STRONGER FOR LONGER

You Can Never Have Too Much of A Good Thing

The All-New Paradigm Slinky Bonus Pack
TONE MILK

“Creamy distortion tones... butter-smooth highs! Delicious!”
Guitar Player Magazine

CASH COW®
by DANELECTRO™

YOUR BEST STARTS WITH OUR BEST

SUPER TIGHT®

SNARK SUPER TIGHT®

NEW!
SNARK NAPOLEON®

WITH REMOVEABLE PICK HOLDER

SMALL BUT MIGHTY

THIS CHRISTMAS... YOU AND THE X!

DANELECTRO® 59XT

© SNARK / Danelectro 2018

MISTLETOE OPTIONAL.
THE NEW AMERICAN CLASSIC
REIMAGINED. REVOICED. REBORN.

StingRay® SPECIAL

Earp Bell & MUSIC MAN®
THE NEW 2018 ROCKBOARD®

THE PATCHBAY OPTION: LOCKED. AND LOADED!

Example: MOD 2
- MIDI In/Output: These are implemented for any MIDI control messaging from MIDI switchers or DAWs, to effects pedals, amps etc.
- USB Thru: Some effects pedals use USB connectivity for accessing in-depth control interfaces via PC or Mac submitting and receiving MIDI commands. Also, this USB Port can be used for charging USB compatible battery power supplies without the need to unmount them.
- AC IEC In/Output: For a multi-power supply with an internal transformer instead of an external wall adapter, like the RockBoard® Power Pit or the Carl Martin ProPower V2.

Options front- and backside AC IEC Input / USB / MIDI-In/Out
A – from instrument;  B – to Amp Input;
C – from Amp Send;  D – to Amp Return

MOD Patchbays are compatible with all RockBoard® Pedalboards but the Duo 2.1

VISIT US AT HALL D BOOTH #4636 the NAMM show®

Frampus & Warwick Music USA, Inc. • 1922 Air Lane Drive • Nashville, TN • 37210
www.rockboard.net  info@rockboard.net  (629) 202-6790  www.facebook.com/warwickframus
The first Carbon-Neutral Company in the Music Industry • Family Owned • Solar Powered • Sustainably Manufactured in a Green Environment
GET WET

“THE TWO most important ACCESSORIES FOR ME ARE THE ToneWoodAmp AND MY LONG-ASS FINGERNAILS. FORTUNATELY ONE OF THEM DOESN’T SCARE STRANGERS.”

MIKE DAWES

ANYTIME. ANYWHERE.

The ToneWoodAmp allows you to create a variety of rich, “wet” effects on your acoustic guitar—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 use it, visit www.tonewoodamp.com/artists.

“REVOLUTIONARY PRODUCT.”
“COOLEST ACOUSTIC GUITAR GIZMO.”
“CUTTING-EDGE PRODUCT.”
“OPENS UP A WORLD OF UNPLUGGED SOUNDS.”

TONewoodAmp
WWW.TONewoodAMP.COM
“With the PL1 I have everything I need in my pocket. Home, hotel, rehearsal, studio, concert—I just plug my guitar in and here we go. Although it is so tiny, I can dial in all the sounds I need for my band. You won’t believe the flexibility of this small thing. I love the fact that I have an analog path, that it is not a digital animation. It is real! And what I love most is I can plug it straight into the mixer or the computer! No amp needed for the best distortion sound I know of.” - PAUL LANDERS

Rammstein

Photo by Olaf Heine

TECH 21
Designed and Manufactured by Tech 21 USA, INC.
TECH21NYC.COM
THE T-SHIRT CLUB FOR GUITARISTS

Get a new limited-edition T-shirt every month featuring an iconic Guitar Shop.

GUITARSHOPTEES.COM
SUNSET MARQUIS
VILLAS & SUITES

ROCK ‘N’ ROLL IS HERE TO STAY

1200 ALTA LOMA ROAD | WEST HOLLYWOOD | CALIFORNIA 90069 | 800.858.9758 | SUNSETMARQUIS.COM
DO IT YOUR WAY!

VISIT US AT HALL D
BOOTH #4636
the NAMM show®

ROCKBOARD PATCHWORKS SOLDERLESS PATCH CABLE SYSTEM

THE FIRST 2-PIECE, 2-DIRECTIONAL SOLDERLESS PLUGS ON THE MARKET
DESIGNED AND DEVELOPED IN GERMANY

Framus & Warwick Music USA, Inc. • 1922 Air Lane Drive • Nashville, TN • 37210
www.rockboard.net  info@rockboard.net  (629) 202-6790  www.facebook.com/warwickframus

The first Carbon-Neutral Company in the Music Industry • Family Owned • Solar Powered • Sustainably Manufactured in a Green Environment
CONTENTS
VOL. 39 | NO. 13 | HOLIDAY 2018

FEATURES

38 STEVE VAI AND GENERATION AXE
Steve Vai talks this year’s Generation Axe, a barnstormin’, face-meltin’ tour featuring himself, Zakk Wylde, Nuno Bettencourt, Yngwie Malmsteen and Tosin Abasi.

44 NITA STRAUSS AND ALICE COOPER
The Alice Cooper guitarist steps into the spotlight and creates pandemonium with her new solo album. Plus, Alice discusses his many guitarists from the past (and present)!

56 GRETA VAN FLEET’S JAKE KISZKA
The Greta Van Fleet six-stringer breaks down his band’s long-awaited debut album, Anthem of the Peaceful Army.

64 JETHRO TULL LEGEND MARTIN BARRE
The Jethro Tull legend talks Tull history, gear, the importance of moving forward — and his surprising and aptly named new album, Roads Less Traveled. Plus, Joe Satriani pays tribute!

72 ROCKABILLY RIOT!
Your guide to 10 (actually 11) vintage rockabilly tunes with killer guitar solos.

TRANSCRIBED

“The Devil Went Down to Georgia” by The Charlie Daniels Band
PAGE 98

“Life by the Drop” by Stevie Ray Vaughan
PAGE 108

“She’s Kerosene” by The Interrupters
PAGE 112

DEPARTMENTS

16 WOODSHEd / MASTHEAD

17 SOUNDING BOARD
Letters, reader art, Defenders of the Faith

19 TUNE-UPS
Dragonlord, Texas K.G.B., Chris Impellitteri, Devon Allman and Duane Betts, Kurt Vile, Max Cavalera, Obscura, Uriah Heep, Ihsahn

77 SOUNDCHECK
77. PRS Guitars MT15 Mark Tremonti Signature head and 212 cabinet
80. MXR EVH 5150 Chorus
82. Fender Newporter Special and Malibu Classic
83. Dream Studio Venus Guitar
84. Carvin X1 Preamp

86 COLUMNS
86. String Theory by Jimmy Brown
88. In Deep by Andy Aledort
90. Speed of Flight by Richie Faulkner
92. School of Rock by Joel Hoekstra

94 PERFORMANCE NOTES

122 TONAL RECALL
The secrets behind Eric Johnson’s legendary guitar tone on 1990’s “Cliffs of Dover.”
MARTY STUART’S RODEO

THE BYRDS WERE one of the most interesting, daring and shape-shifting American bands of the Sixties and early Seventies. Although their earlier stuff (“Mr. Tambourine Man,” “Turn Turn Turn!,” “Eight Miles High”) is better known, I prefer their post-1966 output because, by that time, a one-in-a-million guitarist named Clarence White had entered the Byrds nest (first as a session guy, later as a full member).

This summer and fall, two original Byrds — Roger McGuinn and Chris Hillman — hit the road with Marty Stuart and his jaw-dropping band, the Fabulous Superlatives, to celebrate the 50th anniversary of the Byrds’ landmark 1968 album, Sweetheart of the Rodeo. The set list also included some of the country-flavored tunes that led up to (and followed) Sweetheart. The tour gave me (and thousands of other rabid Byrds and Clarence White fans) the insanely rare opportunity to see two Byrds onstage with the late Clarence White’s Fender Telecaster, which — as every crazy Tele fan knows — is now owned and operated by Stuart.

I caught their September 18 show at The Egg in Albany, New York. Sure, it was pure country ‘n’ roll heaven for a long list of non-electric-six-string-guitar-related reasons, but this is Guitar World, so let’s talk guitar, people! For the record, Marty Stuart is an absolute monster — a man who is not only worthy of owning White’s B-bender Tele, but who actually takes the whole B-bender experience to dizzying new heights. That night in Albany, Stuart’s confident, fluid, lucid and loud-as-hell playing made the Byrds’ closet classics — “Mr. Spaceman,” “Time Between,” “Drug Store Truck Drivin’ Man,” “One Hundred Years from Now” — come alive for the first time in five decades. In fact, be sure to track down a YouTube clip (posted July 28) of Stuart blowing the doors off of the “Mr. Spaceman” B-bender solo in Los Angeles, followed by the crowd’s appreciative reaction. It was obvious the audience was full of people who simply couldn’t believe their eyes and ears that night. To put it in perspective, it’s a bit like Paul McCartney, Ringo Starr and Jeff Lynne (playing “Lucy,” the late George Harrison’s red Gibson Les Paul) launching a White Album 50th Anniversary Tour — backed by ELO. Well, sort of!

Anyway, here’s hoping McGuinn, Hillman and Stuart eventually release a live DVD/CD from the tour. Either way, I’m thankful I got to witness it!
START YOUR YEAR WITH BRAND-NEW GEAR

PRO AUDIO, INSTRUMENTS & LIVE SOUND — SWEETWATER IS YOUR PREMIER ONE-STOP SHOP

Sweetwater
Music Instruments & Pro Audio

(800) 222-4700  Sweetwater.com

0% INTEREST for 24 MONTHS* on purchases of select manufacturers' products made with your Sweetwater Credit Card between now and December 31, 2018 — 24 equal monthly payments required.

*Offer applies only to single receipt qualifying purchases. No interest will be charged on promo purchase if promo balance is paid in full within the promotional period. Minimum required purchase amount divided equally among all payments that will be due on promo purchase. Regular account terms apply to non-promotional purchases. For new accounts: Purchase APR is 29.99%. Minimum Interest Charge is $2. Existing cardholders should see their credit card agreement for applicable terms. Subject to credit approval. **Sweetwater.com/about/free-shipping
Larkin Poe Are Preachin’ the Blues

I was just reading your Buddy Guy feature in the November 2018 issue. Thank you for that! In terms of keeping the blues alive, you should have a look at Larkin Poe. These two young ladies have the blues — in a good way. Maybe you could do an article about (or an interview with) them. In November, they’re hopping over the pond and have some shows in Europe. Can’t wait to see them in Vienna, Austria!
—Christian Wohlfahrtsaeter

More Unsung Heroes, Please!

Thanks for the Mark Farner Q&A in the October 2018 Dear Guitar Hero feature. There’s a great deal of guitar heroes out of the Midwest from the Seventies that need to be featured. Detroit is just one example; you could have a year’s worth of Dear Guitar Hero stories — if not more, depending on how deep you dig. I’m a 57-year-old guitar player and every time I go to a Guitar Center and start to play, I have younger players (who can shred metal and death metal) asking me to show them riffs from the tune I might be playing. Another idea is the Canadian players that are still kicking classic rock. Randy Bachman is a golden example from the Sixties all the way until a recent album of rockin’ songs.
—Tim Bianco

Ink Spot

Here’s a tattoo by Steve Morris. My wife posed with my Gibson SG, and Steve used Photoshop to add the Peter Criss makeup then tattooed it! The photo is by Brit Austin.

1960A cab to try to even get close to his sound. I don’t think he used effect pedals, and if he did I have no idea what they would have been. I’m permanently off work due to a disability, so that’s not going to come easy; sadly enough I cannot even afford a subscription to GW, so I cherish the two that I have and keep re-reading them.
—Johnny R.

Wherefore Art Thou Romeo?

Great to see press coverage on the talented Michael Romeo. Musicians like Michael are too often under the radar in today’s musical climate of country, EDM, pop and hip-hop. He’s an amazing shredding guitarist, songwriter, producer and arranger. Plus, he’s from New Jersey! Yo!
—Phil Korz

A Marr-velous Idea

Initially, it was nice seeing Slash again on your [November 2018] cover, but when I spotted the Johnny Marr interview on page 62, I thought, “Why the hell is Slash on the cover — again — and not Johnny Marr?” As far as I know, Marr has never been on GW’s cover, while Slash has been on there at least 7,264 times. In fact, this latest Slash cover looks shockingly similar to GW’s July 2012 cover. Please ask Slash to stand up, move around a little, try something new and crazy — maybe swap his top hat for a fedora! And (again) please, put Johnny Marr on the cover!
—Paul Scantos

Big Wreck-Less

As a GW subscriber going back to the Eighties, I don’t recall seeing coverage of Big Wreck or Ian Thornley, their singer/lead guitarist. The band is from Canada and have had limited tour dates in the U.S. (20 years ago Dream Theater chose them as their opening act), which might explain why they’re not better known in the States — but I can think of no current rock guitar player who is so multi-talented as a lead singer, songwriter and lead guitarist. Ian can cover it all, from Petrucci-style shredding to Stevie Ray blues and anything else on the spectrum. He incorporates multiple open tunings, which seems nonexistent in rock these days. He even has a signature guitar with Suhr! If you’re unfamiliar with Ian or Big Wreck, check out Ghosts from 2014 (by the way, the title track would make a great transcription). I hope you’ll consider writing about Ian and Big Wreck. Exposing him to your readers would be a great thing.
—Jonas Cikotas

Trying to Nail Duane’s Tone

I just picked up the guitar for the first time in 86 years. I had an old sax in the house and traded it for an acoustic/electric left-handed Beaver Creek guitar, and I love it. I have no idea whatsoever how to play — but I look cool holding it. Anyway, I recently came across two issues of Guitar World and I’m obsessed with it; I read them cover to cover, including the ads. Can you write a Tonal Recall story about how to get Duane Allman’s tone? My goal is to get a Gibson Les Paul ’60s Tribute, a Marshall DSL15H amp and a Marshall 1960A cab to try to even get close to his sound. I don’t think he used effect pedals, and if he did I have no idea what they would have been. I’m permanently off work due to a disability, so that’s not going to come easy; sadly enough I cannot even afford a subscription to GW, so I cherish the two that I have and keep re-reading them.
—Johnny R.
STAY CONNECTED WITH GUITAR WORLD ON
AND GET THE LATEST GUITAR NEWS, INSIDER UPDATES, STAFF REPORTS AND MORE!

READER ART
OF THE MONTH
If you’ve created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of Guitar World, email GWSoundingBoard@futurenet.com with a scan of the image!

DEFENDERS of the Faith

Joe Chapman
AGE: 43
HOMETOWN: Grafton, WI
GUITARS: Jackson KE3, Jackson KVX10, Ibanez Iron Label
GEAR I MOST WANT: Cherry Sunburst Jackson King V

Justin Anderson
AGE: 20
HOMETOWN: Greensburg, PA
GUITARS: Chapman ML1 Norseman, Epiphone SG, Lucero LFN200Sce
SONGS I’VE BEEN PLAYING: Prince “Let’s Go Crazy,” King Crimson “21st Century Schizoid Man,” Dave Brubeck “Take Five”
GEAR I MOST WANT: Epiphone Johnny A. Signature, Vox AC30, Marshall DCL 40

Jeff Osgood
AGE: 58
HOMETOWN: Woonsocket, RI
GUITARS: Taylor 110-GB, Taylor Big Baby
GEAR I MOST WANT: Taylor 210CE

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to GWSoundingBoard@futurenet.com. And pray!
WHERE EXPRESSION BEGINS

CLASSIC SOUNDS. CONTEMPORARY FEATURES.

Designed to be the most expressive valve amp in the Marshall collection, Origin delivers organic and transparent sounds.

MARSHALL.COM
Year of the Dragon

AFTER AN EIGHT-YEAR BREAK, DRAGONLORD — FEATURING TESTAMENT MAIN MAN ERIC PETERSON — ARE BREATHING FIRE ONCE AGAIN

By Jon Wiedehorn

THE MAIN CREATIVE force behind veteran thrash band Testament, Eric Peterson, has just released Dominion, the third full-length album from his black/death metal project Dragonlord. Over the decades, Peterson has worked on Dragonlord on and off when he’s had down time, which is why Dominion took more than eight years to finish. Even so, Peterson has cherished every opportunity to work on the record.

“Dragonlord is fun and it’s different from Testament,” he says shortly before Testament open for Slayer in Wantagh, New York. “But even though I enjoy it, it’s still stressful. There were times over the past couple years when I would wake up and have this panic feeling, like, ‘Fuck, something’s wrong…. Oh, yeah, I don’t have this fuckin’ thing done yet.’ But when Dragonlord finally finished ‘Love of the Damned’ in 2014, I felt like a million dollars and I could sort of see the light at the end of the tunnel.”

With Dominion, Peterson hopes to not only expose Dragonlord to a wider range of fans but also to establish a greater separation between the band — Peterson (gui-
tar, bass vocals), keyboardist Lyle Livings- 
ton, drummer Alex Bent and background 
singer Leah — and Testament.

“Testament is more based on guitar, so 
it’s more driving and there’s more crunch,” 
Peterson says. “With Dragonlord, the 
guitar has to work with the orchestration 
and the drums are a little faster. There are 
so many elements going on at the same 
time — French horn swells, flute, female 
vocals, choirs. So I just record a single 
guitar on each side. The guy who helped 
me mix the record was going, ‘Why did you 
put 50 things on the chorus?’ And I was 
like, ‘Well, it was in my head. If I can hear 
it then I know it can be done.’

Since the mix was already pretty dense 
with instrumentation, Peterson set the 
gain on his guitar to half-strength, pulled 
back the mids and turned the bass a little 
more than halfway up. Only the treble 
was cranked, enabling the guitars to cut 
through. “It was an AC/DC tone, almost,” 
Peterson says. “There’s a clear sound and 
it’s not overpowering.”

Throughout Dominion, Peterson com-
bines deep growls with upper-register 
screams reminiscent of Cradle of Filth. But 
what really makes the band stand out from 
traditional black and death metal is the 
way Peterson combines styles, incorporat-
ing the rhythmic techniques of French 
progressive and symphonic black metal 
bands, including Misanthrope and Anorexia 
Nervosa, with the traditional metal of groups 
such as Dio and Mercyful Fate. And when it 
comes to leads, Peterson often reaches com-
pletely outside the metal genre.

“I was playing in the style of a lot of guys 
i grew up with like Frank Marino [from 
Mahogany Rush], Pat Travers, Boston and 
Montrose,” he says. “I do fast stuff as well, 
but I mostly use it to switch gear from one 
melodic part to the next.”

While Peterson would love to tour for 
Dominion, he realizes it would be impractical 
since two years have passed since Testa-
ment’s Brotherhood of the Snake and the band 
don’t have any new songs. “I’m not gonna 
take any more eight-year breaks from Drag-
nonlord in the future, but right now I gotta 
focus on the next Testament record.”

Peterson wrote all of the music for Testa-
ment’s last album in about three months and 
then emailed the songs to his bandmates. 
This time, the guitarist hopes he’ll be able to 
take more time writing and the process will 
be more collaborative.

“I’ve talked with [lead guitarist] Alex 
[Skolnick] and he has some ideas,” Peterson 
says. “Right now, I’m librarying riffs and it 
looks like it’ll be pretty heavy and old-school. 
At the same time, I’m being careful not to 
copy what we’ve done before. I can’t say 
for sure when it’s gonna be finished, but it’s 
gonna be killer.”

“With Dragonlord, the guitar has to 
work with the orchestration, and the 
drums are a little faster. There are 
so many elements going on at the same 
time — French horn swells, flute, 
female vocals, choirs.”

---

**KELLY GREEN**

**OF TEXAS K.G.B.**

1. “Inside Looking Out”
   Grand Funk Railroad
   This is my all-time favorite song — ever. It’s so dirty and aggressive but never loses the pocket. The vocals are fierce and the guitar is nasty and raw.

2. “Bell Bottom Blues”
   Derek and the Dominos
   I could hear this every day of my life. The guitar tone is perfection while the solo is subtle and powerful. I love how moody the whole song is.

3. “I Still Love You” (Kiss Unplugged)
   Kiss
   Bruce Kulick slays this one. His solo, on acoustic guitar, is so tasteful and passionate, it really makes the song for me. Seriously, go check it out.

4. “Rock Bottom”
   U.F.O.
   This song has the best groove. The guitar is fast and animated and the rhythm section makes me want to grind my teeth and bob my head. This song has always inspired me to be a musician.

5. “Young Enough to Cry”
   Triumph
   Haunting and gritty. You can feel the emotion pouring out of Rik Emmett. Everything about it speaks to my soul.

---

**PLAYLIST**

**WHAT’S ON MY**

**NEWS + NOTES**

---

**TEXAS K.G.B.’S LATEST ALBUM, WELCOME HOME, IS OUT NOW.**
Limited Edition
Peter Frampton
Les Paul® Custom Outfit

Includes Certificate of Authenticity, and Hard Case

For details go to
www.epiphone.com

Epiphone
performance is our passion
A Part of Gibson Brands

www.frampton.com
ANY FAN OF Eighties shred guitar will most likely remember the name Chris Impellitteri. At a time when the neo-classical guitar movement was exploding via the roster of Relativity/Shrapnel players like Yngwie Malmsteen, Steve Vai, Joe Satriani, Jason Becker, Paul Gilbert and Tony MacAlpine, Impellitteri released his first EP, *Impellitteri* (AKA “the Black EP”) in 1987 to rave reviews. The tracks “Lost in the Rain” and “Burning” are built on hard-driving Iron Maiden/Judas Priest grooves and feature mind-meltingly fast, precise guitar solos that showcase Impellitteri’s brilliant technique.

Chris has since released 11 albums under his band name, Impellitteri, including their latest, *The Nature of the Beast* [Frontiers Music Srl], which features his longtime band mates, vocalist Rob Rock and bassist James Amelio Pulli, plus ex-Slayer drummer Jon Dette. *The Nature of the Beast* was recorded in Los Angeles with engineer/producer Mike Plotnikoff (Van Halen, Aerosmith, In Flames) and Canadian mix engineer Greg Reely (Overkill, Fear Factory, Machine Head).

“Impellitteri is originally from Ledyard, Connecticut, near Groton, and picked up the guitar at age 9. His teacher insisted that he learn music theory, scales and chord forms, for which Impellitteri is eternally grateful. His love of Vivaldi’s violin concertos steered him toward the classical elements in his music; as an early teen, hearing Al DiMeola had a huge impact, leading to an intense daily practice routine in the development of his speed-of-light alternate picking technique. He sights Gary Moore, Eddie Van Halen and Brian May as his primary rock guitar influences. Today, Impellitteri’s playing is more precise, emotional and expressive than ever.

“When writing for a new record, everything always starts with the riff,” Impellitteri says. “If the riff can stand on its own, it gets developed into a composition and the arrangement will start to fall into place. ‘Masquerade’ is my favorite song on the record. When I came up with that riff, I ran into the studio and got it down in the heat of the moment. ‘Run for Your Life’ has got a Maiden/Priest type of vibe, and ‘Gates of Hell’ features a ton of guitar riffs that are really fun to play.”
“I’ve been designing my signature guitar in my head since I started playing guitar, and the JIVA is that dream come to life. From the tone woods to the sleek design to the incredibly versatile sounds, this guitar is everything I’ve ever wanted!”

*CONTROLLED CHAOS* AVAILABLE NOVEMBER 16*
DEVON ALLMAN TOOK a year off the road after the May 2017 death of his father, Gregg Allman, to rest and contemplate. After about six months, he had an epiphany about what to do next: hook up with his old friend Duane Betts, son of Dickey Betts. The two shared a unique bond as fellow offspring of Allman Brothers Band founders, and with that legendary band over and done with, Devon sensed that an Allman/Betts collaboration would be healing for everyone.

“It just struck me that it was time for Duane and me to work together, which we’d been talking about for a few years,” Allman says. “I knew it would make the fans happy and I thought it would be good for us as well.”

Allman and Betts have now toured the world together for a year, with Betts opening and Allman following before coming together for a third set that’s heavy on Allman Brothers Band tunes.

“It’s been quite a trip to be on stage playing my dad’s guitar, with his wallet in my pocket playing his songs for his fans,” Allman says. “Sometimes it’s difficult but it’s also healing and my dad’s fans have given me and my family so much support.”

Gregg Allman and Dickey Betts never played together after Betts’ acrimonious 2000 split with the Allman Brothers Band, and the sight of an Allman and a Betts onstage together has warmed the hearts of many, while also opening them up to hear Duane and Devon’s own music. Allman has released five albums, and Betts just put out his debut, Sketches of American Music.

“This tour has been about balancing our own music with our fathers’ catalogs,” says Betts, who has also been touring with Dickey, who recently emerged from a four-year retirement.

This second-generation Betts/Allman collaboration is just beginning. The two have been writing together for an album they hope to release early next year. “We really love what we’re doing and we really feel we can do something special,” Betts says. “It has to evolve, and we see a lot of possibilities together.”
Take control of your tone.

AmplifiedParts
amplifiedparts.com
Kurt Vile

THE BELOVED PHILLY SONGSMITH RECENTLY DECLARED A WAR ON BOREDOM, RECORDING HIS GRIPPING NEW ALBUM, BOTTLE IT IN, AT VARIOUS STUDIOS ALONG HIS EXHAUSTIVE TOURING ROUTE

By Richard Bienstock

KURT VILE HAS spent the last several years essentially living on the road. But he didn’t let that get in the way of the writing and recording of his new album, Bottle It In. The 13-track effort, his seventh studio album overall, came together during his time on tour over the past two years; Vile — whose music combines a pop sensibility with a lead guitar approach that recalls the sprawling, exploratory style of Neil Young and Dinosaur Jr.’s J. Mascis — made use of his days off to head into studios in various parts of the country, from Nashville to L.A. as well as a return to his hometown of Philadelphia.

“I started to get used to doing that,” Vile says of recording on the road, “whereas in the past I think I was deceived into thinking, ‘Well, the road is really hectic and tiring so I have to focus on only that. But really what’s more tiring on the road is sitting around doing nothing. So it’s actually a good time to get into the studio.”

“EVERYTHING SPAWNS FROM PLAYING MUSIC LIVE, AND I FEEL LIKE THAT’S THE WAY IT SHOULD BE IN THE STUDIO, TOO. SO I’VE GOTTEN USED TO HAVING THOSE PARTS OF MY LIFE COMBINED. IT’S SORT OF BECOME A WAY OF LIFE.”

He admits there was also a more primal urge at work: “I was terrified of the idea of going on tour for two-plus years and then starting a record from scratch. That sounded completely nauseating to me.”

From the sound of Bottle It In, it’s clear that wherever Vile found himself, he didn’t lack for inspiration. The new record is quite possibly his most expansive and creative to date, alternating between concise, catchy pop-rockers (“Loading Zones,” “One Trick Ponies”) and looser, more impressionistic jams (“Bassackwards,” “Bottle It In”). Sometimes, a song straddles the line between both, such as the 10-minute-plus centerpiece, “Skinny Mini.” “It’s sort of poppy, even though it’s 10 minutes long,” Vile says. “And I didn’t even know I was gonna rip those guitar solos at the end until I did it. But when I’m playing I don’t worry about it — I just feel it.”

Vile expects to remain on the road for the next few years in support of Bottle It In, and given the way this album came together, it’s possible the extensive road work will allow him the opportunity to put together a follow-up. “Everything spawns from playing music live, and I feel like that’s the way it should be in the studio, too,” he says. “So I’ve gotten used to having those parts of my life combined. It’s sort of become a way of life.”
DEAR GUITAR HERO
MAX CAVALERA

He's a co-founder of Sepultura, and his distinctive guitar playing and singing helped put Brazilian thrash metal on the map. Over the years, he's explored groove and death metal by leading such bands as the Cavalera Conspiracy and Soulfly, and he's been part of the supergroup Killer Be Killed, which features members of Mastodon, the Dillinger Escape Plan and Converge. But what Guitar World readers really want to know is...

Interview by Joe Bosso

WHEN WAS THE LAST TIME YOU BLEW YOURSELF AWAY ON THE GUITAR?
—“BIG” WALLY STEED

When I was I the studio working on the new Soulfly album, Ritual. I was struggling with a groove song, because my producer, Josh Wilbur, was pushing me. He was talking about all these songs like “Primitive” and “Bleed” — he was looking for a particular groove. Suddenly, the riff for the song “Ritual” just blasted out, and then Marc Rizzo put the effects on top of it. The whole thing just happened, and I was really blown away. I was pretty happy with myself that day.

Q: How much practicing do you do on the guitar, and what’s your practice routine?
—Normal Staller
I practice a fair amount. I play along to a lot of riffs on YouTube. I love watching videos of people playing and seeing what everybody’s into. It makes me grab the guitar and try to match what they’re doing. Mostly, though, I work on my own riffs — if you want to call that practicing. I can do that from noon till one in the morning. When I go into the studio to record, I want to have as many riffs as possible, so I spend a lot of time on that aspect of my playing.

Q: As one of the greatest riff-writers in the history of metal, do you think you’ll ever record a collaboration with Brazilian groove-metal native artists, such as Nação Zumbi?
—Tim Hall
Yeah, I hope so. That would be brilliant, wouldn’t it? They’re one of my favorite bands, and I worked with guitar player Lúcio Maia on the first Soulfly record. He’s a great guitarist, and I love his style, which is sort of like Jimi Hendrix. I hope one day we get to work together again for sure.

Q: Marc Rizzo has played with you for most of Soulfly’s journey, as well as the Cavalera Conspiracy. How much songwriting do you do together, if any?
—Michael Grout
We don’t really sit down and write together; it’s kind of more of a divided thing. I write the riffs all on my own, and Rizzo will put stuff on top of them to make them cooler. He’s into little details like that. So I would say that I do about 95 percent of the writing. But what we do together works well. You can’t try to do the same things; you have to complement each other.

Q: Are you ever going to release a groundbreaking tribal-dubstep-shoe-gaze-death metal masterpiece?
—Jason Pleasants
Yeah, sure — all of that! [Laughs] It’s on my bucket list to do a dub metal album, you know? I don’t think it’ll be dubstep per se, because I prefer the original dub that came from reggae. But yeah, of course I’ll mix it with some metal. But I have to wait for the right time, and I don’t think that’s now. I really don’t care if anybody buys the record. It is just something that I want to do for my own satisfaction.

Q: Your Cavalera Conspiracy album Psychois is almost a year old now, and I absolutely love it. When will you tour to support it?
—Michael Hinks
We’re hoping next year. I’m going on tour in Russia and South America soon, and I’m going to do songs from Psychois, so that’ll give the crowd a little taste of that record. Next year, I hope to do a whole tour and play Psychois. A lot of people from other bands tell me they love it. It’s really cool to hear that from your peers.

Q: Of your faith-based songs, what top three lyrics do you find uplift your spirituality when you perform them?
—Chris Besonen
Mostly, “Eye for an Eye.” I love the beginning, especially the opening line: “I am what I create, believing in my faith, integrity is my name.” That’s really powerful. There are so many lyrics that mean a great deal to me, and I feel their power when I perform them live.

Q: How has dub music influenced your arrangements and productions?
—Yonatan Nathanson
It’s influenced me quite a bit. Some tracks are completely coming from the dub era, like “Bumbklaatt” from the first Soul-
fly album, that’s a Jamaican dub term. The same with “Babylon.” I like taking ideas from the dub world, because it’s so far away from metal that nobody really knows about it. There’s a lot of cool stuff in the dub world, and it’s fun to rip it off and put it into the metal world.

Q: You’re probably sick of people asking, but what’s the status of the follow-up to Killer Be Killed?
—Ashley Webb
We did a demo a couple months ago. Everybody flew in, and we spent four days together writing songs. It was totally cool — we did a barbecue and went swimming. It was just days of fun for everybody. Everybody in that band is so busy doing their own things, so it’s hard to schedule time for each guy. I’m hoping we can make a new record next year.

Q: Do you believe in life after death and reincarnation?
—Stancor
I do. I’m kind of optimistic in that area. I think once we’re done here, we go to a different place. Spiritually speaking, I also believe in reincarnation. I think we’ve been here before, and we come back. Sometimes I have this feeling of having been here a long time ago. I visit places and I think I’ve already seen them, perhaps in some sort of past life. All of that means something. I just don’t think that everything goes black when life ends. Something else has got to happen.

Q: After decades of touring the world and recording albums, which of your records would you like to remembered for in 100 years?
—Rodrigo Meneses
I think the first Soulfly album is one of the strongest records I’ve ever made. It was definitely the most difficult album to record. There was a lot of pressure and anger going on at the time. It felt like a therapy session in many ways, but that’s why I think it’s such a truthful album. It holds up. To me, it’s the one record that I’ve made that’s still very close to my heart.

Q: When you get sick of the music that you perform, what do you like to listen to?
—Slammin’ Pete
I listen to a lot of metal. I’m like a teenager — I make playlists with, like, 200 bands on them. I find them sometimes — these old playlists I’ve made — and they’re mostly metal. But I’ll tell you, I’ve been listening to Link Wray a lot lately. I went back and listened to his old stuff, and I couldn’t believe how fucking great his guitar playing was. Being from Brazil, I missed out on a lot of American music, so I like to go back and check things out — music from the Fifties, Sixties and Seventies. So much of that stuff was groundbreaking.

Q: When you get sick of the music that you perform, what do you like to listen to?
—Slammin’ Pete
I listen to a lot of metal. I’m like a teenager — I make playlists with, like, 200 bands on them. I find them sometimes — these old playlists I’ve made — and they’re mostly metal. But I’ll tell you, I’ve been listening to Link Wray a lot lately. I went back and listened to his old stuff, and I couldn’t believe how fucking great his guitar playing was. Being from Brazil, I missed out on a lot of American music, so I like to go back and check things out — music from the Fifties, Sixties and Seventies. So much of that stuff was groundbreaking.

Q: Have you ever considered doing a Soulfly song with Jonathan Davis of Korn, James Hatfield of Metallica, Dave Mustaine of Megadeth and Phil Anselmo and David Peacock of Pantera?
—Chris Dybala
You never know. Those collaborations are really fun, man, and we started doing that in Sepultura. I always love working with my peers. Fuck yeah, if I could get everybody together, you never know what could happen.
IT’S ELECTRIC!

Incredible playability, aggressive tone and brutal sustain make the Mitchell MD Series modern double cutaway guitars a hit with today’s demanding players.

MD400 SERIES

- Carved mahogany body for amazing tone and sustain
- One-piece, slim-tapered mahogany neck for best-in-class playability
- Parallel-aligned 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

Mitchell
MitchellElectricGuitars.com
When original Obscura guitarist and songwriter Steffen Kummerer finished working on the band’s second album, *Cosmogenesis*, he knew it would be the first of a four-part concept series. He just had no idea it’d take him another nine years to complete the story.

Then again, between the German technical death metal band’s inception in 2002 and the just-released chapter-closing *Diluvium*, Kummerer watched 13 bandmates come and go, including two former members of the pioneering tech-death band Necrophagist; guitarist Christian Münzner and drummer Hans Grossman quit in 2014 to pursue other ventures. But the greatest hardship came in 2015 when Obscura were denied visas to enter the U.S. and had to drop off the Summer Slaughter tour. “That caused a lot of problems we still suffer from,” Kummerer says. “We lost $38,000 — $18,000 out of my own pocket — and we almost broke up.”

“It was always a little dream of mine to play in a band,” Trujillo says. “But at the beginning, it was a lot of work to learn all the songs on seven string. At the same time, switching gears like that taught me a lot and prepared me to help write *Diluvium*.”

The first album of Obscura’s concept series, *Cosmogenesis*, addressed the beginning of the universe; 2011’s *Omnivium* was about evolution; *Akróasis* explored the development of the subconscious and *Diluvium* is about the apocalypse. Enriched by Trujillo’s stylistic influences — Meshuggah, Opeth and Dream Theater — *Diluvium* offers a striking blend of punchy eight-string rhythms and virtuosic shredding. And in pure prog style, it includes motifs that tie in with the other three albums in the series. “There are a lot of Easter eggs the listener can find,” Kummerer says. “Of course, the songs on *Diluvium* are on a higher level musically than the ones on *Cosmogenesis* because in 10 years we have become a better band. It would be very sad if the two albums were musical equals. In music, you need always to step up.”

**Obscura**

**DESPITE A SETBACK OR THREE, THE ERSTWHILE GERMAN TECHNICAL DEATH METALLERS — COMPLETE WITH A CLASSICALLY TRAINED NEW GUITARIST — ARE AT A CAREER HIGH POINT WITH THEIR LATEST DISC, *DILUVIUM***

By Jon Wiederhorn

**WHEN ORIGINAL OBSCURA**

Guitarist and songwriter Steffen Kummerer finished working on the band’s second album, *Cosmogenesis*, he knew it would be the first of a four-part concept series. He just had no idea it’d take him another nine years to complete the story.

Then again, between the German technical death metal band’s inception in 2002 and the just-released chapter-closing *Diluvium*, Kummerer watched 13 bandmates come and go, including two former members of the pioneering tech-death band Necrophagist; guitarist Christian Münzner and drummer Hans Grossman quit in 2014 to pursue other ventures. But the greatest hardship came in 2015 when Obscura were denied visas to enter the U.S. and had to drop off the Summer Slaughter tour.

“That caused a lot of problems we still suffer from,” Kummerer says. “We lost $38,000 — $18,000 out of my own pocket — and we almost broke up.”

A somewhat less-traumatic setback involved hiring fretless guitarist Tom Geldschläger to help track the 2016 album *Akróasis*. Halfway through the session, Kummerer realized the guitarist wasn’t nailing his parts so he sent him packing. “I had to re-record half of the record myself,” Kummerer says. “But something good came out of it. Rafael Trujillo joined and did all the touring.”

Trujillo, a classically trained guitarist from Salzburg, Austria, was studying at a conservatory in Amsterdam when the band’s current drummer, who also was from Salzburg, tracked him down and asked if he would send an audition video. Trujillo complied, and when Obscura saw it they immediately brought him onboard.

“It was always a little dream of mine to play in a band,” Trujillo says. “But at the beginning, it was a lot of work to learn all the songs on seven string. At the same time, switching gears like that taught me a lot and prepared me to help write *Diluvium*.”

The first album of Obscura’s concept series, *Cosmogenesis*, addressed the beginning of the universe; 2011’s *Omnivium* was about evolution; *Akróasis* explored the development of the subconscious and *Diluvium* is about the apocalypse. Enriched by Trujillo’s stylistic influences — Meshuggah, Opeth and Dream Theater — *Diluvium* offers a striking blend of punchy eight-string rhythms and virtuosic shredding. And in pure prog style, it includes motifs that tie in with the other three albums in the series. “There are a lot of Easter eggs the listener can find,” Kummerer says. “Of course, the songs on *Diluvium* are on a higher level musically than the ones on *Cosmogenesis* because in 10 years we have become a better band. It would be very sad if the two albums were musical equals. In music, you need always to step up.”
Acoustic guitars are as unique as the artists that play them. GHS Strings offers the widest variety of acoustic guitar strings, the highest breakpoints of standard strings (without the premium price tag), and our Anti-Corrosion Guarantee on every set you play.

Read our story at ghsstrings.com/strings/acoustic.
“I THINK OF” the music of Uriah Heep as ‘melodic rock,’ because melody is a very important part of what we do, whether the music is heavy or folk-y or bluesy or pop-oriented. We set a precedent with our trademark sound back in the Seventies, and it’s still true today: five-part vocal harmonies, Hammond organ and wah-wah guitar. With those three elements, it will sound like Uriah Heep!”

The ubiquitous Mick Box, original guitarist and sole founding member of Uriah Heep, is discussing Living the Dream, the band’s latest release and 25th album of their storied career. Produced by the widely respected Canadian engineer Jay Ruston, known for his work with Stone Sour, Paul Gilbert, Killswitch Engage, Black Star Riders and many more, Living the Dream captures the classic Uriah Heep sound in all of its expansive, ultra-heavy glory, evidenced by the opening track, “Grazed by Heaven,” along with “Rocks in the Road,” “Take Away My Soul” and the powerful title track.

“We have our producer Jay to thank for that,” Box says. “Jay’s approach was to keep the character of the band but try to make it fresh. And he did in bucket loads! We cut everything live in the studio, with the full band playing together in one room. It’s not sharing files across the Internet, which is how many records are made today. Recording as a band is the approach we have used on every Uriah Heep album starting from the beginning, and it’s a huge part of the formula of the band’s sound. We cut this entire album in 19 days.”

Uriah Heep’s 1970 debut, Very ‘eavy…Very ‘umble, has sold in excess of 30 million albums worldwide. The band rose to international acclaim on the strength of great songwriting and tight band interplay; classic examples are “Easy Livin’,” “The Wizard,” “Sweet Lorraine” and “Stealin’,” songs the band continues to play at every UH show. Each of these compositions is built on strong pop hooks balanced against an overall epic prog-rock sound. “We’ve got a toe in every genre, haven’t we?” Box jokes. “There are long proggy songs like ‘July Morning,’ and then there’s the acoustic stuff, like ‘Lady in Black,’ and that’s what our character is all about: it’s not a one-dimensional sound.

“And equally essential is that every member of the band sings. When we started back in 1970, five-part vocal harmonies were unheard of in hard rock/progressive music. It has since become an integral element in the music we create.”

The current lineup of the band — Mick Box (guitar), Bernie Shaw (vocals), Phil Lanzon (keyboards), Russell Gilbrook (drums) and Dave Rimmer (bass) — plays 125-plus shows a year to well over a half million dedicated UH fans. Living the Dream will be released in four different formats: CD, DVD, LP and as a Limited Box Set Edition that includes an expanded deluxe version and a limited-edition T-shirt.
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

brought to you by Atomic | studiodevil | learn more @ atomicamps.com
What influenced you to pick up a guitar?
I started out on piano when I was six or seven. But all along I was picking my parents’ acoustic guitar that they had lying around. I guess it fascinated me. I think I got my first electric guitar when I was 10, at more or less the same time I bought Kiss’ Rock and Roll Over. But I don’t think there was one particular song or band that made me go for the guitar. It was just my kind of craving to write rock music.

What was the first guitar you owned?
It was a black Fender Strat knockoff with a white pickguard. I was 10. It was a brand called Boogie, like in Mesa Boogie. It didn’t say “Mesa” on it, but the logo looked exactly like the one on the Mesa Boogie amps. I don’t know how that came to be, or whether it was just some people who ripped off that name. But I’ve never seen it anywhere else. It played pretty well — my father took it to a local tech who put some Fender pickups in there and switched out some of the hardware. It stayed at my father’s place long after I moved out, because by then I had other guitars. But four or five years ago I got it back from him. It’s in my kid’s rehearsal space at home.

What was the first song you learned or mastered?
I can’t remember exactly, but what influenced me most was playing along with Iron Maiden’s Seventh Son of a Seventh Son. Because at some point I got a tablature book for that, and I only had that one book. So that was my official schooling. [laughs] And then, the older brother of a guy in my class had the Somewhere in Time book, so I learned that, too. To this day it’s very rare that I can write a single guitar riff; I always end up with a second part. And I think that is very much due to growing up with Iron Maiden!

What do you recall about your first time playing live?
I started playing in bands almost right away, because that’s just how it worked in those days. By the time I was 13 I had met Samoth, my colleague from Emperor, and I joined his band. He was a year older than me, but the other guys in the band, they were even older, like 16. They had mopeds. In my world they were like grown-ups! And they were writing their own material, and had already been to a studio and recorded a demo. The band, I think it was called Loud and Clear. [laughs] We played at a local youth club.

Have you ever had an embarrassing moment onstage?
I remember this one from back in the Emperor days. Nothing really went wrong, but it was a feeling of embarrassment. It was the last song of the set and I broke a string halfway through. There was no time to change guitars, so I thought, “Okay, I’ll take the guitar off and finish the set without it.” Because there was just a couple minutes left, and to stand in front of a crowd with just a microphone — I don’t think I’ve ever felt that naked in my life! I will never perform without a guitar on my stomach again. Because when I have a guitar on my stomach I can do anything. But take the guitar away and I might as well be there naked. I don’t think anyone else really noticed but it was just this feeling that I wasn’t prepared for.

Is there a particular moment on the new album, Amr, that makes you proud as a guitar player?
It would probably be the guest solo by Fredrik Åkesson of Opeth! [laughs] He’s on “Arcana Imperii,” which is the first single. He plays the insane fast stuff. I handle a small lead in there as well but he’s in a different league altogether from most guitar players, I think. So that’s something to look out for if you want some proper shredding!

You’re considered one of the fathers of the second wave of black metal. Do you still feel connected to that style at this point?
Creatively, I actually still feel very connected to it. But not as a scene. This is something I’ve become more and more aware of since going solo and doing all these kinds of musical experiments for myself. It still feels like that core creative force, that kind of musical ideal, that magic element — that is very much the same. So I don’t mind what people call my music, but to me it still feels like black metal. Because even though I change up all the sounds and maybe the matters of how I get there, a lot of the core atmosphere that I go for — this kind of dark, existential dilemma — is still the same. It’s just the music that has changed. But my reasons for doing it haven’t.

What is your favorite piece of gear?
My Aristides guitars. I have six of them, and I just mix and match them all the time. They are instruments of such detail and such refinement. They’re made of a composite material called Arium that is meant to simulate perfect wood. It just resonates and sustains so well, and is balanced in all registers. I have six, seven and eight string models, and I even have a fanned fret eight-string. I’ve never been able to pull off all my six-string songs on an eight-string with a 28-inch scale length before. It’s just too stiff and hard. But with these I can easily pull off a full Ihsahn show with just the one guitar. I think I actually have all their models now!

Any advice for young guitar players?
You should play guitar for yourself. You don’t start playing guitar because your grandma would like you to or because you think it will get you girls or anything like that. You play guitar because you love it. And by doing that, if you do it enough, you might get so good that someone else might appreciate your playing. If you approach guitar playing, and music, with that state of mind you really can’t be disappointed. Because whether you succeed outside of that or not, no one can take that core experience from you.

—RICHARD BIENSTOCK
If all of these instruments are under $499.99, just imagine the amazing prices on the thousands of other guitars we have in stock – ready and waiting for you to check out!
Steve Vai, Zakk Wylde, Nuno Bettencourt, Yngwie Malmsteen and Tosin Abasi — collectively known as Generation Axe — are poised to take a barnstormin’, face-meltin’ swing through the U.S. this fall. In this exclusive interview, Vai explains the Gen Axe approach and what it’s like to be pushed by his peers.

By Joe Bosso • Photo by Larry DiMarzio
Steve Vai with one of his signature Ibanez JEM models; (inset) the Generation Axe gang after a show.
“I’m well aware of people’s perception of me,”
Steve Vai says. “They think I’m this super-serious guy all the time. I’m locked away composing all this crazy music, and I have no fun. And that’s just not true at all.” He catches himself for a second, then laughs. “Well, let me clarify that. I am that guy — I’m serious about what I do, and I spend lots of time writing music. But believe me, I love to have fun, except I do it a little differently than most people.”

Not surprisingly, Vai’s idea of a good time involves playing the guitar, and since 2016 he’s gathered a group of fellow axe wizards (Zakk Wylye, Nuno Bettencourt, Yngwie Malmsteen and Tosin Abasi) to form what he calls a “supergroup” that performs under the banner Generation Axe. But unlike other mega-guitar touring revues, such as Robert Fripp’s League of Crafty Guitarists and Joe Satriani’s G3 (the latter of which has featured Vai), the idea behind Generation Axe was based around the concept of collaboration and free-form expression — a more “anything goes” ethos.

“G3 is fantastic and I love it,” Vai says, “but I wanted to take the multiple-guitarist concept and bend it a new way. Instead of each guy doing a set with his own band, with Generation Axe we have each guy doing a few songs with the same band, but then they co-create with somebody else. There’s no breaks, and throughout the show various people come in and out and play these beautiful, harmonized guitar parts.”

Reminded of the fact that Generation Axe and G3 share one key element, the end-of-the-show all-hands-on-deck go- nzo guitar jam, Vai laughs and says, “Oh, yeah, we definitely do the jam. That’s always the big send-off. But before then, it’s a different kind of animal. It’s an amalgamation of collaboration and individuality, and I love that. It’s a hell of a lot of fun.”

Generation Axe’s 2016 debut consisted of a month-long series of shows in the U.S., and a year later the same group reconvened for an 11-date swing through China, Japan, Indonesia and Malaysia. This November, Vai and his six- and seven-string cohorts will set out on their most extensive tour yet, 32 concerts throughout the States. Getting the old gang back together was no easy task, and Vai confirms that he began plotting the trek a year ago. “Everybody’s so busy and doing so many things, so I had to wait until all the schedules lined up,” he says. “This was the only window in which it could happen. I’m literally boxed in — I’m coming from an orchestra show in Alabama into two days of rehearsals. After that, we’re off on the road, and I can’t wait.”

**When you first put together your master list of players for Generation Axe, what kind of characteristics were you looking for in each guitarist?**

First and foremost, I wanted people who had their own voice on the instrument. Nobody on this tour sounds like the other guy. There’s no way Zakk sounds like Tosin, or Tosin sounds like Nuno, and so on. The other thing was, would they get along and work together? I came up with the names and was like, “OK, I don’t know if this is gonna fly…” Because the people involved are all pretty intense; they have strong personalities. Fortunately, everybody got along great. You know, these guys are professionals. They’ve been through it all — the drama, the sex, the drugs… well, in most cases. [Laughs] But they all wanted to do this for the right reasons. And let me tell you, they’re funny guys, too. Zak is hilarious, and Yngwie, too — he’s never-ending entertainment. Interesting, intelligent, wild, opinionated…

When we were in Taiwan, Zakk and I were having breakfast at this hotel restaurant, and we were saying how the tour was this little oasis for us. The music’s fun. We get to play with each other in a way that’s sort of unique. We get to have a blast on the bus and hang out. For me, it really is a welcome respite from the rigors of having to run my own show. I don’t have to be the guy making all the decisions, even though I am, I guess, “running it.”

**Everyday on the tour comes from the hard rock, metal or prog world. Did you think to go outside those boxes? A blues player, say? Or maybe a country player?**

Well, there’s various ways to approach it. At first I thought, “Let’s stay genre-specific.” So I wrote these genres down — metal, rock, blues and fusion. They were genres I thought we could kind of get away with, including myself, whatever genre you want to call me. My metal isn’t as authentic as Zakk or Yngwie, and my prog isn’t as authentic as Tosin. I’m just that weird, quirky player who fits in somewhere. If anybody in this lineup is possibly a little left of center, it’s probably me. Maybe one day I’ll spread the tour out into some other areas. We’ll see.

**Would you think about adding a female guitarist? Nita Strauss, perhaps?**

Absolutely. I think someone like Nita could be pretty effective in a situation like this. I’m always interested in females who can really play and who have the authenticity and the sincerity in what they’re doing. That’s important for even a tour like this. That’s what I look for in the kinds of players — their authenticity.

**Although you describe it as “free form,” you do construct the show. What goes into that planning?**

I love building the pace of a show, and I’m pretty good at it. If you listen to my records or see one of my own shows, you know that there’s an ebb and flow to what I do. So with Generation Axe, I asked myself, “If I were sitting in the audience, what would I want to
“My metal isn’t as authentic as Zakk or Yngwie, and my prog isn’t as authentic as Tosin. I’m just that weird, quirky player who fits in somewhere.”

Yngwie felt like a great evolution from Zakk, to keep the energy and the metal going. Yngwie’s presentation is just overwhelming. He shoots two cans of Red Bull before he hits the stage, and then he tears your head off. Then I would come out and do a song with him, and after that I’d do my own set before the big jams. The flow of the show felt very natural. I’m not sure yet how we’re going do this American tour. I may go back to that same kind of lineup, but there could be some changes. I have to get into that.

Beyond fun and camaraderie, what do you get musically from this kind of tour?

Honestly, besides the obvious — being able to tour — what I get out of it is this incredible shared experience of creating music with such talented musicians. The way we harmonize together and share that with the audience — that’s no small thing. I’m constantly being pushed by these guys, who are
all at the top of their game. And I can’t be at the top of their game, meaning I can’t pantomime or copy what they’re doing, because that’s a no-win situation. You can only use them to push you to be the best you can be. Musically, that’s what I get out of it.

That said, isn’t there a part of you that wants to blow the other guys away? Isn’t that just human nature?
Oh, sure! Of course, you want to rise to the occasion. There’s a part of the ego that wants to be the “god king ruler.” But it just doesn’t work here, because I’m not gonna blow away Zakk at what he does — or Yngvie or Tosin or Nuno. It is what it is. You want them to blow you away, and you want to blow them away.

Now, the ego... At the end of the show, I’ll talk to people, and I want to hear, “You were the best, Steve.” That’s just the human condition. We all want to be on the pedestal. At the same time, you get a little tired of it, because it doesn’t always work. It almost gets to be, “Well, so what?” I can find three people who think I’m the best, but there might be 10 who think otherwise. So the idea of an all-night test to see who’s the best is just a big fucking wank.

“So you’re not looking at it as a four-hour version of your famous scene from the movie Crossroads?”
Oh, God, no! [Laughs] Could you imagine? Four hours of that? That would get boring pretty quick. [Pauses, thinks] Or it could be very entertaining. Who knows?

I spoke to Tosin recently, and he told me that some of the jam songs, like “Highway Star,” were out of his wheelhouse. Was that kind of your idea, taking somebody out of his comfort zone?
Totally. I knew that some of those songs were out of Tosin’s comfort zone, because his mind works very differently than the conventional metal guitar player. He can play a rock pentatonic song, but it’s like me playing the blues — it’s just a little different. When we did “Highway Star,” we added all of these completely different solo sections for each guy that really worked around their comfort zones. I’m mixing a live record of the Asian tour right now, and “Highway Star” will be on there. You’ll hear what each guy did on it, and it’s sensational.

Aside from Generation Axe, what else are you working on? Will there be a new studio album soon?
I’m doing a bunch of things. One thing I’m setting up is the “Big Mama-Jama Jamboree” that’s going last for 52 hours. It’ll take place September 28 through 30 at a new auditorium of the Musicians Institute. It’s a fundraiser for Extraordinary Families — a foster care unit that I’m on the board of directors of. I’ll be inviting all sorts of people. Everybody I know — come up and play.

Are you going to play for 52 hours?
Oh, God, no! No, I’m too old for that. [Laughs] Other than that, I’ve got a few other things that lead up to Generation Axe, and in the meantime I’m kind of plotting my next record. I would love to be one of those artists who can crank out a record a year, but I get involved in so many things that I enjoy. It’s just part of my M.O. Unfortunately for the fans that like my proper studio records, they’ll have to wait.
NEW WEAPONS...
SAME LEGEND
HELLO! HOORAY! ALICE COOPER’S SUPER-DUPER GUITARIST, NITA STRAUSS, STEPS INTO THE SPOTLIGHT AND CREATES A LITTLE SHREDDER PANDEMONIUM WITH HER NEW SOLO ALBUM, CONTROLLED CHAOS

BY BRAD TOLINSKI  ●  PHOTOS BY JUSTIN BORUCKI

GW 45
Nita Strauss, photographed in Atlantic City, New Jersey, September 8, 2018, with her signature Ibanez guitar, the JIVA10.
Anyone who has had the pleasure of seeing Alice Cooper’s stage show over the last couple of decades knows there’s always a helluva lot of shenanigans on stage. In recent years, prop guillotines, a smoke-spewing toy box, bosomy Goth nurses and even gigantic Frankenstein monsters wrestle for space with a five-piece band, who are equally adept at racing around as they are at playing their instruments. And, of course, there’s Cooper himself, the Supreme God of Shock Rock, who struts and menaces the crowd as if the Seventies never ended.

It’s quite a spectacle, alright — an overwhelmingly jam-packed performance, guaranteed to keep the customers “loving every moment, every scream.”

Despite the mayhem, wild theatrics and numerous macabre distractions, you can’t help watching the blonde whirling dervish with the grey-burst Ibanez guitar. For 90 minutes, Nita Strauss earns her “Hurricane” nickname as she ricochets off monitor cabinets, runs from stage left to stage right and mugs shamelessly with her legendary boss, all the while peeling off one great solo after another. She’s a rock and roll Wendy among a band of scruffy lost boys, different enough to stand out, but equal in every way.

“I heard about Nita from Kip Winger who saw her in a club,” Alice says. “I was looking for a shredder, and after I saw ‘the Hurricane,’ I thought, well... absolutely! If I give her a song like “The World Needs Guts,” or something off Brutal Planet, she’ll just eat it up. But she can play anything.”

Before Strauss joined forces with Cooper in 2014, she was already a seasoned vet, having played in L.A. clubs since she was 15. For close to a decade, she honed her chops and reputation while building an impressively eclectic resume. She may be the only guitarist in the world that can lay claim to playing funk with Jermaine Jackson of the Jackson 5, and straight up deathcore with As Blood Runs Black. However, it was her time as a member of the Iron Maidens, an all-female tribute band to the British metal legends, that put her on the map. YouTube fans in the millions enthusiastically embraced the Nita and the Maidens, as they wondered how a guitarist that looked so good, could play that well.

“During those years with the Iron Maidens, I felt I had to be great and really prove myself at every single show,” Strauss says. “There were always people in the audience that judged me on the way I looked. They just assumed, because I was a girl, that I wasn’t going to be any good, and it motivated me to improve and nail it every night. It really prepared me, because Alice expects the best, and you have to live up to that high standard.”

Strauss has a merciless work ethic, and it has served her well. She will tell you with great pride that she grinds it out seven days a week. In addition to a relentless tour schedule with the Coop, she stays busy as one of the world’s most visible guitar clinicians and session musicians. Then, of course, there is her exceptionally important gig as occasional columnist for Guitar World. If that wasn’t enough, she recently decided to take on her biggest challenge yet — recording her
“Most of the time it feels like my brain is in chaos, and the only way I’m able to function is to rein it in, and gain control of it, and make that chaos work in my favor. Controlled Chaos seemed like a perfect title for an album that attempts to show all sides of my personality.”

very own album of instrumental guitar music, appropriately titled Controlled Chaos.

As a youngster, Strauss worshipped all the master shredders — such as Steve Vai, Yngwie Malmsteen, Shawn Lane and Paul Gilbert — and the idea of recording a solo album was never far from the back of her mind. However, it wasn’t until she was asked to contribute a track to She Rocks, Vol. 1 in 2017, a compilation album featuring an impressive cast of female rock guitarists like Lita Ford, Jennifer Batten, Yasi Hofer and Orianthi, that the idea started picking up steam. Her track, “Pandemonium” was an album highlight, and it convinced her that she was ready to step out on her own and make her big statement.

“I dreamed of recording a guitar album since I started playing, but I just never felt ready,” Strauss says. “I never felt like I was the player that I wanted to be. But I had this epiphany; you’re never going to feel ready. It’s kind of like having kids. If you wait until you’re ready then you will never make that step. So, I decided to just make a snapshot of who I am as a guitar player in this moment in time.”

More than a snapshot, Controlled Chaos is a full panoramic view of her many strengths. From the kitchen sink production of the powerful “Our Most Desperate Hour,” to her soaring interpretation of Queen’s “The Show Must Go On,” the album demonstrates that the hurricane has, indeed, landed and intends to stick around for a while.

“I got it all in there,” she says. “There’s a playful side. There’s an aggressive side. There’s a happy side. There’s a dark side. There’s a peaceful side and there’s a chaotic side. And all these different things that I experience on an hourly basis can be heard in this record.”

Your first step toward recording this album was the song “Pandemonium,” which appeared on She Rocks, Vol. I last year.

Yeah, that was an important step. That was an epiphany. It thought, “Okay. I can do this. I can play something that I can feel happy and proud of.”

To put my name on a track as a solo artist was a big deal to me. There was no band to act as a buffer. It meant everything was 100 percent my decision, and if the listener didn’t like it, 100 percent of the blame would go to me, and if they loved it, 100 percent of the credit would go to me. Recording “Pandemonium” and having it stand up next to some the best women guitarists in the world was a big confidence booster.

Was there a master plan for Controlled Chaos?

I wanted to make an instrumental record that was accessible to everyone, not just fans of instrumental guitar music, if that makes sense. The idea was to give each piece a conventional song structure, so non-guitarists would have a format they could follow. I see Controlled Chaos as a gateway drug into the world of instrumental music. There’s just so much incredible guitar music out there — like the new records by Jeff Loomis and Andy James — I thought that, perhaps, if the average listener enjoyed what I did, they might branch out and buy all these other great, modern shred albums that come out every year.

What is the significance of the title?

Most of the time it feels like my brain is in chaos, and the only way I’m able to function is to rein it in, and gain control of it, and make that chaos work in my favor. Controlled Chaos seemed like a perfect title for an album that attempts to show all sides of my personality. You can’t control what happens outside. You can’t control what happens in your life. All you can control is how you react to it.

I lead a pretty hectic lifestyle. I travel 10 months out of the year. I do seven days a week on tour, I do five shows a week with Alice. I usually do two days of clinics. I manage to go to the gym and do all this other stuff, and it gets stressful and it bears down on me. It would be very easy to just get overtaken and lay down and say, “I haven’t had a day off in three months. I am freaking out and I’m stressed out and my record’s not coming out the way I want it to.” The anxiety can overtake you, but it’s up to each individual person to harness that energy and harness that chaos and make it work for you, rather than against you.

Was there a moment on the album that surprised you?

I played acoustic guitar on “Hope Grows,” which I never do. I don’t even own an acoustic guitar; I had to borrow one to play on this album. It’s just a very raw and honest piece of music, and I had to fight my inner urge to sweeten it up with reverb or delay. I kept it super clean, and I was thrilled with the way it turned out. It’s so emotional, I cried while I recorded it. I am not ashamed to admit that I cried a lot during the recording of this album. Some of it was in frustration, but a lot of it was because every single song is about something. These are not just a bunch of notes that go together sequentially and are in the same key and sound good next to each other — each song has a story.

One of my favorite compositions is “Our Most Desperate Hour.” It evolves primarily around that traditionally dark D minor sound, but during the chorus it shifts to a Dm-Bb-F-C chord sequence and becomes very uplifting. It’s a nice shift in moods.

I just got chills, because that’s exactly what I was going for. I wanted to give myself a lot of great progressions to play over, because it’s my album. I do quite a few sessions for other people, and a lot of time the chords are just not there. I can’t tell you how many times I’ve gone to a studio and the producer will say, “Nita, we want you to solo over an A chord for 16 bars.” When the harmony is so static, it’s hard to do anything interesting. I’ll usually say, “Er, can we throw in an F or something?” But that said, my favorite thing is to work with a great idea. I love it when a songwriter or producer says, “This is what I want your solo to be about. This is the emotion that I want you to put in. This is the story that I want you to tell.” When I get that kind of motivation, I can usually come out...
with something good, even if it’s over a stupid pedal in A for 16 bars.

So, what is the story behind “Our Most Desperate Hour”? What was your motivation? I like to leave it up to people’s interpretation, so I won’t go too in-depth...

C’mon, you can’t tell us it’s about the motivation, and leave us hanging. What’s the story? (laughs) Okay, maybe just this once. Essentially the idea was to convey somebody that is on the brink of losing everything, but they decide to take one last shot.

It’s about a person that says, “You know what? If this fails, the ship is gonna sink. If it works, we’re all going home to our families.” It’s about taking that final shot, when you have nothing left to lose and everything to gain.

So, when you say you are motivated by a great concept, or a great story, you mean it literally. Each song is a movie in your mind. I couldn’t be more literal. If I was a good singer, these songs would have lyrics. But I’m a terrible singer, so I’m creating a soundtrack for those ideas and emotions the best way I know how. The technique serves the greater idea.

How did you learn your technique? I was always the guitar player that would ask anybody around for advice and for help. Whether I was a teenager opening for bigger bands or whatever, you would always find me knocking on the headliner’s door and peeking my head in to say, “Hey, um, my name’s Nita, and I have a question about how you play the section of your solo, ’cause I was trying to figure it out. Would you mind showing it to me?” Ten times out of 10, that was met with “Yeah, come on in, sit down.”

I never went to music school. I never had a guitar teacher, until I joined Alice Cooper and I took my first guitar lesson four years ago. So, I took the opportunity to learn wherever and whenever I could. And learning little bits and pieces like that every chance that I could was the best education I could have asked for.

There is a lot of layering and harmony guitar playing on the album. What were your influences in terms of arranging? I would say first and foremost, the album Col-
that neo-classical inspiration is there. I think is really strong and then have some-
thing I wanted to challenge myself, and step out of the chords I usually like to solo over, and let me tell you, that first chord progression was horrible! I don’t like those sharp keys, you know, the E to the F to the G. It was torture trying to find a melody that fit.

Well, it worked for me. Obviously, you’re a great, very ambitious player. What were your practice habits like?

Obsessive, really. It all boils down to hard work. Conor McGregor, the UFC fighter, says there’s no such thing as talent. Talent does not exist, and you can do anything you put in the time. There is only obsession. It’s just being more stubborn than that voice in your head that says you’re not good, and going in and getting the practice done anyway, you know? You have to do whatever you have to do to get those hours in. And that’s what I made myself do for many years. I was a weird kid. I had a hard time making friends. The only people I was friends with were people I was in bands with, and none of them went to my school. I had one friend, basically, throughout middle school and high school. But when I played guitar, people listened, and that’s the thing that drove me to practice, because I wanted to get better.

Were you always disciplined?

It was in my nature. I grew up doing gymnastics before the guitar distracted me, and I was a couple places shy of the Junior Olympic Team. I was doing ballet and gymnastics from the time I could walk. So, my circle of friends from gymnastics were all focused and driven and dedicated to become the best that we could be. And I’m talking from the time I was 5 until I was 13, when I stopped doing gymnastics and transferred that energy to playing guitar.

How did that dedication affect your social and romantic life?

As a woman in the music industry, you can’t really date a lot of people. I was always extremely careful about who I went out with, and who I talked to. And I avoided dating people in bands I toured with or crew in the tours, or anything like that, because that always reflects on your character and your personality as a musician. In many ways, it was sort of a lonely ascension, because I wanted to do it the way I wanted to do it, and no one else really understood that. That’s the thing that attracts me so much to music and to athletics. To this day, I work out every single day, regardless of where I am in the world, even if it’s just 15 minutes of yoga in my hotel room. No one can do your pushups for you. No one can do your practice hours for you. There are things in life that you can be given, because you have advantages, but guitar technique is not one of them. And that’s something that has always attracted me to this world.

What is it like playing with a legend like Alice Cooper?

Alice is the consummate showman. I’ve always thought of myself as a strong performer, but Alice takes it to another level. He doesn’t break character when he’s on stage — he is Alice Coo-
per, and he is a fricking badass 100 percent during every show. Our band is such a tight unit, I know when he’s frustrated or tired. But the audience will never know because Alice is such a total pro. I’m guilty of having my moments on stage. I’ve never had a real melt-
down, but I’ve had my moments of getting frus-
trated or kicking someone’s phone out of their hand when they’re texting instead of watching the show, but Alice is a great reminder that you must stay in that character and you must create that experience 100 percent, all the time.

You’ve played in bands with all women, and you’re playing in this band with all dudes. Is there a difference?

Yeah, the guys take longer to get ready! [laughs]

You’ve been very open about being sober. How bad were you that you had to change your style?

Well, bad enough that I had to stop drinking. I wasn’t to the point where I was waking up and reaching for that bottle of warm vodka sitting next to my bed. Not like that. But I defi-

itely let alcohol and partying dictate way too much of my life for a very long time. A lot of that had to do with insecurities. Like I said, I was a young guitar player on tours with older musicians, and I thought that was the way to be part of the band. Again, I was a weird kid, and I wasn’t great at making friends, but alcohol is the great equalizer. You can walk into any city, any country in the world, and sit down and order a beer and start a conversation with somebody in the bar over a beer. And that was my safety net.

If I made mistakes on stage, I’d say, “Oh, I was kind of drunk that night, it’s okay.” And sort of shift all the blame onto this substance. (continued on page 54)
GO ASK ALICE... ABOUT GUITAR PLAYERS!

SINCE HE BURST onto the stage in 1968, frontman extraordinaire Alice Cooper has performed with an astonishing array of guitar virtuosos, starting with Glen Buxton and Michael Bruce, and continuing with Steve Hunter, Dick Wagner, Davey Johnstone, Vinnie Moore, Joe Satriani, Steve Vai, Orianthi, Reb Beach and Slash. But what does he really think of them? You’re about to find out.

Orianthi
“Orianthi was in the band for three years, and she was great — one of the best guitar players around. She was essentially a rock/blues player, which is generally what a good guitar player is, so she fit right in, because most rock and roll is blues-oriented rock.”

Glen Buxton and Michael Bruce
“Glen Buxton was so unique. He wasn’t the kind of player that could play a traditional 12-bar blues, but he could jam with someone like Pink Floyd’s original guitarist, Syd Barrett. Glen was very futuristic, and when he was on, he was a good as anybody. Michael Bruce, on the other hand, was a great rhythm and riff player. He laid the foundation, while Glen went into outer space.”

Davey Johnstone
“Davey originally played in Elton John’s band, and he was a very sophisticated musician. I’m used to playing with two or three guitarists, but Davey is one of those guys who could probably cover all the bases by himself.”

Steve Hunter and Dick Wagner
“They played with me on Welcome to My Nightmare and a bunch of other things. I remember Aerosmith’s Steven Tyler telling me, ‘Well, that’s the dream team right there.’ And they really were. Both were spectacular lead players. I think Steve might’ve been the better soloist, but Dick was the better writer. If I had to pick my favorite solo on any Alice Cooper record, it would definitely be Hunter on ‘I Am Made of You’ from the Welcome to My Nightmare 2 album.”

Nita Strauss
“That girl is going to have a long career. She’s got a great personality and has a lot of pride in her work without all the ego. I always tell my people, Look, ego is great onstage. I want you to have all the ego in the world onstage, because that’s what the audience wants. They want to see a great performer. But offstage, I don’t want to see any of that nonsense. Ego doesn’t work offstage, it works onstage. Nita is an incredible guitarist and a solid person.”

Who Would You Like to Have Played With?
“I would’ve loved to work with Mike Bloomfield and Elvin Bishop. I don’t think I’ve heard anybody better than that. Their playing on the Butterfield Blues Band’s second album, East-West, is the best guitar work I’ve ever heard in my life. Maybe Jimmy Page and Jeff Beck would be equivalent, but I don’t know why you would need anything more than Beck by himself! I guess it would also be fun to put Steve Vai and Joe Satriani together. I’ve worked with them separately, but together would be as good as it gets.”

Alice Cooper has worked with some of the greatest guitarists in the world. And, yes, he found many of them worthy. By Brad Tolinski

June 28, 1972: Alice Cooper and his band chill out at Chessington Zoo in the U.K.
(from left) Glen Buxton, Cooper, Michael Bruce, Dennis Dunaway and Neal Smith
CELESTION

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.

150 WATT

celestion.com
If I got in an argument with my boyfriend or a friend, I’d say, “Oh, it’s just, I was so drunk that night, it wasn’t actually me. It’s not actually my fault.”

Taking that out of the equation was something that really helped me see who I was as a person and as a guitar player. And I remember my first show that I played sober, I got offstage and I just burst into tears. I know I’m talking about crying so much, but I really did. I burst into tears, I thought, “I can’t do this without my security blanket,” you know? “I can’t do this, nobody liked it, everybody could tell.”

And then I wiped my tears and went out to the bus, and everybody said, “You were so great! You were so confident! I loved the way you moved! I loved the guitar solo!” And I thought, “Wait a second, so nobody knew?” Once I realized that that was all in my head, everything changed and I made a positive shift in my life.

One last thing. Controlled Chaos might never have happened without the direct support of your fans. You raised more than $100,000 through your crowdfunding campaign, which I think is an interesting lesson for other players.

Yes! My Kickstarter campaign was master-minded by Josh Villalta, who is my manager and plays drums on all the tracks of the album. He’s been handling my business for the last few years, and he was the one telling me to crowdfund. To be honest, I was hesitant. I’m not sure why, but I just didn’t want to do it. I thought that a traditional record deal was the way to go, but when we spoke to various labels, there was interest, but nobody was really excited about the project. The typical response was, “Yeah, if you want to do this, we’ll take it. But we want to own everything that you do from here on out.” That really threw me. It made me realize that if I wanted to do something for Wrestlemania, or if I started a band, or guested on an album, it would all have to go through this label, and I’d have to give up so much control of my career. I couldn’t see that happening. What if Alice asked me to play on his next album, and the label started hassling him? I couldn’t have that.

Kickstarter allowed me to move forward, and allowed the fans to get involved. I started seeing how crowdfunding was a cool way to ask, ‘I want to do this for you guys. Do you want to be a part of it?’ The response was a bit overwhelming and humbling.”
VINTAGE VOICE, ALL BOOGIE

THE NEW FILLMORE™ SERIES; Elevating 6L6 and Now 6V6, Classic Tone

Introducing the 6V6 powered Fillmore™ 25 and the 6L6 driven Fillmore™ 50. New vintage-voiced and styled MESA® amplifiers inspired by the best of the 1950s era Tweed gems and the other branch of our own early Boogie® Family Tree. At the heart and soul of the Fillmore Series, you'll discover soft clip to saturated—our most expressive gain ever presented in a simple 2 (identical) Channel with 3-Modes each. Both models offer vintage tube-driven spring tank reverb, served up in traditional-sized and dressed combos and heads. Explore the Fillmore Series at mesaboogie.com

© 2018 MESA/Boogie Ltd.
Unless you’ve experienced a communication breakdown for the past year and a half, you know about GRETA VAN FLEET. Fueled only by a handful of EPs and their exhilarating live shows, the Michigan-based upstarts have scaled rock’s heights and flirted with “saviors of rock” hype. Now, guitarist JAKE KISZKA addresses his band’s highly anticipated full-length debut, _Anthem of the Peaceful Army_.

BY JOE BOSSO PHOTO BY TYLER MACEY
Greta Van Fleet guitarist Jake Kiszka during the filming of the band's "When the Curtain Falls" music video.
“GRETA VAN FLEET ARE THE SAVIORS OF ROCK AND ROLL.”
For much of the past year and a half, guitarist Jake Kiszka has been hearing that phrase over and over. While such a line might seem like little more than a well-worn cliché thrown about willy-nilly by jaded music journalists desperate for something — anything — to champion in the way of genuine, guitar-based rock, in the case of Greta Van Fleet, there might be some actual meat on the bone.

Consider the evidence: The Michigan-based group’s first two EPs, Black Smoke Rising and From the Fires, packed rowdy, riff-tastic doozies such as “Highway Song” and “Safari Song” that shot to the top of Billboard’s Mainstream Rock charts. Radio buzz soon translated to sales (each EP moved more than 100,000 units), and in no time at all the band were headlining shows and receiving rapturous reviews on both sides of the Atlantic. All of which causes one to ask Kiszka the question: Are Greta Van Fleet, in fact, the “saviors of rock and roll”?

“Boy, I don’t know,” Kiszka answers with a laugh. “It’s a heavy crown to wear, isn’t it? You hear that and you think, ‘Can one band can have it all to themselves?’ The thing is, rock and roll has been around for decades and a lot of artists contributed to it along the way. Some of what once was doesn’t exist anymore, but that’s the thing: It always changes, and so I think it will always exist in some way. We’re honored and humbled by people’s reactions, and we’re happy to continue a tradition. Whether that’s ‘saving rock and roll,’ I’ll leave that to others to consider.”

Kiszka and his band of mostly brothers (Josh Kiszka is the lead singer, Sam Kiszka plays bass and occasional keyboards and drummer Danny Wagner keeps the beat) have been experiencing the spoils of rock stardom in ways that he deems “wild, chaotic and surreal.” Earlier this year, Elton John jammed with the group at his annual Oscar charity party. Dave Grohl recruited them to join Iggy Pop, Garbage and Tenacious D at his Cal Jam resurrection concert. They even got to hang out with Tom Hanks. And, as one might imagine, female fans have taken quite a shine to the young upstarts. “The aspect of the album’s epic opener, “Age of Man,” he appears to be channeling early Geddy Lee. But there also are impressive signs of growth: parts of the sparky rave-up “The Cold Wind” recall the roaring country rock of Crosby, Stills, Nash & Young; the pastoral sweetness of the acoustic-based “You’re the One” is reminiscent of the Band; and the elegant set closer, “Anthem,” blends shades of early Wings-era Paul McCartney amid a soaring choir of backing vocals.

“We really want to build on where
we’ve been and go somewhere new,” Kiszka notes. “We went into this album heartened by the success of our EPs, but at the same time, we didn’t take our task lightly. There was no sense of entitlement, like, ‘Those’ll be easy to beat,’ because we knew this was a full statement, a complete thought. In that way, it was a very premeditated endeavor, and we went about it with that singular goal in mind: Beat what we had done and put out something that was fully structured and had its own identity.”

“...We're honored and humbled by people's reactions, and we're happy to continue a tradition. Whether that's ‘saving rock and roll,’ I'll leave that to others to consider.”

From what I understand, you started recording with a full batch of demos, but halfway in you stopped and wrote new songs. Was that a source of conflict within the band? Not really. We wrote a bunch of songs a while ago, so when we started the record we realized, “Hey, we can do better than this.” We were more mature and more seasoned from touring. I think we were all pretty unanimous about what we needed to do. In the end, we took some songs we had written a
while ago, and then we wrote some new ones. Recording the new ones allowed us to see the older songs that fit into what we were doing. In the end, I think we came up with something that has its own identity.

The songs on the album vary from live-sounding cuts like “Age of Man” to more produced pieces like “Anthem.” When you’re writing, do you know the kind of treatment each song should have?

No, not particularly. All of the cuts on this album were tracked live; any production, if we thought it was necessary, came later. I mean, you kind of have an idea sometimes — you play the song through, and you go, “OK, this needs a little more whatever…” But for the most part, we still wanted to capture our live energy. That’s what the four of us are all about, and I think that translates to the final recording. You can hear us all working together. Sometimes we redid certain parts — a guitar track, a bassline, whatever. Some tracks were pretty much there from the beginning; sometimes we did eight or nine takes.

When we’ve talked in the past, you spoke about Jimmy Page and other blues-based influences — Duane Allman, Eric Clapton, the Rolling Stones. Was shred ever a draw for you?

No, I was never into those guys, the master shredders. I’m not putting down that kind of playing, but it’s just my preference. Shred never really entered my world in a way I could identify with. I never knew how I could incorporate that kind of playing into what I wanted to do. Or maybe I just couldn’t play that stuff at all. [Laughs]

Songs like “When the Curtain Falls” and “The Cold Wind” are built on compact, crunchy riffs. Do those riffs come along fully formed, or do you have to refine and finesse them?

A lot of times they’re fully formed. I think the best riffs just come right at you — they don’t need a lot of refining. I travel with an acoustic guitar so I can play anytime, anywhere. A lot of the time, I’ll write a whole song out. I’ll get it to where I want it structurally, and then I’ll bring it to the guys: “Hey, what do you think of this?” Sometimes Josh will go, ‘Well, that’s not really up to par so go back and work on it again.’ Which is not that often, but it’s happened. So I’ll sit back and re-evaluate, and I’ll work on it to where it suits what he can sing. But yeah, riffs… they usually take shape right away.

What’s your process for constructing solos? The solo on “When the Curtain Falls” feels very spontaneous, almost haphazard in a Page-like way. Do you plot out something like that?

Solos are separate animals, so they can go either way. The song itself usually determines whether the solo needs to be written out or if I can just wing it. “Brave New World” has a pretty short solo, but I wrote it out. The same for “The Cold Wind” — written out. Other times I’ll just start jamming, and we’ll piece together things until I’ve got a full solo. I just that with the solo to “Edge of Darkness” [From the Fires EP]. I’ll have a bit of structure, but within that framework I’ll have spots for experimentation. So “Edge of Darkness” is more off the cuff, I guess. “When the Curtain Falls” was one where I sat down and said, “I’m just gonna start rippin’ and see what happens.” I put it down and said, “Yeah, I can live with that.”

What about “Lover, Leaver (Taker, Believer)”? It has two solos; the first one feels plotted out, with new ideas coming along every two measures.

That was a song we had from a while back, and that solo was written out. I kind of always knew from a guitar perspective what needed to be done. And so, yeah, the first solo in the song, which isn’t on the slide, was written probably about three years ago. For the second solo, I knew I wanted to go somewhere a little different, so that’s why I brought the slide out to take...
RAISE THE BAR

DK24 2PT

- GOTOH® CUSTOM 510 TREMOLO BRIDGE
- CUSTOM SEYMOR DUNCAN® PICKUPS
- TWO-PIECE BOLT-ON CARAMELIZED MAPLE SPEED NECK
- SCULPTED NECK HEEL
- LUMINLAY® SIDE DOTS
- GRAPH TECH® NUT
- AVAILABLE IN MATTE ARMY DRAB, PRIMER GRAY, SATIN ORANGE CRUSH AND AND SATIN SHELL PINK

© 2018 JCMG. Charvel® and the distinctive headstock designs commonly found on Charvel® guitars are registered trademarks of Fender Musical Instruments Corporation and used herein under license by JCMG. All rights reserved.

charvel.com
You also do some cool slide soloing on “Mountain of the Sun.” What is your slide technique? You seem to use the slide and your fretting fingers simultaneously.

I do. I put a copper slide on the ring finger of my left hand. I’ve kind of worked out a cool technique. I can slide up on that finger and bring it back down, and if I’m using an open tuning, I can then fret notes using my middle finger and pinky. I’m basically holding my slide finger up in the air when I do that. It’s a little tricky, but it works.

Last year, we talked about your guitars — a ‘61 Gibson Les Paul, a new SG Standard. Did you use them in the studio?

I used the Les Paul, and I actually got another ’61 model. I played the new one quite a bit on the album. It’s a little hotter than the ’61 I’ve always used, and that’s kind of interesting. You can have two guitars that are supposed to be the same — same year, same model, same PAFs — but they sound completely different. That’s so weird. We did some recording at Blackbird Studios in Nashville, and the owner, John McBride, loaned us some things. We also got some guitars from Andrew Yanqui, who is the owner and CEO of Chicago Music Exchange. The acoustics I used were a Sixties Gibson J-50 and a Sixties Guild acoustic. Oh, and I played a Danelectro Baby Sitar on “Watching Over,” and that was amazing. I could’ve played that guitar for days.

Any changes to your amps? Are you still using the Marshall Astoria Custom CMES?

I used those, and I have a Bletchley amplifier I’ve been touring with for quite some time now, so I used that. Its essence is similar to a Marshall, but it has its own characteristics as well. I’ve been using Vox AC30s too, so they’re on the album.

What effect pedals did you use on the record?

There were a few of them. It was actually my objective to keep things minimal with pedals so I could focus on my performances. Some amps don’t have preset reverb channels, so it’s always good to keep a Holy Grail pedal around. I used a Fuzz Face on “Brave New World” and a delay — I can’t remember which one that was. [laughs]

Last question: Now that you’ve achieved some success, do you guys ever ask yourselves, “OK, how do we not screw this up?”

We’ve never said that in a formal discussion. We realize we’re in a nice position. We have people who are taking care of business and watching the money, and to that end we sort of focus on our identity and our music. I think that’s what’s going to be the determining factor of our sustainability. It always comes back to the music. So that’s a collective mindset that we share, and hopefully it’ll help us not screw things up. [laughs]
THE COMPLETE LEARNING APP FOR GUITAR PLAYERS

SPECIAL OFFER
Annual plan gets you 10% off Fender gear

GET STARTED QUICKLY
Access a growing library of songs from 5 genres.

EASY-TO-FOLLOW LESSONS
Fun song-based lessons of your favorites songs.

TRACK YOUR PROGRESS
Exclusive access to instructors, product experts and feedback from other players.

Get the app.  play.fender.com

©2012 Fender Musical Instruments Corporation. All rights reserved.
FENDER, FENDER Play and the distinctive Fender logo are trademarks of Fender Musical Instruments Corporation.
Martin Barre with a Fender Double Fat Strat
ARTIN BARRE, one of the most influential names in prog-rock guitar for almost 50 years, is most closely associated with giants of the genre, Jethro Tull. His first recorded appearance with the band was on their second album, 1969’s Stand Up, which saw them morphing from a fairly conventional blues-rock outfit on first album, This Was, into cross-pol-linations of jazz and rock, with a uniquely English sensibility that continued to develop from album to album. Tull constantly pushed boundaries, incorporating folk and medieval elements into their blues mould to create a sound distinctly their own.

Since Tull effectively ceased to function as a unit in 2011 beyond “Ian Anderson plus,” Barre has been carving out a highly successful solo career, leading a crack band of like-minded souls into a series of albums and live sets; the likes of which include often radical reworkings of Tull classics sitting comfortably next to Barre’s originals and even a handful of covers, among which his take on the Beatles’ “Eleanor Rigby” has been a highlight. With his smoothly singing, sweetly distorted signature tone and his always unpredictable note selection, his solos and fills never take the expected route. Indeed the title of his new album, Roads Less Travelled, would make an ideal description for his own unique approach. Extremely self-effacing, with a great memory for the details of his lengthy career, Martin is an interviewer’s dream.

Jethro Tull six-string legend MARTIN BARRE talks Tull history, gear, influences, the importance of moving forward — and his surprising, aptly named new album, Roads Less Travelled

[BY MARK MCS TEA ✩ PHOTO BY ELAYNE BARRE]
Essentially, playing the guitar, you need to mold it around your personality. It’s not an overnight thing. It’s all the years of practice and experimentation and finding your own style and sound. You can’t shortcut all that.

You see all these guys on the internet. I call them “technique monkeys.” They can play awesome reproductions of Yngwie Malmsteen, Eddie Van Halen, and the like, but there’s nothing of their own there, no unique personality. Exactly. You could give them a simple 12-bar blues and they’d be lost because they’ve got no grounding. They’ve learnt skills without application or purpose. There’s no invention from their own minds; no learning curve, no voyage of discovery.

Upon joining Jethro Tull, you were stepping into the Mick Abrahams role. Maybe not quite as hard as replacing Eric Clapton in John Mayall’s Bluesbreakers, but still a big pair of shoes to fill from the fans’ point of view. Did you have any anxieties about the pressure? I did at first. I was a nervous kind of guy, and I had huge respect for Mick. The fact that the music Tull was playing changed [after the release of the first album] meant that I wasn’t playing the same sort of music. But the fans in ’68 wanted a blues band. They didn’t like what we were doing, playing the music that became our second album, Stand Up. They slowly came around

---

To reel back to the very start, I believe that when you began to play in 1960, your dad gave you albums by jazz guitarists such as Barney Kessell, Kenny Burrell and Wes Montgomery. Was he a big jazz fan?

My dad was from a French family and his father was an orchestra leader in Paris, playing the violin. My dad wanted to be a clarinetist, but things got in the way and he had to work in a factory. When I left university to go professional, most parents wouldn’t have been too pleased, but he never said anything, and I realized later that it was because I was doing something he’d have really liked to have done. He was very supportive.

You were starting out at a pretty sophisticated level, rather than the standard U.K. guitarist influences of the time, such as Hank Marvin of the Shadows.

Ha, ha! No! I was only listening to it. I didn’t like jazz at all. I did like the flute. I liked Frank Wess and Roland Kirk, which is why I started to learn the flute at 15. You’ve hit the nail on the head, though. It was Hank Marvin who lit the fire for me, like so many young kids in England. He inspired everybody to play in a band. But we were so hungry for music that the Shadows and Cliff Richard were never going to be enough. Every time an album came into the local record store from Gene Vincent or Eddie Cochran we’d play them until they wore out.

The album sleeves themselves — with the iconic guitars that you could never find in England in the early Sixties — were so important.

Yes. I used to look at the pictures and dream of those guitars! I dreamt of a career in music too. Over a period of years it took over everything else until I got kicked out of university. I was gigging six nights a week at that time! I was stupid enough to think I could be a professional musician and moved to London.

Well, it worked out well.

It didn’t at first. The only job I could get as a professional was to play saxophone in a soul band. I literally picked up the sax and learnt how to play from scratch to join a band — my flute skills were helpful there — and that band stayed together for three years then morphed into a blues band, as that became fashionable on the U.K. music scene toward the end of the Sixties.

When you were first starting out, did you go down the infamous Bert Weedon Play in a Day book route that so many legendary U.K. rock guitarists started with?

Never did it for me. I had one lesson with a local guitar player. He was so out of touch with what local kids were listening to. He didn’t connect at all. There was no sense of “what do you want to learn?” So I thought “No, thanks” and moved on. It made me use my ears as there was no other information available out there. I bought records and then just labored over learning the guitar parts by playing the record over and over by trial and error.

It’s so different now. You have guitar tabs, YouTube, apps — there’s so much out there to accelerate your development. It’s not fool-proof, though. My daughter’s partner is learning. He’ll pick up things from YouTube, then when I’m visiting show me what he’s been working on, and I’ll be saying, “No. Not like that! I’ll show you a better way.” But that’s also experience. Essentially, playing the guitar, you need to mold it around your
play one!” You’d be offered Fifties Gibsons and Fenders for less than $200. It wasn’t the kind of silly money you see now for an old guitar. The main concern in those early days was to get more reliable equipment. Everything was so prone to breakdown. Amps were blowing up all the time.

Do you have a guitar that you’d grab in the event of fire?

No, because I own the guitars, the guitars don’t own me. The guitar I play most is a small collapsible travel guitar made in Switzerland. It’s not very valuable, but I pick it up every day. It’s a lovely instrument to play. I’ve had valuable instruments that I’ve sold or that I’ve even re-bought. The money becomes a means to an end. If I’m financing a tour and I want the two girls on onstage, I’ll sell a vintage guitar.

You often say that in Tull if you didn’t get the solo on the first or second take it would end up being a flute solo. Was it actually that cut-throat?

It was like that. If you go back to when you were working on eight- or 16-track recorders, you didn’t have the tracks spare to put on extra solos. I don’t particularly like that approach. When I record now, if I don’t get it on a couple of takes I want to stop. I want to erase and start again. When I listen to the solos on the early Tull albums, the playing leaves a little bit to be desired, if I may say so.

I think that’s probably more your hindsight than a fan’s listening perspective. Maybe. I see the faults in what I do. The way I record now the faults disappear. I like spontaneity, though. The best performance will always be in the first two or three attempts.

As soon as you left Tull — if you want to call it “leaving” and not a hiatus — did you feel worried about the pressure to be the man it all hangs on, or was it a sense of liberation and empowerment?

Tull became a comfort zone. The same tours, venues and songs. Once you become comfortable, things become sterile and stagnant. You’re not progressing. It was a shock, because I didn’t see it coming, but now I think it’s the best thing that ever happened. I’m not somebody who’s going to lie down easily. I’ve got a strong will, I’m determined and stubborn and it made me get my act together. It liberated me as a guitar player. It made me realize how unadventurous I’d become. I got involved with all of the processes of getting a band together. It made me play a lot more guitar on the songs, plus I was talking to the audiences, commu-
ing with them. I’m a much more complete person and musician than I ever was.

Would you feel too restricted to return to Tull as a regular jobbing band member?
It’s not in my universe now; it happened too many years ago. I’ve got a great band now, and that’s my band. I don’t want to play with another band. Next year I’ve got a tour planned called Stand Up America. It’s the beginning of a 50th celebration with Clive Bunker and Jonathan Noyce. I’ll have the girl singers; there’ll be nine musicians on stage, and we’re going to play Tull music, do a double CD, celebrate everything I’ve been through musically with Jethro Tull.

It’s obvious from so much of your solo work that the distinctive sound of Jethro Tull owes at least as much to your contributions as Ian Anderson’s. Does it leave any lingering frustration that Ian’s role as frontman often seems to overshadow other contributions?
I did my job as a guitar player. I wrote my own parts, my own inventions. Guitarists have a big role in a band. Ian was the frontman, the guy who sold the image, the brand. He did it really well. He was the focus, the kind of PR part of Tull. We all had a job to do. The real unsung heroes were John Glascock, Barrie Barlow and John Evan. I’ve had a lot of recognition.

I’ve seen reports of your new album being something of a blues-type affair, although having listened to it a few times I’d say it’s not blues in the sense of 12-bar workouts. There’s a level of sophistication in the riffs and melodies, and the solos go way beyond the predictable pentatonic box-position-type thing. It’s much more varied than a straight blues album.
Yeah. I don’t have an agenda. I don’t have to do a blues or jazz or prog album. I’m not fettered by a musical style. I’ll often listen to an album by a new guitar player and be quite disappointed by how narrow their depth of field is. I want to be able to play mandolin, write the songs, get acknowledgement for writing all the vocal harmonies. It doesn’t need to be in your face. I hope people can hear the subtleties.

The new album has an interesting mix of male and female vocals. The tracks with the female vocals have a very contemporary sound. It wouldn’t be a stretch to put a hip-hop beat under them for a kind of gritty, urban feel.
Yeah, I want people to be surprised. To dedicate a track to a female vocal is a great left turn. I want to play everything that I can hear the subtleties.

The opening riff on “This Is My Driving Song” has a Zeppelin-type “Black Dog” groove underpinning it, but there are acoustic interludes that suggest a hint of Elizabethan cham-

ber music. Kind of almost a “Bluesabath” vibe.
Ha, ha. Yeah! That’s a great song to play live for us as well. They are such a great band and they bring their own personality to the songs. When we’re recording I encourage everyone to come up with ideas. I would always prefer someone to try something totally off the wall that might not work than just play it safe.

Although this is a solo guitarist’s album, it’s all about great songs. There’s a ton of guitar on the album, but in subtle places — great fills or clever rhythmic motifs. I wanted to make an album that reflected everything I like about music and playing the guitar: melodies, harmonies and no compromising of ideas to try to fit into whatever box might be expected of me.

These days your sound is PRS into Soldano with only a modest treble boost in between, a very minimalist approach.
Yeah, I’m not a gear nut. I learnt my lesson in 1967. I was in a studio doing a session for Eric Burdon and we were doing the backing track. Jeff Beck wandered in; we were in awe. When we finished the track he picked up an old amp and guitar in the corner of the studio, plugged in and sounded amazing. And it was Jeff Beck that produced that sound, not a particular amp or pedals. It was purely him. He was totally in control. He could’ve reproduced that anywhere in the world in any circumstances. That’s what I’m always aiming for.

You must be relieved to have been successful in an age where people paid for your music. In the age of the illegal download, do you think an artist can make a living anymore?
I’m not driven by money myself. Musically it’s an easy decision; I want to play music and if I can make enough to enable me to fund the next year or album, etc., that’s all I ask of it really. The finances do dictate what you can and can’t do with your music, but they don’t dictate the music you make. Every day you have to fight to survive in a very tough business where we’re all after the same thing.

I’m always struck by how vital and alive musicians are in their 60s and 70s. I always think it’s because rock and roll is the elixir of youth.
Exactly. I never feel any conversational or emotional or numerical gap with the younger guys I work with. I don’t acknowledge age. I think music is the elixir of youth! 
Joe Satriani performs with his signature Ibanez JS Series guitar at London’s Hammersmith Apollo in 2010.
witnessed Martin Barre playing guitar with Jethro Tull at the Westbury Music Fair on Long Island in July 1970. I think it was my second concert experience, and the venue was a “theater in the round” setup. They were in town on their Benefit tour. Martin’s sound and playing was just like it was on the Tull albums — exciting, earthy, stellar and unique. I was mystified by his perfect blend of electric blues, rock and some kind of British, renaissance-like folk style I couldn’t quite put my finger on. Being a kid from New York I found his entire approach kind of exotic. He was brilliant.

Jethro Tull was an unusual band to say the least, even in the context of the times, which were pretty crazy. Ian Anderson’s writing style was so musically adventurous but always solid. It was progressive stuff but with just the right amount of warmth and feel. Martin kept it real, gritty and grounded for me.

Stand Up is still my favorite from that era. Andy Johns produced and engineered that record and it has his unique sonic signature on it. Andy told me some great stories about the making of that record, which has only served to strengthen my connection to it. It’s funny how, as a fan, you can get stuck on one or two albums by your favorite band. Aqualung and Thick as a Brick were more popular with my friends and the rest of the world over time, but my memories of growing up and coming of age are tied to Stand Up and Benefit — and eight-track tapes!

As the summer of 1970 ended and school started, we lost Jimi Hendrix. That day, September 18, I decided to become a guitarist. As a young musician starting out, looking for inspiration, I was fortunate to have Martin’s guitar playing to inspire me, illuminating all the different ways to play guitar and create musical magic. Thank you, Martin Barre!
Cousin Harley guitarist Paul Pigat and drummer Jesse Cahill
Two Winter NAMM Shows ago, I walked out of the Observatory — a concert venue in Santa Ana, California — and took an Uber to my hotel in Anaheim. As soon as we left the curb, the driver — a young greaser with plenty of tattoos — asked me about the show I’d just seen.

“It was a bunch of rockabilly bands,” I said. “Jeff Beck and Darrel Higham played Gene Vincent songs at a Gretsch Guitars event. Cousin Harley and Duane Eddy played too.”

“Oh, cool,” the driver said. “I love rockabilly.”
“RACE WITH THE DEVIL”
Gene Vincent and His Blue Caps (1956)
Guitarist: Cliff Gallup

“This says all there needs to be said about the Cliff Gallup style, which has influenced everyone, whether they know it or not,” Pigat says. Gallup — who was 26 when he joined up with Vincent, one of rock’s great early heroes — was one of the most adept, versatile and influential electric guitarists of his generation.

“LONESOME TRAIN (ON A LONESOME TRACK)”
The Johnny Burnette Trio (1957)
Guitarist: Grady Martin

“To me this is a perfect guitar solo — great tone, too,” Smith says. “I spent a good part of the Eighties chasing this tone. At that time, I was under the impression it was done with a Fender bridge pickup. I tried dozens of amps back then with my Tele with no luck. It wasn’t until later that I found out it was Grady Martin with a Bigsby pickup.”

“DUCKTAIL”
Joe Clay (1956)
Guitarist: Hal Harris

“I still remember hearing this for the first time,” Smith says. “Hal Harris’ use of the dominant seventh in the bass while he Travis picks, to me, is the quintessential rockabilly sound.”

“CRAZY LEGS”
Gene Vincent and His Blue Caps (1957)
Guitarist: Cliff Gallup

“This is a great song to learn note for note,” Smith says. “I still use some of these licks today.” By the way, “Crazy Legs” was written by guitarist/singer/actor Jerry Reed of Smokey and the Bandit fame.

“I’M COMING HOME”
Johnny Horton (1957)
Guitarist: Grady Martin

“Anything by Grady Martin is essential to a well-rounded rockabilly guitar player’s arsenal,” Pigat says. “He’s truly a cornerstone of guitar history.”

I figured he’d say that, you know, based on his greased-back hair and Sailor Jerry ink — despite that very wise saying about not judging a book by its cover. But when I asked him what rockabilly hands he listened to, it was obvious he didn’t know what rockabilly was — even though he had adopted “the look,” a common practice in Orange County. He mentioned Johnny Cash at one point, but as soon as he started listing baseball-cap-wearing modern country dudes, I cut him off and filled the rest of our trip with a condensed verbal version of what you’re about to read.

Simply put, it’s a guide to rockabilly guitar; to be more precise, it’s a list of 10 killer vintage rockabilly songs that every rock fan — let alone every guitarist — should know and/or learn how to play. These are the songs modern players like Darrel Higham, Paul Pigat, Jim Heath, JD McPherson, Ashley Kingman, Buzz Campbell, Brian Setzer and the Paladins’ Dave Gonzalez listened to back in the day, as did Jimmy Page, George Harrison, Dave Edmunds and Jeff Beck. Nothing has changed; listening to these songs now — and learning the solos note for note — is just as helpful as it was back when Setzer’s pompadour was a foot tall.

Rockabilly is a form of rock that dates to the mid-Fifties. Wikipedia hits the nail on the head here: “It blends Western musical styles such as country with rhythm and blues; some have also described it as a blend of bluegrass with rock and roll.” I’ve always described it as horn-free (no horns! I will not waver on that), hard-driving early rock with a rural accent, delivered with a beat so heavy and deep that you think your head’s gonna explode.

Two highly respected roots guitarists — TK Smith and Paul Pigat — graciously added their two cents (more like $7.43) to this list. Smith, a master player (think Charlie Christian in a cowboy hat) and guitar builder (he’s the man behind TK Smith Electronic Guitar Service), was a fleet-fingered founding member of rockabilly bigwigs Big Sandy & the Fly-Rite Trio in the Nineties. Pigat, the Gretsch-endorsing gent behind Canada’s Cousin Harley, is simply one of the top two rockabilly players within a 134.6666667-mile radius of wherever he might be standing, not to mention a mean country blueser and bebop jazzer. Cousin Harley’s latest album, 2017’s Blue Smoke: The Music of Merle Travis, is an exhilarating tribute to country guitar virtuoso Merle Travis. “I’m a firm believer that most guitar players are somehow influenced by Merle — they just don’t realize it,” Pigat says. “He influenced Chet Atkins and Scotty Moore for starters, so I rest my case.”

Anyway, this list was compiled by Smith, Pigat and me. Break out the YouTube videos (and the pomade) and enjoy!
“How Come It”  
“Thumper” Jones (1956)  
Guitarist: Hal Harris

“Somewhat crude — but great feeling on this one,” Smith says. Thumper’s voice might sound familiar to longtime country music fans; he is, in fact, a very young George Jones. “How Come It” appeared as the B-side of “Rock It” in the spring of 1956.

“Mystery Train”  
Elvis Presley (1955)  
Guitarist: Scotty Moore

“I think all young players should lock themselves in their rooms until they can cleanly play Scotty Moore’s lick on this tune,” Smith says. “Learn it slow at first and get it right. I hear a lot of people play it sloppy.”

“Sun Medley”  
Guitarist: Danny Gatton

Although this list is supposed to be an homage to rockabilly guitarists from the Fifties, this Danny Gatton track from the early Nineties accomplishes the same goal. It finds Gatton blazing through a medley of songs originally recorded by Elvis Presley and Scotty Moore in the Fifties — the songs he listened to as a kid.

For this list, “it’s a tie between Gatton’s ‘Sun Medley’ and the original recordings of the same tunes by Elvis and Scotty,” Pigat says. “It’s undeniable that Scotty Moore changed the world with his playing. It’s also undeniable that Danny Gatton did the same.”

“Be-Bop-A-Lula”  
Gene Vincent and His Blue Caps (1956)  
Guitarist: Cliff Gallup

I have a personal connection to this song; it represents my introduction to rockabilly — although I admit I knew John Lennon’s mid-Seventies version before I knew Gene Vincent’s original version. Simply put, if you can play this solo correctly (and nail the tone), you’re officially “playing rockabilly.” It’s a fine introduction to Gallup and to the genre — and it always makes me smile when I play it!

“Twenty Flight Rock”  
Eddie Cochran (1957)  
Guitarist: Eddie Cochran

Leaving Eddie Cochran off this list would be like leaving Doc Watson off a list of influential bluegrass pickers; his music and look had a huge influence on scores of later musicians, including Brian Setzer and Paul McCartney. His “Twenty Flight Rock” guitar solo, a lovable mish-mash of frantic hammer-ons and pull-offs, captures the frenzy of rockabilly.

“Stray Cat Strut”  
Stray Cats (1981)  
Guitarist: Brian Setzer

When I joined a swing/jump-blues band in 2009, I discovered — based on all the jazzy chord progressions I was learning (many of which bore a strong resemblance to this song) — that “Stray Cat Strut” isn’t rockabilly. Pigat agrees: “Although not technically rockabilly — it’s probably closer to swing — this tune resurrected the genre in the Eighties. There were other great artists at the time [Don’t forget Queen’s “Crazy Little Thing Called Love”], but no single song did as much for the music as this one, and it’s a hell of a guitar solo.”

In 2014, Setzer included it on his own list of “The 5 Best Guitar Solos Ever!” on esquire.com. “This might sound bigheaded of me,” Setzer says in the article. “I thought that up when I was 19 years old. And people still come up to me who play guitar and ask me how I play it. It’s lasted a long time.”
FIND MUSICIANS FOR YOUR NEW BAND, RECORDING PROJECT, JAM SESSIONS, AND MORE

3 MONTHS FREE TRIAL

MusicianFinder.com

GET YOUR JAM ON

Brought to you by partners who live and breathe what it means to be a musician.
Head of Its Class

PRS MARK TREMONTI MT 15
By Chris Gill

There are a lot of great-sounding mini and “lunchbox” amps on the market these days, but, as good as many of these products often are, most seem like they were designed while “You Can’t Always Get What You Want” by the Rolling Stones was playing in the background. Models that have excellent high-gain distortion tones often lack strong clean tones and vice versa, while other models may compromise key performance features to compensate for smaller chassis sizes. The response from manufacturers is usually a bemused shrug followed by a recommendation for a full-size amp they offer.

When PRS and Mark Tremonti joined forces to design his first signature amp, Tremonti apparently said to hell with compromise. As a result, the PRS Mark Tremonti MT 15 is a lunchbox-style amp head that is truly equivalent to many larger amps in every way, other than its smaller size and — best of all — lower price. The MT 15 is a two-channel amp with two fully independent and individually voiced channels and several other features not com-
The PRS MT 15 is rated at 15 watts of output, but because its power amp section features a pair of 6L6 tubes, instead of the usual 6V6 or EL84 tubes used for most compact amps, it delivers both tone and volume levels that can compete with many full-size 50-watt heads — even though it employs smaller transformers and lower plate voltages. Six JJ EC83S preamp tubes provide impressive amounts of gain that go well beyond competing lunchbox amps as well.

Whereas most two-channel mini amps provide only one set of tone controls for both channels, the MT 15 offers separate sets of bass, middle and treble EQ controls for the Clean and Lead channels. Players can switch channels using the heavy-duty footswitch that ships with the amp or select channels using the mini switch on the amp’s front panel when the footswitch is not connected. The Clean channel also has a boost function that is engaged by pulling out the channel’s treble knob, and the Lead channel has its own gain control in addition to the EQ section. The master volume controls the output of the Lead channel only, and the presence control (another feature uncommon for mini amps) is shared by both channels.

Rear panel features consist of ¼-inch send and return jacks for the FX loop, a full/half power switch for 15- or 7.5-watts of output, probe jacks and an adjustment knob for setting proper bias, a single 16-ohm and pair of 8-ohm parallel speaker output jacks and a ¼-inch jack for the included footswitch. The PRS MT 1x12 Closed Back speaker cabinet is designed for use with the MT 15.

Without a doubt, the PRS MT 15 is the biggest-sounding lunchbox amp I’ve ever played, and I can attest that I’ve played at least 90 percent of the models out there. The 6L6 tubes and meticulously dialed-in circuit are the key, delivering crisp pick articulation, punchy percussive attack and impressive bass that will tremble your trouser legs, when playing the amp through a large speaker cabinet. The high-gain tones sound killer with dense layers of harmonically rich distortion and sophisticated detail, and the distortion tones get bigger, tighter and more forcefully powerful as the master volume is turned up.

However, I was even more impressed by how punchy, big, and three-dimensional the clean sounds are, particularly with a delay unit connected to the FX loop. The Clean channel maintains impressive clean headroom even with the volume control turned all the way up on the 15-watt output setting, and the volume level of both channels almost match when both are turned all the way up. Engaging the Clean channel’s boost allows the Clean channel’s output level to match even closer while adding overdrive grit that’s delightfully raunchy without being too dirty.

**CHEAT SHEET**

**STREET PRICE:** $649, PRS MT 1x12 cabinet $349

**MANUFACTURER:** PRS Guitars, prsguitars.com

- Fully independent Clean and Lead channels feature their own sets of bass, middle and treble EQ controls
- The Clean channel’s treble control provides a pull boost function that increases output gain to provide extra overdrive without excessive distortion
- The power amp is driven by a pair of 6L6 tubes to provide the enhanced bass, detail, articulation and harmonic complexity of a much larger amp
- The PRS MT 1x12 Closed Back speaker cabinet features an oversized cabinet designed to perfectly complement the MT 15’s enhanced bass response

**THE BOTTOM LINE**

The outstanding tones of the MT 15’s Clean and Lead channels and their truly independent character would make this amp a bargain at twice its price, but for $649 it is a best-buy for true aficionados of modern hard rock guitar tones.
TAKE CONTROL
INTRODUCING H9 CONTROL APP FOR ANDROID

With H9 Control, you can manage parameters, presets and settings with an easy to use interface. Get instant access to over 500 presets that push the boundaries of delay, reverb, pitch-shifting, modulation, distortion and more.

Learn more at eventideaudio.com/h9control
Eventide is a registered trademark of Eventide Inc. ©2018 Eventide Inc.

ROCKABILIA.COM
YOUR MUSIC MERCHANDISE SOURCE
OVER 250,000 ITEMS FROM YOUR FAVORITE BANDS

Rockabiliacom offers the largest selection of music merchandise you will find on the Web - period. For a free catalog, visit rockabiliacom, call 952-256-1121 or write: PO Box 39 Dept 601 - Chanhassen, MN 55317 - USA
A guitar preamp can add new life to an amp by expanding its tonal range, dynamics and performance. Even better is a versatile preamp like the Carvin X1 all-tube guitar preamp pedal that also sounds great on its own and can be used to drive a power amp for live performances or plugged directly into a recording system in the studio. While the Carvin X1 is packaged in a pedal format, it’s packed with features comparable to standalone multi-channel amps and professional preamp systems. When it comes to bang-for-the-buck and performance, the Carvin X1 is one of the most attractive preamps we’ve encountered recently.

**FEATURES** The X1 is designed to offer the tones and versatility of Carvin’s esteemed X-100B amplifier in a compact format, and as a result it’s packed with more features than many combo amps. The X1 is driven by two 12AX7 tubes that provide four gain stages to deliver everything from pristine clean tones to extreme high-gain distortion. Individual Rhythm and Lead channels provide instant access to two separate tones.

All of the controls are mounted in a recessed chamber on the top panel and consist of individual volume controls for the Rhythm and Lead channels, a Rhythm channel bright switch, a drive control for the Lead channel, bass, mid, treble and presence EQ controls shared by both channels, master volume, a bypass/loop switch (for selecting standard bypass or engaging the pedal’s effects loop with the bypass footswitch) and a 2x12/4x12 switch for the cabinet simulation feature. A graphic EQ provides +/−12dB gain for 75Hz, 150Hz, 500Hz, 1.5kHz and 3kHz, and a pair of switches allow users to set the graphic EQ so it’s automatically engaged for either, both or none of the channels. Four footswitches engage bypass/loop, graphic EQ, Drive channel gain boost and channel switching functions. Rear panel jacks consist of ¼-inch input and output, mono send and return and a 1-watt output that can drive an external 4 or 8 ohm speaker cabinet.

**PERFORMANCE** Much more than a Carvin X-100B in a box, the X1 delivers a multitude of stunning clean, overdrive and high-gain distortion tones suitable for any style of music from smooth jazz to extreme metal. The cab simulation delivers dynamic and harmonically rich direct recording tones, and the unit greatly expands any amp’s tonal versatility whether it is plugged directly to an amp’s input or effects loop. Thanks to its two-channel design and footswitchable graphic EQ section, the X1 can instantly expand the tonal versatility and sound quality of even the humblest guitar rig.

**THE BOTTOM LINE** The Carvin X1 is one of the most versatile preamp pedals available on the market today, providing the tonal versatility of a multi-channel amp in a compact package that’s ideal for any live rig or studio setup.
Legendary.

There will never be another Glen Campbell. His playing was masterful. His guitar was Ovation.

The Signature Collection Glen Campbell Legend Mid Depth in Natural finish. Model 1027VL-4GC
The sub-$500 acoustic market has become one of the most exciting categories of guitar manufacturing in recent years. Long gone are the days when acoustics in this lower price range were predominantly drab, dreadnought knockoffs with thick plywood tops, even thicker polyester finishes and playing actions higher than Seth Rogen after a visit to a Hollywood dispensary. These days hundreds of acoustics are available in this budget price range that play and sound great, and the variety of body shapes, features and wood options are rapidly expanding.

Fender's new California Series Player acoustics are impressive examples of just how much progress has recently been made in the sub-$500 market. In addition to playing and sounding excellent, Fender's Player acoustics offer built-in pickup and preamp systems and original designs. With a wide variety of extremely cool finish options, these guitars also boast a ton of distinctive style. We took a closer look at the Newporter Player and Malibu Player models from Fender's California Player lineup, which also includes the Redondo Player.

**Features** Fender developed entirely new body shapes for the California series acoustics, with the Newporter featuring a medium-size, rounded cutaway body and the Malibu offering a small, non-cutaway design with more squared-off shoulders and a slimmer lower bout. Both models feature solid spruce tops, back, sides and neck crafted from mahogany, and walnut fingerboards and bridges. While both models feature a slim, C-shape neck profile and 20 frets, the Newporter Player has a 25.6-inch scale length while the Malibu Player has a shorter 24.1-inch scale. Both models' necks also have satin finishes. Other neck features include a 1.69-inch wide nut made of Graph Tech NuBone, dot fingerboard inlays, and a 15.75-inch fingerboard radius.

Scalloped x-bracing provides lively, dynamic tone and impressive volume output. The built-in Fishman Classic Design pickup/preamp system provides bass, treble and volume controls plus a tuner. A battery compartment adjacent to the output jack makes it easy to change batteries quickly.

Each model is available with four dazzling gloss poly finish options — Candy Apple Red, Champagne, Jetty Black and Rustic Copper for the Newporter Player and Aqua Splash, Arctic Gold, Candy Apple Red and Jetty Black for the Malibu Player. These finishes cover the top, back, sides and headstocks of
both models. Aged white top and back binding, a three-ply gold pickguard and sixon-a-side headstock in the iconic Fender shape add a touch of class and rock 'n' roll style uncommon in this price range.

PERFORMANCE With its small, non-cutaway body shape and solid top with scalloped bracing, the Malibu Player delivers very sweet tone with well-balanced frequency response ideal for fingerstyle playing. Its natural acoustic volume output is very impressive, and its smaller body size and reduced bass frequencies make it a good choice for playing plugged-in on stage with a loud band, as it is less likely to succumb to feedback at higher stage volume levels. It has a snappy bark to its biting tone, which I attribute to its chambered mahogany body with an arched maple top, its slightly-smaller 24.6-inch scale length and set-neck design. Construction is neat and precise, with thoughtful appointments like Fifties-inspired Venus inlays and 3-ply binding. The mahogany neck features an ultra-access bevel at its heel, making any approach to the upper registers on its ebony fretboard — with 22 jumbo frets — a smooth transition. The guitar comes equipped with a Seymour Duncan '59 in the neck and a Seymour Duncan Custom Custom in the bridge, with the additional firepower of Seymour Duncan's Firestorm switch, which adds 20 dB of gain boost for solos while tacking on even more edge to an overdriven amp. The Duncans offer quick response and firm density in the low end, but if you really want to hear the guitar take off, crank up your amp — that's where the Venus will make you feel over the moon.

—Paul Riario

DIRECT PRICE: $1,599.95
MANUFACTURER: Dream Studio Guitars, dreamstudioguitars.com

Dream Studio
The Venus

Last time I checked, Dream Studio makes more than 20 different guitar models. Some are clearly hip original designs, while the rest seem to have a recurring theme as slightly offset or sleek, hot-rodded models of some very popular and classic guitars. It’s an almost surrealistic approach, and it’s rather cool to see some familiar curves blending into something fresh and new. Maybe for that, Dream Studio is an apt moniker for this company. I looked at what I consider a sleek, hot-rodded model called The Venus for this review, which is the single-cut version of their Mars guitar.

The Venus is an attractive guitar with a fast feel. Dream Studio builder Bill Ryan is well known in the BMX world for designing race frames with his other business, Supercross BMX. So as expected, the Venus plays as a super-charged instrument made to perform a cut above the rest. It has a snappy bark to its biting tone, which I attribute to its chambered mahogany body with an arched maple top, its slightly-smaller 24.6-inch scale length and set-neck design. Construction is neat and precise, with thoughtful appointments like Fifties-inspired Venus inlays and 3-ply binding. The mahogany neck features an ultra-access bevel at its heel, making any approach to the upper registers on its ebony fretboard — with 22 jumbo frets — a smooth transition. The guitar comes equipped with a Seymour Duncan ‘59 in the neck and a Seymour Duncan Custom Custom in the bridge, with the additional firepower of Seymour Duncan’s Firestorm switch, which adds 20 dB of gain boost for solos while tacking on even more edge to an overdriven amp. The Duncans offer quick response and firm density in the low end, but if you really want to hear the guitar take off, crank up your amp — that’s where the Venus will make you feel over the moon.

—Paul Riario

DIRECT PRICE: $1,599.95
MANUFACTURER: Dream Studio Guitars, dreamstudioguitars.com

CHEAT SHEET

LIST PRICE: $399.99
MANUFACTURER: Fender, fender.com

- Dazzling gloss poly finishes in bold colors cover the top, back, sides and front headstock, providing visual aesthetics complementary to electric designs
- Unique body designs and scalloped x-bracing provide stellar acoustic tone, while the built-in Fishman Classic design preamp/pickup system delivers accurate electrified sound
- THE BOTTOM LINE
  With their bold finishes, six-on-a-side headstocks and slim C-shaped neck profiles, the Fender California Player acoustics are perfect for electric players who don’t want to cramp their style when playing acoustic
Mean Wide Magic

MXR EVH 5150 CHORUS

By Paul Riario

THE FIRST TIME I ever saw Van Halen live was back in 1988 at the Monsters of Rock Festival. It was a full-blown guitar player’s wet dream to be able to watch some of the most cutting-edge guitarists of the time, such as George Lynch from Dokken, Rudolf Schenker and Matthias Jabs from the Scorpions, Kirk Hammett from Metallica — and of course, Van Halen — perform that day. And, more importantly, to hear whether these guitarists’ tones and chops lived up to their accolades. For the most part, no one disappointed, but it seemed as if everyone overcompensated with more volume and gain roaring from their Marshall and Mesa Boogie stacks. So by the time Van Halen (who were the headliners) hit the stage, what struck me most was that Eddie Van Halen’s tone was so noticeably different from the previous acts. It was unmistakably a chorused sound, with a wider intensity and clearer definition that was diametrically opposed to the analog chorus modulations of say, Andy Summers of the Police. Eddie’s tone was remarkably bigger and better, and even more precise, and he easily stood head and shoulders above every other guitar player that day with a sound that had more pleasing depth, which — as a byproduct — enhanced the gain blazing from his amp. Granted, back then Eddie was using some serious processing power from rackmount units to achieve that sound. But now, MXR, working closely with Eddie Van Halen, have managed to inconceivably cram that same huge effect into a singular stompbox called the EVH 5150 Chorus, and OMG, the tone is crushing.

FEATURES

The MXR EVH 5150 Chorus sports the same striped paint job found on MXR’s signature EVH pedals, except this time around it’s in a visually striking dark blue and cream motif. Three controls for Intensity (chorus effect), tone (EQ shape) and volume are atypical of most chorus pedals, but considering EVH needed only one knob on an MXR Phase 90 for phasing, it makes sense that one control for chorusing is sufficient for him as well. Probably the only fussy parts of the 5150 Chorus are the input and output level pad switches located on either side of the pedal. But no need to be flustered, they’re merely there to accommodate guitarists who require low level impedances and optimum signal-to-noise performance (hell, the manual even tells you where to set them to start). The pedal is powered by a single 9-volt battery or 9-volt power supply, features mono and stereo outputs and an internal true/buffered bypass switch for more flexibility.

PERFORMANCE

Well, let me get this out of the way: Van Halen fanatics, yes, this pedal firmly nails the “Little Guitars,” “(Oh) Pretty Woman” and “Summer Nights” tones right out of the box with almost no fiddling. It’s so eerily close that you have to admire the MXR folks for being able to recreate this kind of cleanly wet-chorusing in a pedal without sounding warbly, and with a simple control set. The EVH 5150 Chorus excels when used with distortion or high-gain amplifiers without sounding digital, and even making your guitar sound doubled. Setting the Intensity knob roughly between 10 and 12 o’clock will pretty much get you EVH’s tone — but will also very closely mirror Ty Tabor’s chorused tones found on King’s X albums Gretchen Goes to Nebraska and Faith Hope Love. The tone knob is a nice addition for sharpening the attack or dulling the chorus for more warmth, and the volume knob has two flashing LEDs to indicate where to set the best signal-to-noise ratio. The EVH 5150 Chorus also sounds beautiful on a clean setting, so you really do get the best of both worlds.

STREET PRICE: $199.99
MANUFACTURER: MXR, jimdunlop.com

- The Intensity knob sets the amount of chorusing from richly textured to detuned vibrato
- In standard operation, the mono output allows for a wet/dry mix, and in stereo, the mono output becomes 100 percent dry signal and the stereo output is 100 percent wet
- The Bottom Line

THE BOTTOM LINE

The MXR EVH 5150 Chorus is a pristine sounding chorus optimized for high-gain rigs and totally nails EVH’s wide-range, stereo-chorused “Diver Down/5150 sound” in a stompbox.

Feature Image

STREET PRICE: $199.99
MANUFACTURER: MXR, jimdunlop.com

THE BOTTOM LINE

The MXR EVH 5150 Chorus is a pristine sounding chorus optimized for high-gain rigs and totally nails EVH’s wide-range, stereo-chorused “Diver Down/5150 sound” in a stompbox.
DARK SHADES
The sadly warm first-inversion minor chord

LAST MONTH, WE looked at some appealing ways in which famous songwriters have employed second-inversion major chords in the progressions behind some of their most popular and enduring melodies. I’d now like to reference a few brief but well-known examples of the use of a first-inversion minor chord, for which the minor third is the bass note. While not as commonly found in popular music as its major counterpart, the first-inversion minor chord has a uniquely dark quality that may be described as sadly warm, which makes it nonetheless an invaluable resource for the aspiring composer when looking for just the right chord to express that kind of feeling and emotion in an accompaniment to a melody.

Each verse to Soundgarden’s “Black Hole Sun” begins hauntingly with two back-to-back first-inversion minor chords, Em/G and Gm/B, the basic voicings of which are illustrated in FIGURE 1. For the sake of theoretical argument, each chord may alternatively be reckoned as a major six – G6 and B6 – although the absence of a fifth in each case (the notes D and F, respectively) makes this an either/or proposition. Anyway, note the contrary motion between the outer voices in the chord change, as the bass line ascends while the top note descends.

The slow, haunting interlude after the guitar solo in Radiohead’s “Paranoid Android” (beginning at 3:34) features a somber-sounding bass-drop progression that begins on Cm, then goes to a first-inversion major chord, G/B, followed by a “sag” to its parallel-minor counterpart, Gm/B, then A, which resolves satisfyingly to Dm, as in FIGURE 2. Notice how the warmth of G/B gives way to the dark, or sad, warmth of Gm/B, which in turn is followed by the more hopeful-sounding A major chord. It’s all about placement.

Another effective way to use a first-inversion minor chord is to put it after a different minor chord that’s in root position, with the bass line dropping a whole step. This happens in Journey’s “Open Arms,” specifically during the second vocal phrase of the first verse, where pianist Jonathan Cain plays Bm then Fm/A, as opposed to a straight A chord, which he initially plays during this same part of the progression in the song’s intro and subsequent verses. The beautiful love song “Forever” by the Beach Boys provides another example of this move, with the third and fourth chords of the intro and each verse, where Cm7 is followed by Gm/B (as opposed to Eb/Bb or a straight Bb).

FIGURE 3 illustrates some nice ways to play this change, in both the above-mentioned songs’ original keys, and other guitar-friendly ones as well.

The chorus to “Let It Be” by the Beatles includes angelic, high background-vocal “ooh”s, which, on the second chord, C/G, convey an Em/G sound. But when heard with the rhythm section, this creates a gorgeous Cmaj7/G harmony overall, as demonstrated in FIGURE 4.

One more great example of a first-inversion minor chord in a classic rock song can be found in the melancholy intro to “Dream On” by Aerosmith, specifically at 0:13, on the second bass note, Eb, which bassist Tom Hamilton plays under a Cm chord. This movement, outlined in FIGURE 5, occurs again at 2:11 and 2:50, behind the lyric “just for today...”
Aqueduct™ is a vintage-inspired pitch vibrato with eight modulation modes delivering synth-like sonar pulses, touch-sensitive frequency modulation, gentle rolling pitch-wobbles, steady kosmische pulsations, rapid trills, slimy sonic squiggles, whammy bar wiggles, pitch bends, pseudo-flanges, and anything else your pitch-warped brain can picture in your murky mind's eye.

EarthQuaker Devices

www.earthquakerdevices.com

---

WE PUT THE "LEI" IN UKULELE.

Say aloha to our new Hawaiian-themed ukulele Quick-Change® capos.

www.kysermusical.com

KYSER HANDLES IT®
LAST MONTH, WE looked at ways to craft unexpected and unusual melodies by superimposing four chord licks over the one chord. As you recall, the four chord is found by locating a major scale’s fourth scale degree, and, based on the key of the song, the four chord will in most cases either be a major seven, minor seven or dominant seven. For example, in the key of G major, the fourth note of the G major scale (G A B C D E F G) is C, so the four chord is Cmaj7 (C E G B), which can be reduced to its triadic form, C (C E G), by eliminating the seventh of the chord, B. Likewise, the five chord in the key of G major is built from that scale’s fifth degree, D, which forms the basis of a D7 chord (D F A C) or D major triad (D F A).

Our point of reference last month was the classic Allman Brothers Band song “Whipping Post,” the solo section to which is played in the key of A Dorian minor (A B C D E G), based on the two chord of G major, as opposed to the more standard relative minor key of E minor, which is based on the sixth degree of the G major scale. For our purposes today, the superimposed five-chord licks over A minor will be based on Em (E G B), or Em7 (E G B D), as E is the fifth scale degree of A Dorian minor.

The members of the Allman Brothers Band were all influenced by the modal jazz sounds of John Coltrane and Miles Davis, and on songs like “Whipping Post” and “In Memory of Elizabeth Reed,” guitarists Dickey Betts and Duane Allman would often superimpose other, related chordal sounds (via arpeggio-based melodies) over the foundational A minor tonality, in order to emulate that jazz-like approach. FIGURE 1 illustrates a basic rhythm pattern along the lines of that heard in “In Memory of Elizabeth Reed.” While remaining over a static A Dorian minor tonal center, the chords move from Am9 to D6/A (or Bm7/A) to Am7, followed by Am9 to D6/A (or Bm7/A).

The appropriate mode to play over this progression is A Dorian, illustrated in FIGURE 2. The fifth scale degree of A Dorian is E, so we can identify the scale pattern built from the fifth by starting on E and adhering to the same note set in the formation of E Aeolian (E F# G A B C D), as shown in FIGURE 3.

When soloing over an A Dorian-based progression or rhythm pattern, it sounds fine to simply play A minor-type licks, utilizing such scales as A Dorian, A minor pentatonic (A C D E G) or A blues (A C D E G). But an alternative and sometimes more adventurous approach is to think “E Aeolian” and play Em-type licks, in an effort to achieve a “five-on-one” sound and create a polytonal “pull” toward the five.

FIGURE 4 presents a nine-bar solo, as played over this “Liz Reed”-style chord progression. In bars 1 and 2, phrases are built around the notes of an Em7 arpeggio. Bars 3-5 pull the harmony back to A Dorian, and bars 6-9 revert back to Em-type lines.

Now that you have the concept, try improvising some original phrases built around the fifth over this progression, then experiment with this same kind of arpeggio superimposition approach with other tonalities and modalities.

**FOR VIDEO OF THIS LESSON, GO TO GuitarWorld.com/Holiday2018**
FU
The Ultimate in Tonal and Performance Upgrades for your Locking Tremolos!

On Tour and in the Studio with SCOTT IAN!

ANTHRAX

Use What The Pros Use!

www.fu-tone.com

©2018 FU-Tone, FU & Big Block are Registered Trademarks of ALR Entertainment • All Rights Reserved
CONSTRUCTION ZONE
How to build a creative, emotive solo

WHEN I'M FACED with performing solos either in the studio or onstage, I can't help but think back to all of the players who have inspired me the most, like Jimi Hendrix, Ritchie Blackmore and Michael Schenker. These references to my guitar heroes serve me well, because each of these legendary players knows how to draw the listener in and to tell a story with a solo. Just like when I'm speaking, my solo should be a clear statement in four parts: 1) I will first establish where I’m coming from; 2) I’ll then take a moment to embellish the point a bit; 3) I’ll bring in some technical wizardry to dazzle you; and 4) I’ll wrap it up with a reference back to the opening statement and leave you wanting more. The concept is to present a solo as a mini composition within a composition. All of my favorite rock guitar solos cover each of these different aspects of musical communication.

In this regard, to my way of thinking, I like a solo that doesn’t open with a barrage of notes. With fewer notes, there’s more room for expression and interpretation. Blackmore and Schenker both built on the blues approach of Hendrix, but also incorporated classical elements, making their solos emotional but also unpredictable and musically adventurous.

Blackmore might play a line like this (see FIGURE 1). The phrase, which is based on the G minor pentatonic scale (G B♭ C D F), begins with a gradual bend from the minor, or “flatted,” seventh, F, up a whole step to the root note, G, which is picked in a rhythmically unpredictable way and culminates with an aggressive bend vibrato. In bar 2, the repeating index-finger half-step bends give way to the whole-step bends in bar 3, after which the melody resolves, via a quick shift down through the scale. FIGURE 2 reflects the same approach, in terms of the use of gradual bends, unpredictable rhythms and bluesy vibratos.

If I add some speed, flashiness and complexity to the licks, as in FIGURE 3, I can steer the line in the direction of the style of Michael Schenker. It may sound more aggressive and intricate, but that bluesy feeling is still at the core of the musical statement.

There are so many creative ways in which a guitarist can grab the listener’s attention at the beginning of a solo. I might use a “guitar noise,” like a whammy-bar dive, an aggressive pick slide or an intense unison-bend vibrato, all of which are effective ways to say, “Listen to me and check out what I have to say!”

FIGURE 4 offers an example of how I might build a short, four-bar solo: Bar 1 establishes the mood and a general melodic and harmonic approach; bar 2 builds on that initial idea by fleshing it out and adding a “response” to it; bar 3, while borrowing from the rhythmic phrasing of bar 1, presents another angle, by moving higher up the fretboard; and bar 4 concludes the idea, via more complex areas of melody and harmony, with the inclusion of the second, G♭, and slightly more intricate rhythms.

It will always come back to whatever works for you, and my preference is to listen and follow my natural musical path by staying attuned to what feels right. You will get to the point where you can press record and instinctively know you’re on the right path.

Richie Faulkner has been a member of legendary U.K. heavy metal band Judas Priest since 2011. Their 2018 album, Firepower, became the band’s highest-charting album ever in the U.S.
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 5150® 50W 6L6 AMPS BOAST THREE CHANNELS FOR ANY PLAYING STYLES—CRISP CLEANS, RAW CRUNCH OR SEARING LEADS.

© 2018 EVH, Inc. EVH® and EVH® logo are registered trademarks of EVH, Inc. All rights reserved.

WWW.EVHGEAR.COM
FUN WITH THIRDS

Exploring ways to utilize diatonic thirds in the key of G

IN THIS LESSON, I'd like to present some creative, appealing ways to utilize diatonic thirds. What, you may ask, are diatonic thirds? The answer is simple: a third is formed when two notes are played, either together or in succession, that are either one and one half or two whole steps apart. The determining factor in choosing the specific intervallic distance is dictated by the key and scale we're playing in, which is what the term diatonic means — scale-based. One can use these two-note combinations in both lead and rhythm parts in a seemingly endless number of ways.

FIGURE 1 illustrates the G major scale (G A B C D E F#), which we'll use as a reference point. A third interval is formed by pairing the first and third notes of the scale, G and B, as shown in FIGURE 2. Likewise, we can pair the second and fourth notes, A and C, and these notes are a third apart as well. If we continue the process through the entire scale while remaining on the bottom two strings, the result is the pattern shown in FIGURE 3. The next step is to expand this survey to every pair of adjacent strings, as illustrated in FIGURES 4-7.

Play all of these pairs in ascending and descending manner, doing your best to memorize the sequence of “shapes” — the fret distance between the two notes — as they fall on each string pair. Try making up melodies using these pairs as a means of focus and study.

A great way to expand upon this idea is to play the notes of each pair in succession, as opposed to simultaneously, as demonstrated in FIGURE 8. Throughout this phrase, two notes are sounded on the B string, followed by a single note on the high E string that’s a third higher, again staying diatonic to the G major scale. Finger slides are used to smoothly connect each pair of notes.

To explore a “rhythm-guitar” application of thirds, let’s first establish a fingerpicking pattern. FIGURE 9 presents a repeating eighth-note-triplet phrasing pattern, beginning with the thumb picking the low G root, followed by the index and middle fingers picking the open D and G strings. In FIGURE 10, the relationship of diatonic thirds comes into play, via the shifting bass notes that fall on each downbeat. Beats one and two begin with G and B, and then the sequence is reversed on beats three and four as C, the higher of the two notes in the next pair, is followed by A, the lower note. In FIGURE 11, the idea is transposed to E minor and played across the top four strings.

If we transpose the higher note of a third interval up an octave, this forms a 10th interval. FIGURE 12 illustrates these diatonic 10ths shapes, played on the low E and G strings, while FIGURES 13-15 offer a handful of creative ways to construct melodic rhythm parts that are all based on 10ths.

New York City guitarist Joel Hoekstra plays for Whitesnake, the Trans-Siberian Orchestra, Cher and his own side project, Joel Hoekstra’s 13, whose latest release is Dying to Live.
NEW FROM HAL LEONARD

GUITAR SELLING BASICS
by Jeff Clementi
This detailed book and audio guide uses an easy-to-understand, systematic teaching approach. With loads of scales, licks, solos and essential lead techniques, you will build your improvisation skills and knowledge, and with the hundreds of audio demonstration tracks, play-along backing tracks for jamming, and easy-to-read rhythm tab notation provided, you'll be burning up the fretboard in no time!
00201565 Book/Online Audio ....................... $19.99

25 AUTHENTIC BLUES GUITAR LESSONS
by Dave Rubin
The best in blues and blues-based licks, riffs and techniques with a dose of historical perspective to put it all into place are presented in this book. It includes standard notation and tab, plus online access to 86 demonstration audio tracks. Lessons include: scales and target notes, chord substitution, blues riffs, boogie-woogie alternatives, and more; plus artist-specific lessons.
00205765 Book/Online Audio ....................... $17.99

GUITARIST'S GUIDE TO ECONOMY PICKING
by Chad Johnson
Economy picking is an exciting technique that allows you to do some pretty amazing things on the guitar. By studying the picking techniques of guitar masters like Yngwie Malmsteen, Eric Johnson, Zakk Wylde, Frank Gambale and more, this book and audio method digs deep into the micro-mechanics of the picking hand, providing loads of practice examples, real-world licks, and play-along tricks to hone your skills.
00183056 Book/Online Audio ....................... $19.99

HOW TO PLAY BOOGIE WOOGIE GUITAR
by Dave Rubin
Boogie woogie music is usually identified more with the piano than the guitar; however, it actually seems to have originated with guitar players during the latter half of the 19th century. Now with this book and video pack, trace the history of boogie woogie guitar with blues historian Dave Rubin and learn how to play the essential patterns that influenced generations of musicians. Features video lessons with demonstrations of every music example in the book!
00157974 Book/Online Video ....................... $14.99

ERIC JOHNSON - TOTAL ELECTRIC GUITAR
by Chad Johnson
The legendary Hot Licks guitar instruction video series is being made available in book format with online access to all of the classic video footage. Techniques and approaches are presented in this Eric Johnson master class including the styles of Jimi Hendrix, Eric Clapton, Wes Montgomery, Chet Atkins, Jerry Reed, Jeff Beck and more.
14048277 Book/Online Video ....................... $19.99

101 MUST-KNOW ACOUSTIC LICKS
by Wolf Marshall
Now you can add a major acoustic guitar style, neatly organized into easy-to-use categories. They're all here: classical, neoclassical, Spanish, blues, pop, rock, folk, jazz, bossa nova, swing, country, ragtime, and more! The price of this book includes access to audio tracks online, for download or streaming, using the unique code inside.
00968045 Book/Online Audio ....................... $17.99

VISUAL GUITAR THEORY
by Chad Johnson
With Visual Guitar Theory, you'll quickly "connect the dots" by seeing and understanding the shapes and patterns that make music work, with over 500 full-color fretboard diagrams, detailed lessons, quizzes, and an organized, progressive teaching approach. Topics covered include: intervals; building triads; transposing chord shapes; inversions; building scales; and much more.
00217888 ........................................... $14.99

Hundreds more titles available! See website for complete offerings. FREE SHIPPING with any order of $25 or more! Mention ad code GUIGW.
**PERFORMANCE NOTES**

...how to play this month’s songs...

---

**“LIFE BY THE DROP”**

Stevie Ray Vaughan

---

**“SHE’S KEROSENE”**

The Interrupters

---

**“THE DEVIL WENT DOWN TO GEORGIA”**

The Charlie Daniels Band

---

**THIS TOUCHING, SOLO acousti**c guitar-and-vocal performance by the late Stevie Ray Vaughan, one of the last songs he ever recorded and the “farewell” track on his final, posthumously released studio album, *The Sky Is Crying*, features the guitarist playing a 12-string in standard tuning, as opposed to his almost universal use of a Fender Stratocaster tuned down a half step. Stevie’s touch is bold and authoritative here, no doubt the result of having been conditioned for most of his career to playing on extra-heavy strings, or “bridge cables,” if you will.

Notice Stevie’s use of accents in the intro (indicated by > above certain tab notes) and the way he very deliberately swings his eighth notes, with a lopsided, long-short-long-short kind of feel, emphasizing the undercurrent of eighth-note triplets, which is the hallmark of a blues shuffle groove.

Also note how Stevie palm mutes the bass strings in certain measures (such as in bars 3-6 and 8-10, as indicated by P.M.). He does so whenever he’s playing the boogie-style root/5th-root/6th figures with the two-note open chords A5, A6, E5, E6, D5 and D6. Palm muting the strings in this way makes the rhythms sounding tight and punchy, in contrast to the ringy sound of the sustained full chords, Fm, D7 and E, which the guitarist does not palm mute.

Stevie also lets up on the palm muting for the melodic fills he plays in the song’s third and final chorus, in bars 31 and 33, where he applies a hearty finger vibrato to the held E note on the D string’s second fret (indicated by a squiggly horizontal line), which is a challenge to do on a 12-string! To create the vibrato, try pulling the string downward with the index finger in toward your palm, as you fan out and wiggle the other fingers and strive for a quick sequence of slight but rhythmically even bends.

---

**“SHE’S KEROSENE”**

The Interrupters

---

**“THE DEVIL WENT DOWN TO GEORGIA”**

The Charlie Daniels Band

---

The best way to practice the ska-style guitar playing in “She’s Kerosene” is to start out at a slow tempo, so that you can focus on your strumming and fret-hand muting while acquainting yourself with the chords. Using upstroke strum attacks not only helps create smooth and consistent rhythms when isolating the upbeats, but also serves to accent the higher notes of each chord voicing, which creates a brighter attack.

---

**THIS COUNTRY-ROCK CLASSIC** features lots of punchy riffs and fiery, virtuosic fiddle licks, which we’ve adapted for guitar, beginning with the intro (bars 1-17), and then for “The Devil’s” solo (see section E) and our hero Johnny’s solo (section H). As you acquaint yourself with our tab arrangements for these parts, you’ll notice there are some abrupt position shifts involved, which we’ve included to help make it easier to alternate pick the fast streams of eighth notes smoothly, while staying on the top three strings as much as possible, which makes for a more consistent tone throughout. We’ve included suggested fret-hand fingerings with certain passages to help guide you through.

You’ll notice that some slurs (hammer-ons or pull-offs) are included in these parts, which serve to smooth out the phrasing, just as a fiddle player wouldn’t necessarily alternate bow strokes with every single note. When playing the hammer-pulls in bars 6-8 and the double pull-offs in bars 76 and 77, try to make the notes sound as even as the picked notes. Overdrive/distortion will aid you in this regard, as the resulting compression will help level the volume by limiting the peaks, or transients, of the picked ones.

The song’s third and final chorus (section J) features tastefully crafted and challenging two-bar fiddle licks between the vocal phrases, for which we’ve (again) included fret-hand fingerings. Note the reinforced bends, with the “(+1)” or “(+2)” fingerings added, for increased string-pushing “horsepower” and better pitch control. Use a light fret-hand touch for the quick, legato double-stop finger slides in bars 139 and 140; in other words don’t squeeze the strings any harder than necessary, as doing so will only introduce unnecessary friction when you slide down one fret and back.
Love to play guitar?

Then get properly serious with the world’s finest tuition-only magazine. Every issue’s packed with blues, rock, jazz, classical and folk lessons from the very best tutors, all with audio and backing tracks.

Print, digital and print/digital bundle offers at www.myfavouritemagazines.co.uk

Guitar Techniques with moving tab, synched to quality audio for every lesson, is also available for iPad and iPhone via the App store.
“BLESSSED BLACK WINGS AND ALL THAT EARLY STUFF IS Tortex® YELLOW.”

— Matt Pike
“THE DEVIL WENT DOWN TO GEORGIA”
The Charlie Daniels Band

As heard on MILLION MILE REFLECTIONS

Words and Music by CHARLIE DANIELS, JOHN THOMAS CRAIN JR., WILLIAM JOEL DIGREGORIO, FRED LAROY EDWARDS, CHARLES FRED HAYWARD and JAMES WAINWRIGHT MARSHALL • Transcribed by JEFF PERRIN

---

Words and Music by CHARLIE DANIELS, JOHN THOMAS CRAIN JR., WILLIAM JOEL DIGREGORIO, FRED LAROY EDWARDS, CHARLES FRED HAYWARD and JAMES WAINWRIGHT MARSHALL • Transcribed by JEFF PERRIN
**THE DEVIL WENT DOWN TO GEORGIA**

1st and 2nd Verses  (0:15, 1:12)

(1.) devil went down to Georgia
   guess you didn't know it but I'm lookin' for a soul to steal
   He was in a band

(2.) devil opened up his case and he said "I'll start this show" and fire

N.C. (Dm)

Gtr. 1 substitutes Rhy. Fill 1 simile on repeats (see bar 34)

Gtr. 1

Bass

Bass Fill 1

(let ring next eight bars)

end Bass Fill 1

Gtr. 1

Gtr. 2 plays Fill 1 second time (see below)

3rd time, skip ahead to [D] Interlude

The band of demons joined in and it sounded somethin' like this

Gtr. 1

Bass

Gtr. 1

Rhy. Fill 1

Bass plays Bass Fill 1 (see bar 18)

---

Fill 1 (1:22)

Gtr. 2

* pick scrape

Bass plays Bass Fill 1 (see bar 18)

---
THE DEVIL WENT DOWN TO GEORGIA

Gtr. 1

Bass

1st Chorus (0:50)

Johnny rosin up your bow and play your fiddle hard 'cause

hell's broke loose in Georgia and the devil deals the cards And

if you win you get this shiny fiddle made of gold But

end Rhy. Fill 1

N.C.
"THE DEVIL WENT DOWN TO GEORGIA"

if you lose the devil gets your soul

A

D Interlude (1:26)
with half-time feel

D5

F

Em

D5

end Rhy. Fig. 1

D5

F

Em

D5

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 58)

Gtr. 2

Bass

Bass Fig. 1

end Bass Fig. 1

E The Devil's Fiddle Solo (1:41)

D5

F

Em

D5

Gtr. 1 plays Rhy. Fig. 1 three times (see bar 58)

Gtr. 2

trem. pick

Bass plays Bass Fig. 1 twice (see bar 62)
**THE DEVIL WENT DOWN TO GEORGIA**

**Gtr. 2**

- **F**
- **Em**
- **Dm**

w/pick and fingers

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>3</td>
<td>5</td>
<td>7</td>
<td>9</td>
<td>11</td>
<td>13</td>
</tr>
</tbody>
</table>

**Bass**

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>8</td>
<td>12</td>
<td>16</td>
<td>18</td>
<td>20</td>
<td>22</td>
</tr>
</tbody>
</table>

**Gtr. 2**

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>3</td>
<td>5</td>
<td>7</td>
<td>9</td>
<td>11</td>
<td>13</td>
</tr>
</tbody>
</table>

**Gm**

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>3</td>
<td>5</td>
<td>7</td>
<td>9</td>
<td>11</td>
<td>13</td>
</tr>
</tbody>
</table>

**Am** **Bb** **C**

**Bass**

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>3</td>
<td>5</td>
<td>7</td>
<td>9</td>
<td>11</td>
<td>13</td>
</tr>
</tbody>
</table>

(end half-time feel)

**D5**

trem. pick

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>3</td>
<td>5</td>
<td>7</td>
<td>9</td>
<td>11</td>
<td>13</td>
</tr>
</tbody>
</table>

**C5** **A5** **D5**

**Bass**

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>3</td>
<td>5</td>
<td>7</td>
<td>9</td>
<td>11</td>
<td>13</td>
</tr>
</tbody>
</table>

**3rd Verse** (2:02)

* piano arr. for gtr.

**devil** finished Johnny said "Well you're pretty good old son but"
“THE DEVIL WENT DOWN TO GEORGIA”

SIT DOWN IN THAT CHAIR RIGHT THERE AND LET ME SHOW YOU HOW IT'S DONE

THE DEVIL WENT DOWN TO GEORGIA

CHORDS

Gtr. 1 Rhy. Fig. 2

Gtr. 2

Bass

The

D

Gtr. 2

Em

Gtr. 2

D

Gtr. 2

D

end Rhy. Fig. 2

Gtr. 2

D

Chicken in the bread pan pickin' out dough

Gtr. 1 repeats Rhy. Fig. 2 (see bar 98)
Granny does your dog bite

C  Dm  C

Johnny’s Fiddle Solo (2:24)

Dsus2

Cadd2

A5
THE DEVIL WENT DOWN TO GEORGIA

The

devil bowed his head because he knew that he'd been beat
said "Devil just come on back if you ever want to try again
Johnny told you once you son of a bitch I'm the best that's ever been
Johnny done and he played

Gtr. 1 (first two times only)

(play 4 times)

Fire on the mountain run boys run
D Em D

Gtr. 1 plays Rhy. Fig. 2 twice (see bar 98)
Gtr. 2

Bass plays Bass Fig. 2 (see bar 98)

Devil's in the house of the rising sun
C Dm C

chicken's in the bread pan pickin' out dough
D Em D

Granny will your dog bite
C Dm C

pitch: D

N.H.

w/pick and finger

(let ring next four bars)
"THE DEVIL WENT DOWN TO GEORGIA"

**K** (3:12)

Dsus2

Gtr. 1 plays Rhy. Fig. 3 two and one half times (see bar 114)

Bass plays Bass Fig. 3 two and one half times simile (see bar 114)

**L** Outro (3:21)

N.C.

Gtr. 2

D5 C5 Bb5 A5

Gtr. 1

Bass

D5 C5 Bb5 A5

(repeat previous two bars)
Riverside’s cascading gain stages create harmonically rich drives—from silky clean overdrive, 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.

strymon.net/riverside
"LIFE BY THE DROP"
Stevie Ray Vaughan

As heard on THE SKY IS CRYING

Words and Music by DOYLE BRAMHALL AND BARBARA LOGAN • Transcribed by DAVE WHITEHILL

A Intro (0:00)

Moderate Blues Shuffle \( \frac{9}{8} \)  \( \left( \frac{7}{4} = \frac{1}{2} \right) \)

N.C. (A7)

12-string Acous. Gtr.

B 1st and 2nd Verses (0:10, 0:49)

1. Hello there my old worn-out friend shoes
2. Up and down that road in our Not Talkin' so long ago it was good things and 'til the end the blues

We played outside in the pourin' rain
You went your way and I stayed behind

On our way up the road we
We both knew it was just a

© 1991 RESERVOIR 416 (BMI) AND WILSON CREEK MUSIC (ASCAP) (ADMINISTERED BY BUG) ALL RIGHTS FOR RESERVOIR 416 (BMI) ADMINISTERED BY RESERVOIR MEDIA MANAGEMENT, INC. RESERVOIR MEDIA MUSIC (ASCAP) ADMINISTERED BY ALFRED MUSIC ALL RIGHTS RESERVED
C 1st and 2nd Choruses (0:30, 1:08)

started over again
matter of time

You're livin' our dreams oh you on top
You're livin' our dreams oh you on top

D5 D6 D5 D6 Fm

Substitute Fill 1 2nd time
P.M.

My mind is achin' Lord it won't stop
That's how it's happened livin'

Fm

life by the drop
life by the drop

E

A5 A6 A5 A6 A5 A6 A5 A6

P.M.

1.

D 3rd Verse (1:27)

3. No wasted time We're alive today

A5

A6 A5 A6 A5 A6 E5 E6 E5 E6

P.M.

1/4

Churnin' up the past There's no easier way
Time's been between us A means

N.C. (F#m) Fm D7

A5 A6 A5 A6

P.M.

Fill 1 (1:06)

D7

T A

B
“LIFE BY THE DROP”

God it’s good to be here walkin’ to-
to an end

E5 E6 E5 E6 F#m

E 3rd Chorus (1:47)

Gather my friend
Livin’ our dreams

My mind stopped achin’
That’s how it happened livin’

F#m N.C. (D) (E) F#m D7

Outro (2:00)

That’s how it happened livin’ life by the drop

F#m D7 E A5 A6 A5 A6 A5

That’s how it happened livin’ life by the drop

F#m D7 E A5 A6 A5

That’s how it happened livin’ life by the drop

A6 A5 A6 F#m D7 E A/E
Learn to Play Guitar at Home OR On the Go!

CHECK US OUT AT:
www.guitarworldlessons.com

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

So stop waiting, and start playing today!
“SHE’S KEROSENE”

The Interrupters

Words and Music by THE INTERRUPTERS & TIM TIMEBOMB • Transcribed by JEFF PERRIN

As heard on FIGHT THE GOOD FIGHT

Intro (0:00)

Fast \( \text{Q} = 169 \)

I’m a match

She’s kerosene

You know she’s gonna burn down everything

She’s an arsonist in her pastime and I’ve been burned for the last time
**“SHE’S KEROSENE”**

**B** (0:12, 1:00, 1:48)

**Time** | **time** | **time** | **whoa** | **Well I’ve been burned for the last time**
---|---|---|---|---
Bm | G | D | A |

10 |

**Rhy. Fig. 1**

**Bass Fig. 1**

**Bass Fig. 2**

**C** Verses (0:26, 1:14)

1. It started out like any other morning  
The sky was red  
He took it as a warning

2. The smoke clears out  
when he’s been awakened  
He said this life could be mine for the taking

Bm

Gtr. 1

Bass

**Verses** (0:26, 1:14)

1. It started out like any other morning  
The sky was red  
He took it as a warning

2. The smoke clears out  
when he’s been awakened  
He said this life could be mine for the taking
She's Kerosene

Chorus

She's kerosene

She needs a drink
so she starts shaking

And she's kerosene

You're playin' with me
fire)

No real tears 'cause she don't mean it
This landscape used to be so scenic

And he could make it out
if he could dream it
Rising up from the ash
He's a phoenix

She needs a drink
so she starts shaking

And play the victim 'til his heart stops breaking

This landscape used to be so scenic

Like he's the executioner
And she is the queen
And he's the one whose neck is in the guillotine
And he said

I'm a match

You know she's gonna burn down everything

(You

She's kerosene

You're playin' with fire)

And I've been burned for the last time

Bass substitutes note in parenthesis second time
**SHE'S KEROSENE**

(E) (1:00, 1:48)

<table>
<thead>
<tr>
<th>Time</th>
<th>Time</th>
<th>Time</th>
<th>whoa</th>
<th>Well I've been burned for the last time</th>
<th>Time</th>
<th>Time</th>
<th>Time</th>
<th>whoa</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Ooh)</td>
<td>(Ooh)</td>
<td>Bm</td>
<td>G</td>
<td>D</td>
<td>A</td>
<td>Bm</td>
<td>G</td>
<td></td>
</tr>
</tbody>
</table>

**Guitarworld.com 115**

Gtr. 2 plays Rhy. Fig. 1 twice (see bar 10)

Gtr. 1

<table>
<thead>
<tr>
<th>44</th>
<th>44</th>
<th>44</th>
<th>44</th>
<th>44</th>
<th>44</th>
<th>44</th>
<th>44</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Bass plays Bass Fig. 1 twice (see bar 10)

<table>
<thead>
<tr>
<th>50</th>
<th>50</th>
<th>50</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Bridge** (2:11)

play with me  you're playin' with fire  You

Bm

<table>
<thead>
<tr>
<th>62</th>
<th>62</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Gtr. 1

<table>
<thead>
<tr>
<th>7</th>
<th>5</th>
<th>7</th>
</tr>
</thead>
</table>

Bass

<table>
<thead>
<tr>
<th>7</th>
<th>7</th>
<th>7</th>
<th>5</th>
</tr>
</thead>
</table>

Gtr. 3  P.M.  .  .  .  .  .

<table>
<thead>
<tr>
<th>7</th>
<th>5</th>
</tr>
</thead>
</table>

**Guitarworld.com 115**

You
"SHE'S KEROSENE"

Go back to Chorus (bar 36)

SHE'S KEROSENE

Play with me you're playin' with fire
You're playin' with fire

Burned for the last time

Well I've been burned for the last time

Play with me you're playin' with fire

(A)

Bm
B5
G5
D5
D
A

(You)

Outro

(2:33)

(2:34)
THE WORLD'S GREATEST ELECTRIC GUITARS
Includes Classic, Modern, Rare and Vintage Instruments

Written by the experts at Guitarist magazine, *The World’s Greatest Electric Guitars* combines stunning specially commissioned photographs and salient facts and descriptions of the greatest guitars ever made, and (where relevant) their players. From original Gibsons and Fenders to custom-built one-offs and pre-owned classics, this eclectic, riveting guide includes features on Eddie Van Halen’s Frankenstrat, David Gilmour’s black Stratocaster, Brian May’s Red Special and so much more.

SAVE 40%

Get *The World’s Greatest Electric Guitars* for £15.00 + P&P (RRP £25.00) with our exclusive discount code GUITAR until 30.11.2018 at carltonbooks.co.uk

www.bit.ly/greatest_guitars

www.carltonbooks.co.uk  www.facebook.com/carltonbooks  @carltonbooks
CONTEMPORARY GUITAR IMPROVISATION
(Utilizing 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 chord, 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.)
MarcSilverGuitarImprovis.com

LIL LUBER/ GROOVE LUBER / BENCH LUBER
Big Bends LLC
Big Bends LLC is proud to introduce the complete line of Nut Sauce™ 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 imitations!
MSRP: Lil Luber $12.45, Groove Luber $24.95, Bench Luber $59.95
1(888)788-BEND
bigbends.com

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 G81 gig bag are included.
SRP: $129.95
Shredneck.com

FU-TONE.COM PRS BRASS BLOCKS

Made from the highest grade bell brass that FU-Tone is known for the world over, FU-Tone PRS BRASS BLOCKS will add total sustain, warmth, clarity and tone to your Paul Reed Smith Guitar. Very simple to install, just follow our simple video for install instructions and you are on your way to a whole new spectrum of tone. Do not settle for cheap imitations, use the ultimate in tonal and performance parts that the PROS use!
Available for SE and USA models.
PRICE: $59.95
FU-Tone.com

For more info on advertising in the Product Profile section, contact Jonathan Brunner at jbrunner@nbmedia.com or (917)-281-4724.
PRODUCT PROFILE

FU-TONE.COM BIG BLOCKS
FU-Tone Big Blocks are the original sustain block! The Ultimate In Tone and Performance Upgrades! Use What The PROS Use!
$94.95 AND UP
www.FU-Tone.com

GUITAR PICKS
Gravity Picks Inc.
Handmade in California. Louder, Brighter and Faster compared to traditional guitar picks. 1,000’s of variations to fit any player’s needs.
Wholesale accounts welcome.
MSRP: FROM $5.50
gravitypicks.com
info@gravitypicks.com

MONSTER GRIPS™
The Ultimate Grip for Guitar Picks and More!
Available Now
Monstor Grips™ is a revolutionary guitar pick grip that is super grippy, non-sticky, and stays clean. Surprisingly durable, yet ultra-thin, it is extremely comfortable and is certain to enhance your playing experience. Monster Grips™ amazing properties allow you to hold the pick even more tightly, producing even better articulation, while reducing fatigue.
MSRP: $9.99
monstergrips.com
info@monstergrips.com
Made in the U.S.A.

TEACH YOUR KIDS GUITAR
Teach Guitar at Home – No Experience Required
Available Now
Innovative new approach allows any parent to teach guitar! Kid-tested curriculum includes huge song collection, instructional guides, professional play-along tracks, videos, lifetime website access / support, and more. Make music with your child and save thousands over private lessons.
MSRP: $199.99 Digital Download: $99
TeachYourKidsGuitar.com
info@teachyourkidsguitar.com
HOLEYBOARD PEDALBOARDS

If you want tomorrow to be different, then you need to do something different today.

Holeyboard™ Evolution Series
www.chemistrydesignwerks.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
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.

INSTRUCTION

MUSIC THEORY COURSE FOR GUITAR

Correspondence Course. Certificate issued on completion. Beginning courses also available. Course outline and enrollment order form for this and other home study courses, write: Jim Saxton Institute of Guitar, 23041 Quail Shale, Spring, TX 77380-3944, USA 1-800-621-7669
E-mail: Jim@JSIGuitar.com
Web Site: www.JSIGuitar.com

United States Postal Service
Statement of Ownership, Management, and Circulation

1. Publication Title: Guitar World
2. Publication Number: 1045 6205
3. Filing Date: 01/18
4. Issue Frequency: Monthly plus Holiday issue following December issue
5. Number of Issues Published Annually: 13
7. Complete Mailing Address of Known Office of Publication: Future US Inc., 28 East 28th Street, 12th Floor, New York, NY 10016, Contact Person: Sheryl Schenk, Telephone: (212) 371-0409
8. Complete mailing address of headquarters or business offices of the publisher: Future US Inc., 28 East 28th Street, 12th Floor, New York, NY 10016
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor:
Publisher: Future US Inc., 28 East 28th Street, 12th Floor, New York, NY 10016
Editor: Dan Haggerty, 28 East 28th Street, 12th Floor, New York, NY 10016
Managing Editor: Daniel Lane, 28 East 28th Street, 12th Floor, New York, NY 10016
10. Owner: Future PLC, 28 East 28th Street, 12th Floor, New York, NY 10016
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities None
12. The purpose, function and nonprofit status of this organization and the exempt status for Federal income tax purposes (if not changed during preceding 12 Months)
13. Publication Title: Guitar World
14. Issue Date for Circulation Date: N/A
15. Extent and Nature of Circulation:

<table>
<thead>
<tr>
<th>Issue</th>
<th>Total Number of Copies</th>
<th>No. Copies of Single Issue Published</th>
<th>Percent of Total Filing Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>93,775</td>
<td>93,775</td>
<td>N/A</td>
</tr>
</tbody>
</table>

17. Publication of Statement of Ownership for a General Publication is required and will be printed in the Holiday 2018 issue of this publication.
18. Signature and Title of Editors, Publishers, and Owner (Signature of Editor/Title: Chief Revenue Officer 10/21/89)

I certify that all information furnished on this form is true and complete.
I understand that anyone who furnishes false or misleading information on this form who omits material information or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).
PS Form 3526 July 2014
BEFORE THE RELEASE of Ah Via Musicom in 1990, Eric Johnson had a small but dedicated cult following that discovered him via his club performances in his hometown of Austin, Texas, his appearance on the PBS showcase Austin City Limits, his 1986 Guitar Player magazine cover story on his debut album Tones or bootleg live cassettes that were circulated by guitar fans. Ah Via Musicom catapulted Johnson to guitar-hero stardom, achieving certified Gold and Platinum sales. A crucial element of the album’s success was the instrumental track “Cliffs of Dover,” which combined an infectious, lilting Celtic-inspired melody that appealed to general music fans with dazzling, blazing runs and a sweet, violin-like tone that impressed fans of technical guitar playing.

Throughout most of Johnson’s career, he has used a sophisticated rig that consists of three different amp and effects setups for clean rhythm, dirty rhythm and lead tones. For “Cliffs of Dover,” he used his lead setup exclusively, which is dialed in to provide a sweet, sustaining tone with a smooth, non-percussive attack resembling the sound of a bowed violin. This studio rig was relatively simple, mainly employing a Maestro EP-3 Echoplex, Paul C.’s/Chandler Tube Driver and a 100-watt Marshall half stack. Johnson used two different guitars in the studio while recording the song: an early-Sixties Gibson ES-335 for most of the song and a 1954 Stratocaster used for 25 seconds of the intro (before the rhythm section joins in) and for the first 10 seconds of the solo starting around 2:45.

Several details are crucial for generating Johnson’s violin-like tone, including turning the amp’s presence and treble controls all the way down, using a Y-cable to access both channels turned all the way up and dialing in the Tube Driver (still made today by B.K. Butler and highly recommended) so its gain provides smooth compression without overly distorted size. Johnson’s “bounce” picking technique, where he brushes upstrokes on the strings instead of plucking them, is also a key element of his smooth, violin-like tone that minimizes the percussive attack. Placing the Echoplex in the signal chain between the guitar and the Tube Driver causes the delay/echo effects to only be prominent on more sparse and percussive parts and “duck” or sound more like reverb when playing faster and more aggressive lines.

GET THE SOUND, CHEAP!

- Epiphone Limited Edition ES-335 PRO
- Marshall Origin20C 20-watt 1x10 combo
- Dunlop Echoplex Delay
- TC Electronic Tube Pilot overdrive

TONE TIP: Start with the Marshall’s Tilt control at “5” to simulate using both Marshall channels at once, and dial to the left if you desire more warmth. If you can afford it, adding a Dunlop Echoplex Preamp will get you even closer to Johnson’s violin-like warmth and sustain.
“LET LOVE RULE - IT ALL STARTED WITH MY GUITAR AND TORTEX® YELLOW.”

- LENNY KRAVITZ

TORTEX® IT’S MORE THAN A PICK.