide horn-like 335 tones, but if you prefer more articulate, defined attack and extra treble edge you'll probably prefer the T3/B's neck pickup tones.

If you've previously avoided Bigsby-equipped guitars because of their tendency to make the strings go out of tune, your worries are over. The T3/B's roller bridge does an excellent job of maintaining tuning, and unlike many other roller designs it provides enhanced sustain and makes height and intonation adjustments easy.

THE BOTTOM LINE

PRODUCING A BROAD palette of tones that bridge the gap between traditional semi-hollow and solidbody guitars, the T3/B offers guitarists a bold new voice. With its elegant styling and simple but versatile electronics, it may well become a classic in its own right.

PRO	CON
VERSATILE TONES; OUTSTANDING CRAFTSMANSHIP; ROLLER BRIDGE KEEPS STRINGS IN TUNE	BODY CAN FEEL SOMEWHAT BULKY; UPPER FRETS HARD TO REACH

FEAR FACTORY

Orange Dual Terror head

BY ERIC KIRKLAND

I COULD LIST HUNDREDS of amplifiers that are popular but only a few that can legitimately be called sensations. The Fender Deluxe Reverb, Marshall "Plexi" and Mesa Dual Rectifier come to mind, as well as the more recently released Orange all-tube Tiny Terror. Ever since that amp's 2007 debut, Orange has worked feverishly to keep up with the demand for this lunch-box-sized British bulldog.

In spite of this, the company has found time to expand the family to include a Tiny Terror combo, a hardwired head version and now the anxiously awaited Dual Terror head. This latest incarnation is basically two foot-switchable Tiny Terror preamps, with a little extra girth and gain in the Fat, or lead, channel. In addition to seven- and 15-watt settings, the Dual Terror can put out 30 watts of Class A power from its EL84-driven power section. There are no extra frills or other changes to the proven format, and the Tiny Terror's glorious tones are preserved.

Channel one is identical to the original Tiny Terror; the Fat channel provides a little more gain and saturation in essentially the same voice.

FEATURES

ORANGE DID AN EXCELLENT job of making the Dual Terror a more versatile version of the Tiny Terror without affecting the features that made the original so adored. The aesthetics are the same, including the rigid chrome handle, classic orange, black and white color scheme, and vented, cabinet-free chassis. The Dual is a bit larger than the Tiny but not so much that it affects the amp's back-saving portability or status as an ultra-compact head. As with all Orange amps, the mechanical components, such as jacks and switches, are of the highest quality and durable enough to withstand many years of rugged use. Each channel has identical three-knob configurations for gain, volume and tone, with Orange's unique music notations and schematic symbols in place of control names.

Whereas the Tiny Terror has two EL84 tubes, the Dual Terror uses a quartet of EL84s to create its Class A–configured power. This contributes to minor changes in the harmonic focus without altering the essential nuances that make the Tiny Terror so pleasing in every gain range. What you get from the extra power and valves is a lot more headroom and enough volume to make a 4x12 pound the floor. There's a single input, a two-way on/off switch, a two-way switch to select channels (this can also be accomplished with the footswitch) and a three-way switch for full/standby/half power. Backside features include three speaker outputs, but as with the Tiny Terror, there's no effect loop.

PERFORMANCE

THE DUAL TERROR'S EL84s give it a character that diverges slightly from the Tiny Terror's. Quite frankly, in this Class A configuration, the difference is so negligible that most people won't even notice it. Some top notes are a little rounder, and there's an extra kick in the low end. The Dual is also faintly less spongy and harmonically dense than the Tiny at identical settings. Of course, this becomes somewhat more apparent at the Dual Terror's 30-watt setting due to the increased sound pressure and speaker movement.

The balanced and warm tube response of practically every tone in the Dual Terror will put many boutique amps to shame. There's something about the design of this amp that captures more of the tube sound and injects less electronic flavor, which is why the Tiny Terror Series has astonished the guitar community. Clean tones can have the edgy bite that defines British amps, or they can be dialed to scoop the mids for more of an American feel, all without forfeiting the singing presence that brings tones to the front of the mix. Crunch tones are sublime and denser than most of the amp's Brit counterparts, and the high-gain settings are rich, defined and replete with harmonic bloom. The lead and rhythm channels are similar, with just a hair more fat and gain in the lead.

GOLD AWARD GUITAR WORLD OVERALL VALUE

ORANGE DUAL TERROR HEAD

STREET PRICE: $859.00
MANUFACTURER: Orange Music Electronic Company, Ltd., orangeamps.com
POWER OUTPUT: 7/15/30 watts
CHANNELS: Two
FEATURES: Original Tiny Terror channel and a slightly higher-gain channel; two eight-ohm and one 16-ohm speaker jacks; channel switching by front-panel switch or footswitch; 7/15/30-watt power options in Class A design; (rear panel) four output tube/two output tube switch
CONTROLS: Volume, tone and gain for each channel; channel switch; full/standby/half switch; on/off switch
COVERING: Classic orange, black and white paint scheme on a compact exposed chassis
TUBE COMPLEMENT: Four EL84, four 12AX7

THE BOTTOM LINE

IF YOU LOVED THE Tiny Terror but want more power and the ability to switch between rhythm and lead settings, the Orange Dual Terror will be your new best friend. Its EL84s provide an extra notch of punch, and the impressive headroom in 30-watt mode makes the Dual Terror a capable partner with large speaker cabinets and in moderately loud live settings.

PRO	CON
VERY PORTABLE; SENSATIONAL TONES; THREE POWER OPTIONS	NO EFFECT LOOP

RETURNING CHAMPION

Fender '57 Champ combo

BY CHRIS GILL

INTRODUCED IN 1948 as the Champion 800, the Fender Champ amplifier enjoyed a continuous 46-year run (the longest of any Fender amp) in about a dozen model configurations before it was temporarily discontinued in 1994. Of the various versions of this tube-powered little wonder, the late-Fifties, tweed-covered, narrow-panel Champ with the 5F1 circuit and single eight-inch speaker remains the most coveted for its harmonically rich distortion, focused midrange and surprisingly big, beefy tone. The tweed Champ was an in-studio favorite of blues guitarists and rockers like Billy Gibbons and Joe Walsh, who used a Champ to record "Rocky Mountain Way." It also played a significant role in the recording of the Derek and the Dominos' album *Layla*.

The Fender Custom Shop's new '57 Champ reissue duplicates the look and sound of the legendary late-Fifties model with the 5F1 circuit. While some minor changes were made to comply with modern safety standards, the reissue features the same handwired fiber eyelet board construction and 6V6GT/12AX7/5Y3 tube configuration. With all-original, mint-condition tweed Champs selling for $1,500 to $2,000 on the vintage market, the reissue offers guitarists an opportunity to revisit the Champ's winning five-watt tones without forfeiting obscene amounts of cash.

FEATURES

THE ORIGINAL CHAMP circuit was allegedly adapted from a basic application example printed in an RCA tube manual. Whatever the real story is, the circuit is about as simple as it gets. Like the original, the '57 Champ reissue features a single-ended Class A circuit that delivers five watts at four ohms and offers a single volume control (that goes to 12!), two input jacks, an eight-inch four-ohm speaker and...that's it. Unlike the original, which featured a volume control that doubled as an on/off switch, the reissue has a separate on/off switch.

As mentioned above, safety regulations required that Fender make small changes to the original spec. These include a cage around the 6V6GT power and 5Y3 rectifier tubes to keep curious guitarists from burning their fingers, and back-panel vents to prevent heat buildup in the chassis. In addition, four fuses, rather than one, protect the circuit, and a thermistor and AC metalized polypropylene film capacitor have been added to provide surge protection.

The circuit features high-quality components throughout: Sprague Atom electrolytic capacitors, Schumacher transformers, carbon-film resistors, Groove Tubes valves, and ceramic tube sockets (instead of Bakelite as used on the originals). Instead of being permanently soldered to the circuit, the Ted Weber eight-inch four-ohm Alnico Signature speaker connects to the amp via a 1/4-inch output jack, which makes it easy to use the amp to power an external four-ohm speaker cabinet. Like the original, the reissue features a finger-jointed solid pine cabinet covered with lacquered tweed.

ON DISC

FENDER '57 CHAMP

LIST PRICE: $1,350.00
MANUFACTURER: Fender, fender.com
OUTPUT: Five watts
TUBES: 6V6GT (power), 12AX7 (preamp), 5Y3 (rectifier)
SPEAKER: Weber Special Design eight-inch four-ohm Alnico
CHANNELS: One
FRONT PANEL: Power on/off, Volume, two 1/4-inch input jacks (full and low sensitivity)
OTHER: Amp cover included

The tweed covering is lacquer finished. Add the cigarette burns and beer bottle rings yourself.

PERFORMANCE

DESPITE THE CHAMP'S small size and output, it produces surprisingly big sounds because its simple circuit acts like a tone mainline. There are no passive tone controls to reduce frequencies, and the amp is *very* responsive to playing dynamics. Although the Champ distorts rather quickly (with the volume control set to about 4 or 5, depending on how hot the guitar's pickups are), this makes overdrive, distortion and boost pedals unnecessary, and the tone cleans up very nicely when you back down the guitar's volume control, even when the amp is cranked all the way up to 12. If you prefer more clean headroom, use input jack 2, which provides -6dB of attenuation.

The '57 Champ really brings out the character of the guitar you have plugged into it. Single-note lines on Teles and Strats produce vicious snarling overdrive with nicely focused midrange and plenty of bite, although the attack gets spongy at 6 and above. Power chords played on Les Pauls and SGs distort and compress more quickly, and when the volume is above 8 you get that raunchy tweed sag that sounds like the amp is almost going to explode. The eight-inch speaker may not produce the ball-shaking bass of a larger cabinet, but this is exactly why the Champ is such a gem for recording, as you don't need to roll off any low end during mixing.

The Weber Special Design eight-inch speaker delivers vintage Jensen-style tone.

Got volume? This one goes to 12, which is two louder.

THE BOTTOM LINE

IF YOU'RE A CLASSIC rock or blues player who craves pure, unadulterated tweed tone, the Fender '57 Champ is the only way to go. It's an essential studio tool, but plug it into a bigger cabinet and you could gig with it and sound like a hero.

PRO	CON
MASSIVE TWEED TONE, IDEAL RECORDING AMP, SPEAKER JACK PERMITS USE OF LARGER CABS	COSTS AS MUCH OR MORE THAN LARGER, FEATURE-LADEN COMBOS

PITCH PERFECT

Eventide PitchFactor Harmonizer pedal

BY CHRIS GILL

Rear-panel jacks include a USB connection for downloading system software upgrades.

Eleven front panel knobs make it easy to select effects and program your own custom presets.

A tap-tempo switch allows you to sync delay effects in live performance.

FOR MANY YEARS Eventide processors were the exclusive dominion of the rich and famous, offering breathtaking sounds at outrageous prices that only pros could afford. With the introduction of Eventide's Factor Series stomp boxes in 2007, the company's A-list studio-quality effects became more accessible to capital-challenged musicians. The TimeFactor and ModFactor are cool and extremely useful processors, but the product most musicians have been waiting for is the one that features Eventide's legendary Harmonizer effects, which are like no other pitch-shifting effects on the market.

With the introduction of Eventide's PitchFactor Harmonizer pedal, the wait is finally over. The PitchFactor packs 10 of Eventide's best and most popular pitch-based effects into a compact, affordable stomp box that combines studio-quality sound and the power of a full-size rack-mounted processor with live-performance flexibility.

FEATURES

THE PITCHFACTOR has the same basic format and layout as the TimeFactor and ModFactor pedals, with three footswitches, 11 control knobs and a large, scrolling "billboard" dot-matrix display in a box that's the size of a small book. The footswitches perform a variety of functions that correspond to the mode and effect that is selected, such as bypass, various effect functions, accessing banks and presets, and tap tempo. The knobs provide instant access to parameters like dry/wet mix, pitch ratio, delay, feedback, modulation and tempo. The rear panel has 1/4-inch stereo input and stereo output jacks, input and output level switches (for matching levels of gear plugged into the pedal), an aux switch, expression pedal jacks and a USB input for downloading software upgrades. MIDI in and out/thru jacks are located on the side. (USB is class compliant and can also be used as a MIDI interface for your computer.)

The PitchFactor has 10 basic types of effects: Diatonic (two independent pitch shifters for three-part harmonies), Quadravox (four pitch-shifted voices), HarModulator (two chromatic pitch shifters with modulation, including a preset that recreates the setting from Steve Vai's "Ballerina 12/24"), MicroPitch (fine-resolution pitch shift for fat, chorus-like effects), H910/H949 (emulates Eventide's classic Harmonizer units), PitchFlex (a "whammy"-style effect), Octaver (simultaneous -1 and -2 octave pitch shift with optional fuzz), Crystals (twin-reverse pitch shift with delay and reverb), HarPeggiator (a 16-step pitch and rhythm sequencer à la the Who's "Baba O'Riley.") and Synthonizer (analog synth-like tones). The pedal's memory has room for 100 modified presets, which are saved in 50 banks of two presets.

Professional features not commonly found on stomp boxes, like selectable bypass types and peak LED indicators, make it easy to incorporate the PitchFactor into any live or studio setup and help you maintain optimal sound quality. A built-in tuning function is also included, eliminating the need for a tuner in your pedalboard.

PLATINUM AWARD GUITAR WORLD QUALITY & DESIGN

EVENTIDE PITCHFACTOR HARMONIZER PEDAL

LIST PRICE: $579.00
MANUFACTURER: Eventide, eventide.com
EFFECTS: 10 pitch-shift algorithms
PRESETS: 100
INPUTS: Two 1/4-inch, guitar/line level switch
OUTPUTS: Two 1/4-inch, amp/line level switch
OTHER JACKS: Aux switch, expression pedal, USB, MIDI In, MIDI Out/Thru
FOOTSWITCHES: Three multi-function
CONTROLS: 11

ON DISC

PERFORMANCE

THE PITCHFACTOR'S effects are, in a word, spectacular. Eventide's rack-mount Harmonizers are esteemed for their exceptionally fast tracking and incredibly accurate, natural-sounding pitch effects, and this pedal lives up to those units' reputations. The Diatonic and Quadravox effects sound almost indistinguishable from real multitracked guitar harmonies, and the Crystals and HarPeggiator effects have that elusive "expensive" quality that defined the signature tones of many well-known pro guitarists that had H3000 Harmonizers in their racks. The Octaver creates convincing baritone and bass sounds, and the HarModulator and Synthonizer effects offer almost endless creative inspiration for players that want to make their guitars sound like keyboards.

Programming even complex effects is surprisingly simple, thanks to the abundance of front-panel knobs and a well-written user manual. The scrolling billboard-style display is very easy to see onstage, but the info that it displays—effect type, bank and so on—is pretty basic. The display cannot be programmed to save preset names, so you'll need to memorize details, like the bank and preset numbers for favorite effects and specific presets that you use for particular songs in your set. An external MIDI foot controller is highly recommended for players who like to improvise and need fast access to random presets during live performance. The pedal lets you limit the amount of banks that are active, allowing you to group commonly used effects together and access all of them quickly instead of scrolling through all 100 presets. Scrolling Banks via the encoder knob will be available in a new software release. The software also adds new scales for the intelligent pitch-shifting effects.

THE BOTTOM LINE

IF YOU'VE ALWAYS lusted for the inimitable pitch-shifting effects of an Eventide Harmonizer but couldn't afford one, the PitchFactor is the pedal you've been waiting for. Even better, it's much easier and more convenient to use in live performance than a rack processor, and simple to program.

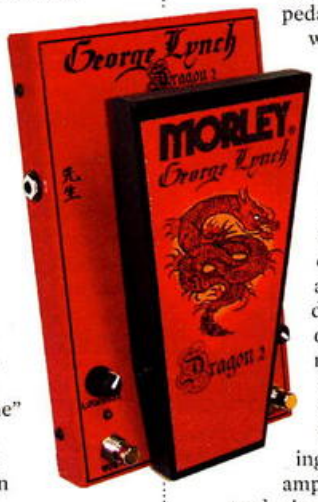
PRO	CON
STUDIO-QUALITY PITCH-SHIFT EFFECTS; 100 PRESETS; EASY TO PROGRAM	DISPLAY DOESN'T SAVE PRESET NAMES

WAHS GONE WILD

Morley George Lynch Dragon 2 and Kiko Loureiro signature wahs

BY ERIC KIRKLAND

MORLEY WAHS came to prominence in the Seventies when funk guitarists discovered the sharp quack and extra-wide sweep range of the original Power Wah, not to mention the enhanced controllability offered by the pedal's oversized treadle. Steve Vai and Mark Tremonti, among others, reawakened us to the Morley's charms and potential with their own signature pedals. Legendary shredder George Lynch and Brazilian superstar Kiko Loureiro are the latest artists to receive custom-designed, multifunction Morley wahs. Although each has unique tones and features, both take advantage of Morley's electro-optical circuitry, so there's no pot to wear out. A "True-Tone" buffered bypass maintains a powerful signal whether the effect is on or off.



GEORGE LYNCH DRAGON 2

LYNCH'S WAH IS SWITCHLESS and spring loaded, so the treadle returns to the up/off position when you remove your foot. Modes include Wah and WOW. In Wow mode, the effect is extremely smooth and vintage flavored; it excels at clean tones with no noticeable dropouts in the sweep. The WOW mode exaggerates the quack factor and low-mid accent to blast through heavy distortion and produce a vocal "wow" in every note. A second switch activates the Wah Lock, which allows the inductor to filter your tone at whatever frequency you set the notch knob, just like leaving a wah pedal in the half-cocked position.

KIKO LOUREIRO DISTORTION

KIKO'S PEDAL IS a venerable multi-tool that serves as a volume pedal, distortion box and wah. With the wah and distortion bypassed, it's always on as a volume pedal. Dedicated switches engage the wah and distortion, and the distortion circuit has drive, tone and level controls. It's actually a warm and tube-like distortion, with lots of British-style midrange focus and a wallop of gain—perfect for overdriving a crunchy amp or introducing some well-annunciated filth into a relatively clean channel. You can mix the distortion with the wah or use it independently. The throaty wah voice is neither overly aggressive nor timid, and is obviously tuned to create a deep wah tone in any register.

MORLEY GEORGE LYNCH AND KIKI LOUREIRO SIGNATURE WAHS

LIST PRICES: GLW2 George Lynch Dragon 2, $199.00; KIKO Kiko Loureiro Distortion, $199.00
MANUFACTURER: Morley Pedals, morleypedals.com

ON DISC

THE BOTTOM LINE

LYNCH'S SWITCHLESS Morley produces old-school wah tones or a locked wah filter effect. Kiko's pedal handles volume, wah and distortion chores, boasts a surprisingly organic overdrive and delivers a well-balanced wah complement to the guitar's full range.

GLW2 GEORGE LYNCH DRAGON 2

PRO	CON
SMOOTH OR OBNOXIOUS EFFECT OPTIONS; WAH LOCK FEATURE; SWITCHLESS OPERATION	TEXTURED PEDAL DECAL SEEMS PRONE TO PEELING

KIKO LOUREIRO DISTORTION

PRO	CON
DISTORTION BLENDS WELL WITH MOST AMPS; WAH TONE IS CONSISTENT THROUGH OCTAVES	TAKES THOUGHT TO RETURN PEDAL TO A FULL-VOLUME POSITION AFTER USING THE WAH

NEW EQ

WHAT'S NEW & COOL

U.S. MASTERS

HORNET ADVANCED SET-NECK GUITAR

The unique Advanced Set-Neck structure of U.S. Masters' new Hornet gives it pitch stability, sound quality and dynamic response that rival other set-neck guitars. The Hornet's proprietary MapleCore neck has a mahogany skin over a quarter-sawn rock maple interior and is further reinforced with a carbon-fiber structure. The Interlocking Set-Neck Joint provides the best coupling of neck to body available, providing strength, structural integrity and sound quality. Features include a mahogany body, 24 3/4-inch scale, a bound ebony fingerboard with 22 frets and a 12-inch radius, Tone Pros Locking bridge and tailpiece and U.S. Masters' V2 custom humbucker set. It is available in a wide range of high-end quality high gloss finishes.
List Price: $2,450.00
U.S. Masters Guitar Works, usmasters.com

EMG

X SERIES PICKUPS

The X Series pickups are a new line of high-output guitar and bass pickups for all styles of playing and have an exceptional organic nature to their overall sound due to a newly designed internal pre-amp, which allows for more gain to come from your amp and instrument rather than from the pre-amp. The effect of this new design is to provide more headroom and overall body while still maintaining clarity and response. The EMG X Series is available as a 60X, 81X & 85X humbuckers, S-X & SA-X single coils, and P-X, J-X, PJ-X bass pickups.
List Prices: From $119.99-$229.99
EMG, Inc., emgpickups.com

BUZZ BIN NEW, HIP AND UNDER THE RADAR

STRING MACHINE

Ernie Ball Power Peg

ONE OF THE MOST annoying and time-consuming tasks guitarists have to endure is changing strings. The worst part is the mundane labor of winding strings, which, even with the help of a peg winder, can quickly wear out a player's wrist.

The Ernie Ball Power Peg is the perfect solution for guitarists who are tired of the time and effort required to change strings. This battery-powered motorized string winder resembles a mini cordless drill, but it's designed to provide the ideal torque for winding strings quickly, safely and accurately. The plastic "bit" is grooved and notched to accommodate a wide variety of tuner buttons, including the large, flat ones found on bass tuning machines.

Winding strings with the Ernie Ball Power Peg is about four times faster than using a manual peg winder, allowing you to change a string in between songs before your lead singer can even think about chatting up that attractive blonde in the front row. Place it near your pickups and you can even use it to play "Poundcake."

—*Chris Gill*

ERNIE BALL POWERPEG

LIST PRICE: $29.95
MANUFACTURER: Ernie Ball, ernieball.com

TRUE COLORS

RainSong Black Ice BI-WS1000N2 acoustic-electric guitar

BY CHRIS GILL

IF YOU'VE SEEN ads for RainSong graphite guitars, you've probably wondered why anyone would make a guitar out of the stuff that's used for pencil lead. Actually, RainSong guitars are made from carbon fiber, which has a similar atomic structure to graphite but is flexible and pliable instead of soft and brittle, like pure graphite. The carbon fiber is held in place using a glassy polymer called epoxy. When reinforced, carbon fiber offers several benefits, like light weight, exceptionally high tensile strength and low thermal expansion, that make it an ideal substitute for wood and steel. With growing concerns about diminishing supplies of tone wood, guitars made from carbon fiber make more sense than ever.

Some players feel that, in addition to the aforementioned benefits, guitars made from carbon fiber sound better than guitars made from wood. Because carbon fiber is significantly stronger and more stable than wood, a carbon-fiber guitar top doesn't need braces, which can decrease volume output and produce inconsistent overtones. As a result, the sound of a carbon-fiber guitar is louder and more "pure," with well-defined, piano-like bass, balanced mids and crystalline, chime-like highs. In addition, a carbon-fiber guitar is unaffected by humidity and extreme temperature changes, and the neck will never warp.

The RainSong Black Ice BI-WS1000N2 is a new addition to RainSong's growing line of "graphite"/carbon-fiber guitars, featuring a soundboard with a unique geometric-pattern design and a body shape that combines the best attributes of large- and small-bodied guitars.

FEATURES

THE BLACK ICE'S DISTINCTIVE curvaceous, narrow-waisted body shape looks similar to an orchestra model, and it's five inches deep at the bridge, which is a little bit deeper than the average Martin dreadnought. A generous rounded cutaway provides easy access all the way to the 21st fret. The Black Ice's *U*-shaped neck profile is the product of a collaboration between Steve Miller (yes, *that* Steve Miller) and luthier John Bolin, known for his custom creations for Billy Gibbons and Keith Richards. The fretboard looks like ebony but is actually made of composite material that provides superior strength, durability and tone. Although the neck is strong enough to not warp or bow without a truss rod, a truss rod is included so players can adjust the bow and action to their preference.

In addition to the unique geometric pattern on the soundboard (no two Black Ice models have the same pattern), the Black Ice is gorgeously appointed with a large abalone rosette and mother-of-pearl shark inlays on the fingerboard. The finish is high-gloss urethane, which boasts a mirror-like shine that really brings out geometric design under bright stage lights while it provides UV protection.

Electronics consist of the acclaimed Fishman Prefix Plus-T system found on many similar high-end acoustics. The side-mounted preamp offers bass, midrange contour, treble and brilliance sliders, a master volume knob, a rotary notch control and phase switch for taming feedback, and a switch that engages a built-in tuner. A Fishman Acoustic Matrix co-polymer pickup is mounted under the saddle.

PERFORMANCE

ALTHOUGH THE BLACK ICE is composed entirely of man-made materials, the instrument is certain to crush the bias that only wood is good. The clarity of each note throughout the Black Ice's entire range is stunning, with the highest notes delivering a bell-like ring and the lowest notes producing deep overtones with piano-like projection. The guitar's gorgeous resonance sounds like a guitar recorded with a high-end reverb unit, adding three-dimensional fullness and depth. The carbon-fiber top projects sound like a cannon, making the guitar surprisingly loud and dynamic. It's conceivable that many players could get through gigs in small venues entirely unplugged with the Black Ice. When you do choose to plug in, the Fishman electronics complement the Black Ice's natural tonal attributes nicely.

The fretwork, action and overall playability of my Black Ice example was almost inhumanly perfect. Because the fingerboard does not expand and contract, the frets had no sharp extended protrusions and were perfectly seated in their slots. The exceptionally stable neck makes it easy to lower the action without the annoyance of buzzing frets. The *U*-shaped profile is chunky enough to ensure outstanding string vibration transfer, but it feels exceptionally comfortable and offers fast, uninhibited playing action to guitarists accustomed to electrics.

RAINSONG BLACK ICE ACOUSTIC-ELECTRIC

LIST PRICE: $3,295.00
MANUFACTURER: Rain Song, rainsong.com
BODY: Brace-free carbon-fiber reinforced polymer
NECK: Single-piece carbon-fiber reinforced polymer
NUT: 1 3/4 inches
FINGERBOARD: Composite
SCALE LENGTH: 25.4 inches
FRETS: 21
BRIDGE: Composite with Tusq saddle
TUNERS: Custom Gotoh with 1:18 ratio
ELECTRONICS: Fishman Prefix Plus-T

ON DISC

THE BOTTOM LINE

THE BLACK ICE is a great investment for those who seek a green alternative to wood but don't want to sacrifice tone or performance. It's worth consideration for its arguably preferable sound and superior durability.

PRO	CON
LOUD, WELL-BALANCED TONE; VERY DURABLE; COMFORTABLE PLAYABILITY	PURISTS MAY BE PUT OFF BY UNIQUE GEOMETRIC SOUNDBOARD AESTHETICS

A NEW LOW

MXR M288 Bass Octave Deluxe pedal

BY ED FRIEDLAND

BASS PLAYERS just love low notes, and while tuning down to low F♯ has gained popularity in some circles, the result sounds less like the roar of the devil than it does the gastro-intestinal fluttering of the devil after a truck-stop burrito. If you want to get into the suboctave range *and* retain pitch definition, you're better off using an octave pedal. Octave pedals let you blend the original tone with a "synthesized" note one octave below, and this feature is key to producing clearly defined pitch rather than flatulent dreck. The octave pedal has been with us for a long time and has seen several developments over the years, but the low-frequency dudes at MXR/Dunlop have just added a significant page to the history of this noble device with the new M288 Bass Octave Deluxe.

FEATURES

THE M288 TAKES a step backward in time with completely analog circuitry. While digital models are typically less glitchy, many players feel that the suboctave tones of these pedals sound thin and sterile. The M288 utilizes Dunlop's Constant Headroom Technology (CHT), which is essentially voltage regulation designed to keep the circuitry supplied by a steady 18 volts for better headroom. It performs this function even when power from the pedal's nine-volt battery drops as low as four and a half volts.

The M288 is a dual-voice octave device with controls for the dry signal level, Growl and Girth. Growl creates a throaty midrange one octave below the dry signal, while Girth produces deep and smooth tones, also one octave lower. The ability to blend these two tones is a real advantage when it comes to tweaking the effect for different basses and playing environments.

The Mid+ midrange boost button is another feature that distinguishes the M288. Located on the pedal's upper left-hand corner, it activates a selectable midrange EQ for better definition. A small internal switch lets you toggle between a low-mid boost at 400Hz and a higher midrange pop at 850Hz, while an internal trim pot adjusts boost gain from +4 to +14dB.

In addition, the classic MXR small-footprint casing is a plus for an overcrowded pedal board, and true-bypass operation keeps your tone unaffected when the M288 is turned off.

PERFORMANCE

AFTER MANY YEARS of using digitally processed octave pedals, I found this box a welcome return to the lush, velvety tone I loved. The dual voice controls and midrange boost make the M288 more versatile and useful, and while it's not completely glitch free, it tracked far lower and cleaner than my original analog octave pedal.

Octave glitch is a strange phenomenon. It is the combined result of the bass guitar's note integrity and the manner in which the pedal processes the signal. For example, on several of my basses, the C produced at the G string's fifth fret suffers from the classic "dead spot" shared by many bolt-on neck instruments. The M288 responds to that note with a less-than-stable suboctave. But play that same pitch on the 10th fret of the D string and the suboctave is full and clean, with great sustain. Understanding how your bass responds will help you maximize the performance of this, or any, octave pedal.

The Growl control adds articulation and presence, while the Girth adds depth and width. Between the two voices, I found it possible to dial in perfect tones with many basses. The real kicker is the Mid+ button, which comes preset from the factory at +10dB@400Hz. Its two EQ settings let you optimize the effect for your instrument. On a Music Man Sting-Ray or the bridge pickup of a Jazz, the 400Hz setting added a low-mid focus that brought the suboctave to the forefront. On my Precision bass, or when I used both pickups on the Jazz, the 850Hz setting gave a presence peak that poked its way through the clean signal's thicker texture. As good as it was, the M288 seemed to improve when I plugged in my fretless bass. The unit tracked like a Navajo scout and sustained like Nigel Tufnel's Les Paul.

The dry signal is clean and clear, so achieving a nice sparkly slap tone with the suboctave was no problem. On the other end of the spectrum, dialing the dry signal out completely and maxing the Growl gave me a tone reminiscent of the cheap-synth bass lines of late-Eighties dance hall reggae (which is also great for playing the theme music from *Pac-Man*).

THE BOTTOM LINE

THE M288 IS AN excellent octave pedal full of thick-and-juicy analog goodness. The dual voices and EQ options make it possible to dial in an optimal tone for many different basses.

PRO	CON
TWO DISTINCT OCTAVE VOICES; TRUE BYPASS; SELECTABLE FREQUENCY MID+ SWITCH; SMALL FOOTPRINT	NONE

The Mid+ switch adds tunable definition to the suboctave.

PLATINUM AWARD GUITAR WORLD QUALITY & DESIGN

MXR M288 BASS OCTAVE DELUXE

LIST PRICE: $254.00
MANUFACTURER: MXR, jimdunlop.com
CONTROLS: Dry, Growl, Girth, and MID+ midrange boost (internally switchable between 400 and 850Hz and adjustable from +4db to 14db); foot switch
POWER: Nine-volt battery or standard adapter

ON DISC

NECKS APPEAL

Do you need a little neck education? Matt Bruck gives you the down and dirty on wood, width, length and much, much more.

I have been playing the electric guitar for more than two decades and have owned numerous axes made by all the big names, and a few customs, as well. I now have a Peavey Wolfgang and an older USA Jackson Dinky. Both are great guitars but play very differently from one another, and I believe this is due to the different necks. I know necks can have different widths, radiuses, scale lengths and shapes (U, C, D and so on), and woods and inlays may differ, as well. Can you explain how all these factors affect playability? For example, do inlays slow down a neck when bending and affect how fast you can play? I would appreciate it if you could give a brief overview of the electric guitar neck.

—Craig Robichaud

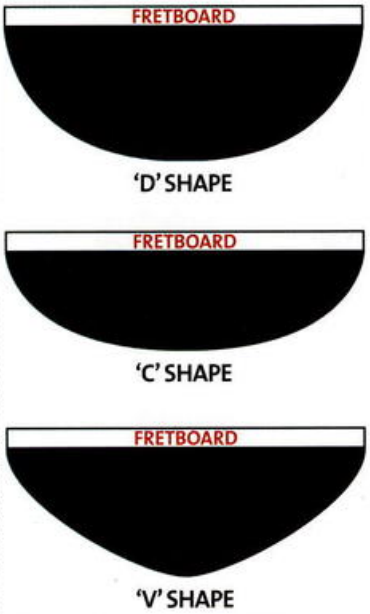
Neck width is measured at the nut and affects string spacing. As you might imagine, a wider neck results in wider string spacing. As an example, modern Stratocasters and Les Pauls have a neck width of 1 11/16th inches, whereas some current Jackson models sport a nut width of 1 3/4 inches, which some players find more comfortable.

The radius of a neck is the measurement that describes the arc of the fretboard's playing surface: the larger the number, the flatter the fretboard. To understand neck radius, imagine the curve of the fretboard as a section of a circle's circumference. Modern Strats have a flatter radius of 9 1/2 inches compared to the 7 1/4-inch radius of vintage Strats. A flatter radius facilitates string bending and decreases the potential for bends to fret out.

Scale is the measurement that tells you the distance from the saddle's center to the nut. The longer the scale the more tension you will feel under your fingers. From a tone standpoint, longer scale lengths, such as the 25 1/2-inch scale on Strats, produce more "pop" and "ping" compared to shorter scale lengths, such as the 24 3/4-inch scale on Les Pauls.

Neck shape can vary from model to model as well. The shape names D, C, and so on, describe the neck's profile (how it looks from the side). Most necks have D or C shapes, though U- and V-shaped necks are not uncommon (**FIGURE 1**). The D and C shapes have become popular for the natural way in which they fit the player's hand.

FIGURE 1



Necks of kin. (The puns just keep on coming.)

The traditional D shape creates a bigger, fatter neck, such as those on pre-1959 Les Pauls, while the more modern, shallower C shape delivers high performance and is typically found on Jackson and some Ibanez guitars.

The woods used in neck construction have a great effect on tonality. Harder woods, like maple, are denser and less porous, and these qualities produce harder, more bell-like tones with accentuated high-frequency response. Softer woods, like mahogany, are less dense and more porous, resulting in darker, warmer tones. In either case, the sound of the neck wood will be offset to some degree by the type of wood used for the fretboard. Many mahogany necks are often paired with rosewood fingerboards, and together they produce tone that is warm and fat. Maple necks are also often paired with rosewood fingerboards to produce a pleasing combination of resonant and well-defined tones.

Inlays on most production guitars aren't especially fancy or large, and I've never heard of them affecting tonality or playability. If a custom fingerboard were to feature more inlay work than wood, I imagine the inlays might have an impact on tone and playability, but I've never seen an instance of this on a guitar.

* * * * *

My main amp is a Marshall Bluesbreaker reissue. I know it's very important to leave a tube amp on standby for a while after turning it on and to place it on standby for a few minutes before shutting it off. But why is this important, and how long should I leave the amp on standby? Also, is there a golden rule about whether or not the guitar is plugged in while the amp is in standby mode?

—Dusty Murphy, Kansas

By turning on your amplifier and letting it sit for a few minutes before you play, you feed voltage to the capacitors, allowing them to charge, and you give the tubes an opportunity to achieve proper operational temperature. Expecting a tube to deliver top performance without the benefit of warm up can make it fail prematurely and decrease the lifespan of the amp's other components too.

I don't see a problem having the guitar plugged in while the amp is in standby mode, but as a safety measure, make sure the guitar's volume pot is turned down completely.

As for placing the amp in standby before shutting it off, the benefits are probably minimal, since the tubes cool off gradually anyway when the power is switched off.

CORRECTION

Our July 2009 Tech Education column made reference to the DC resistance measurements of humbucking pickups. As everyone knows (even us forgetful old editors and certainly some of our grumpier readers), the unit of measurement should have been ohms, not hertz. Thus, vintage humbuckers have DC resistance of roughly 7 to 8 K-ohms; modern "hot" humbuckers have DC resistance of roughly 13 to 16 K-ohms. In short, resistance is not measured in hertz; resistance is measured in ohms. Resistance is futile, too, say the Borg. That's a joke. Now go back to your online forums and play nice for a change.

—*GW* Ed.

GOT A QUESTION FOR MATT BRUCK?

Get an answer and win free gear! Simply email your question to Matt at teched@guitarworld.com. If your question is published, you'll receive a free ZZYZX SnapJack Magnetic cable valued at over $60. Include your full name and mailing address.

TAD FOUND HIS.

When developing the new Epiphone "Blues Custom 30" guitar amp, the Gibson Labs USA Design Team left nothing to chance. For the right speaker, they turned to Eminence for help. The result was the Lady Luck, a new, custom speaker specially designed to enhance the Blues Custom's unique tonal characteristics and features. Don't take chances with your tone. Get a sure thing from Epiphone and Eminence.

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MAKING CONNECTIONS

Think all guitar cables are alike? Think again. GUITAR WORLD is here to hook you up with everything you need to know about cables, from the inside out.

By Eric Kirkland

THE GUITAR CABLE IS ONE of the most vital elements in your signal chain. This is due in part to its purpose of carrying and maintaining your signal over a distance of several feet. Within your guitars and amp, the signal has to travel only inches or less, and this typically does not produce appreciable signal loss. In cables, however, the relative inefficiency of metal wire can cause a significant reduction of signal power and tone integrity, especially with long cables.

Thanks largely to the high-end audio industry, we now have a keen scientific understanding of how each part of a cable affects the process of signal transfer and the crucial tonal result. As a result, there are literally hundreds of cables available for guitarists. In this space, I'll explain what gives a cable its sound, debunk a few myths about cable performance and briefly introduce you to some of the most popular cables available today.

Lava ELC Extremely Low Capacitance guitar cable

CHOOSING A CABLE

WHILE A NUMBER OF FACTORS affect a cable's performance, the most important thing is to find a cable that best suits your taste, style and equipment. It's not always going to be the cable that costs the most, gets the best reviews or features the most appealing specs, so let your ears be the judge. Listen to how the cable responds and sounds in terms of dynamics, dimension, pitch definition, balance, feel, harmonics, complexity, signal strength, transient response and presence.

You may find that a combination of cables is beneficial. The cable that leaves your guitar has the greatest impact, but the connectors between your pedals and the cable from your head to cabinet can alter your sound as well. Of course, you should choose a cable that will hold up well, especially if you frequently gig. Look for some degree of stress relief where the cable meets the plug to minimize the potential for damage. If the cable itself feels too stiff or flimsy, try something else. There's something to be said for the adage "The best cable is the one that works."

CONSTRUCTION

A CABLE'S CONSTRUCTION and components affect how it transmits a signal and the tone that results. Essentially, a cable consists of a single or multiple conductors made from materials such as copper, silver-coated copper or solid silver. The conductor is wrapped in a sheath called the dielectric. Around the dielectric are insulators and shielding to protect against noise and microphonics. Some cables are coaxial, such that the shield is also used as the negative conductor. Around it all is the jacket, the visible layer that protects the inner elements and provides a final dose of shielding. Plugs also affect the sound, as do the type and quality of solder connecting the wire inside the plug.

TRANSPARENCY

MANUFACTURERS LIKE TO SAY their cables deliver your signal transparently, but a guitar cable will always have a voice, and the ideal of transparency is more of a fantasy than an attainable goal. For that matter, how could you determine the cable's transparency given all the other elements in your signal chain? Don't believe the hype. Instead, choose a cable with a voice that helps you achieve your tonal goals.

THE TRUTH ABOUT CAPACITANCE

CAPACITANCE IS THE MOST advertised specification of cable performance, but it's really only a part of a much larger equation. Capacitance is basically a component's ability to store a charge; it's not a measure of clarity or signal strength. Low capacitance is logically assumed to be beneficial because it translates into the greatest amount of signal reaching the amp. However, optimization in this one area does not necessarily correlate to the best tone. To assume a cable's worth based on capacitance is tantamount to predicting the way a guitar will sound based on its pickups, thereby ignoring the effects of wood, metal, construction and so on. Like any other component, a cable's performance is the sum of its parts.

CONDUCTORS

MOST CABLES USE SOME form of copper as the primary conductor. It may be an inexpensive copper of moderate refinement, an oxygen-free copper, an ultra-pure 99.9999 percent copper, or a special copper called Ohno-cast, named for its Japanese inventor. Occasionally, silver plating is used on the copper, and this typically results in faster high-note attack and better upper-harmonic definition. On other occasions, the conductor is made of pure silver, but these cables can be markedly more expensive and may accentuate too many upper frequencies. However, many audio purists swear by silver conductors, provided they are designed with the right shielding and dielectric.

In addition, the conductor may be solid or composed of strands. For that matter, conductors come in different diameters, and the number of strand bundles may vary by model or manufacturer. However, the material used for the conductor and the quality of other components in the cable is more important than the number, or geometry, of strands. You should also bear in mind that solid conductors are more prone to breakage and stress fractures than stranded conductors.

DIELECTRICS

THE MATERIAL THAT DIRECTLY sheaths the conductor is known as the dielectric. This sheath is extremely important to the conductor's efficacy, because a large portion of the electrical signal travels along the outside of the conductor. Some of the electrons leave the flow, are absorbed into this dielectric material and then released back into the flow along the conductor.

Teflon dielectrics are acknowledged for their ability to quickly release the electrons back into the flow. Polyethylene and polystyrene are generally less expensive and more absorbent than Teflon, and they are commonly used to specifically tune a cable's response.

PLUGS

THE TERMINATIONS ON ANY cable account for as much as 10 percent of the final tone equation. The plating on the plugs contributes to the sound in very predictable ways. Unplated brass has the warmest and most rounded tone. Gold-plated plugs have similar warmth and a noticeable midrange presence. (Despite what manufacturers say, gold is not a superior conductor of electricity. However, it is highly resistant to corrosion, and as a result it conducts current better over time). Nickel-plated plugs are brighter and good for adding punch, while a silver rhodium finish has a little less bass but great definition and sweet treble accentuation.

Mogami Platinum Ultra Dynamic Instrument Cable

MANUFACTURERS

Analysis Plus

ENGINEERING FIRM Analysis Plus created what many audio geeks consider the ultimate cable for nearly transparent signal transfer. The company's Pro Oval cable uses Ohno-cast copper stranded into an oval geometry. The cable's Teflon dielectrics and other specially chosen materials produce a particularly revealing and airy performance. (analysis-plus.com)

Armor Gold Cables

CREATED BY REVEREND GUITAR'S Joe Naylor, Armor Gold makes industrial-strength guitar cables that feature an industrial-mesh outer layer, G&H Show Saver plugs, double-layer heat shrink and low capacitance. (armorgoldcables.com)

Bullet Cable/Core One

CORE ONE IS AMONG the few manufacturers that offers a coiled cable, much like the ones that aided the vintage tones of Santana, Hendrix and others. Though not especially low in capacitance, the cables have the warmth and softer feel that single-coil players crave. Core One also offers noncoiled cables that use the same 99.9999 percent oxygen-free copper conductors and dual-shielded construction, with numerous stylistic terminations. (coreoneproduct.com)

DiMarzio

MADE WITH HIGH-GRADE oxygen-free copper and medium-grade dielectrics, DiMarzio cables have focused clarity, punchy attack and very balanced response. Output is fairly high, but not so much that it limits the range of styles to which the cables are suited or the types of gear that can be connected. (dimarzio.com)

Elixir

UNDER PARENT COMPANY GORE, Elixir has offered some serious advancements in guitar strings. The company recently introduced a low-capacitance coaxial guitar cable that significantly reduces signal distortion while it adds sustain-enhancing upper-midrange push. (elixirstrings.com)

Evidence Audio

EVIDENCE AUDIO PROPRIETOR Tony Farinella is a legend in the

cable community, and his solid-core balanced conductors are known for extremely smooth tones that work well with any style of music and provide natural tonal response. (evidenceaudio.com)

Fender Accessories

FENDER'S CABLE RANGE includes coiled cables, as well as high-end platinum cables that use a combination of highly refined, stranded and solid copper conductors to specifically transfer highs, lows and mids. It's a new approach to cable design that delivers a unique blend of power and tonal separation. (fender.com)

George L's

GEORGE L'S SMALL-DIAMETER cables have a coaxial design that's beloved for its upper-mid presence, long sustain, and exceptional clarity and punch. The terminations are solderless, so cables can be cut to the length you need and re-terminated in minutes. (georgelsstore.com)

Hosa

HOSA OFFERS A HUGE range of cables at many price and performance points. The company's ultra high-end Zaolla Silverline cables use solid silver conductors, which produce extremely high output, clarity and power in every register. The Zaolla's aren't cheap, but a lot of players find their unique tonal accentuation well worth the money. (hosatech.com)

Snap Jack Standard Series Straight-Tip cable

Jena Labs

A HIGH-END AUDIO CABLE manufacturer, Jena Labs uses supremely pure stranded copper, specially chosen dielectric and specific strand geometry to produce cables with exceptional clarity, silky high notes and stout lows. Their nearly colorless tone is perfect for players who want to hear more of what's coming from their guitar. (jenalabs.com)

Kendrick

KENDRICK IS THE SOLE distributor of the well-known German Klotz cable. Klotz features a coaxial design and achieves its special upper-harmonic density through stranded high-quality copper conduction, conductive plastic and spiral shielding. The nearly flat response through the lows and mids is complemented by a punchy treble pronunciation. (kendrick-amplifiers.com)

Lava Cable

MARK STODDARD CREATED the Lava Cable Company to offer players a wide selection of high-quality cables, including his own custom cords. The Lava ELC mixes extremely high-quality components into a reasonably low-capacitance design, creating a tone that is prized for its balance of detail, clarity and warmth. (lavacable.com)

Live Wire

LIVE WIRE OFFERS cables for just about every application. The combination of moderately high-grade copper and shielding accentuates midrange frequencies to bring more life to setups. (livewire-usa.com)

Mogami

ONE OF THE MOST POPULAR manufacturers of studio-quality cables, Mogami makes guitar cables with quality components. Their perceived volume is not especially high, but their relatively flat response produces an almost colorless signal. (mogamicable.com)

Monster Cable

MONSTER CABLE HAS become predominantly popular among rockers, thanks to its prominent low mids and complex harmonics. The combination of multigauge strands of oxygen-free copper, air-filled dielectrics and conductive polymers creates depth in the lows and a warm sizzle when used with high gain. (monstercable.com)

Planet Waves

A DIVISION OF D'ADDARIO, Planet Waves uses premium, super-fine strands of oxygen-free copper within a balanced design. The company's Custom and Custom Pro Series cables offer a blend of balance, clarity and midrange

accentuation that's made them some of the most popular cables at any price point. Their strain-relieving plug is practically unbreakable. (planetwaves.com)

Power-Wire

R&M TONE TECHNOLOGIES' Power Wire is the first cable to feature a built-in amplifier. Powered by tiny watch-style batteries, the amp doesn't change the cable's warm and relatively balanced tone, but it does boost the signal at fixed levels up to 6 db, which is about the same as a stomp box overdrive. (rmtonetech.com)

ProCo

PROCO IS ANOTHER COMPANY that is widely accepted as a standard provider of P.A. and studio cables. Most of ProCo's instrument cables, like the LifeLine Series, are aimed at budget-conscious players who want solid performance and nearly bullet-proof construction, at a reasonable price. (procosound.com)

Rapco/Horizon

RAPCO JOINED WITH HORIZON to offer a full line of low-to-medium-priced entry-level cables that account for a high percentage of all guitar cables sold. The team's top-of-the-line Dominator cables use large-diameter silver-plated copper in a low-capacitance design to produce an aggressive output and a very strong attack. (rapcohorizon.com)

Snap Jack

SNAP JACK CABLES have an entirely unique design consisting of a two-part magnetic plug held together by neodymium magnets. Rather than unplugging the cable from the amp or guitar, the player simply pulls the two pieces apart, avoiding the potentially harmful popping that occurs when a plug is removed from a live jack. An oxygen-free copper conductor, polyethylene dielectric and well-implemented noise shield aid the cable's strong upper-mid accent. (zzyzxsnapjack.com)

Solid Cables

SOLID CABLES' CORDS are durable, have higher output than other cables and deliver great dimensionality. Aerospace-quality oxygen-free copper, triple strain relief, chemical welding and silver-alloy solder are among the materials used to create these hard-hitting and well-defined cables. (solidcables.com)

Shure

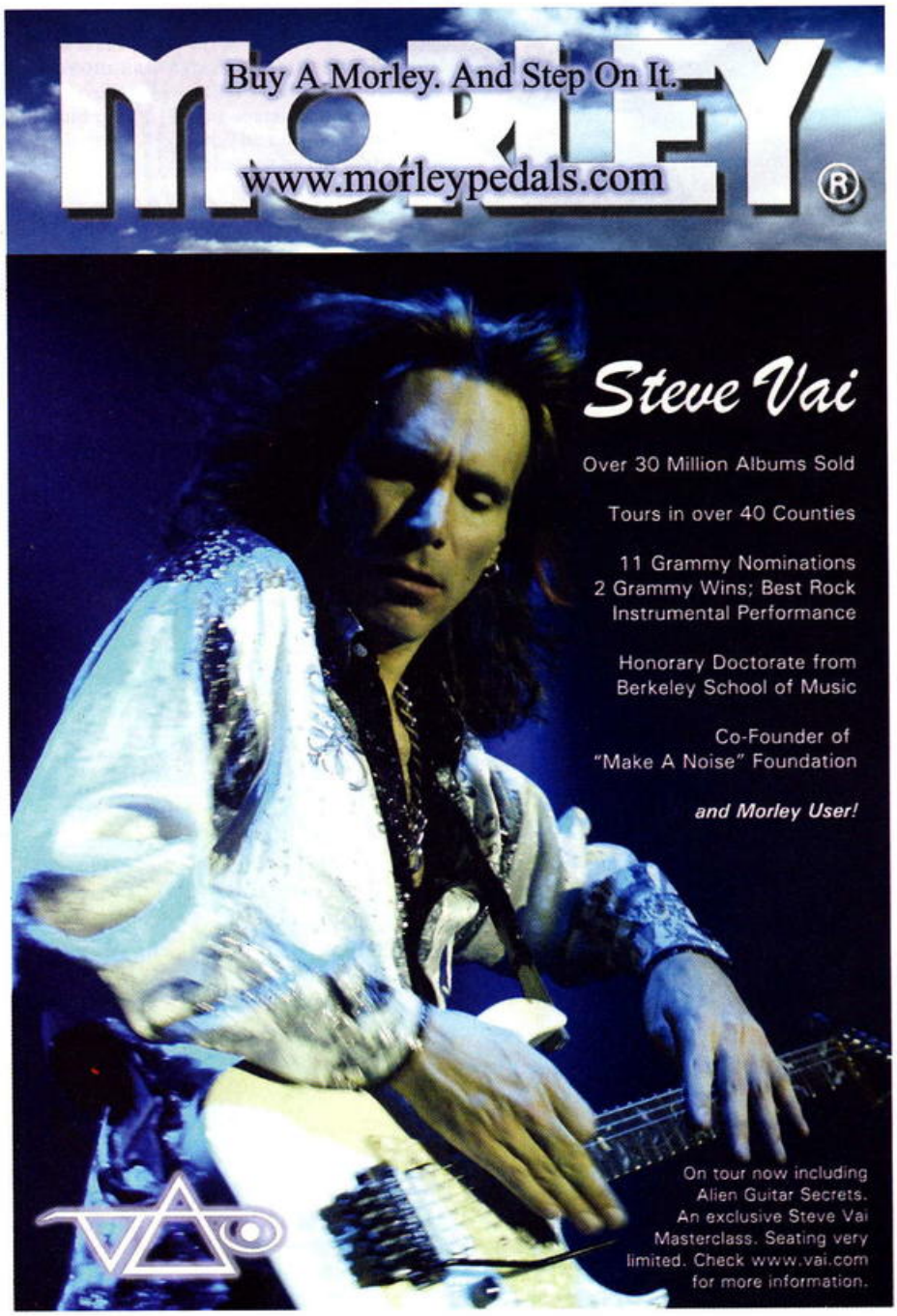
MIC MANUFACTURER SHURE is also are a major supplier of price-friendly cables known for strong high notes and excellent noise-fighting properties. Stranded-copper and medium-grade components make this cable a favorite of beginners and players who need cable in bulk, and at a reasonable cost. (shure.com)

Whirlwind

WHIRLWIND IS ONE OF the oldest cable suppliers and one of the first to provide extended, nearly foolproof strain relief. In addition to durability, Whirlwind cables have low capacitance, powerful mids, bright highs and excellent detail. (whirlwindusa.com)

Zero Cap

ZERO CAP CABLES FEATURE a tiny electronics-loaded box that all but eliminates capacitance, thereby reducing high-end loss. The lows and dimensionality are not as defined as in the treble section but are still very strong and present. The lack of capacitance also helps this cable pass high frequencies at lower guitar volume settings and make the guitar's tone control more sensitive. (aqdi.com/zerocap.htm)



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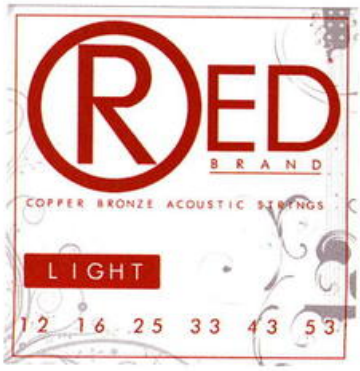

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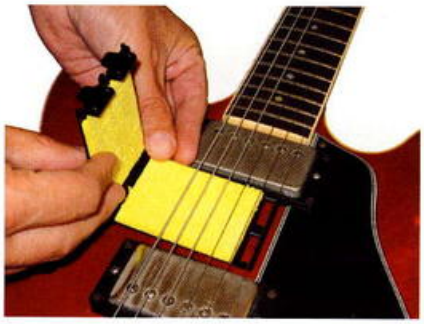

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A VULGAR DISPLAY OF POWER

THE GUITAR RIGS OF THE STARS

TRUE GRIT

Mastodon's Bill Kelliher talks about the beauty and power of his double-headed Marshall rig.

By **NICK BOWCOTT**

>>DESIGN PHILOSOPHY "My rig is built to have a good clean tone and a heavy, distorted tone, without having too many effects, processors or any of that crap between the guitar and amp," explains Mastodon guitarist Bill Kelliher. He uses two 100-watt Marshall all-tube, JCM800 heads: a reissue 2203 and a Kerry King Signature 2203KK. Kelliher runs the heads together at all times, and they drive oversized, straight-fronted Mills Acoustics 4x12 cabinets.

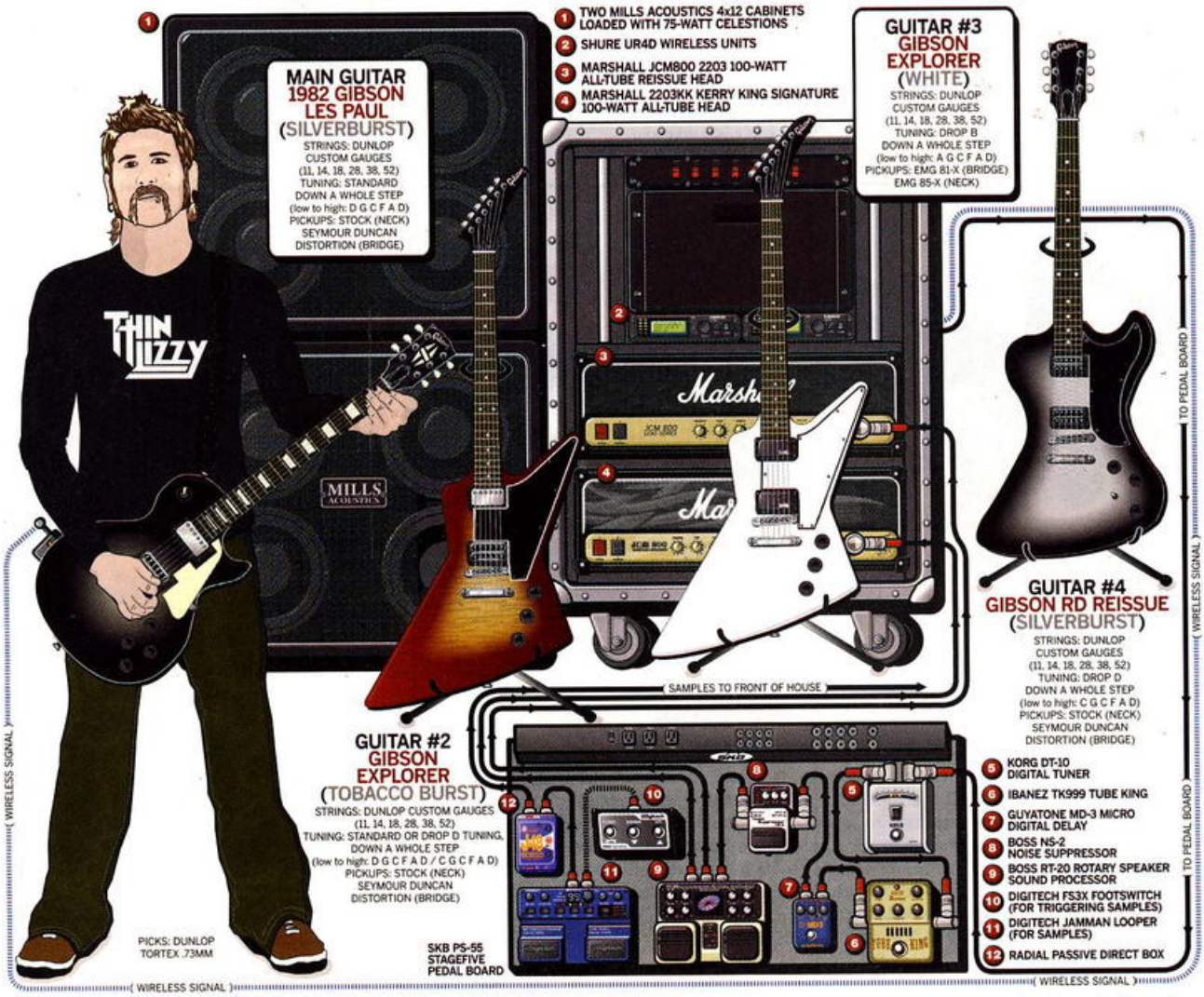
He adds, "I've got my two Marshall heads set so they're not too much different in sound, but the 2203 has a little more of a cleaner tone, while the Kerry King has a little bit more of a metal edge and has KT88 [*power*] tubes in it." Kelliher has both heads dialed-in so "they've got some grit but clean-up pretty well when I pick a little bit lighter. I don't turn my guitar volume down or anything like that. I just lighten up on my pick."

>>CONTROL ISSUES "When it's time to get heavy I step on my old Ibanez Tube King pedal, which gives me a little more distortion, a little more room for pinch harmonics and super heavy overtones," says Kelliher. He uses his Guyatone MD-3 Micro Digital Delay and Boss RT-20 Rotary Ensemble pedals "here and there," while his Boss NS-2 Noise Suppressor is left on all the time to eliminate any feedback issues. Also on Kelliher's pedal board is a DigiTech JamMan, which he uses to trigger the band's myriad samples. The JamMan goes straight to the P.A.

> **"I CAN MAKE IT SOUND HUGE OR CLEAN AND PRETTY WHEN I WANT IT TO."**

>>FAVORITE PIECE OF GEAR "The JCM800 2203 and the Kerry King together. The beauty and power of that combination is just great."

>>SECRET WEAPON "The rig I'm using right now. I can make it sound huge or clean and pretty when I want it to."



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