“It’s been a dream of mine for years to design a guitar that includes some of my favorite vintage specifications but with a modern spirit and aesthetic. The Silver Sky is that guitar.”
WHATEVER YOUR STYLE, WE’LL GET YOU PLugged IN
OVER 20 NEW CABLES NOW AVAILABLE
Shape the Sonic Rebellion

The All New St. Vincent Collection
New finishes and pickup configurations with roasted necks. Available now.
IN OUR MINDS, THERE’S NO DIFFERENCE
between holding a guitar and hugging a tree.
The world’s first guitar was made with wood. And we think whoever built it was onto something. That’s why we’ve made guitars from real wood for over 40 years. The one problem: real wood comes from real trees—many of which are under threat around the globe. Consider ebony, perfectly suited for fretboards but routinely cut down and left behind on forest floors only because the wood isn’t perfectly black. That strikes us as not only unsustainable but disrespectful. So we asked ourselves: what would happen if we didn’t leave “imperfect” ebony behind? Turns out the answer to that question is not only a thing of beauty, but lasting beauty. Our goal? To make sure our grandkids’ grandkids will play guitars made with real wood. From real trees. Watch the story of ebony at taylorguitars.com/ebonyproject.
#MICDROP

MIPA AWARD 2018 FOR

ROCKBOARD®

by WARWICK

The MIPA (Musikmesse International Press Award) is the “Grammy” of the musical instrument industry. Every year, it is awarded to the best products in more than 40 categories by international specialist journalists. ROCKBOARD® with the newly designed ROCKBOARD® PEDALBOARDS series won in the “Guitar Accessories” category.
OFTEN IMITATED.
NEVER DUPLICATED.

INTRODUCING
THE PLAYER SERIES TELECASTER
NEW PICKUPS. NEW COLORS. AUTHENTIC TONE.

Fender
INTRODUCING THE PLAYER SERIES TELECASTER®

NEW PICKUPS. NEW COLORS. AUTHENTIC TONE.
FEATURES

34 LAMB OF GOD
To celebrate the 20th anniversary of their debut album as Burn the Priest, Mark Morton and Willie Adler discuss the group’s basement days and Legion XX, their new album of hardcore cover songs.

40 ERNIE BALL MUSIC MAN VALENTINE
Two years after the introduction of the Valentine, Maroon 5’s James Valentine marvels at the model’s incredible success.

44 SMASHING PUMPKINS
In this exclusive interview, Billy Corgan, James Iha and Jeff Schroeder talk touring, making new music together—and deploying a new three-guitar attack.

56 GHOST
Tobias Forge has morphed these massive Swedish occult-rockers into even more of a force to be reckoned with.

62 TO RELIC OR NOT TO RELIC?
The age-old debate has finally reached the world of acoustic guitars.

TRANSCRIBED

“Rock Candy”
by Montrose

PAGE 92

“White Knuckles”
by G-Force (with Gary Moore)

PAGE 100

“Cat People (Putting Out Fire)”
by David Bowie (with Stevie Ray Vaughan)

PAGE 106

“The Star-Spangled Banner”
arranged for solo guitar

PAGE 114

DEPARTMENTS

14 WOODSHED / MASTHEAD

16 SOUNDING BOARD
Letters, reader art and Defenders of the Faith

19 TUNE-UPS
Arthur Buck, Shinedown, Graveyard, Ted Nugent, Gus G, Cream City Music

69 SOUNDCHECK
69. Fender American Original ’50s and ’60s Telecasters
72. Way Huge Smalls Aqua-Puss Analog Delay, Smalls Blue Hippo Analog Chorus and Smalls Russian Pickle Fuzz
76. Ernie Ball Music Man St. Vincent HH
77. Fluid Audio Strum Buddy
78. Hughes & Kettner era 2

80 COLUMNS
80. String Theory
by Jimmy Brown
82. In Deep
by Andy Aledort
84. Mob Rules
by Mike Orlando
86. Like a Hurricane
by Nita Strauss
88. Prog-Gnosis
by Plini

90 PERFORMANCE NOTES

122 TONAL RECALL
The secrets behind Michael Schenker’s massive tone on UFO’s “Only You Can Rock Me.”
YOUR TONE.
YOUR FEEL.
YOUR STYLE.

FIND THE ELECTRIC STRINGS THAT WORK FOR YOU WITHOUT COMPROMISING TONE LIFE

Listen and compare at elixirstrings.com/experience
LUCKY MAN

IT IS WITH a heavy heart that I tell you all that this will be my last issue as Executive Content Director of Guitar World. If it were up to me, I would have stayed right here until I got so old that I could no longer function in the workplace—that's how much I love this job and always considered myself among the most fortunate people in the music business to have been able to do it for as long as I have. But unfortunately, sometimes we don’t get to call the shots when it comes to our careers, and the time has come for me to find a new path in life.

As it stands, I dedicated 27 of my 48 years on earth to this magazine, starting while still in college as a $5-an-hour assistant working under Brad Tolinski and a small team of editors who taught me well. I typed in articles submitted on paper, opened mail, sorted CDs, fetched coffee, tabulated readers poll entries by hand, transcribed interviews—if it had to be done, I did it, and always without complaint because, even at the time, the idea of actually being paid to be part of this operation was a dream come true for a young man who had his sights set on working in the music industry ever since he could remember.

Even here on what is essentially my last day, I’ll be the first to admit that this job was still the same dream come true even though my role and responsibilities had increased dramatically since my coffee-fetching days.

Over the years I had many amazing experiences that came as a result of being a Guitar World editor—I got to travel, conduct interviews and hang out with my guitar idols, witness incredible live performances and special events, participate in elaborate photo and video shoots and help shape the editorial contents of this magazine month in and month out. Some of the things I saw behind the scenes would make your hair stand on end! But all of it was wholly satisfying, and it’s given me a lifetime of great memories. I made a lot of friends in this business, from office coworkers, industry personnel and artists, to many of you whom I’ve had the good fortune of communicating with at various times, whether we were exchanging supportive thoughts about our shared passion for music or engaged in a heated debate over an editorial decision we had made.

With that, I will sign off and leave you in the very capable hands of Damian Fanelli, who will take over—and no doubt do a bang-up job—with the September issue. It’s been an amazing ride, and I am forever grateful for the experience. Thank you all.

—Jeff Kitts
Executive Content Director

GUITAR WORLD (ISSN 1045-6295) is published 13 times a year, monthly plus Holiday issue following December issue, by Future US, INC., 28 East 28th Street, 12th Floor, New York, NY 10016. Phone: 212.768.2966; FAX: (212) 944-9279
ONLINE: guitarworld.com/customerservice
EMAIL: guitarworldmag@icnfull.com
PHONE: 1-800-456-6441

©2018 Future PLC. All rights reserved. No part of this magazine may be reproduced or written without the written permission of Future PLC.
Sennheiser evolution wireless G4, Orange OB1-300, Ibanez SRSC805,
TAMA Superstar Hyper-Drive Duo 5-piece Shell Pack, Meinl Cymbals Byzance Cymbals,
Fender Eric Johnson Thinline Stratocaster, Peavey Invective.412 Extension Cabinet and Invective.120 Tube Head,
Fender Santa Ana, Walrus Audio Deep Six, Yamaha LJ16BC Billy Corgan Signature

THE SWEETWATER DIFFERENCE
Free Shipping
Free Tech Support
Free 2-Year Warranty

0% INTEREST for 24 MONTHS* on purchases of select manufacturers' products made with your Sweetwater Credit Card between now and September 30, 2018 – 24 equal monthly payments required.

*Sweater is your premier one-stop shop for guitars, effects, amps, and more.
Memories in Rock

Thanks for the Blackers interview. It’s been way too long but at least you finally did it. I still have the early Nineties issue of GW with him on the cover and basically waited all these years for another. The only other time I ever actually wrote in was when you did your Dio tribute in 2010. God bless you for that—and for this one too!

As a lifelong Ritchie Blackmore fan, I’ve been lucky enough to have caught him live three times: on Deep Purple’s Perfect Strangers tour in 1985 and twice with Rainbow in 1997 (I had to fly to two cities I’d never been to—fun!). He was in the zone every time. It’s unbelievable watching that two cities I’d never been to—fun!).

—Marc Stitsel

Ring in the Old

In the June issue, there was a letter from a reader saying there are too many new bands in Guitar World. I somewhat agree. But while I’ve always hated Portugal. The Man’s “Feel It Still,” I did learn how to translate bass to guitar by reading the Performance Notes on the song in that issue [March 2018]. Now I can write bass parts for my songs on guitar. I’ve also been enjoying the tab for “She Sells Sanctuary” by the Cult [June 2018]. I’d never heard that song before, and the tab helped me focus my ears toward the Cult and other Nineties rock that I used to reject entirely. So, in the spirit of older music, I want to request tabs for a few songs: Metallica’s “Hit the Lights” and “Jump in the Fire” and Opeth’s “In My Time of Need.” And, for my metal-loving ma, Chris Stapleton’s “Traveller.”

—David Geist

Ring in the New

I’m listening to the new Black Stone Cherry album, Family Tree, which I never would’ve heard of if I hadn’t read about it in GW, and I’m smiling with riffsy joy! I’m in my 50’s and I’ve been playing for more than 35 years. My advice to cranky older readers who want to drop their subscriptions is to quit complaining, keep your subscriptions and evolve!

There are a lot of new bands who are taking the classic rock, blues and metal upon which we cut our teeth and working in some other musical influences to create amazing new songs. Yes, GW is biased to the left side of the political spectrum (what a surprise, they’re musicians!), and in case you haven’t noticed, the sad truth is that objectivity died in journalism and science years ago. If you can’t abide by that very sorry fact, you may as well stop listening to and reading about music, because somewhere along the way, that music, video or literature was played, produced, recorded, engineered or marketed by someone whose political opinions will make you cringe. I disagree with everything Roger Waters believes politically, but The Wall was the album I wore out on my parents’ stereo in my teens, and I still listen to and draw inspiration from it today. I still play “Cat Scratch Fever” with my open-mic band almost every week; it’s a blast to play, and Ted Nugent’s right-wing political views have nothing to do with my choice to perform it.

Open your ears and your minds, practice tolerance and acceptance, use the wisdom of your advanced age to learn that certain levels of self-selected ignorance can deliver you bliss, and I can promise you’ll be rewarded with the sweet pleasure of listening to great new music that will bring smiles to your faces like the great big grin I’m wearing right now! Evolve musically and reap the rewards or cut yourself off and lose what’s left of your youth. The choice is yours.

—Ryan Fitzpatrick

Small World

I read Dennis’ letter [May 2018] and I, too, am a 25-year subscriber and am over 50. Many people, such as Woody Guthrie, Bob Dylan, Phil Ochs, etc., were political in their music and outspoken in their lives. I think it’s their lot in life to educate fans and to show the world what they believe in and stand for. But I realize it’s tough sometimes sticking to your beliefs and listening only to musicians you agree with politically. For him, it means he can’t listen to Bob Dylan, Pearl Jam, the Grateful Dead, Patti Smith, Pink Floyd, CSNY, the Beatles, Santana, Elton John, RATM, Aerosmith…well, the list goes on and on. In fact, the only people he can really listen to are Ted Nugent, Meatloaf and Kid Rock. Slim pickings, if you ask me.

—Jared Wolfsen

Ink Spot

I’m a huge Van Halen fan and have always dug this design by their original bass player, Mark Stone. Done by Tyler Green in lovely Worcester, Massachusetts, where Van Halen Day was declared October 22, 1982.

—Ryan Fitzpatrick

Send letters to: The Sounding Board, Guitar World, 28 E. 28th St., 12th Floor, New York, NY 10016, or email us at soundingboard@guitarworld.com. All subscription queries must be emailed to guitarworldmag@icnfull.com. Please do not email the Sounding Board with subscription matters.
Defenders of the Faith

Sal Madrid
AGE: 51
HOMETOWN: San Jose, CA
GUITARS: Ibanez RG450DXB, Jasmine Cutaway Acoustic
GEAR I MOST WANT: Ibanez Pat Metheny Signature Series Hollowbody

Samuel Pickard
AGE: 49
HOMETOWN: Wayne, MI
GUITAR: ESP LTD M-10
SONGS I'VE BEEN PLAYING: Rhino Bucket “Train Ride,” Metallica “The Day That Never Comes”
GEAR I MOST WANT: ESP MX 220 Explorer with EMG 81 (bridge) and EMG 60 (neck), Satellite Amps Atom with Mesa/Boogie 4x12 cabinet (with Celestion Greenback speakers)

Jonathan Nesbitt II
AGE: 31
HOMETOWN: Lebanon, KY
GUITARS: Jackson Dinky JS22, Ibanez RG, Dean Demonator bass, Washburn acoustic
SONGS I'VE BEEN PLAYING: Songs by my band, Crucible Steel
GEAR I MOST WANT: A signature guitar

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!
With two stunning pools in our lush tropical gardens, pool parties, and live music, there's really no better place to be this summer than Sunset Marquis.

sunsetmarquis.com/celebratesummer
New Adventures in Hi-Fi


By Richard Bienstock

Guitars often can play a central role in the formative stages of a rock band. But in the case of Arthur Buck, the new collaborative project between singer-songwriter Joseph Arthur and R.E.M. guitarist Peter Buck, there was a specific six-string that actually brought the two musicians together—namely, a Dobro of Arthur’s that he left in Mexico after performing at Buck’s Todos Santos Music Festival a few years back. “I needed to go and pick it up,” Arthur says. “And Peter just happened to be in Mexico at the same time.”

Recalls Buck, “We got in touch and I was like, ‘Why don’t you come swimming or something?’ And he came over with his Dobro and everything else on his back and ended up staying at my place. And we just started strumming. Initially I was going to do some acoustic guitar parts on a solo record he was working on. But then the songs started coming…”

Those songs make up the new Arthur Buck, the duo’s debut album. It came together quickly, with Arthur and Buck penning eight of the tracks in their first few days in Mexico, and then adding several more during additional meetings. A quick studio session was set up in Portland, where Buck recorded guitars and Arthur programmed beats, and then Arthur took the results back to his home in Brooklyn and added vocals and additional instrumentation.

As for what he liked about the fast-moving process, Buck says, “I’ve
worked with people where everyone equates the length of time you struggle with something to its quality. But I've found that's almost always an inverse relationship. I think about all the records I loved growing up—the Beatles, Howlin' Wolf, almost anything, really—and they were recorded incredibly quickly. And in my mind, if you write a song quickly, one of two things happen—it either sounds like something you wrote last week, in which case you throw it away, or it occurs so quickly that you make connections you wouldn't consciously make otherwise. And I think that's what happened here.”

Indeed, the varied music on Arthur Buck reflects the spontaneous and informal nature of the collaboration, from the breezy, acoustic-guitar-and-electronic-beats of opener “I Am the Moment” to the indie garage-glam of “American Century,” the skittering beats and soaring chorus of “Are You Electrified?” to the “hip-hop Bowie-isms” of “The Wanderer.” It is, in essence, a melding of both artists’ particular strengths.

“Joe’s obviously a great singer and a really great lyricist,” Buck says. “And while I really appreciate it, sometimes he’ll write a song that has 13 verses and one chorus. Whereas I’m a little more of a formalist—I learned to write songs by listening to the Beatles and looking through a Burt Bacharach songbook. So it’s my kind of formalist instincts balanced with his sort of, ‘just go as it goes.’”

Now that the record is out, Arthur and Buck will be hitting the road for a short round of live dates. But they also haven’t stopped writing. “We already have five or six new ones,” Buck says. “Because one thing I’ve always hated is when a band has one album out and you go to see them and it’s the 11 songs from the record and then, like, ‘Day Tripper’ or some bullshit. I want to have a fair amount of material so we can change the set around and have new songs to show people where we’re going.”

In fact, adds Arthur, “Every time we get together we wind up with a couple of new ideas. It’s just happening. I compare it to if you’re a surfer riding really great waves. It’s really fun and you just keep catching good rides. That’s what it’s like. Or, at least, that’s what it’s been like so far.” He laughs. “I hope I’m not jinxing it.”

AXOLOGY

+*GUITARS:* 1961 Gibson J-200, 1981 Rickenbacker 360, Fender Mexican-made Jaguar (Buck); Gibson Les Paul, Fender Masterbuilt Telecaster, Fender Telecaster bass (Arthur)
+*AMP:* Vox AC30 (Buck); Vox, Fender Bassman (Arthur)
ARENA-SIZED SOUND IN A COMPACT PACKAGE

Redesigned with versatile, all-new independent dual-concentric controls that allow gain and volume level matching, our NEW EVH 5150III® 50W 6L6 amps boast three channels for any playing styles—crisp cleans, raw crunch or searing leads.
By Gregory Adams

AS FAR AS album titles go, Peace—the latest full-length from Graveyard—is about as calming as they come. But back in the fall of 2016, the Swedish rock group’s future was looking unsettlingly grim. Following a decade-long run, the act announced over Facebook that they had flatlined, deciding to break up after “struggling ’n’ juggling with personal issues.” The mourning period was brief, though, because here we are a year-and-a-half and a lineup change later, and Graveyard are blasting the doors off their mausoleum with Peace’s cheekily titled opener, “It Ain’t Over Yet.”

“We’re back and it feels really good. To be honest, I missed it quite a bit when we didn’t know what was going to happen,” guitarist Jonatan Ramm reports of returning from rock and roll purgatory alongside guitarist/vocalist Joakim Nilsson, bassist Truls Mörck and new drummer Oskar Bergenheim.

After getting a new lease on life, Graveyard hit the studio to track most of Peace live-off-the-floor with producer Chips Kiesbye (Hellacopters, Millencolin), with the sessions yielding anything from Blue Cheer-channeling power blues (“Cold Love”) to cayenne-spiced chooglin’ (“Low (I Wouldn’t Mind)”) to brawny, boot-to-the-brain stoner waltzes (“Please Don’t”). And though he flexes ghoulish and gloomy scale work on the record’s “Del Manic,” Ramm reveals that Graveyard’s latest was a joy to unearth.

“It felt like we all had a good time recording this album, and we didn’t feel as pressured. Most of the solos I’ve made are based on having fun, I guess,” he says of how the “nice vibe” of the sessions impacted his flavorful, vibrato-waggling leads, which favor feel over finesse. “I listen to a lot of blues. My favorite guitarists don’t play really fast, but they have a distinction in their way of hitting the notes. I think that’s something to work toward—It doesn’t have to be perfect, but it should be clear.”

What’s also obvious is that, after finding new focus via Peace, Graveyard have risen to haunt us with hooky hard rock for years to come.

Graveyard

A GRITTY NEW ALBUM, A TWEAKED LINEUP AND A NEW LEASE ON LIFE PROVE THAT IT AIN’T OVER YET FOR THESE SWEDISH CLASSIC ROCK CONNOISSEURS.


Amps: (Ramm) Marshall Bluesbreaker Reissue, Marshall JTM45 Reissue (4x12); (Nilsson) 1974 Marshall Bluesbreaker

Effects: (Ramm) Dunlop Jimi Hendrix Wah, Catalinbread Yopango Spring Reverb, FETTO LaRocca by Himmelstrutz Elektro Art; (Nilsson) Homebuilt Maestro FZ-1, EHX Big Muff, ProCo Rat and Ibanez Tube Screamer, Dunlop Cry Baby Mini Wah for bass. Delay (only one at a time): Himmelstrutz Gekko, Boss RE-20 or Strymon El Capistan dTape Echo. All distortions are made at home by Joakim.
The new Triple Crown™ TC-100™ and TC-50™ capture the essence of Rock in a way only MESA® can. From sparkling cleans to an aggressive wall of crunch, on to one of our most harmonically rich high-gain channels ever. The TC-100 introduces our Multi-Soak™ control offering five power options in each channel, from 100-Watts descending to 50, 20, 7 down to 3-Watts exponentially expanding its versatility. Experience a bold new voice for Rock from MESA Engineering® – The Triple Crown!
THE STORY OF TED NUGENT
using an early Sixties brown Fender Deluxe to record “Cat Scratch Fever” has become modern guitar folklore. Over the last three decades or so, dozens of books and magazine features have repeated this tale, often citing it as an example—along with similar accounts of Jimmy Page’s Supro and Eric Clapton’s Champ—of how a small amp can deliver big sounds in the recording studio. This story was repeated so often that we didn’t think twice to question its accuracy when we wrote about the rig Ted Nugent used to record “Cat Scratch Fever” in our June 2018 “Tonal Recall” article.

The problem, as we quickly found out after Mr. Nugent himself saw the article, is that this story isn’t true. “I’ve never owned a Fender Deluxe and have never recorded with one,” Nugent says. “I used a 1964 Gibson Byrdland through a Fender Twin Reverb amp pushing a Dual Showman 2x15 cabinet loaded with Electro-Voice SRO speakers. I double-tracked the whole damn song, and most of the entire album for that matter, playing through an ancient Gibson-made Bell 15RV combo with a single 12-inch speaker. Of equal impact on the spirit of the recording was the pure rock and roll ears and touch of producer Tom Werman and engineer Tony Reale, both of whom brought a phenomenal craving and understanding of killer music and killer sounds. The energy, attitude and spirit of my team were the ultimate ingredients to make that song so damn cool.”

We can attest that this story is no revisionist history, as while doing further research we came across Nugent’s cover interview with Tom Wheeler in the August 1979 issue of Guitar Player. “For me, a really great recording amp is this old Gibson I have with a 12-inch speaker and tubes that glow and breathe fire,” Nugent said during that interview, which took place less than a year after Cat Scratch Fever was released. Why this detail was ignored and how the brown Fender Deluxe story took its place is a mystery, although the first account we could find of the Deluxe appeared in Aspen Pittman’s The Tube Amp Book in 1987.

“It certainly was a mystical alignment of good-luck planets to stumble onto that old Bell amp at that time,” Nugent recalls today. “As soon as I plugged into it, it made thick, nasty, electric, fat, greasy-ass tone magic with my Byrdlands. I floored all the tone and volume controls and used it on most of the album along with my Fender Twins. Listen to the flurry intro of ‘Out of Control’ for it at its purest scream-growl-fire! I still have that amp today.”

Nugent didn’t mention whether he used the Bell 15RV on his upcoming album, The Music Made Me Do It, but he promises to reveal the secrets behind the album’s recording process and his current live and studio guitar rigs to us soon. “We are super excited about these new songs!” Nugent raves while also noting that he’ll be road-testing several new songs on tour this summer and fall. “Greg [Smith, bass] and Jason [Hartless, drums] rocked their royal soulbrother-funkbrother-bloodbrother asses off! My gung-ho production team included the musically gifted Michael Lutz, master of Brownsville Station and author of ‘Smokin’ in the Boys’ Room,’ along with tone and techno geniuses Andy and Tim Palatan.

“Everybody gets excited about their new music,” Nugent continues, “but wait until you hear the guitar dreams every song is based on. Each song throttles a killer guitar signature timeline and goes from there. We had so much fun making this record, it’s stupid! For more than 60 years, the music made me do it! Not a damn thing I can do, and now I’m gonna do it to you!”

Above, Ted Nugent performs August 26, 2016, in Sterling Heights, Michigan; left, Nugent’s vintage Gibson-made Bell 15RV amp.
NO ONE EVER SAYS,

I’D RATHER BE STUCK IN TRAFFIC

BUT EVERYONE LOVES TO SAVE MONEY.

geico.com  800-442-9253  Local Office
DEAR GUITAR HERO

Gus G with his Jackson USA Signature Gus G Star
GUS G

The longtime Firewind guitarist—who spent seven wild years in Ozzy Osbourne’s band—has just released his third solo album, Fearless. But what Guitar World readers really want to know is...

Interview by Richard Bienstock

Q: YOU DO AN AWESOME VERSION OF DIRE STRAITS’ “MONEY FOR NOTHING” ON YOUR NEW SOLO RECORD, FEARLESS. WHAT MADE YOU DECIDE TO COVER THAT SONG?
—ALEXANDER WAITS

It’s a track I grew up listening to. Songs like this and “Sultans of Swing,” everybody knows that stuff. They were big in Greece. I think they were big everywhere. You’d have to be living under a rock not to know those songs! [laughs] But “Money for Nothing,” it’s such an iconic riff. And I love Mark Knopfler’s playing. So, we had a short list of songs I put together for a possible covers EP, and this one was on it. And then I looked it up on YouTube and I was like, “No one’s really done any cool covers of this.” Not recently, anyways. So we tried it. And then the idea came to me to do the riff on the low E string and play the track at a half-tempo from what it is on the original. We just made a real heavy version of it.

Q: I love shred guitar, but I find it all starts to sound same-y and boring after a while. How do you keep shred interesting?
—RONNIE WILLIAMS

I have to say, I find shred boring a lot of times, too! If it’s not done with a musical meaning or in some sort of musical context, it’s pretty boring. That’s why I admire guys like Joe Satriani who are able to basically make the guitar take on the role of a voice. But I hate guys who put stuff that just sounds like backing tracks for them to solo over. That’s why I always try to write songs. Then having a kick-ass solo is kind of like the cherry on top, so to speak. But you need to have a good song first.

Q: Are there any songs on Fearless that you originally wrote to use with Ozzy Osbourne?
—GENE BARKSDALE

Actually, yeah. The song “Don’t Tread on Me,” I had the music and Ozzy had done a vocal line over it while we were on the road for the Scream tour. Once I stopped playing with him I wanted to do something with the track because I think it’s pretty cool. So I sent it to [vocalist/bassist] Dennis Ward and he did a new vocal line over it and that became the song. Another track is “Mr. Manson,” which is like a Sabbath-y kind of thing. I was planning on showing it to Ozzy but I never got around to it. So I sent it to Dennis and he was inspired to write lyrics. When he sent it to me he said, “Well, ‘Mr. Crowley’ and ‘Perry Mason’ were already taken, so here we go—Mr. Manson!”

Q: How do you feel about Zakk Wylde being back in Ozzy’s band?
—JAMES EVERETT

Well, there’s obviously a long history between those two, so given the fact that Ozzy announced his farewell tour, I think it’s cool. And after Randy Rhoads, Zakk is the most iconic guitar player he’s had in his band. So it’s good that Zakk is coming back. It’s totally fine with me—it’s not like I have a fucking choice! [laughs] But I’m a big fan. And what can I say? I have no complaints because it’s been a hell of a ride for me just playing in Ozzy’s band for seven years. It was never a gig I took for granted. You just have to enjoy it while it lasts. And I’m happy it lasted as long as it did.

Q: Were there any Ozzy songs you found difficult to play during your time in the band?
—ANDRE TERRIAL

There were challenging parts here and there. “Killer of Giants,” we used to do that one, and it has a long acoustic intro with a lot of interesting chordal things. There are also some cool note choices in Jake E. Lee’s solo on that one. But technically there weren’t really any difficult situations. For me, the most difficult part was to really play the songs right. Just to play them as close as possible to the originals and do the best I could. Because you don’t want to butcher those songs when all these fans are expecting them to sound like the originals. At least that’s what my approach was. So that was my main concern. But the playing side of things, honestly, that music was what I grew up listening to so I just loved every song, really.

Q: Are there any current or new guitarists out there that you like?
—JOE KIA NOWITZ

Man, there’s tons of great guitar talent out there. A couple of years ago I toured with Angel Vivaldi, who I hadn’t heard of before. He’s a DIY guitar player who broke big on the Internet. I heard him play and I was really excited so I hit him up and we did a tour together. I think he’s one of the cool cats around right now on the scene. Who else? Nick Johnson’s pretty cool. And Richie Faulkner from Judas Priest. I like him because he’s the new guy but he also has such an old-school style that fits totally into Priest.

Q: What gear are you using on Fearless?
—LORENZO MARIOTTI

I mainly used my signature Jackson Star guitars. But I also used some others, like a Charvel...
Pro-MOD. And on a song called “Big City” I actually used a reissue 1961 Fiesta Red Strat that Fender did in tribute to Gary Moore. They only made 60, and they were built by master builder John Cruz. They’re just phenomenal. I wanted a little bit of that Gary Moore magic on the record so I decided to use it on the song. And I recorded everything with my signature Blackstar Blackfire 200 and an EVH 5150 III Lunchbox. My tone is a combination of those two amps.

Q: During the 2012 Ozzy and Friends tour, you got to play onstage every night with Zakk Wylde and Slash. Was that just completely awesome?
—Brian Duran
It was fantastic! To play with some of my guitar icons and jam on all those classic songs, it was just amazing. The other thing was it was very loud onstage. Slash and Zakk—I thought I was loud until I played next to those guys! [laughs] But it was great being up there with them. They were very cool to me and said very encouraging things. It was just a mind-blowing experience.

Q: Are there any bands or artists you love that we wouldn’t expect Gus G to be into?
—Jason Storch
Hard to say. Obviously Dire Straits would be one. When it came to “Money for Nothing” somebody said to me, “Yeah, I would have expected that you would do a Michael Schenker or Uli Jon Roth song.” I actually really like this Swedish band called Roxette. They had some big hits in Europe. So maybe I would do a Roxette cover, something like “Joyride” or “Fading Like a Flower,” which has a cool riff. I might do it now! [laughs]

Q: What was the metal scene like in Greece when you were growing up?
—Mike Burns
There wasn’t so much going on, to be honest. There were some early black metal bands, like Rotting Christ—guys like that who had been doing it since the late Eighties. But it was unheard of to go out there and get a worldwide record deal or do a tour in Europe or America. When Firewind started, we got a deal with Century Media and we started doing tours in Asia and America and all over Europe and playing festivals, and that opened a lot of doors for the younger generation. Because back then nobody had a lot of information on how to do things, because we didn’t have a big international scene. I really couldn’t even find musicians to play with. I had to go to the States and later to Sweden to form a band.

Q: What’s the weirdest place you’ve ever played?
—Nick Shear
Actually, I’ve played some pretty weird gigs in America, I’ll tell you that! In America, touring the club circuit can be really strange. One night you’ll be at a really nice venue and the next night it might be some bar and grill in the middle of butt-fuck nowhere, and people will be sitting down and eating a steak while you’re playing. I don’t know why it’s like that, but, yeah, that’s the club circuit over in the States! But the fans are always nice, so it doesn’t really matter.

Q: Do you prefer playing in a band or being a solo artist?
—Peter Carthy
Well, Firewind is my baby. I’ve had it since I was 18 years old. But then it’s also exciting to go out and do a solo record. So if I can do both I like to do both. But when I was younger I was always one of the dudes in the band. Then it turned out that I became the leader of the band because I also had a business mind. I would sort out the logistics and bring in the record deals and talk to the booking agents and all that stuff. Then the solo career sort of happened out of being a little bit frustrated with being in a band. I wanted to put my band on ice for a while, and I found new freedom in being a solo artist. Now they both coexist…in peace! So it’s cool.

Q: What was the first song you learned to play on guitar?
—Keith Sohn
I think it was Metallica’s “Nothing Else Matters.” Because everything is on open strings!

HAVE YOU EVER HAD AN EMBARRASSING MOMENT ONSTAGE?
—Jerry Swanson
Oh, yeah. A really embarrassing moment for me was when I was doing a gig with Ozzy in Norway. We went out there and opened with “Bark at the Moon,” and there was no sound coming out of my guitar! My tech was going nuts—he didn’t know if it was the wireless or the pedalboard or something else. What it turned out to be was, I had this kill switch on my guitar, like an on/off kind of thing, and apparently I had it set to “off.” So I ruined the whole show intro. It was a real fucking Spinal Tap moment. And it took us like three or four minutes to figure out what was going on. We basically just stopped. I think Ozzy was getting the crowd to sing or telling jokes or something until we fixed the problem. It was not a good situation. I thought he was going to fire me after that, but he was cool about it. He said, “Ah, fuck it! It’s rock and roll, you know?”
Incredible playability, aggressive tone and brutal sustain make the Mitchell MD Series modern double cutaway guitars a hit with today’s demanding players.

**MD-400 SERIES**
- Carved mahogany body for amazing tone and sustain
- One-piece, slim-tapered mahogany set neck for best-in-class playability
- Paraffin-dipped high-output rail-style alnico V pickups with coil tap provides aggressive tones
- Deep Bevel Cutaway (DBC) design for complete fretboard access
- Graph Tech™ TUSQ XL friction-reducing nut prevents binding
- 18:1 high-ratio locking tuning machines ensure tuning stability
- Available with AAA maple veneer top that looks amazing

MitchellElectricGuitars.com
WISCONSIN'S CREAM City Music started out as a home-based online business in the late Nineties, the early days of eBay. Within a few short years, it opened as a brick-and-mortar shop in Milwaukee's historic Bayview neighborhood with a focus on new, used and vintage guitars, basses, amps and effects. In 2006, Cream City moved to its current location, a 6,000-square-foot mid-century-style building in Brookfield, just west of Milwaukee. It's a true “one stop shop,” welcoming everyone from beginners buying their first guitars to high-end vintage buyers. The staff has created an enjoyable online experience for their customers and offers a level of expertise and customer service that's simply hard to match.

NUMBER OF INSTRUMENTS CURRENTLY IN STOCK
(Brian Douglas, owner/general manager): Close to 1,000 new, used and vintage guitars and basses, over 600 effect pedals and more than 300 amps. Don’t even get me started on accessories!

STRANGEST REQUEST FROM A CUSTOMER
We had a customer come to our repair department and ask our master luthier to build him a semi-hollow 12-string Gibson SG-style guitar. That was a wild one!

COOLEST INSTRUMENT CURRENTLY IN THE SHOP
I'm a bass player, so for me, it's an incredibly unique un-assembled Gibson Thunderbird bass that’s unfinished and was an auction prize at a Les Paul benefit. It's a once-in-a-lifetime opportunity for someone to build their own custom Thunderbird in whatever finish they desire.

THE ONE PIECE OF GEAR EVERY PLAYER SHOULD HAVE
A good tuner. Keeping a guitar in tune is the key to everything.

FAVORITE INSTRUMENT YOU’VE SOLD
A 1976 Fender Thinline Telecaster in black, which was a custom color for that year. It played and sounded amazing. I should’ve bought it. Instead it sold almost immediately and I’ve dreamt about it ever since. Moral of the story? If you pick up a guitar and you love it, find a way to get it.

BIGGEST PET PEEVE AS A SHOP OWNER
I don’t have one! I truly love what I do, so every day is a blessing.

MOST COMMON SONG OR RIFF WHEN TRYING GUITARS
It depends on the year, but they tend to cycle around Guns N’ Roses’ “Sweet Child O’ Mine” and Stevie Ray Vaughan’s “Pride and Joy.” As far as the best song to try out a guitar, it should be one of your favorites that you know how to play. That will tell you everything you need to know about the instrument.

ADVICE FOR SOMEONE LOOKING TO BUY A GUITAR
Try to get a sense of what sound you're looking for and share that with the salesperson at the shop. If they know their stuff, they'll be able to point you in the direction of the appropriate guitar, amp or pedals to get the tone you're searching for. That approach is what we're known for.

By Eric Feldman, guitarshoptees.com
YOUR VERY OWN HYPER-PORTABLE, POCKET-SIZE CONCERT HALL.

A MUST-HAVE DEVICE FOR ACOUSTIC GUITAR PLAYERS.

The ToneWoodAmp allows you to play and record acoustic guitar with different effects, UNPLUGGED – with the effects emanating organically from the guitar’s sound hole and the body itself, NO AMP REQUIRED.

To learn more about the ToneWoodAmp and the fabulous artists and players who are using it, visit www.tonewoodamp.com.
At the D’Addario Foundation, we believe the most effective instrument for creating lasting, positive change for children and their communities is music education. That’s why we work with over 200 successful, diverse community-based programs to help bring music to kids who may never have access otherwise. And 100% of your donation to the D’Addario Foundation goes directly towards giving music education to children. So every dollar you give makes a real difference. Learn more at daddariofoundation.org
“RUST IN PEACE IS Tortex® YELLOW THROUGH AND THROUGH.”

- DAVE MUSTAINE
A THING OF THE PAST

To celebrate the upcoming 20th anniversary of their debut album as BURN THE PRIEST, LAMB OF GOD guitarists Mark Morton and Willie Adler reflect on the group’s basement days and talk about the making of LEGION XX, their new album of classic hardcore cover songs.

BY JON WIEDERHORN

PHOTOS BY TRAVIS SHINN
Willie Adler (left) with his signature ESP Warbird and Mark Morton with his signature Jackson Pro Series Dominion.
Burn the Priest honed their chops by rehearsing regularly and playing basement parties. By 1995, when Blythe joined the group at the behest of his girlfriend after seeing one of the band’s shows, Burn the Priest started incorporating elements of unpredictability and danger into their already turbulent gigs. One time, everyone in the band took the darkened stage wearing miner’s hats with lights on the front and plowed through the show with impaired vision. Another concert lasted for just minutes before Blythe stagedived into a sparse crowd and knocked himself unconscious.

“I don’t think Randy’s entry into the band changed us musically,” Morton says. “But it certainly made for a more entertaining experience because Randy was, and still is, a consummate performer—and out of his skull, but in a very different way today than he was. Back then, there were bottles breaking, there was blood, there was spit. There was shit flying everywhere. And Randy was a big part of that.”

Musically, Burn the Priest’s vacillation between rhythms that kicked and lunged like an old, backfiring car and passages that resembled radio static pierced with high-pitched feedback, was striking. As the band wrote more tunes, it gravitated in a more rhythmically complex, thrash-based direction with vocals rooted in hardcore.

After posting a bunch of tracks on MP3.com and appearing on a couple of split EPs (with ZED and Agents of Satan, respectively), Burn the Priest released their self-titled album on Legion Records in 1999. Then they changed their name to Lamb of God.

Fast-forward two decades. To celebrate the 20th anniversary of Burn the Priest, the band has recorded Legion XX, which features 10 covers of songs by hardcore, crossover and experimental outfits that inspired Lamb of God’s inflammatory hybrid of punk and metal: Cro-Mags, Bad Brains, S.O.D., Agnostic Front, the Accused, Big Black, Quicksand, Ministry, Melvins and unsigned Richmond, Virginia, band Sliang Laos.

The latter band’s song, “Axis Rot,” is driven by jagged riffs and an offbeat tempo and was one of Morton’s favorites to record. “It’s a pretty tricky tune, but I’ve been wait...
ing my whole life to play it because I loved that band and they were really influential to me,” he says. 

Guitarist Willie Adler’s favorite is Big Black’s “Kerosene,” partly because of its nostalgia value, but also since it required a bit of creativity to play. “When I was a kid, Chris had a Big Black cassette and I remember listening to it over and over,” Adler says. “But ‘Kerosene’ was never a metal tune. It wasn’t even punk. It was a bleak, industrial kind of song that had some melody, but no real riffs. So it took me a second to figure out what was going on. In the end, I wrote a few guitar parts that aren’t too much of a departure from the original song. It’s cool because I got to do a bit of my own writing when I was putting it together.”

Lamb of God had bounced around the idea of recording a covers album for several years, but the timing never seemed to be right. Then, during the interim period between the end of the tour for 2015’s VII: Sturm Und Drang and the beginning of the direct support tour for Slayer’s farewell run, they decided that, with the tie-in to Burn The Priest’s debut, conditions would never be better to bang out that covers record.  

“Chris brought up us doing something reminiscent of [Metallica’s] Garage Days Re-Revisited,” Adler says. “In my mind, I hadn’t heard a great album of covers, where dudes put their own slant on things, since then. So we each came up with a list of eight to 10 songs and then narrowed it down.”

Once the final list of songs was chosen in the beginning of 2018, Adler started treating the tunes with Lamb’s trademark chug ‘n’ squeal. To speed up the recording process, Chris Adler tracked his drum parts in Los Angeles with producer Josh Wilbur while Willie recorded rhythms at his home studio using his ESP Warbird through into Mesa/Boogie Triple Crown, Mark IV and V. In a slight departure, Adler played a melodic solo with a shreddy end section for Agnostic Front’s “One Voice.”

“I’m not usually the lead guy,” he explains. “But it was fun and it was a good exercise for me. Having done that, I will probably dip my feet in that pond a little bit more. But for this album, Mark pretty much took those on, just like every album.”

Although Morton has been incorporating the flash of Dimebag Darrell, Kirk Hammett and Testament’s Alex Skolnick with the bluesy feel of Jimi Hendrix and Jimmy Page since Burn The Priest’s first album, there was a time when the guitarist stopped practicing scales almost entirely.

“In the early Nineties there were all these bands like Soundgarden, Jane’s Addiction, Melvins and Nirvana that brought these dif-


different worlds of loud music together that had a big impact on me," he recalls. "At that point, I shifted gears from metal to basically playing in punk, alternative or grunge kinds of bands. Whereas two years before, I was trying to play like Alex Skolnick, now I was trying to play like Ian MacKaye [of Fugazi and Minor Threat]. Technical prowess went out the window and I went years without worrying about playing a lead. It was more about capturing a vibe and making noise and heavy riffs than it was about anything technical. That timeframe for me was so important in developing what would ultimately become the Lamb thing, which incorporates all of that."

Morton tracked his rhythms and leads at his studio using his Jackson Dominion signature model, a Jackson Soloist and a Jackson Adrian Smith with the same Mesa/Boogie Adler used.

"It felt good to be able to take a couple passes at a tune and get a good take out of it," Morton says. "I'm not taking anything away from the writers of these songs. But a lot of it was more straightforward than what we usually do, and that was fun because it underscored that what we were doing was something fun and different."

When Morton and Wilbur were done recording, Wilbur worked with Campbell and Blythe. "We were able to do everything in about three weeks because everyone did his own thing," Morton says. "No one in the band was in the same room at the same time, but listening to the album you'd never know it."

Back in the Nineties, Burn the Priest never played any full covers during a show. The closest they came was a few bars of ZZ Top's "Just Got Paid," which they sometimes jammed on between songs. And Lamb of God have played Burn the Priest's "Bloodletting" and "Duane," as well as S.O.D.'s "United Forces," live, but nothing else, according to setlist.fm. During the Slayer tour, Lamb of God plan to play the Accused's "Inherit the Earth," the first single from Legion XX, and will likely throw in S.O.D.'s "Kill Yourself," since the main members of that band—Anthrax drummer Charlie Benante and guitarist Scott Ian—are also booked for the whole tour and should be able to join them onstage.

Having played with Slayer countless times over the past 15 years, they befriended the thrash titans long ago. So Lamb of God were honored to be asked to play the band's final shows. Reflecting on their time spent with Slayer brings up many memories the guitarists won't talk about. After some head-scratching, Adler shares a safe-for-work anecdote about the first time Lamb opened for Slayer. "It was at the Astoria Theatre in London [in 2003]," he recalls. "We were traveling around in a Sprinter van with an Irish guy that nobody could understand, and we all partyed our asses off. The first night of the mini-tour, Mark and I went out to watch Slayer. Mark had gotten a bottle of champagne. We just sat there the whole set and drank and screamed. It was pretty epic. We were doing two nights there, so after the show, we were kinda hampered so we went up to the tiny dressing room they allotted us and slept on our backpacks. Then we woke up and got ready for the next show."

He pauses, as if doing so will make the image more vivid, then concludes, "We've all sat in that chair of being the fuckup at certain points over the years," he says. "I was a rager, too, so I can look back at myself and Randy and say, 'Golly, man, we could have just wrecked the ship at any point.' It definitely made for some exciting nights and it's fun to look back at, but I'm happy we're all way past that now and focusing on what's important."
THERE IS NO REASON TO PRACTICE A LOT. ONCE IN A WHILE IS GOOD ENOUGH.
TWO YEARS AFTER THE INTRODUCTION OF THE ERNIE BALL MUSIC MAN VALENTINE, MAROON 5 GUITARIST JAMES VALENTINE MARVELS AT THE MODEL’S INCREDIBLE SUCCESS.

BY CHRIS GILL

PLAYER’S BALL

MAROON 5 GUITARIST James Valentine had one main goal in mind when he collaborated with Ernie Ball Music Man on his signature-model guitar: he wanted to design the perfect guitar that could get him through Maroon 5's entire live set without changing instruments. Maroon 5 has played well over 100 shows all over the world during the two years that have transpired since the Ernie Ball Music Man Valentine first hit the market, and the band has a full touring schedule ahead of them well throughout the remainder of 2018. Fortunately, Valentine can confidently say he achieved his primary goal.
“We really hit the mark,” says Valentine, sitting in his Los Angeles home while opening a package containing a brand-new Valentine Tremolo model with Husker Red finish that just arrived. “A Maroon 5 set crosses a lot of different styles of music, and I used to bring a lot of different guitars on the road to accommodate that. But over the last two years since we built the Music Man Valentine, it’s been the only electric I’ve played on stage. I wasn’t sure at first, because you never really know until you get out there on the road. It’s really worked out. I’m really proud of it. I just use two of my Valentines, one in standard tuning and the other in E flat. Besides those I have my Martin acoustic, and that’s all I need for a set. It’s really simplified things for me, and my tech’s back is doing a lot better.”

While the Music Man Valentines was initially designed to simplify Valentine’s touring rig, he found the guitar equally versatile and essential when he was recording Maroon 5’s latest album, *Red Pill Blues.* “It’s all over the album for the same reasons I use it on stage,” he says. “It’s very versatile in the studio. You can get a lot of sounds from it. There are the barking, Tele-like tones that sound great overdriven, as well as a contemporary sound that is very pristine and clean like a direct-recorded guitar. The middle position with the coil tap engaged to turn the neck pickup into a single-coil gives you that out-of-phase Nile Rodgers-style, Straty funk sound, which is one of my main go-to sounds. I use that one a lot live on the classic songs like ‘This Love,’ ‘Misery’ or ‘Shiver,’ and I used it in the studio on ‘What Lovers Do’ from the new album, where there’s this straight-ahead clean, direct sound that’s doubling the bass line.”

The Music Man Valentine introduced a truly original new design inspired by the Telecaster and ES-335 that Valentine previously played most frequently, but with its own distinct personality. With its single-coil bridge pickup and neck humbucker, master volume and tone controls and three-position blade pickup selector switch, the design seems very simple and straightforward, but push/push switches on the tone and volume controls that engage neck-pickup coil splitting and up to +22dB gain boost, respectively, provide an incredibly diverse range of tones. The body curves, which are inspired by those of an ES-335, give the guitar timeless, classic appeal, and the innovative wedge-shaped body keeps the overall weight light and enhances playing comfort while retaining a contour-free slab-body design.

“I’m a different type of player than most of Music Man’s signature model artists,” Valentine says. “I’m not a shredder. I wanted to make a functional guitar first but also one that looked classic but was a new design. Aesthetically, I have very minimalist tastes. That was the most challenging part of it, and I think we accomplished that. It had to be a new design that hadn’t existed before, but you wouldn’t be surprised to see it in a pawn shop.”

While the Valentine bears James Valentine’s name, the model was actually a team effort between him and various people at Ernie Ball Music Man. “Sterling Ball [Ernie Ball Music Man CEO] has been through the process so many times that he really knows what he’s doing. I didn’t even know where to begin, and he held my hand through that process. My whole point was to do something new. If you’re not going to do that, then what’s the point? Philosophically, that’s where Sterling and Brian [Ball, Ernie Ball Music Man president] were at too. You can slap your name onto a guitar design that already exists, but where is the fun in that? It’s more fulfilling to create something new.

“It was a challenge to put a 335 and Telecaster together,” Valentine elaborates.

While the Valentine bears James Valentine’s name, the model was actually a team effort between him and various people at Ernie Ball Music Man. “Sterling Ball [Ernie Ball Music Man CEO] has been through the process so many times that he really knows what he’s doing. I didn’t even know where to begin, and he held my hand through that process. My whole point was to do something new. If you’re not going to do that, then what’s the point? Philosophically, that’s where Sterling and Brian [Ball, Ernie Ball Music Man president] were at too. You can slap your name onto a guitar design that already exists, but where is the fun in that? It’s more fulfilling to create something new.

“It was a challenge to put a 335 and Telecaster together,” Valentine elaborates.

The boost is adjustable, so you can set it depending on what you want to do. It can be set to provide a nice, clean transparent boost if you have it set to +5 or +10dB, but you can also really crank it up to +22dB to really push your amp where it’s almost like a built-in overdrive pedal.”

This year Music Man added a new model—the Valentine Tremolo—and introduced three new finish options. “Everyone was clamoring for a tremolo on this guitar from the beginning,” Valentine says. “One of the first pieces of feedback we got over and over again after the model shipped was, ‘Where is the tremolo model?’ We finally did that by popular demand. It’s been fun for me to play around with the tremolo, and the Music Man system is great. It stays in tune so I can use it without having to worry about retuning the guitar.

“I also wanted to switch around the colors this time,” he continues. “The first Valentine models all had transparent finishes, so this time we decided to do solid colors. Husker Red is a tribute to my Nebraska Cornhusker roots. Toluca Lake Blue is named after a little sub-division here in Los Angeles where I play tennis. The lake is just this little manmade thing, and it’s not much of a lake at all, but it’s a tribute to my geography. I’ve always loved goldtop finishes, so I had to do Saturn Gold.”

Because of all the care and consideration that went into the Valentine’s design, Valentine wasn’t surprised that the finished version satisfied all of his needs. What did surprise him, however, was the wide variety of players who specialize in other styles who have adopted the model.

“People will post photos of them playing the guitar on social media,” he says. “That’s one of the coolest things that has happened. Almost every day there are new posts of someone playing my guitar. Through those posts, I can see players from all these different backgrounds and genres playing this guitar. I’m stoked that people are enjoying it. Anybody who is out there playing it should tag their videos or photos of them playing to @JamesValentine. I love seeing it out in the wild.

“I knew country players would dig it because of its Tele heritage,” he continues, “but I’ve also seen all of the various enthusiasts of Ernie Ball Music Man guitars with it. I’ve seen them turn up a lot in worship and church bands as well as R&B groups, which is cool because our sound leans a lot towards R&B. When I was at Coachella I saw Peter Svensson with the Weeknd playing it. To see it in the hands of Joe Walsh was really cool. For me that was, ‘Done. Pack it up.’ Nothing could be more awesome than that.”
POWER.
TONE.

Now you can have them both

Vintage tone or high power handling? It used to be a choice – not any more. The new G12H-150 Redback combines authentic Celestion tone with a 150-watt power rating to create a 12-inch speaker capable of transforming a high power combo or cabinet. So now you can have it all.
ORIGINAL SMASHING PUMPKINS BILLY CORGAN AND JAMES IHA—WHO HAVEN'T PERFORMED TOGETHER IN A WHOPPING 18 YEARS—ARE RECORDING TOGETHER AND HITTING THE ROAD THIS SUMMER WITH CLASSIC-LINEUP DRUMMER JIMMY CHAMBERLIN. IN THIS EXCLUSIVE INTERVIEW, CORGAN AND IHA—PLUS MORE RECENT PUMPKINS ADDITION JEFF SCHROEDER—TALK TOURING, RECORDING AND DEPLOYING THEIR NEW THREE-GUITAR ATTACK.

By Joe Bosso  Photography by Jen Rosenstein
IT’S A MID-SPRING MORNING, and Billy Corgan is feeling blissed out. Just yesterday, the reformed, nearly all-original Smashing Pumpkins hosted their first rehearsal for their hotly anticipated “Shiny and Oh So Bright” summer reunion tour, and in the chief Pumpkin’s assessment, things went...well, smashingly. “We fell right back into the groove,” he marvels. “It was a little surprising to me, because you never know what to expect. And it was rewarding, too. You realize that all that work meant something. We worked very hard in our time, and it shows. We play really well together, and more important, the relationships are intact. I couldn’t ask for more than that.”

Co-founding guitarist James Iha, who has returned to active duty in the band for the first time since 2000, echoes Corgan’s sentiments, albeit in a characteristically droll way. “It wasn’t a disaster,” he chuckles sheepishly. Quickly, he adds, “Not that I expected it to be—I didn’t. Actually, what was interesting was how easy things felt. It was a little like muscle memory—you kind of play parts without even realizing it. You know, they’re great tunes. A lot of them are classics. It was cool to get back in and play them again.”

For Corgan, the idea of putting the alt-rock titans back together goes back to 2005, when, following the breakup of his post-Pumpkins band Zwan, he took out full-page ads in Chicago newspapers and made his case: “I have made plans to renew and revive the Smashing Pumpkins,” he wrote. “I want my band back, and my songs, and my dreams.” It didn’t exactly pan out as he’d hoped, as only longtime drummer Jimmy Chamberlin signed on—and then he left and returned again. Over the years, several other members came and went, although Corgan did find a trusty collaborator and axeman Jeff Schroeder, who has been a constant in the group since 2007. In the back of his mind, however, there always seemed to be unfinished business with Iha, whom he hadn’t spoken with in years.

As it turned out, Iha felt the same way. Since leaving the Pumpkins, he’d kept busy with various projects (producing, a solo album, film scores), and he’d found a second home as a semi-regular member of A Perfect Circle. But one day in 2015 he decided to call Corgan to see if they could hash things out over dinner and make sense of their past. “We hadn’t talked in so long, so it was nice to just finally do it,” Iha says. “It wasn’t about me playing in the band again or anything like that. It was just to catch up, you know? To see how we were. How we were together.”

With a fair amount of fence mending behind them, the two old colleagues did wind up playing together again. Iha turned up on stage at several Pumpkins shows in 2016, and rumors began to circulate that a full-on reunion of the “classic Nineties” lineup was in the cards. Corgan and Iha were game, as was Chamberlin. The only problem was founding bassist D’arcy Wretzky. Her split from the band in 1999 was an acrimonious one, and in the ensuing years her relationship with Corgan remained icy. The two seemed to call something of a truce last year, but then in typical Pumpkins form, varying stories about what happened next emerged. Wretzky claimed in the press that, after exchanging texts with Corgan about a possible reunion, an offer was made to her and then rescinded. Corgan went on record disputing that account. “I was pretty public about wanting her to be involved,” he stresses. “I think it would have been the best for everybody, including her, but it just didn’t work out.” The topic of Wretzky is clearly one he doesn’t wish to belabor, and after a long sigh he concludes, “I’m not in any hurry to throw any more gasoline on the fire. It is what it is. She’s done, and that’s that.” Iha stayed out of the back-and-forth between Corgan and Wretzky, but he offers the view that “Billy tried his best. In the big picture, I think everybody is at different points in their lives, and whoever can work it out and get it together with the band can do it. It’s just one of those things.”

The 2018 lineup of the Smashing Pumpkins now includes bassist Jack Bates, the son of Joy Division and New Order’s bass player Peter Hook, and the band’s formidable guitar roar has been expanded to a triple-axe attack: Schroeder is still part of the gang, and he couldn’t be happier about playing with Iha. “The whole thing is rather funny to me,” he says. “People seem to think that James and I should be enemies— you know, like, ‘He’s taking your job.’ But we’re totally cool, and there’s been no weirdness at all. In the short time that we’ve been together, it’s been extremely pleasant. And musically, it sounds great—we’re not fighting for space or anything like that. This is going to be amazing.”

Earlier this year, the three guitarists and Chamberlin convened with producer Rick Rubin, with whom Corgan had worked on his acoustic-based solo effort, Ogilala, to record a number of fresh tracks that will be released as two EPs, one issued before the tour and the other upon its conclusion. At the time of our interview, the only song that was made available for preview was “Solara,” and it serves as a bracing, four-minute refresher course on everything that was good and righteous about the Siamese Dream/Mellon Collie-era Pumpkins. Brimming with roiling guitars, rat-in-a-cage-like vocals and extravagant drumming, it also offers firm proof that there’s plenty of gas left in the tank for this lineup to run on...should they choose to.

Obviously, a reunion tour is a big financial incentive for everybody, but beyond that, what were the other motivations to get back together? BILLY CORGAN: Quite honestly, it was all rooted in the personal relationships, and whether or not there was enough strength to withstand everything else that comes with trying to do something like this. It’s more of a personal thing. I really wanted us to kind of heal the rift, and I think we have. Music seems to be the balm for that.

JAMES IHA: As one of the original members, it’s a deep bond to grow up with this band and play these songs and everything that goes along with it. You’re a family. You’re traveling together, playing and living together all the time. It’s like college and family and work all rolled up into one. And like college, it’s also a big learning experience.
IN THE PAST I WAS UNDER A LOT OF PRESSURE, BOTH FROM LABELS AND THE SITUATIONS WE FOUND OURSELVES IN AS A GROUP. NOW I HAVE THE LUXURY IN THAT I WANT EVERYBODY TO WALK OUT OF THE STUDIO FEELING PLEASED ABOUT WHAT WE’VE PUT TOGETHER.”

—BILLY CORGAN
JEFF SCHROEDER: I’m really excited to be a part of this and to see how far it’s come. I’ve been in the band for 12 years now, but I gotta tell you, when we were in the studio in Malibu, and I’m in the room with Billy, Jimmy and James, and I look through the glass and there’s Rick Rubin standing there, I had a little bit of a “Whoa, how did I get here?” moment. It was pretty interesting, to say the least.

I have to ask, Jeff, were you ever concerned for a brief moment that the return of James might endanger your position in the band?

SCHROEDER: No, not at all. Billy was extremely transparent about things from the beginning, and he always said I would be part of it. There was never a time in which I wasn’t. I knew that the whole time.

CORGAN: Look, Jeff has put 12 years into the band, and that’s a very serious commitment. He’s dedicated his life to the band, and I feel he’s earned this. Not only is he a great musician, but he’s also very responsible for a lot that goes on behind the scenes. I really didn’t see any way this could work without him.

IHA: Jeff’s a nice guy, and he’s a great musician. I don’t have any kind of drama with him at all. After practice, I was like, “Do you want to play that, or do you want me to play that? I don’t really care which of us plays what.” It’s very ego-less between us. He’s a nice guy.

Even so, Billy, what were your thoughts about putting James and Jeff together? Did you wonder whether it was a little like putting your current wife in a room with your former wife?

CORGAN: Honestly, I didn’t spend a lot of time on that kind of thing. Jeff is such a quality person, so I didn’t have those kinds of concerns. That he and James would get along seemed pretty self-evident to me.

It’s a funny thing, though: People have these ideas about the band, that it was always these four people, but that wasn’t always the case. By the mid Nineties, Jimmy was out of the band, and the Frogs [Dennis and Jimmy Flemion] were in. We’ve had a lot of people come and go. The band has taken on various guises. Outside of a brief kind of reunion of the four of us in 1999, which lasted for all of four months, it hasn’t been that intact for a very long time. So since 1996 it’s been people coming and going. And I’ve had to accept that as our story, even though I would have liked the fairy-tale version where it was just the four of us, like a U2 or something.

Walk me through the process of how you went into the studio to make new music with Rick Rubin.

CORGAN: I had a couple of ideas that I sort of set aside, just in case the band ever got back into the studio. Before I reunited with James, I don’t want to say I’d given up on the band, but I pretty much set it aside as a done thing in my mind. I just didn’t want to shoulder the burden on my own anymore. I was very focused on what I was doing on the acoustic side, and there were other things, too: I had a new baby, and life was kind of moving in a different direction. So I set those songs aside, like, “OK, if we ever get back together, this is a good place to start.”

Once we did, we went to Village Recorder for three weeks and did demos. I think we did about 16 songs in the three weeks, and then I played Rick Rubin what I thought were the best eight. I thought he’d pick just one to do as a single, which was kind of the plan—“Let’s put out a single to launch the tour.” But he wanted to do all of them, so the whole thing grew from there, and now it’s going to be two EPs. It was quite surprising.

IHA: It was good. Rick is, obviously, a great producer, but he’s also a great guy and has a vision. He knows what he likes, knows what he doesn’t like. He’s always helpful, motivational. As far as the band working together, it was easy. The songs were good, and I think I was able to try a lot of different things.

How did you go about the actual tracking?

CORGAN: We went back to work [the way] we’d always done things: We would sort of track together and then figure out who should do what. There’s a lot of guitar work, so you really have to map it out. You kind of open the floor up for discussion. Now, the thing is, you don’t want to change the direction of the track and throw
A new era of acoustic amplification.
Closer to the acoustic instrument than ever before.
out a bunch of work you’ve already done—that’s something we learned over time. You have to be very efficient about how you approach all the guitar work.

**SCHROEDER:** It was really about coming up with ideas and seeing what’s best for the song. Everybody would take home basics and figure out what was needed. I never had a problem coming up with ideas. It was just “typical Pumpkins.” The only real problem was knowing when to stop. Sometimes we get a little overdub crazy.

You didn’t work with a designated bassist in the studio, though.

**SCHROEDER:** No, we didn’t. It varied song by song. When we’re doing basics, it might mean Billy on piano, I’m playing bass and James is playing guitar. Or Billy played bass. Whatever worked with the drum tracks.

“Solara” sounds like great, classic Smashing Pumpkins. When you recorded, did you give any thought about maintaining the band’s signature sound?

**CORGAN:** I didn’t pay much mind to evolving the group’s sound. My focus was on making good music, and if it turned out sounding that way, that’s fine. Funnilly enough, by not putting any pressure on it sounding a certain way, it seemed to connect back to the earlier work organically, without any sort of conscious effort on our part.

**IHA:** I don’t think we talked about it that much. We weren’t like, “We’ve got to be playing this classic sound. Does this riff sound like something from a classic Pumpkins record?” If you do that, you’re never going to come up with anything. It’s just too hard to do it like that.

Billy, you mentioned “opening up the floor for discussion.” In the past, you wielded a bit more of an iron hand in the studio.

**CORGAN:** I do feel as if I’ve learned how to listen and to be more open. This isn’t an excuse, but in the past I was under a lot of pressure, both from labels and the situations we found ourselves in as a group. Now I have the luxury in that I want everybody to walk out of the studio feeling pleased about what we’ve put together. Everybody had their opportunity to say what they want to say, and I feel really good about that.

You’ve only had one rehearsal so far, but what kind of discussions did you have about moving from two to three guitarists?

**CORGAN:** We actually sat down and said, “OK, how is this gonna work?” I think the best approach is to figure out how to voice guitar parts so that they’re similar to the records, rather than doing an impressionistic version of the records with two guitars.

**SCHROEDER:** On this tour, we want to sound more like the records than ever before. It’s going to be a different type of show than anything we’ve ever done, and from a musical point of view, we’re not going to do deconstructed versions of the songs. Having three guitars obviously helps in being able to deal with all the overdubs and what not.

**CORGAN:** In some cases, I might be able to play a little less, but there are times when it doesn’t sound right if I’m not playing. I’m kind of pressed into duty sometimes when I’d rather not be. Yesterday we played “Rhinoceros,” and I had to play the lead break. I haven’t played that song in maybe 10 years, and I haven’t played rock in a while. My soloing is pretty rusty. This morning I thought, “Maybe I should just have Jeff play the lead....”

**IHA:** It’s still a rock band. It’s just one more guitar. [laughs]

Have you figured out which guitars you’re going to use? In the past, Billy, you would play a Strat, and James, you played a Les Paul. How does
RELEASE YOUR ALTER EGO

EXPERIENCE NEW TONAL FREEDOM.

Ever wanted an amp that plays to all your styles? The DSL delivers everything from bright, shimmering clean tones to punchy, aggressive gain.

MARSHALL.COM
IHA: Yeah. Those guys are great. They're nice guys and great to play with. Obviously, I can't play with them right now, but I hope in the future I can. They have to tour and promote their record.

Billy, a while back you tweeted a set list for the tour. All the hits were there, but you also listed some covers: Led Zeppelin's "Stairway to Heaven," Joy Division's "Love Will Tear Us Apart," Bowie's "Space Oddity" and Depeche Mode's "Never Let Me Down." Are those covers still planned?

CORGAN: That set list is still pretty accurate. We'll probably do the new single, "Solara." A few things might change. The Joy Division song is out, and so is "Never Let Me Down." But we're definitely doing the Zeppelin song.

Of all the Zeppelin songs to cover, what made...
POWERFUL OVERDRIVE + SHIMMERING CLEAN

Gretsch

GRETSCHGUITARS.COM

© 2018 Fender Musical Instruments Corporation. Gretsch® and Jet™ are trademarks of Fred W. Gretsch Enterprises, Ltd. and used herein under license. All rights reserved.
you go with “Stairway”?
CORGAN: Oh, you’d have to get into the inner-Pumpkins psychology on that one.

Well, that’s why we’re talking. Fill me in.
CORGAN: Nah. I don’t talk about that stuff anymore. I’ve grown crusty in my old age. [laughs]

With three guitars, what are the chances of you doing some Skynyrd?
CORGAN: I would love to. I mean, that’s the epitome of the three-guitar band, right?

IHA: It’s possible. Never say never. [laughs]
SCHROEDER: Or maybe we could do some Molly Hatchet or .38 Special.
CORGAN: I think .38 Special is in the three-guitar family free. They’re sort of the stepsons to Skynyrd, no?
IHA: “Hold on Loosely,” “Caught Up in You”—I have those on playlists. You don’t really hear bands do that kind of thing today. You have this rock band playing a pop song, but then the guy starts playing this incredibly melodic lead that goes on and on. That stuff was great.

Unlike a lot of bands that do reunion tours, you guys have recorded new music. Is this the sign of an ongoing alliance?
IHA: Well, I try not to think too far ahead. But yeah, I think with the tour, it was important to do new music and make it feel like we’re a living, breathing entity. I’m trying not to get too far ahead of myself. Like people say in sports, “One game at a time.”
SCHROEDER: We’ve been pleasantly surprised that the recording process went so well. It was quite apparent that there was a lot of energy, and it was very natural and unforced. Under the right circumstances, we could make a lot of new music together.
CORGAN: I would hope things can continue, but I’ve learned not to let my mouth write the future.
Bare Knuckle

GET YOUR TONE IN SHAPE

The all-new range from Bare Knuckle

3 output ranges  4 types of pickup

HANDWOUND IN THE UK

www.bareknucklepickups.co.uk/bootcamp

AVAILABLE EXCLUSIVELY From BARE KNUCKLE MAIN DEALERS
Despite last year’s public unmasking, TOBIAS FORGE has morphed his already massive band—Swedish occult-rockers GHOST—into even more of a force to be reckoned with. Need proof? Check out their brilliant new album, Prequelle.

By Richard Bienstock
Up until recently, his band, Swedish occult-rockers Ghost, had been operating under a shroud of secrecy, with the multiple masked instrumentalists referred to only as Nameless Ghouls, while Forge, as frontman, assumed the role of Papa Emeritus (and Papa II…and Papa III), a sort of anti-Pope.

Over the course of three albums, Ghost rose to become one of metal's hottest bands, with successful records (2016's Meliora hit the Top Ten on the Billboard 200) and sold-out tours, multiple awards (including a 2016 Grammy for the Meliora track “Cirice”) and a worldwide fanbase that includes the likes of Dave Grohl, Phil Anselmo and the members of Metallica.

But in early 2017, the anonymity that seemed so vital to their story and music got stripped away when four former Ghouls filed a lawsuit accusing Forge of financial misconduct. As the suit became public knowledge, so did the identities of the parties involved, revealing Forge as the mastermind of the operation.

But rather than harming the band, this public unmasking seems to have only made Forge stronger. In addition to a new Ghost album, the excellent Prequelle, Forge (now in the guise of new frontman Cardinal Copia) and a new group of Ghouls are back out on the road, and the stages and theatrics have only grown bigger. Rather than pulling back, Forge has regrouped and redoubled his efforts.

"That was the point all along," Forge says, speaking to Guitar World the morning after a show in Chattanooga, Tennessee, on Ghost's U.S. headline tour—their first ever in arenas. "I mean, I am following my plan that I've had years before any of those guys were in this. So why would I change? That would be stupid. I swam way too far out. My whole life, my family's lives, we're all so invested in this and have sacrificed so much and are depending on this. Why would I sacrifice that for a bunch of fuckups? No way."

Indeed, one listen to the new Prequelle makes it clear that Forge will not sacrifice his vision for anything or anyone. Not only has he not lost a step, but he's continuing to push out on the Ghost sound and story. To be sure, there's still plenty of vintage-hued metal to be found on Prequelle, including the riffy, anthemic first single, "Rats," and the stomping and shreddy "Faith," but there's also swelling, string-laden piano ballads ("Pro Memoria"), poppy, disco-metal confessions ("Dance Macabre") and a pair of incredibly catchy instrumentals, one of which, "Helvetesfönster," features flute and nylon-string guitar (the latter played by Opeth's Mikael Åkerfeldt) and the other, "Miasma," that builds to an explosive saxophone-solo climax.

And Forge is only getting started.

"The agenda has always been very rigorous and there's always been a lot of ideas and concepts, and I still have not realized half of it," he says. "I still have a lot to accomplish in the years coming. Believe me, there's a lot in the pipeline going forward."

The anonymity of the musicians in Ghost always seemed so important to the overall concept of the band. But now that the veil has been pierced, you seem almost reinvigorated.

Well, this is the thing—it was never like I was just waiting to be unmasked and then I was going to do this as per normal. Never. I don't want to do Ghost as a normal, unmasked band standing around in, like, denim jackets. That was never the plan, regardless of whether people knew who I
was or what size shoe I wear. So it doesn’t matter. For me, it’s the show that’s important. The make-believe part of it.

As far as the “make-believe” side of things, each Ghost album seems to revolve around a theme. When we spoke at the time of the release of Meliora, you said the album was about the “absence of god.” What is Prequelle about?
The return of god. And, for lack of a better way to put it, the day of doom, when god’s hand sort of reaches down upon the people. Like the Black Death. I wanted this album to have a sort of doomsday theme. But then it’s also themed around the idea of mortality and survival through turmoil, where you’re being judged and a doom has been cast upon you. How do you maneuver out of that?

When you’re composing songs, do the lyrics or the music come first?
The music comes first. Final lyrics are usually written very close to recording the vocals. It’s always been like a pulling-teeth situation for me, where some songs are definitely a knife to the throat on the day of singing. Like, “I need a lyric to this…now!”

Was there anything like that this time? There are things like that every time. It’s endless. Because I always want to change things. But I usually come up with the important bits when I first begin writing. Like with the song “Rats,” I knew that was going to be the title and there was going to be the part that goes [sings riff] “Rrrats!” And from that it went through a lot of different shapes. But I very rarely start a song just with a riff. It’s usually a melody, and then it’s, “Here’s the verse, here’s the chorus.” And once I have that sort of transition, that’s when I have the song. Then I write riffs around that. That way there’s this steady melodic base. I might also write it with some bullshit vocals, and then I have to find my way with the lyrics around that. It’s varying degrees of pain.

You’ve hinted in the past that, even though you’re surrounded by Nameless Ghouls onstage, on the studio albums you play the majority of the instruments. At some point or another I’ve played everything. But then to give you an example, you have heard the new album—I can’t play saxophone. But I can hum how I want a saxophone solo to be played. And I’m an able drummer, I can play Top 40 rock okay, but I can’t record hard-rock drums in a studio situation. That would be a waste of time. So I had a real drummer come in to do that work, even though I wrote the drum patterns. And that goes for all the records and all the songs. Even the songs that were co-written, I always played all the instruments at one point. So, when you hear Ghost, it’s my drum style. It’s my bass style. It’s my keyboard style. It’s my guitar style.

Are you playing all the guitars on Prequelle?
Yes. I performed all the guitars and all the bass. With one exception—in the song “Helteresföster,” there was a nylon-string part. I originally recorded it with electric guitar but it sounded weak. It didn’t sound cool. So I wanted it to be played with a nylon string. Now, I stopped playing nylon string when I was seven years old, so I called a friend of mine, Mikael Åkerfeldt from Opeth, who is very good at playing nylon string, to do it.

What was your guitar setup on the new album?
We did four rhythm tracks on everything. On one side we had a Les Paul gold top with P-90s that went through an Orange amp, and also a white [Gibson] Explorer from, like, ’82 or something like that—that typical James Hetfield sort of guitar—that went through an old Marshall rack amp from the early Nineties. And then on the other side it was a mid-Seventies Les Paul Black Beauty 20th Anniversary through one of those old Laneys that Tony Iommi used and an early Eighties [Gibson] Flying V that went through another Orange. Then I had a Seventies Strat for a lot of the leads, and I think I did overdubs mostly with the Explorer. So it was quite simple.

There are so many different styles that come through in your playing. Who were your influences as a guitarist?
There’s always a lot of classic rock—the old Sixties behemoths to, I guess, lesser-known stuff. And absolutely the heavy metal giants—Deep Purple, Black Sabbath, Led Zeppelin, Judas Priest, that sort of stuff—into the hard rock of the Eighties, the big arena rock. And then also underground death metal and black metal, and punk to a certain degree. I’m really trying my darndest to make this music as timeless as possible, even though it’s, to use an ambitious word, archaeologically going back to earlier music, especially Seventies hi-fi rock.

There is a definite vintage feel to Ghost’s music, but not to the point where it just sounds completely like a nostalgia trip. Yes. I mean, it sounds different than your average sort of Black Sabbath rip-off sludge band. Because most of those bands that rave about Black Sabbath, the only songs they’re raving about and copying are the heavy songs. It’s never Black Sabbath’s more harmonic and grandiose tracks, like the ones you hear on Sabotage and Sabbath Bloody Sabbath, these albums that have ballads and really beautiful, humane thoughts. And that is the sort of Black Sabbath I am inspired by. That sort of mid-Seventies period where they found orchestration.

In addition to the heavy stuff, you also have things like “Dance Macabre,” which has a dancey, pop element to it. It does, yeah. I had the riff that starts the whole song, that was just a riff that got stuck in my head. I didn’t think of it as a Ghost thing at first. Because I heard the riff in a slightly more “synth-y” sort of way. But I showed it to some songwriting pals of mine and they were like, “That’s a Ghost song!” Oh, okay. I didn’t hear it that way at first. But it then it was, “Let’s make a Ghost song out of it…”

“Faith” has some great lead guitar playing in it. Clearly, you can shred if the part calls for it. I can do it if I need to. But I guess that’s an ability thing. But one thing that sort of separates my way of learning to play guitar compared to a lot of others is that I sat with my guitar and my amplifier and I played a lot to records, but I usually came up with my own stuff over them. I never learned the actual solos. So in a cock-measuring contest where it’s about playing licks and playing fast techniques of others, I would definitely lose. Because I only know how to play my own shit. My ability maps my own writing. I haven’t spent a whole lot of time bitting licks from the really quick masters. That’s why I’m not very good at that sort of super-fast, shreddy sweeping.

So I’ve never considered myself a traditionally good fast-playing guitarist. But I can do it, especially when I’m recording. With “Faith,” the solo called for an

“My whole life, my family’s lives, we’re all so invested in this and have sacrificed so much and are depending on this. Why WOULD I SACRIFICE THAT for a bunch of fuckups?”
intense, aggressive part where I was like, “This needs to be aarrrgh!” I wanted to have that sort of attack you hear when you listen to something like [Metallica’s] “Hit the Lights,” where after every drum thing there’s this insane, quick, aggressive guitar bit. I wanted a piece like that but that sounded more evil. And I was able to do it.

In the past, did it ever bother you that because the band members were anonymous, you weren’t getting recognized for your writing or playing skills?

Yes and no. At the time I didn’t think of it as a negative. Because since I am the spokesperson for the band I’ve always been the one that had a full-time job with it. I was working all the time, writing, doing every sort of business thing you could imagine. It was very much a full-time occupation for me. Whereas it definitely wasn’t that for the others, who spent a lot of time just, you know, getting paid retainers. So I always felt from a positive point of view that I was given enough attention. I was given enough pats on the back to not bother with taking credit for everything.

However—when a lot of things were said and done and all of a sudden people were trying to rewrite the story of Ghost and sort of waving a flag for having done something they hadn’t done, that’s where I become a little like, “Wait, wait— are you kidding? That was not your guitar. That was not your style. And if that was your style, write a record. Write a record that sounds like Ghost. You can’t.” That’s where I become a little childish. I didn’t bother to spill it out all these years, and I was fine with people basking in it or whatever. It’s fine. But don’t fucking lie about it. Don’t come out and, you know, aggressively claim that it was yours. That makes it a little bit difficult.

Have you ever had the desire to play the instruments onstage? Just grab a guitar and shred for the fans?

Well, over all these years when people have played it wrong, definitely I’ve wanted to be like, “Give me that god-dang…” [laughs] You know, there’s a lot of nuances in the recordings that I feel sometimes over the years have been missed. But, I mean, this is the thing. As I was saying, I am the director of the play. I just happen to play a part in it. But I’m also orchestrating it. So I don’t demand credit for every little smartass move everywhere, because I know where it all comes from.

As far as where it all comes from, what was your original intent with the sound of Ghost?

I wanted it to sound like the most gelled-together, intuitive band ever. And to sound like a band that plays just the right amount of stuff. Because whenever you have a band where you have phenomenal players, they usually overplay and they don’t really leave enough room for someone else. I mean, for a long time I always thought Frank Zappa had these amazing jam musicians. And then, haha, fuck me, little did I know that he wrote everything and that it was all totally scripted. But it sounded like it was, you know, this band just standing there, all flowing with it. So I guess that’s a little bit of my approach as well.

You want Ghost to be a band—even if, behind the scenes, you’re the one responsible for most everything that’s being put out there.

Yes. I’ll gladly give away the applause to someone else. That’s completely fine. I just want everybody onstage to have fun. And I want everybody in the crowd to have fun. And to believe.
Limited Edition
Björn Gelotte
Les Paul® “Jotun”
Custom Outfit

Includes Hand-signed Certificate, Epiphone Strap Locks and Custom Hard Case
For details go to
www.epiphone.com
TO RELIC OR NOT TO RELIC? THE AGE-OLD DEBATE HAS FINALLY REACHED THE WORLD OF ACOUSTIC GUITARS, AND—REGARDLESS OF WHERE YOU STAND ON THE ISSUE—DOING IT RIGHT TAKES SKILL AND TIME.

BY CLIFFORD HALL
Originally meaning “illusion,” prestige was once a tool from a magician’s bag of tricks, not a luthier’s workshop. But prestige can be used to describe the increasingly popular process of relicing. Also known as distressing or aging, relicing is the practice of making instruments look old—even if they’re brand new.

But if you ask guitar maker Wayne Henderson to build you a copy of a 1937 Martin D-45—a Holy Grail guitar—you’d better not ask him to relic it. “To make it nice and pretty and then start beating it up?” asks Henderson, the subject of Allen St. John’s 2006 book Clapton’s Guitar: Watching Wayne Henderson Build the Perfect Instrument. “Some of them look pretty good and some look pretty bad...I’d have to have someone else do it.”

Henderson gets to the bottom of a fiery debate in the acoustic guitar world: to relic or not to relic? Building the past into an instrument means you need to look at history first.

“This relicing business has been around for a while. People have been antiquing violins for hundreds of years,” says Henderson in his thick Southern drawl. “I heard a story that [Nicolò] Paganini played a Stradivarius violin and he brought it to [19th-century French luthier Jean-Baptiste] Vuillaume to have repair work done. Vuillaume said it would take two weeks and Paganini reluctantly agreed. When he came back, Vuillaume had made an absolute copy of it. Paganini didn’t know which was which—and he was a doggone expert.”

REMINISCING ABOUT HIS FIRST REAL GUITAR
Doc Watson once said, “That old Gibson J-35 I played was as good a guitar as I’ve ever played. It truly was. It was a good old well-used guitar with scratches and scuff marks on it. It had some ‘prestige,’ in other words.”

Fast forward to 1993 when Don Was, who was recording the Rolling Stones at the time, mused to Keith Richards, “If they can antique an armoire, why can’t you antique a guitar?” A year later, Richards presented Was with a “beat up” new bass that the Fender Custom Shop had built for him. Thus the Fender Relics series, made to look like they were played at a thousand gigs in the grungiest dive bars since the Fifties, was born.

This trend has only recently made it to acoustic guitars. Why the delay?

“In the electric world, the recipe is more about the body and the pickups and the signal chain. With acoustics, the guitar is the signal chain,” says Ben Maschal of Pre-War Guitars Co., a small North Carolina shop that builds new pre-distressed acoustics that harken back to the golden age of lutherie, the Thirties. “From the strings to the saddle to the bridge to the bridge plate to the braces—”

“And out the hole,” Wes Lambe, co-founder of the company, adds with a laugh. While electric guitars are easier to beat up without hurting their sound, acoustic guitars are more delicate.

“There’s something special when you pick up a Martin from pre-1940,” says
AT LAST!
A NEW STANDARD OF EXCELLENCE

THE FINEST ROCK GUITARS
SINCE YOU-KNOW-WHO
SOLD OUT TO THE BIG BOYS

- curly maple tops
- distinctive head and body designs
- necks made for playing: molded to the body so they're good to the last fret, thinner for the fast action guitarists need today
- DiMarzio super distortion humbuckers: turn up the volume, you'll know why our guitars have wings

FUNNY HOW AN AD FROM 1977
STILL RINGS TRUE IN 2018!

DEAN GUITARS

WWW.DEANGUITARS.COM
Dick Boak, former director of the museum and archives at C.F. Martin & Company. “Everything was working, the craftsmanship all melded into something significant. We call it an ‘open door’ sound.”

Unfortunately, old guitars can be tricky. Hide glue that has dried up can lead to loose braces and warped tops; the pull of heavy strings over decades can leave the action unplayably high. So instead of dealing with a vintage guitar that comes with issues, some consumers have turned to buying factory-fresh instruments that are pre-distressed.

“It’s kind of a paradox,” says Boak, who retired from Martin earlier this year. “We’re capable of making a perfect, extremely refined instrument, and the challenge is to the people in production. People wouldn’t want to undo what they created.”

Jake Wildwood, a vintage-guitar repairman out of Vermont, has been breathing new life into old instruments for close to a decade and has noticed a long-running trend.

“People buy new instruments with faux wear-and-tear for the same reason Harmony used faux-flame paint jobs on budget instruments to make them look like figured maple instead of birch,” he says. “It’s purely an aesthetic choice—like a pre-ripped pair of jeans. Personally, I like to make fresh tears in my clothing from my own use, but not everyone feels that way. Product image is a huge driver of any market.”

To do it well, not surprisingly, takes time. Crucial to getting a vintage sound is starting with wood that has a similar cell structure to wood that has naturally aged. Many companies dry the wood using torrefaction, the centuries-old practice of heating up the wood in an oxygen-free environment that even the Vikings used.

“It sounds great and smells like maple syrup when you sand it,” Maschal says. “And it moves less with heat and humidity changes.”

Martin Guitar, although new to relicing, has been torrefying wood since 2015. “There’s a stability when you’ve expelled moisture from cells. There are some real benefits,” says Boak of Martin’s new line of Aged guitars.

After getting the wood conditioned, luthiers then can turn to the finer points of their craft. “It’s a pretty inefficient way compared to today’s standards. Partly from the use of hide glue and the use of hand construction in the custom shop with hand planes,” says Boak of the mature sound the instruments develop from the old-world building techniques. “The power startles you.”

Once the guitar sounds vintage, it’s time to face the challenge of making it look that way too. “It’s kind of an arduous process with dremels, dirt, keys, change and all kinds of things,” Boak says.

“Not breaking it and not making it look bad,” Maschal says of the primary goal when distressing a new instrument. “It took lots of trial and error.”

In their five-person workspace, Maschal and Lambe are able to keep the process dynamic.

“Being part of a team means we rely on each other. One guy starts and says, ‘you guys have to help me with this.’ We’re able to collaborate,” Maschal says.

So why, despite all the difficulty and controversy, do people keep chasing the prestige?

“Understand that people hear with their eyes,” Maschal says. “Say you have two guitars on stands: one new and the other beat-up. People are afraid to pick up a really shiny guitar. Being able to play without worrying about it...”

“The prestige makes it more inviting,” concludes Lambe. And that invitation is to hear Doc Watson ripping into “Black Mountain Rag” on his old Gibson J-35 with a little bit of extra magic.
Eric McFadden sits down with his trusty Ovation Mod TX. These are the moments when the music is most organic. When fret buzz is a thing of beauty. When the notes are spiritual. Ovation, more than five decades of moments like these.
Ampli-Firebox is the world’s first professional-quality digital amp and cab modeling processor in a compact stompbox. The familiar controls make it as simple to use as a tube amp while the sophisticated audio engine and patented amp modeling produce a tone and feel that will make you forget you left the amp at home.

- Incredible Amp Tones for All Styles
- Switch Through 9 Rigs Instantly
- Channel Switching Mode
- Upload Custom Speaker Cab IRs
- Reverb, Delay, Drive, Compression, EQ, Gate FX
- Preset compatible with AmpliFIRE products
- PC/Mac app for deep editing
- 1/4” Line out and XLR DI
I’M AS BIG a fan of vintage guitars as anybody else. I started collecting them more than 40 years ago and have built up a large collection of instruments that I love to play often. But lately I confess that I no longer see much of a need to buy a vintage guitar beyond purely nostalgic reasons.

For the last two decades, guitar makers have decoded every detail of what made the original classics truly great and applied that wisdom to guitars being made today. The dark days of poor-quality Seventies guitars are long gone, and today there is an abundance of great guitars with awesome tone and playability on the market, and they’re much more affordably priced than comparable examples on the vintage market.

Fender’s new American Original series is a great example of the recent resurgence of high-quality, affordably priced guitars being built today. These models are incredibly faithful to the original designs and construction of Fender’s most beloved guitars and basses from the Fifties and Sixties. The new American Original ’50s and ’60s Telecasters come so close to a 1952 Telecaster and early Sixties Telecaster Custom, respectively, that they seem like they just emerged from a time capsule in factory-fresh mint condition. While these guitars aren’t 100 percent exact reproductions, the enhancements are subtle and reflect modern playability preferences. Most importantly, Fender’s American Original Teles deliver the coveted, timeless tones
that have kept these models desirable and relevant more than 50 to 60 years after their initial introductions.

**FEATURES** The American Original ’50s Telecaster is a dead-ringer for a 1952 Telecaster, featuring a lightweight ash body, butterscotch blond gloss nitrocellulose lacquer finish and 1-ply black phenolic pickguard. Period-correct details abound, including the slot-head hardware and pickguard-mounting screws, round-button string tree, chrome-plated dome-top knurled master volume and tone knobs and barrel pickup switch knob. Even the serial number is stamped on the bridge plate instead of the neck plate. The specs of the maple neck are also mostly period-correct, including the single-piece maple construction with contrasting “skunk” stripe truss rod mount inlay, hefty U-shape profile, 25.5-inch scale length, 21 frets and 1.65-inch wide bone nut. Modern upgrades include the flatter 9.5-inch radius (compared to the original 7.25-inch radius) and Vintage Tall frets that have a taller profile than vintage frets to better facilitate string bending.

The pickups on the American Original ’50s Telecaster consist of an uncovered Pure Vintage ’52 Single-Coil Tele bridge pickup with “flat pole” design and Pure Vintage ’52 Single-Coil Tele neck pickup with chrome cover. The pickup wiring is the favored bridge/both/neck configuration with the tone control always available rather than the “blend” or bridge/neck/neck without tone circuits of a vintage ’52 Tele.

The American Original ’60s Telecaster similarly replicates an early Sixties Fender Telecaster Custom with its double-bound alder body, 3-ply “eggshell” pickguard and more colorful gloss nitrocellulose lacquer finish options, which include 3-Color Sunburst, Lake Placid Blue and Fiesta Red. True to a Sixties Tele, the neck has a shallower C-shape profile and round-laminated rosewood fingerboard with pearloid dot inlays. Otherwise, it shares the same specs as the ’50s Telecaster, including scale length and 21 Vintage Tall frets.

Also true to the early Sixties Telecaster, the hardware includes knurled flat-top master volume and tone knobs, a “top hat” pickup switch knob, “butterfly” string tree and “ash tray” bridge with three steel barrel saddles (the American Original ’50s has a similar vintage-style bridge with three brass barrel saddles). Pickups consist of an uncovered Pure Vintage ’64 Gray-Bottom Single-Coil Tele bridge pickup with staggered pole pieces and Pure Vintage ’64 Gray-Bottom Single-Coil Tele neck pickup with chrome cover.

**PERFORMANCE** The tones of both the ’50s and ’60s Teles nail the classic, coveted sounds of the originals. The ’50s Tele delivers pure, unadulterated twang with punchy, percussive bass and razor-sharp but decidedly not thin treble. The ’60s Tele’s tones are slightly warmer, thanks to the rosewood fretboard and pickups, perfect for jangle-jangle rock rhythms or even smooth singing solos when pushed hard with an overdrive pedal. Best of all, both models deliver these classic tones in immaculate packages, unlike most vintage guitars that may have been subject to decades of abuse or neglect. Fender’s American Original ’50s and ’60s Telecasters offer today’s players a true win-win situation when it comes to classic tones, contemporary playability and down-to-earth prices.

**CHEAT SHEET**

**STREET PRICES:** $1,799.99 (American Original ’50s Telecaster); $1,999.99 (American Original ’60s Telecaster)

**MANUFACTURER:** Fender, fender.com

- The American Original ’50s Telecaster is based on Fender’s original 1952 Telecaster design and shares many of the same features, including slot-head screws and brass barrel bridge saddles.
- The American Original ’60s Telecaster replicates an early Sixties Fender Telecaster Custom, including details like its double-bound body and steel barrel bridge saddles.
- Both models feature subtle modern playability enhancements, including a flatter 9.5-inch radius (instead of the original 7.25-inch radius) and Vintage Tall frets.
- The pickup designs for each model accurately reproduce the sounds of pickups from the model’s original era.

**THE BOTTOM LINE** Fender’s American Original ’50s and ’60s Telecasters come so close to classic coveted vintage Telecasters that there’s no reason to save up for an original vintage model, especially if you need a reliable guitar for playing live.
The end of all things...
or just the beginning

The next step in progressive rock and metal tone

Ragnarok is here

Ragnarok is NOW
IF I DIDN’T know any better and someone I trusted told me, “Dude, I’m giving you an Aqua-Puss, a Blue Hippo and a Russian Pickle,” I’d be pretty sure I’d be receiving a handful of hallucinogens. And that would be okay. But seriously, no—no, it wouldn’t be okay! All joking aside, I do know those trippy names come with some serious pedigree as beloved and sought-after effect pedals from Way Huge. Only this time around, they’re not so way huge, because the Way Huge Smalls Aqua-Puss Analog Delay, Smalls Blue Hippo Analog Chorus and Smalls Russian Pickle Fuzz are now miniaturized Dopplegangers of the originals. Best of all, these Way Huge Smalls stompsboxes preserve the same features and sweet tones, but in a compact pedal footprint.

FEATURES While the Way Huge Smalls stompsboxes aren’t sized as typical mini-pedals, they are still small enough to fit into the palm of your hand and are less boxy than their original counterparts, making them super pedalboard friendly. The Smalls Aqua-Puss features 20ms to 300ms of pure analog delay time, with controls for Delay, Feedback and Blend (dry/wet). For chorus and vibrato, the Smalls Blue Hippo has controls for Speed and Depth with a Vibe/Chorus switch to toggle between the two settings. In this MkIII version, the Smalls Russian Pickle Fuzz comes with Volume, Tone and Distortion controls for a full range of gut-punching distortion and hirsute fuzziness. All three pedals are powered by a single 9-volt battery or a 9-volt AC adapter and are true bypass.

PERFORMANCE I actually own and use the original Aqua-Puss stompbox, and after spending some time with the Smalls Aqua-Puss, I swapped my original for the Smalls version to free up room on my pedalboard. Mostly because I found that it’s exactly the same—a warm and defined analog delay, which adds a fat cushion of slapback ambience or spatial trails of delay. Its clear, room-filling echo has a warm sheen to it that inadvertently acts as a thickening agent for your guitar’s tone. And it also does all the requisite self-oscillation and feedback frenzy that’s popular among the shoe-gazing crowd if you wish for it to act as such.

On the other hand, I don’t own an original Blue Hippo; but here, I’m going to go with the assumption that it’s essentially the same. My first impression is that the Smalls Blue Hippo is a thicker and gooier chorus with less shimmer that clearly eschews other cleaner-sounding chorus units that tend to go for dimensional purity. I love it because it reminds me of early Andy Summers and Permanent Waves-era Alex Lifeson with its compressed chorus tones (think “Freewill”). If swirl is your thing, setting the switch to Vibe offers some serious pulsating textures that can get downright wobbly and liquid.

If Way Huge doled out a Smalls Russian Pickle Fuzz to every comrade, I can tell you there’d be no cold war. It’s an absolutely warm combo of low rumbling distortion and heat-inducing fuzziness that sounds amazing for guitar or bass. I found its ballsy distortion and gutsy fuzz is both expressed and enhanced by the tone control, which determines the ratio of whether it sounds more like a distortion or fuzz.

THE BOTTOM LINE The Way Huge Smalls Aqua-Puss Analog Delay, Smalls Blue Hippo Analog Chorus and Smalls Russian Pickle Fuzz now come in a smaller housing, but each one retains the same circuits and revered sounds as the originals.
PERFORMANCE IS EVERYTHING™

FIVE REASONS TO LOVE THE AUDIX i5

• Designed, assembled and tested by Audix in the USA
• All metal construction (no polycarbonate grill to break)
• Great frequency response with extremely high SPL capability (140 dB)
• 5-year warranty
• Equally exceptional on guitar cabinets, snare, horns, vocals and percussion

We could go on ... but we promised just five.

AUDIX CABGRABBER

Complete your guitar cabinet miking solution with the Audix CabGrabber™. The Cabgrabber easily clamps directly on to all popular size guitar cabinets.
Learn to Play Guitar at Home OR On the Go!

Hundreds of lessons across a ton of genres at your fingertips!

So stop waiting, and start playing today!

www.guitarworldlessons.com"
NIKKI STRINGFIELD
The Iron Maidens
Plays With The Best.

GBXL for Electric

Nikki Stringfield photography by Nancy J. Dagata
Upon Its Introduction a few years ago, the Ernie Ball Music Man St. Vincent made a bold first impression with its retro-modern space age design, three mini humbuckers with innovative series and parallel wiring, incredibly comfortable ergonomics and stellar construction quality typical of all instruments that Ernie Ball Music Man builds. With the introduction of the new St. Vincent HH model, EBMM now offers a St. Vincent guitar with a more “traditional” dual-humbucker pickup configuration while offering the same visual flair and outstanding playing comfort that have made this model a hit. While the St. Vincent HH has one fewer pickup than the previous version, it still offers five distinct tones, thanks to its five-position blade pickup-selector switch and versatile series and parallel wiring options.

The St. Vincent HH offers guitarists who love the look and feel of the EBMM St. Vincent a range of tones that are more familiar without sacrificing the original version’s versatility and playability.

Features Most of the features of the St. Vincent HH are identical to those of the original St. Vincent model, but there are a few key differences. The pair of custom Ernie Ball Music Man-designed full-size humbucking pickups, which replace the three custom DiMarzio mini humbuckers, are the most obvious new feature, but other notable changes include a roasted figured maple neck and a variety of new finish options (Blue Dawn, Sea Breeze and Charcoal Sparkle) in addition to the popular Stealth Black finish introduced on the St. Vincent last year. The fretboard is ebony on the Charcoal Sparkle, Sea Breeze and Stealth Black models, while the Blue Dawn finish model has a rosewood fretboard.

Like the three-pickup St. Vincent model, the St. Vincent HH has a slim, lightweight African mahogany body. Neck features include a 25.5-inch scale length, 22 high-profile medium-width frets, 10-inch radius and gunstock oil and hand-rubbed special wax blend finish (except for the Stealth Black version, which has a satin polyurethane finish on its neck). Hardware includes a custom St. Vincent Music Man Modern tremolo bridge with vintage bent steel saddles and Schaller M6-IND locking tuners.

Electronics include a .022uF tone capacitor and 500k ohm volume and tone pots (instead of 250k ohm pots on the three-pickup version). The versatile pickup wiring configuration provides the
following settings: bridge humbucker series, single outer coils parallel, both humbuckers parallel, single inner coils parallel and neck humbucker series.

**PERFORMANCE** I fell in love with the original St. Vincent model from the minute I picked it up. The St. Vincent HH has all of the same appeal, but the new sparkle finishes add an extra dimension of cool that makes this model nearly impossible to resist for players who adore both flash and function. The roasted maple neck makes the tone even more dynamic and responsive, with percussive attack and rich resonance that provide articulate detail and full-bodied, singing tone.

Thanks to the dual full-size humbuckers, the St. Vincent HH rocks even harder than its predecessor. The versatile wiring configuration provides the usual dual humbucker tones, but the addition of two “in between” single-coil tones makes the St. Vincent HH an ideal performance ax for guitarists who need humbucking and single-coil tones. Best of all, the output levels of each setting are consistent—no volume drop when engaging single-coil settings and also no noise whatsoever when engaging the single-coil settings too. Each pickup setting has its own distinct voice, but all of the settings share exceptional clarity and the ability to go from smooth metallic shimmer to aggressive roar by adjusting the guitar’s volume control.

---

**CHEAT SHEET**

- Two custom Ernie Ball Music Man humbuckers and five series and parallel wiring options provide a wide variety of full humbucking and single-coil tones.
- New finish options include Blue Dawn, Sea Breeze and Charcoal Sparkle, which are all dazzling sparkle finishes.
- **THE BOTTOM LINE**
  The EBMM St. Vincent HH provides all of the fun and funky appeal of the original St. Vincent model, particularly the outrageously comfortable ergonomic design and playability, while offering a more familiar tonal palette to play with.

---

**STREET PRICE:** $2,199; $2,399 (Stealth Black)
**MANUFACTURER:** Ernie Ball Music Man, music-man.com

---

**Strengthen Your Tone**

- Two custom Ernie Ball Music Man humbuckers and five series and parallel wiring options provide a wide variety of full humbucking and single-coil tones.
- New finish options include Blue Dawn, Sea Breeze and Charcoal Sparkle, which are all dazzling sparkle finishes.
- **THE BOTTOM LINE**
  The EBMM St. Vincent HH provides all of the fun and funky appeal of the original St. Vincent model, particularly the outrageously comfortable ergonomic design and playability, while offering a more familiar tonal palette to play with.

---

**Buzz Bin**

**Strum Buddy Portable Guitar Monitor/Amp**

I know you. You’re a lot like me. You’re chillaxing on the sofa, watching Netflix with your electric guitar in hand and staring at the amp on the other side of the room. You really want to plug in, but that would require effort that’s far too ambitious in this comfortable state. I know, I know.

What if I said, “Don’t move! I’ve got a mini-amp that enables your idleness while allowing you to play that electric guitar from the comfort of your couch—or anywhere else”? Well, buddy, let me tell you about the Fluid Audio Strum Buddy portable guitar monitor. Strum Buddy is a mini-amp that conveniently suctions onto your electric guitar’s top and amplifies it with three popular effects.

The Strum Buddy houses a 6-watt amplifier powered by an internal lithium ion rechargeable battery, along with a 40mm neodymium magnet speaker in an ABS plastic enclosure the size of a tennis ball. It has a flexible rubber suction cup at the bottom to easily mount it onto your guitar’s top, where it remains firmly in place. What’s important is the Strum Buddy is safe to use on any top—even guitars with nitrocellulose finishes. The Strum Buddy features three DSP guitar effect presets for distortion, reverb and chorus, which are accessed via push buttons that can be turned on/off individually and combined.

The Strum Buddy is very easy to use. Simply plug in the included 1.4-inch to 3.5mm mono guitar cable into the unit and the other into your guitar’s input jack (a lit LED lets you know it’s operational), select the effects you feel like hearing and fire away. I personally love the reverb and chorus, which are loud and clear enough to enjoy without bothering your better half on the other side of the couch. The distortion is also good enough to work out your favorite solos. Even better is the Strum Buddy’s battery power lasts up to 3.5 hours—about the same time as a *Lord of the Rings* movie, if you’re so inclined to noodle throughout any one of the trilogies.

—Paul Riario

**STREET PRICE:** $69.99
**MANUFACTURER:** Fluid Audio, fluidaudio.net
A LITTLE LESS than a year ago, we took a look at the very first Hughes & Kettner acoustic-electric guitar amplifier, the era 1. Shortly after that review appeared, Hughes & Kettner announced a second model, appropriately called the era 2. While we loved the extremely compact dimensions of the era 1 and its impressive list of professional features, we could understand how some guitarists would want or need a bigger amp with louder volume output. That is exactly what the era 2 delivers. Overall, the main features of the era 1 and era 2 are identical, so if you absolutely loved the sound quality and versatility of the era 1 but just needed something louder for playing with a predominantly electric band or for filling much larger venues, the era 2 is the perfect choice.

FEATURES With the exception of four details, the era 1 and era 2 share the exact same features and specs. The differences are that the era 2 has two 8-inch speakers (instead of one), the power amp's output is 400 watts instead of 250, the cabinet is about 7.5 inches taller (but the base footprint is the same) and the amp is about 10 pounds heavier. The era 2 offers a wood cabinet or black-textured covering options and includes four channels, 16 digital effects, 3-band EQ and a generous selection of outputs. Channels 1 and 2 handle acoustic-electric guitar and/or vocal mic applications, and each channel features a combo XLR-1/4-inch input jack, its own independent set of 3-band EQ controls, an independent rotary switch for selecting any of the 16 FX presets, FX volume control and switches for engaging a -10dB pad, pre-EQ tone shaping, mute function and two different EQ modes. Channel 3 is designed for external audio sources and features a 1/8-inch input and volume control. There’s also an effects loop that can optionally be employed as a fourth input channel. Finally, an optional two-button footswitch can mute the amp and toggle the FX on and off.

PERFORMANCE We were very impressed with the mighty volume output and pristine sound quality of the era 1, but the era 2 takes things even further without a significant increase in the amp’s overall size or price. In addition to its noticeably louder volume output, the era 2 also delivers richer, fuller bass and allows an acoustic-electric guitar to hold its own with electric guitars in a band setting. What’s more, that extra power and bass response make it a suitable companion for instruments with lower frequency ranges and players who incorporate percussive styles—and for use with drum machines. The increase in power output even seems to enhance the three-dimensional quality of the built-in effects, particularly the reverbs, which sound even more lifelike and lush.

LIST PRICE: $1,899
MANUFACTURER: Hughes & Kettner, hughes-and-kettner.com

- The era 2 features two 8-inch speakers and a 1-inch dome tweeter that deliver crystal-clear sound in conjunction with the built-in 400-watt power amp.
- Individual FX processors with 16 presets are provided for channels 1 and 2 to provide guitars and/or vocals with professional polish.
- THE BOTTOM LINE If you loved the impressive sound and professional features of the era 1 but just needed something louder, the era 2 delivers the volume and performance you need.

A New Era
HUGHES & KETTNER ERA 2
By Chris Gill

A New Era
Ready to perform. Anywhere. Any time.

Introducing the Bose® S1 Pro Multi-Position PA System

Sound great anywhere with the S1 Pro system. With big sound, unparalleled portability, and Bluetooth® connectivity, the S1 Pro is the ultimate PA, floor monitor, and practice amp that’s ready to be your go-anywhere and do-it-all music system.

Get full product details at BOSE.COM/S1

The Bluetooth® word mark and logos are registered trademarks owned by Bluetooth SIG, Inc. and any use of such marks by Bose Corporation is under license.
STEP DOWN

Pairing chord inersions with a bass line that “walks down” the major scale

THERE’S SOMETHING INHERENTLY appealing about a chord progression built around a bass line that “walks down” the major scale. In the previous lesson, I cited the bridge sections to The Beatles’ “Hey Jude” and John Lennon’s “Imagine” as classic examples of pop songs that feature this kind of motion while two or more chord tones remain constant, as common tones, above the descending bass notes. I’d now like to pursue this topic further and examine passages from other famous songs that include similar bass drops and are additionally paired with chord inversions, for which a non-root chord tone, such as the third or fifth, is the lowest note, or “in the bass.”

The intro and verse progression to the Grateful Dead’s “Friend of the Devil” is a prime example of what I’m talking about here and is built around a descending G major scale (G F E D C B A G), played on acoustic guitar in a sort of “pick-y, strum-y” bluegrass flatpicking style, using the fretboard shapes illustrated in FIGURES 1a and 1b, which represent composites of Jerry Garcia’s and Bob Weir’s sparsely interwoven, overlapping parts. Notice the convenient employment of the open G and B strings here, or the fretted D, all of which live within the G major scale, and how certain bass notes become the third, fifth or seventh of the chord. The term first inversion means the third, which may be either major or minor, is the lowest note—for example, G/B (“G over B,” which signifies a G chord over a B bass note). Second inversion means the fifth is in the bass—for example, G/D (“G over D”)—and third inversion, which is less common, means the seventh is on the bottom—for example, G/F, which technically is Gmaj7/F.

The progression Billy Joel impeccably crafted for the intro, verse and chorus sections of “Piano Man” is built around a bass line that walks down the C major scale (C B A G F E D) and features an elegant, classical-like sequence of major chords that are either in root position (with the root in the bass) or first or second inversion. FIGURES 2a and 2b illustrate two sets of voicings and fingerings that convey this progression nicely on guitar, the second one performed with a capo at the fifth fret, as if we were in the key of G, which is how I like to play these changes, using these higher voicings.

Another appealing thing about this progression is the inclusion of a secondary dominant chord, specifically the D7 that resolves to G (or, in the capo-5 version, the A7 that resolves to D). This is what’s known as the “five-dominant of the five chord,” or the “five of five,” for short.

Other classic examples of sections of songs that include a chord progression built around a descending-major-scale bass line are the intro and verse to “Forever” by the Beach Boys (key of E), the verse and chorus to “A Whiter Shade of Pale” by Procol Harum (key of C), the verse to “When a Man Loves a Woman,” popularized by Percy Sledge (key of D) and the intro to Elton John’s “Goodbye Yellow Brick Road” (key of F). FIGURES 3a through 6 offer sets of voicings that outline the major-scale-bass-drop progressions heard in these enduringly appealing songs, with some convenient capo options included.

To purchase instructional lessons by Jimmy Brown—as downloads or DVDs—visit guitarworldlessons.com or download the official Guitar World Lessons app in iTunes.
The Raptor
The ultimate weapon for tone

Powerful, smooth and warm. Excellent definition in the upper midrange. When presented with overdrive distortion, it exhibits silky, full-sounding lead tone.

Jensen® Loudspeakers
Jensenton.com
DOMINANT FEATURES
Applying dominant-seven shapes to melodic patterns

MANY BLUES SONGS are built around major-key chord progressions based on dominant seven chords. A dominant seven chord has a root note (1), a major third (3), a perfect fifth (5) and a minor, or “flatted” seventh (7). For example, if the root note is E, the remaining chord tones would be G♭ (the 3), B (the 5) and D (the 7); when played together, these four notes sound an E7 chord. A great way to add dimension to a solo is to play a melodic line that outlines a series of dominant seven chords, wherein the melody, as the highest note, is harmonized by additional notes below it, derived from dominant seven chord shapes. This technique is well served by the use of chromatic movement between the dominant seven voicings, whereby they shift up or down in half steps, one fret at a time.

In FIGURE 1, an E major triad (voiced G♭ B E, or 3–5–1) is sounded at the beginning of bar 1. In order to connect this triadic voicing to the E7 voicing on beat four, we move up in consecutive half steps from D♯7, on beat two, to E7, on beat three, to E7 on beat four. This technique is then repeated in bar 2, where we move from a third-position voicing of E7 to the fifth-position shape. In bar 3, we move from that voicing up to a ninth-position E7, and in bar 4 we move from there up to a 12th-position E major triad, replicating our first chord shape 12 frets and one octave higher. Bars 5 and 6 utilize the same shapes from bars 1 and 2, played 12 frets higher. The figure ends with sliding sixths on the G and high E strings.

Now let’s apply the concept to a musical idea. In FIGURE 2, an E7 chord shape is played on the top three strings in a fingerpicked, arpeggiated manner, with the addition of the open high E string. This shape then moves down chromatically to a first-position E major triad and a single-note phrase based on the E blues scale (E G A B♭ B D).

We can voice this type of melodic/chordal idea higher on the fretboard by moving the shapes over to the D, G and B strings, as shown in FIGURE 3. The dominant seven chord shapes descend chromatically in bar 1, and the phrase rounds out in bar 2 with another E blues-scale lick, played in this position.

In FIGURE 4, the concept is moved over to the A, D and G strings, wrapping up with bluesy single-note licks played in ninth position. FIGURE 5 exploits the chromatic approach further. Beginning in 16th position, we steadily move down the neck chromatically across four bars, landing in first position and culminating with a flashy, pull-off/slide lick based on the E blues scale.

Try devising more ascending/descending chromatic phrases using these approaches.

To purchase instructional lessons by Andy Aledort—as downloads or DVDs—visit guitarworldlessons.com or download the official Guitar World Lessons app in iTunes. Contact Andy at andyaledort.com.
IT'S IN MY BLOOD

GUS G.

USA SIGNATURE GUS G. STAR
(X Series & JS Series Signature Star Models Also Available)

FEARLESS
gusgofficial.com

Jackson
jacksonguitars.com
**LEAD ROLL**

Using legato “rolling” techniques

**THIS MONTH, I’D** like to show you a great way to play fast, seamless note sequences using double hammer-ons and pull-offs. The licks shown here are all built from three-notes-per-string shapes and can be thought of as being in the key of D minor, or its relative major key, F (major). Throughout the examples, I perform three notes on the B string and alternate between adding an additional note on the high E string or on both the high E and G strings. The idea with the double hammer-ons and pull-offs is that only the initial note on the string is picked; those that follow are all sounded with unpicked legato articulations, resulting in a smooth, fluid sound.

I begin **FIGURE 1** by picking G on the B string’s eighth fret then perform a double hammer-on to A and C, at the 10th and 13th frets, respectively, using my first, second and fourth fingers. I then “roll” my pinky over to the F note on the high E string’s 13th fret, then roll back over to C and perform a double pull-off back to A and G. This results in a six-note pattern, or sextuplet, on each beat.

At the end of bar 2, I shift the pattern up a whole step, starting on A, at the 10th fret, and hammer-on up to B and D, followed by a high G on the first string. The lick continues to progressively move up the fretboard, ending in 17th position, with the highest note sounded at the 22nd fret.

A great twist here is to add a note to the sequence, resulting in the eight-note phrases shown in **FIGURE 2**. The added note falls on the G string and is fretted with the middle finger. In bar 2, I slide up one fret, transposing the lick from F (or Dm) to F♯ (or E♭m). In bar 3, I move up a whole step to G♯ (or F♯m), and in bar 4 I move up another whole step to B♭ (or Gm).

Another cool way to move this idea up and down the fretboard is to change the fingering slightly when moving from one position to the next and employ a finger slide. As shown in **FIGURE 3**, I replace the double hammer-on at the beginning of the lick with an ascending slide and hammer-on. After reaching the highest note, I descend in reverse order, with a pull-off and slide. In bars 1 and 2, I repeatedly alternate between 10th and eighth positions, and then in bars 2 into bar 3 I steadily ascend with the sequence. On beat two of bar 4, I reverse the note order and move back down through each previous pattern.

Try applying this concept to other scales, keys and string groups. You’ll find endless possibilities for creating fast, seamless lines utilizing this approach.

This is my last column for the time being. I hope you’ve enjoyed and benefitted from these lessons. See you out on the road!

---

Mike Orlando’s latest project is Stereo Satellite, which also features Disturbed bassist John Moyer and Rock Star Supernova vocalist Lukas Rossi.
GUITARS FOR TODAY’S PLAYER
TOM QUAYLE & MARTIN MILLER
SIGNATURE MODELS

Cutting edge players Tom Quayle & Martin Miller are fast becoming fan favorites across the globe by delivering honest, creative, and compelling music. Their dedication to the art inspires fans the way Ibanez strives to inspire artist’s creativity with our guitars. Introducing the new TQM1 and MM1 Signature guitars.

“This is what represents me as a player best.”
–MARTIN MILLER

“Designed for guitarists to be able to play the best they can possibly play.”
–TOM QUAYLE

TQM1: MONKEYPOD TOP/ALDER BODY
MM1: FLAMED MAPLE TOP/AFRICAN MAHOGANY BODY

ROASTED MAPLE NECK & FRETBOARD | SEYMOUR DUNCAN® HYPERION™ PICKUPS | IBANEZ/GOTOH® T1802 TREMOLO BRIDGE
SWEEPS MONTH
Getting a handle on sweep picking

ONE OF THE most requested topics people have asked me to teach is sweep picking, a technique used most often to perform fast ascending and descending arpeggio-based runs. It’s called “sweep” picking because the pick is swept, or dragged (or raked), across two or more adjacent strings in a single downstroke or upstroke.

A great way to begin working on sweep picking is to focus on sweeping across just the top three strings. The key is to use a light touch with your pick hand; you don’t want to apply more pressure than necessary to drag the pick across the strings, as that may result in a noisy, unappealing sound. “Let the pick roll” is an accurate description to drag the pick across the strings, as that light touch with your pick hand; you don’t want to apply more pressure than necessary to drag the pick across the strings, as that may result in a noisy, unappealing sound. “Let the pick roll” is an accurate description of how the sweeping technique should feel. Also, strive for an effortless feeling without concentrating too much on each individual note in the arpeggio.

Following the video demonstration of the G major and minor sweep arpeggios on the top three strings, I move the pattern up a forth to C major, as shown in bar 1 of FIGURE 1. Using a rhythm of eighth-note triplets, I begin on beat one with an upstroke on the high G note and then pull off to E, followed by another upstroke on C, second string, 13th fret. On beat two, I initiate the downstroke sweep on the G string at the 12th fret and drag the pick across the top three strings to sound G, C, and E. Beats three and four repeat beats one and two, with the exception of the final note, where I switch to a D.

In bar 2, I reference a Gsus4 chord via a sweep pattern with the notes G, D and C, followed by G, C, D. Sweep across these two shapes repeatedly until they sound smooth and effortless.

Now let’s expand the idea to include other chord shapes. In FIGURE 2, bars 1 and 2 are the same as FIGURE 1, but in bar 3 I move the shapes progressively lower, starting on Am, followed by G and F. The figure wraps up with an ascent back up through G and Am, culminating with a high A note.

The best way to practice your sweeps is to play them over a chord progression. In FIGURE 3, I’m playing over a progression that goes A5 B5 C5 A5 B5 E5 E5/D, which is repeated and then played in reverse, ending on a G# major chord. All of the sweep-picked arpeggios follow the chord progression exactly, essentially using the identical major triadic shapes for each pattern. These arpeggios are played in a rhythm of even 16th notes.

Mastering sweep picking takes dedication and diligence, so work through these examples carefully and slowly at first, gradually building up speed and flexibility while striving for graceful fluidity.

Nita Strauss tours regularly with Alice Cooper and has her own all-female band, We Start Wars. Visit nitastrauss.com for more information.
MULTI-COLORED VISIONS
Crafting solo ideas over varying chord types

LAST MONTH, I discussed how to take a simple chord progression and expand the harmony to create a more interesting, prog-like sound. This month, I’d like to take that proggy chord progression and demonstrate approaches for soloing over its various different chords.

The progression illustrated in FIGURE 1 is played in the key of E minor and goes Em9-Cmaj7-Am7-Bm7, which then repeats, but the second time through, it ends with B7sus9. This entire pattern is then played again, culminating with an E9sus4 chord in the final bar.

The majority of the chords in this progression are arpeggiated, meaning the notes that make up the chord voicing are played individually. In bar 4, on beat two, I perform a quick hammer/pull on the high E string; this type of chordal embellishment is a staple of R&B rhythm guitar playing and can be heard often in the music of Jimi Hendrix, who was my primary influence in devising chordal variations like this. At the end of the pattern, I use my whammy bar to add some subtle vibrato to the sustained chords. I also rake across the strings to accentuate an arpeggiated sound. This movement is performed by dragging the pick across several strings in a single downstroke or upstroke.

FIGURE 2 presents a guitar solo played over this progression. The lines are based on the E natural minor scale (E F# G A B C D), starting in seventh position with a series of whole-step bends on the G string. I like to perform these bends by pushing the string upwards. By bending an E note up one whole step to F#, I’m melodically describing the Em9 chord, as the ninth of E is F#. At the end of bar 3 and into bar 4, I sustain a D note, which functions as the minor third of the V (five) chord, Bm7 (B D F A).

In bars 7 and 8, the inherent harmony of the single-note solo is broadened with the use of descending chromaticism, as I perform a combination of pull-offs and slides repeatedly on the high E string. As I move from bars 11 and 12 into bar 13, I progressively move higher up the fretboard to create a crescendo (increasing intensity) effect, and, after moving back down, the solo ends with fast descending phrases and more chromaticism on the high E, B and G strings.

DROP-D tuning, down one half step (low to high, D A E B G D)

All music sounds one half step lower than written.

For video of this lesson, go to GuitarWorld.com/August2018

Plini is a progressive-rock guitarist from Australia whose self-released music has scored praise from contemporary and legendary artists. His latest single, “Salt + Charcoal,” is out now. Visit plini.co for more info.
Riverside’s cascading gain stages create harmonically rich drives—from silky clean overdrives, saturated distortions, and all points in between.

Exceptional touch sensitivity comes courtesy of our all-analog JFET gain stage, while our precision-crafted DSP gain stages generate dynamic complexity and pleasing harmonics. Continuous circuit adjustments are made as you turn the Drive knob, allowing the sweet spot to follow you at every gain level.

www.allparts.com/ezkey (713) 466-6414
E-Z KEY is a trademark of Allparts Music Corp.
IN “ROCK CANDY,” lead guitarist Ronnie Montrose frequently employs legato finger slides to create the smooth, flowing lead fills and melodies heard throughout the song’s intro and verses. These slides are indicated in the transcription by curved lines called “slurs” that arc from one note, or tab number, to the next one on the same string, with an upward or downward diagonal line between them. When performing the legato finger slide between the notes A (G string, second fret) and B (fourth fret) on beat three in bar 9, maintain constant finger pressure against the string, to keep the note from dying out. Montrose performs all the slides in the song’s intro and verse sections with his middle finger, in order to set himself up for the notes occurring on the eighth fret on any given string, while his ring finger frets notes on the 10th or 11th frets. You can get a feel for this kind of position play by playing through the licks starting on beat four of bar 49 through bar 52 using your index and ring fingers (1 and 3) for the eighth- and 10th-fret notes, respectively. (Vaughan most likely used his middle finger to perform the 11th-fret bend shown in bar 52.) Position playing in general lends toward efficient note fingerings and cleaner phrasing, and it will be especially crucial in navigating Vaughan’s faster licks coming up later in the solo.

One of the highlights of Vaughan’s work in “Cat People” occurs in bars 93 and 94, where the guitarist performs a rapidly repeating three-note pattern as the climax for his second solo. At the end of bar 92, we can observe how Vaughan employs his middle finger to perform a legato slide on the G string from F (10th fret) to G (12th fret), bringing his index finger in perfect position to fret the subsequent B♭ note on the B string’s 11th fret. (For more on the legato slide technique, see this month’s lesson for “Rock Candy.”) Immediately after picking the B♭ note, Vaughan jumps back down to F (G string, 10th fret.) to repeat the finger slide, thus setting up the pattern that carries through to the end of the solo.

“CAT PEOPLE (PUTTING OUT FIRE)”

David Bowie

AS YOU TACKLE Stevie Ray Vaughan’s first guitar solo in “Cat People (Putting Out Fire)” (see rehearsal letter F), it will be helpful to know that many of his licks largely revolve around the C minor pentatonic “blues box” pattern at the eighth fret, with Vaughan keeping his hand planted in that position. This means that, for many of his licks, Vaughan uses his index finger to play all notes occurring on the eighth fret on any given string, while his ring finger frets notes on the 10th or 11th frets. You can get a feel for this kind of position play by playing through the licks starting on beat four of bar 49 through bar 52 using your index and ring fingers (1 and 3) for the eighth- and 10th-fret notes, respectively. Position playing in general lends toward efficient note fingerings and cleaner phrasing, and it will be especially crucial in navigating Vaughan’s faster licks coming up later in the solo.

One of the highlights of Vaughan’s work in “Cat People” occurs in bars 93 and 94, where the guitarist performs a rapidly repeating three-note pattern as the climax for his second solo. At the end of bar 92, we can observe how Vaughan employs his middle finger to perform a legato slide on the G string from F (10th fret) to G (12th fret), bringing his index finger in perfect position to fret the subsequent B♭ note on the B string’s 11th fret. (For more on the legato slide technique, see this month’s lesson for “Rock Candy.”) Immediately after picking the B♭ note, Vaughan jumps back down to F (G string, 10th fret,) to repeat the finger slide, thus setting up the pattern that carries through to the end of the solo.

“WHITE KNuckles”

Gary Moore/G-Force

WHILE RECREATING THE sheer speed and ferocity of Gary Moore’s solo playing on “White Knuckles” will likely pose a daunting challenge for all but the most advanced player, many guitarists can still get a pretty good handle on Moore’s licks if they break up the music into small, “bite-sized” pieces. To this end, we’ve taken advantage of the rubato (freely played) tempo of the music and arranged the transcription for “White Knuckles” in a manner whereby licks and phrases appear in their own note groupings whenever possible. This will help you more easily pick apart individual licks as you break down the music bar by bar, or even beat by beat. For example, if you closely study each of the six-note groupings occurring throughout bars 16-19, you’ll realize how Moore creates this seemingly unending run of blistering notes by shifting his fret hand up and down the neck while performing a repeating six-note melodic pattern on the B and G strings. In bars 21-25, the guitarist employs a similar soloing tactic by performing another “shifting” six-note pattern up and down the neck, although this time on the top two strings.

One you’ve figured out the fret-hand fingerings for a given phrase, the next step is to work on picking it up to speed. The best way to approach many of Moore’s fastest rhythms is to follow his lead and use strict, down-up alternate picking wherever possible. When doing so, use a down-pick attack for any downbeats and an up-pick attack on any upbeats. To help illustrate the alternate picking method you’ll use, we’ve provided picking prompts below the tablature in bar 22. Take your time with this example, as mastering the picking in this first beat will provide a valuable lesson in how to play through many of the solo’s other licks.

—Jeff Perrin
**RELAX**
Our new capo has 25% less spring tension for an even easier fit.

The Kyser Low-Tension® Quick-Change Capo

*Designed for lower action acoustic and electric guitars*

NEW! Kyser Low-Tension® Quick-Change Capo | Matte Blackout

LOW TENSION BLACK SPRING | DARK GRAY LOGO
BLACK RIVET | MATTE BLACK FINISH
BLACK BOOT

KYSER® MUSICAL PRODUCTS

www.kysermusical.com

**KYSER HANDLES IT**

---

**Fulltone®)**

1993 25 YEARS 2018

Switchable True-Bypass or Enhanced-Bypass™

Class-A buffers, both input & output.

Your sound...only dirtier.

100% Built in the USA

www.Fulltone.com
www.youtube.com/FulltoneEffects
ROCK CANDY
Montrose
Words and Music by SAMMY HAGAR, RONNIE MONTROSE, BILL CHURCH AND DENNY CARMassi • Transcribed by JEFF PERRIN

TRANSCRIPTIONS

As heard on MONTROSE

WORDS AND MUSIC BY SAMMY HAGAR, RONNIE MONTROSE, BILL CHURCH AND DENNY CARMassi.

(C) 1978 WB MUSIC CORP. (WARNER CHAPPELL MUSIC) AND MONTUNES MUSIC (ADMINISTERED BY RECORDS ON THE WALL).

USED BY PERMISSION.
**ROCK CANDY**

**1st Verse (0:49)**

> a friend through thick and thin don't look to those above

(E5) Gtrs. 1 and 2

0 2 2 2 3 4 2 2 2 2 2 2 0 0 0 0

Bass plays Bass Fig. 1 one and one half times simile (see bar 5)

you When you're down and out there ain't no doubt

(D5) (E5) 0 0 0 0

(G5) (D5) 0 0 0 0

You're hard sweet and

(D5) 0 0 0 0

You're hard sweet and

(D5) 0 0 0 0

You're hard sweet and

(D5) 0 0 0 0

**1st and 2nd Choruses (1:14, 2:27)**

Candy baby A5 A D/A A7(no3) D/A 1/2

Bass Fig. 3

Sticky sticky Yes you are But you're rock

Em7

Gtr. 1

23

Gtr. 2

Bass

end Bass Fig. 3
“ROCK CANDY”

Gtrs. 1 and 2

Bass plays Bass Fig. 3 simile (see bar 21)

Gtr. 1 substitutes Fill 1 on 2nd Chorus (see below)

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 5)

N.C.(E5)

Gtr. 1 substitutes Fill 1 on 2nd Chorus (see below)

Em7

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 5)

N.C.(E5)

---

On 2nd Chorus, skip ahead to Guitar Solo (bar 45)

---

---

---

---

---

Fill 1 (2:46)

Gtr. 1 (Em7)
**Bass Fig. 4**

Gtr. 1, 2 and 3

You’re rock

(gpick scrape)

**3rd Chorus (3:52)**

candy baby

D/A

A7(no3)

D/A

hard sweet and

Yes You You’re rock

(D5)

**Gtr. 3**

Gtrs. 1 and 2

D/A

A7(no3)

D/A

1/2

N.C.(E5)
“ROCK CANDY”

Bass plays Bass Fig. 5 twice simile (see bar 69)

sweet
(E5)

Lord you're so hard

Gtrs. 1 and 2

You're rock
**Outro (4:39)**

<table>
<thead>
<tr>
<th>candy</th>
<th>baby</th>
<th>Whoa yeah</th>
<th>Hard sweet and</th>
</tr>
</thead>
</table>

Gtrs. 1 and 2

N.C. (E5)

(Bass plays first two bars of Bass Fig. 1 (see bar 5)

(G5)

(Freely)

sticky

E

Gtr. 3

Gtrs. 1 and 2

(trem. strum)

Bass

(trem. pick)

D5  A5
Rockabilia.com offers the largest selection of music merchandise you will find on the Web - period.

For a free catalog, visit rockabilia.com, call 952-556-1121 or write: PO Box 39 Dept 601 - Chanhassen, MN 55317 - USA

Over 250,000 items from your favorite bands
WHITE KNUCKLES
Gary Moore/G-Force

As heard on G-FORCE
Written by Gary Moore • Transcribed by JEFF PERRIN

Intro (0:00)
Freely

E5

(trem. strum)

Gtr. 1 (elec. w/dist. and phaser)

Gtr. 2 (elec. w/dist.)

Bass

w/bar

w/bar

w/bar

w/bar

(Gtr. 1 fades from mix)
“WHITE KNUCKLES”

E5
(trem. strum) (trem. strum) dip w/bar
-1/2

B Guitar Solo (0:37)
N.C.(E5)
Gtr. 1

B

12 14 14 14 12 15 12 15 12 15 12 15 12 15 12 14

13

12 14 12 14 12 12 12 14 12 11 12 11 14 11 12 14 12

14

11 12 14 11 12 14 11 12 14 15 12 15 12 15 12 15 17 14

15

19

12 14 12 14 12 15 12 14 12 14 12 14 12 14 12 14

17

12 14 12 14 12 11 13 11 13 14 11 13 11 13 11 13 11 13

55 6 6

15

19 (19)
“WHITE KNUCKLES”

E5  A5  G5  C5  G

Gtr. 1

E5  A5  G5  E5  G

(trem. strum)

A5  G5  E5  G

E5  A5  G5  E5  A5  G5  E5  A5  G5  E5  A5  G5  E5  A5  G5  E5

*Gtr. 2 holds chord w/vibrato into next bar.

(Gtr. 1)

N.H.  N.H.  dive w/bar  E5

pitch: C  G

*Bounce pick hand on vibrato bar to produce rapid vibrato bar dips.
FIND MUSICIANS FOR YOUR NEW BAND, RECORDING PROJECT, JAM SESSIONS, AND MORE

GET YOUR JAM ON

3 MONTHS FREE TRIAL

MusicianFinder.com

Brought to you by partners who live and breathe what it means to be a musician.
Expanded controls to create stunning freeze effects, ethereal layers, fluid glissandos, infinite sustain and more.

External footswitch input.

Effects Loop lets you process the frozen signal through an external effects chain while preserving your dry signal.

Mode footswitch selects four unique Freeze functions, or a Live Effects mode.

10 awe-inspiring delay effects including the Deluxe Memory Man, Shimmer, Octave Delay and more.

5 to 3,000 milliseconds of delay time.

Secondary knob mode enables “hidden” parameters.

Tap Tempo with Tap Divide using built-in or external footswitch.

Built-in 62 second Looper.

Internal Tails switch.

Footswitch activated Overdrive with dedicated Volume, Tone and Gain controls.

Studio-grade stereo compressor.

Selectable hard/soft knee compression.

Selectable Limiter mode.

Swell control adjusts note fade-in and creates tape reverse effects.

True stereo input/output.

Multi-functional effect controls.

Control effect parameters and save expression snapshots for each built-in effect (expression pedal sold separately).

11 footswitch activated effects, can be used with the Synth Engine or independently.

Packed with Features & Sounds that Defy Convention!

See us at Summer NAMM booth 1035
“CAT PEOPLE (PUTTING OUT FIRE)”  
David Bowie  

As heard on **LET’S DANCE**

*Music by Giorgio Moroder • Lyrics by David Bowie • Transcribed by JEFF PERRIN*

**A** Intro (0:00)

`Moderately`  
`$\frac{\text{\textbullet}}{4} = 124$`

Gr. 1 (elec. w/overdriven tone) (Nile Rodgers)

```markdown
<table>
<thead>
<tr>
<th>(Cm)</th>
<th>(Bb)</th>
<th>(Ab)</th>
<th>(Gm)</th>
<th>(Ab)</th>
<th>(Bb)</th>
<th>(Cm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-8X</td>
<td>8-10</td>
<td>8-10</td>
<td>8-7X</td>
<td>8-10</td>
<td>8-10</td>
<td>8-10</td>
</tr>
</tbody>
</table>
```

*chords played by keyboard

**B** 1st Verse (0:15)

`($\frac{\text{\textbullet}}{4} = 129$)`

See these eyes so green  
I can stare for a thousand years

Gr. 1

```markdown
<table>
<thead>
<tr>
<th>(Cm)</th>
<th>(F)</th>
<th>(Cm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-8X</td>
<td>8-8X</td>
<td></td>
</tr>
</tbody>
</table>
```

Bass

```markdown
<table>
<thead>
<tr>
<th>(Bb)</th>
<th>(Ab)</th>
<th>(Gm)</th>
<th>(Ab)</th>
<th>(Bb)</th>
<th>(Cm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>12-10</td>
<td>8-8X</td>
<td>8-8X</td>
<td>8-8X</td>
<td>8-8X</td>
<td>8-8X</td>
</tr>
</tbody>
</table>
```

Well it’s colder than the moon

```markdown
<table>
<thead>
<tr>
<th>(Cm)</th>
<th>(F)</th>
<th>(Bb)</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>C</td>
<td>X</td>
</tr>
</tbody>
</table>
```

*“CAT PEOPLE (PUTTING OUT FIRE)”  
WORDS BY DAVID BOWIE. MUSIC BY GIORGIO MORODER.  
COPYRIGHT (C) 1982 USI A MUSIC PUBLISHING AND USI B MUSIC PUBLISHING.  
ALL RIGHTS FOR USI A MUSIC PUBLISHING ADMINISTERED BY UNIVERSAL MUSIC CORP.  
ALL RIGHTS FOR USI B MUSIC PUBLISHING ADMINISTERED BY SONGS OF UNIVERSAL, INC.  
ALL RIGHTS RESERVED. USED BY PERMISSION.  
REPRINTED BY PERMISSION OF HAL LEONARD, LLC.*
“CAT PEOPLE (PUTTING OUT FIRE)”

been so long
Cm

And I’ve been putting out fire with gasoline
Cm

(Cm)

(2:49)

D 2nd Verse (0:56)
See these eyes so red
Still this pulsing night
A Red like jungle burning bright
Cm F

Still those feelings near me
Just be still with me
But you wouldn’t believe what I’ve been through
Cm F

Those who pull the blinds and change their minds
Just be still with me
But you wouldn’t believe what I’ve been through
Cm Bb
**Bass Fig. 1**

\[
\text{Cm} \quad \text{Bb} \quad \text{Cm} \quad \text{Bb}
\]

**E 1st Chorus (1:38)**

Putting out fire with gasoline

\[
\text{Eb} \quad \text{Bb} \quad \text{Eb} \quad \text{Bb} \quad \text{Cm}
\]

**F Guitar Solo (1:47)**

Gtr. 1 plays first four bars of Rhy. Fig. 1 four times (see bar 31)

Gtr. 2 (elec. w/overdrive) (Stevie Ray Vaughan)

\[
\text{Cm} \quad \text{F} \quad \text{Bb} \quad \text{Cm}
\]

Bass plays Bass Fig. 3 three times (see bar 48)
“CAT PEOPLE (PUTTING OUT FIRE)”

3rd Verse (2:17)

See these tears so blue An ageless heart that can never bend

Tears can never dry A judgment made can never bend

See these eyes so green I can stare for a thousand years

Gtr. 1 plays Rhy. Fig. 1 simile (see bar 31)
"CAT PEOPLE"

Just be still with me
You wouldn’t believe what I’ve been through
Well you’ve been so long
and it’s been so long
And I’ve been

Gtr. 2

Putting out fire with gasoline
Putting out the fire with gasoline

Gtr. 1

Bass plays Bass Fig. 1 (see bar 39)

2nd Chorus (2:54)

Putting out fire with gasoline
Putting out the fire with gasoline

Gtr. 2

Bass plays Bass Fig. 2 (see bar 43)

I 2nd Guitar Solo (3:04)

Cm

Gtr. 1 plays Rhy. Fig. 2 (see bar 64)

Gtr. 2

Bass

Cm

Gtr. 2

Bass
“CAT PEOPLE (PUTTING OUT FIRE)”

Cm  

```
<table>
<thead>
<tr>
<th>12</th>
<th>11</th>
<th>10</th>
<th>12</th>
<th>11</th>
<th>10</th>
<th>12</th>
<th>11</th>
<th>10</th>
<th>12</th>
<th>11</th>
<th>10</th>
<th>12</th>
<th>11</th>
<th>10</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>
```

F  

```
<table>
<thead>
<tr>
<th>12</th>
<th>11</th>
<th>10</th>
<th>12</th>
<th>11</th>
<th>10</th>
<th>12</th>
<th>11</th>
<th>10</th>
<th>12</th>
<th>11</th>
<th>10</th>
<th>12</th>
<th>11</th>
<th>10</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>
```

Interlude (3:25)
N.C.(Cm)
Gtr. 1
Rhy. Fig. 3

Gtr. 3 (elec. w/clean tone)

Bass

Gtr. 1

```
<table>
<thead>
<tr>
<th>12</th>
<th>10</th>
<th>10</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>10</td>
</tr>
</tbody>
</table>
```

Gtr. 3

```
| 12 | 10 | 10 | 10 | 10 |
|----|----|----|----|
|    | 10 | 10 | 10 | 10 |
|    |    | 10 | 10 | 10 |
|    |    |    | 10 | 10 |
```

Putting out
end Rhy. Fig. 3
**Outro (3:30)**

```
fire

(Gm) (Ab) (Gm) (Ab) (Bb) (Cm)
```

I've been putting out

---

**Gtr. 1 plays Rhy. Fig. 3 four and one half times w/ad lib variation (see bar 95)**

**Gtr. 2**

```
(Gm) (Ab) (Gm) (Ab) (Bb) (Cm)
```

---

**Bass Fig. 4**

```
(Gm) (Ab) (Gm) (Ab) (Bb) (Cm)
```

---

**Bass**

```
3 1-3-1-3 3 3 4 7 11 13 3 3 3 1-3-1-3 3 3 3 1-3-1-3 3 3 3 1-3-1-3 3 3 3
```

---

**Well it's**

```
been so long so long so long I've been putting out fire
```

---

**Bass plays Bass Fig. 4 similé through to fade out (see bar 103)**

```
 been so long so long so long so long (Been so long)
```

---

**Yes it's**

```
(Gm) (Ab) (Gm) (Ab) (Bb) (Cm)
```

---

**Been putting out**

```
long (Ab) (Gm) long (Ab) so (Bb) long (Cm)
```

---

**Yeah yeah putting out**

```
fire (Been so long) so long) so long) so long)
```

---

**Well putting out**

```
fire (Been so long) so long) so long) so long)
```

---

**Transcriptions**

---

**GUITAR WORLD**

---

**AUGUST 2018**
THE STAR-SPANGLED BANNER
(traditional, chord-melody style)

Lyrics by Francis Scott Key • Music by Stafford Smith • Arranged for solo guitar by JIMMY BROWN

Moderately $\frac{4}{4}$ -- 100

Oh say can you see by the dawn's early light what so gallantly we hailed at the twilight's last gleaming Whose broad stripes and bright stars through the perilous night that our flag was still there Oh say does that star-spangled banner yet wave O'er the land of the free and the home of the brave

N.C. (E) A E/G# F#m C# E# F#m B7

* w/pick

* This arrangement may also be played fingerstyle, or with hybrid picking (pick-and-fingers technique). For a lighter texture and easier performance, try omitting one or more of the inner notes (between the melody and bass notes) in some of the denser chord voicings.
The H9 MAX is a dream pedalboard that fits in your glovebox. Packed with Eventide’s iconic reverb, delay, modulation, pitch-shifting and distortion effects, it’s “the only guitar pedal you’ll ever need.” — Guitar Tricks.

Now featuring:

pitchfuzz

Eventide

Eventide is a registered trademark of Eventide Inc. © 2017 Eventide Inc.
PRODUCT PROFILE

CONTEMPORARY GUITAR IMPROVISATION
(Using the Entire Fingerboard) Book & CD
Marc Silver
Since 1978, Contemporary Guitar Improvisation is THE classic book for learning guitar improvisation. This innovative system is based on five basic fingering patterns that form the foundation for improvising over virtually any chords, in any key, across the entire fingerboard. All patterns are diagrammed, so note-reading ability is not necessary. Recommended by guitar legend George Benson.

MSRP: $42.00 USD (includes delivery in the U.S.)
MarcSilverGuitarImprov.com

LIL LUBER/ GROOVE LUBER / BENCH LUBER
Big Bends LLC
Big Bends LLC is proud to introduce the complete line of Nut SauceTM tuning lubricant applicators: the 0.5cc Lil Luber – for the guitar hobbyist; the 1.5cc Groove Luber – for the serious player; and the 6cc Bench Luber – for the guitar tech or repair shop. Accept no imitation!

MSRP: Lil Luber $12.45, Groove Luber $24.95, Bench Luber $59.95
1(888)788-BEND
bigbends.com

PRACTICE WHILE YOU SLEEP
New Subliminal Guitar System increases speed, accuracy and focus while you sleep, work or practice. This is the only system guaranteed to make you a better guitarist or we’ll pay you $20 bucks just for trying it out! Go to subliminalguitarsystem.com now to discover the best kept secret to becoming a great guitarist.

P.M.S. PICKUP MOUNTING SYSTEM
FU-Tone.com
FU-Tone Patented Pickup Mounting System takes direct mounting your pickups to a new level by increasing the direct contact vibration with resonant bell brass. Use What The PROS Use!

$49.95
www.FU-Tone.com

For more info on advertising in the Product Profile section, contact Jonathan Brudner at jbrudner@nbmedia.com or (917)-281-4721!
PRODUCT PROFILE

SHREDNECK
BelAir Models
The new Shredneck Bel Air models draw on styling and color cues from the vintage Bel Air car models. The Bel Air models feature a larger picking route, pearl dot inlays on a rosewood fingerboard, chrome hardware and white pearl pickguard material on the headstock which adds to the classic design of this model. Tuner Tips and a GB1 gig bag are included.
SRP: $129.99
Shredneck.com

NEW FU-TONE NAVAL BRASS SADDLE INSERTS

**NEW** NAVAL BRASS Saddle Inserts, for the ultimate in Tone and Functionality! Stock steel saddles constantly fail by cracking, expanding (and getting stuck!), corroding and just don’t sound good. Naval Brass has all of the tonal qualities of brass which increases sustain, clarity, definition and warmth. Naval Brass will not expand or crack in your saddle. FU-Tone.com continues to bring you to new heights in chasing YOUR ultimate tone!

RETAIL PRICES FOR TITANIUM AND NAVAL BRASS SADDLE INSERTS:

- TITANIUM 6 STRING SET - $45.95
- TITANIUM 7 STRING SET - $52.95
- NAVAL BRASS 6 STRING SET - $45.95
- NAVAL BRASS 7 STRING SET - $52.95

www.FU-Tone.com

D’Addario Foundation

THIS CAN REBUILD A COMMUNITY.

At the D’Addario Foundation, we believe the most effective instrument for creating lasting, positive change for children and their communities is music education. That’s why we work with over 200 successful, diverse community-based programs to help bring music to kids who may never have access otherwise. And 100% of your donation to the D’Addario Foundation goes directly towards giving music education to children. So every dollar you give makes a real difference. Learn more at daddariofoundation.org
If you want tomorrow to be different, then you need to do something different today.

Holeyboard™ Evolution Series
www.chemistrydesignwerks.com
MUSIC THEORY COURSE FOR GUITAR

There are many proven, effective ways to reduce stuttering.

Doing nothing is not one of them.

We can help, but you have to take the first step. We’re here for you.

1-800-992-9392
www.stutteringhelp.org

INSTRUCTION

Correspondence Course. Certificate issued on completion. Beginning courses also available.

Course outline and enrollment order form for this and other home study courses, write to: Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389-3944, USA 1-800-621-7669

E-mail: Jim@JSIGuitar.com
Web Site: www.JSIGuitar.com
XOTIC EFFECTS SL DRIVE
RICH IN TONE

WOODY, ORGANIC SATURATION
RUN AT 18V FOR MORE HEADROOM
RUGGED, COMPACT DESIGN
INTERNAL DIP SWITCHES OFFER WIDE RANGE OF TONES FROM "SUPER LEAD" TO SUPER BASS SETTING
TRUE BYPASS SWITCHING

Xotic Effects
California
xoticus | facebook.com/XoticUSA
Hundreds more titles available! See website for complete offerings. FREE SHIPPING with any order of $25 or more! Mention ad code GUIGW.
FOUR THE recording of UFO’s Obsession album, producer Ron Nevison rented a building that formerly was a U.S. Postal Service sorting facility, located on West Third Street near the center of Beverly Hills, and employed the services of the Record Plant Mobile recording truck. In interviews, band members recalled that the idea was to replicate the band’s live sound in a more controlled environment, but this is only partially true as few tracks actually benefited from the acoustics of this large, empty warehouse with high ceilings and concrete floors—mostly just the drums, bass and Michael Schenker’s lead fills and solos.

The end result of Nevison’s approach was more of a combination of studio polish and live energy. This is most apparent in Schenker’s various guitar textures on the album, which provide a great example of how contrasting tones can be a very useful approach in the studio. Schenker’s lead tones sound massive and powerful, especially on “Only You Can Rock Me” where Nevison recorded Schenker playing his trademark Gibson Flying V through a 50-watt Marshall stack turned up full blast, with the natural reverb of the warehouse setting providing the “larger than life” live sound the band was seeking.

The rhythm tracks, however, were created using an almost opposite approach, with Schenker plugging into a tiny, battery-powered five-watt Pignose 7-100 with a five-inch speaker that was recorded bone dry. The crunchy, nasal midrange of the Pignose occupies a relatively narrow range of the sonic spectrum, making Schenker’s solos sound much bigger in comparison than they would with the accompaniment of the usual wall of rhythm guitars also played through Marshalls. Schenker also used the Pignose with a Cry Baby wah pedal for the horn-like melodic parts he played on “Ain’t No Baby,” “Born to Lose” and “Lookin’ Out For No. 1 (Reprise),” but on “Only You Can Rock Me” his solos are pure, unadulterated Gibson-into-Marshall nirvana.

**ORIGINAL GEAR**

**GUITAR:** 1971 Gibson Flying V (bridge pickup); volume: 10, tone: 10
**Amps:** 1977 Marshall model 1987 JMP MK2 50-watt head with two 4x12 Marshall cabs with Celestion 25-watt G12M “greenback” speakers (lead and solo tracks) (Input I upper left, Presence: 7, Bass: 5, Middle: 6, Treble: 1, Volume I: 9); Pignose 7-100 (rhythm tracks) (Volume: 10)
**EFFECTS:** None
**STRINGS/TUNING:** Fender Rock N’ Roll .009-.040/Standard
**PICK:** Herco Heavy nylon

**GET THE SOUND, CHEAP!**

- Dean V 79
- Marshall DSL20CR
- Pignose 7-100

**TONE TIP:** For the solos, use the Marshall’s Classic Gain channel with the Gain between 7 and 8 and the Volume all the way up, and dial in just enough reverb (but not too much) to sound more like a spacious hall than a large room.
“BLESSED BLACK WINGS AND ALL THAT EARLY STUFF IS TORTEX YELLOW.”

– MATT PIKE