

# *Interactive* **Guitar**

Issue 5

## **John Petrucci**

**Exclusive interview + masterclass with Andy James**

**Judas Priest** - Glenn Tipton & Richie Faulkner - taking the lead  
**Steve Hackett** - World exclusive live session + interview

**REVIEWS** - John Petrucci Music Man JP XI + Mesa Boogie, Collings I-35LC, BC Rich, ESP LTD, Engl, Hi Watt  
+ Neo Ventilator, Rothwell & Wampler FX

**Plus**

**Acoustics:** Patrick Eggle, Blueridge, Vintage + starting fingerstyle guitar  
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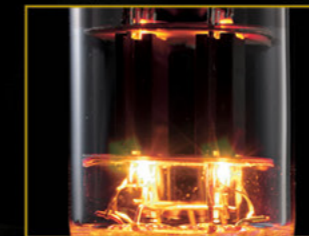
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# JOHN PETRUCCI

## A CUT ABOVE

**Andy James** meets the man many regard as America's finest Prog-Rock guitarist - the guitar player's guitar player, Dream Theater's **John Petrucci**. **Tim Slater** offers an appreciation of the stellar axesmith, with additional comments from **Andy James** and **Gary Cooper**.

© Photography by Kim Waller

John Petrucci belongs to that incredible triumvirate of Italian/American rock guitarists – alongside Joe Satriani and Steve Vai - who have elevated instrumental rock and heavy metal guitar playing to a whole new level.

Like Satriani and Vai, Petrucci's playing demonstrates prodigious technique combined with a gift for deeply engaging melodies. His phrasing is also extraordinarily expressive. Weaving sinuous hyper-speed alternative picking around complex chord changes is Petrucci's stock in trade and his playing is clearly much informed by the work of one of his most important influences, fellow rock/fusion virtuoso Steve Morse.

Petrucci's intense dedication and focus played a huge role in making him the awesome player that he is today, absorbing a massive range of influences including Blues, Classic, progressive Rock and even Jazz standards that would often emerge as little musical references in his own compositions later on.

A graduate of Berklee College of Music, Petrucci soon fell in with some like-minded souls, childhood friend, bassist John Myung, drummer Mike Portnoy and keyboard player Kevin Moore, joining them to form the progressive Rock band Dream Theater (originally called Majesty). To a man Dream Theater demonstrated stunning

technical proficiency, each individual member gained numerous awards and music industry accolades for their skills, with Petrucci's formidable talents, in particular, coming under the spotlight.

In 2001, John Petrucci was invited by Joe Satriani and Steve Vai to tour with them on the hugely popular G3 guitar tour, which exposed him to a massive number of new fans and inspired him to record a solo album. The album, *Suspended Animation*, was released on March 1, 2005, and was made available for order from his web site. Petrucci also appeared on the 2005 and 2006 G3 tours, and in 2007, went on G3 tour again, this time with Paul Gilbert and Joe Satriani. In fact, Petrucci has been named as the third player on the G3 tour a record six times, which is more than any other invited player! In 2009 he was named the No. 2 best metal guitarist by author and musician Joel McIver in his book *The 100 Greatest Metal Guitarists* whilst *Guitar One* magazine also named the guitarist as one of the "Top 10 Greatest Guitar Shredders of All Time".

It seems incredible to think that Dream Theater has been working as a fully settled lineup since signing their first record deal way back in 1988, despite shedding several lead vocalists along the way! When the band originally formed in the mid 1980s, their beloved progressive Rock was fairly unfashionable and even well established bands like their heroes

Rush were having trouble making their presence felt in a musical scene either dominated by hair metal or heavily synthesized pop.

Nevertheless, in common with Rush, Dream Theater's hardcore fans have helped the band maintain its momentum and they have found a level of acceptance that reflects the huge respect that they command despite their refusal to compromise their impeccably high standards. Dream Theater were even honored with a place in the Long Island Music Hall of Fame alongside such fellow Long Island luminaries as Kiss, Cyndi Lauper and the Long Island Philharmonic!

Petrucci's work with Dream Theater isn't without controversy,

however. As a highly technical guitarist, Petrucci is one of those guitar players whose work is often accused of being 'soulless' or 'robotic' by those who apparently place more emphasis on 'feel' above technique. In some cases, this may ring a bit true – the somewhat overblown intro to the ballad 'Through Her Eyes (Live Scenes from New York)' is an example where histrionics possibly take precedence over good taste - but Petrucci redeems himself towards the end of the track with a stirring solo of epic proportions, whose masterful technical delivery enhances the powerful emotions driving the song.

Petrucci is capable of finesse as well as pure shred; the song 'The Spirit Carries On' features a perfectly measured solo that David Gilmour

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# PETRUCCI'S WORK WITH DREAM THEATER ISN'T WITHOUT CONTROVERSY

would be proud of. Petrucci rides the crest of the song's majestic soaring melody like a champion surfer, teasing and playing around the chords before unleashing a brief but impeccably judged solo that gradually winds down into a clean Nashville-inflected coda.

John Petrucci has also embarked on several projects beyond Dream Theater, most notably the all-instrumental Liquid Tension Experiment with Mike Portnoy and King Crimson bassist/Chapman Stick player Tony Levin. Ironically, Petrucci wasn't the first choice for the gig. Founder member Portnoy actually wanted the late Dimebag Darrell to fill the guitarist's spot but when he proved unavailable Petrucci was the most obvious choice. The band's complex music, replete with tightly synchronized interplay between guitar, bass and keys, tips more than a passing nod to Steve Morse's proto-fusion band Dixie Dregs and gives full vent to Petrucci's staggering lead work. The track 'Acid Rain' is a great example of the band's monster-sounding fusion of metal and...well...fusion! Brontosaurus-sized riffs stomp out of the wings

accompanied by Portnoy's tireless hyperactive drumming, whilst Petrucci unleashes salvo after salvo of molten fire from his Signature Ernie Ball Musicman guitar.

The band decided not to follow up its first two studio albums Liquid Tension Experiment (1998) and Liquid Tension Experiment 2 (1999) due to concerns about the band sounding too much like Dream Theater but they did release a typically off-the-wall LP of studio outtakes Liquid Trio Experiment (2008) and a live CD that captured a spontaneous jam during a gig in Chicago, when a malfunctioning keyboard saw the band swapping instruments in an effort to keep the audience amused until the problem was fixed. Which it wasn't!

John Petrucci's distinctive guitar sound is based around his own Ernie Ball Musicman Signature guitar. Available in range of different versions, including a 7-string and a baritone model, the Ernie Ball Musicman JP features two custom designed Dimarzio humbucking pickups (a Crunch Lab in the bridge and a LiquiFire in the neck position) that are specially designed

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to deliver the 'scooped' tone (with less mid-range than many conventional high output humbucking pickups) that Petrucci prefers. Needless to say we have the latest version, the JPXI, reviewed in this issue, along with Petrucci's choice of amp - a Mesa Boogie Mk V!

Mesa Boogie Mark V amps also play a major role in helping to set the John Petrucci signature tone; plugged into a formidable wall of eight Mesa Boogie 412 speaker cabinets fitted-out with Celestion Vintage 30 speakers.

Like most of his contemporaries, Petrucci is a heavy user of effects of many kinds and has recently been working with Danish FX

specialist TC Electronic. Currently in his pedal board are: a TC Electronics C400XL Compressor/ Gate, a Keeley Modded Tube Screamer, MXR EVH Flanger, MXR EVH Phaser, a Digital Music Corp. System Mix Line Mixer, a TC Electronics 1210 Spatial Expander/ Stereo Chorus/ Flanger, three TC Electronics M3000 Reverb/ Delays and an Eventide H7600 Harmonizer.

As we always say - you can replicate the gear but you can't copy the brain and the fingers! With a player as gifted as John Petrucci, though, that probably goes without saying!



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# *Judas Priest* METAL MASTERS

Judas Priest have survived at the top of the Heavy Metal league since the 1970s - now on their 'farewell' Epitaph world tour, **Andy James** met guitarists Glenn Tipton and new boy Richie Faulkner for a look at how the famous twin guitars were working with a new man on board. Meanwhile, **Gary Cooper** considers the band's history and its impact on the genre.

Heavy Metal has never been fashionable with the Press in Judas Priest's home country, the UK. Back when the band started, in the early 1970s, even though Black Sabbath, Deep Purple and Led Zeppelin had proved heavy Rock had more international audience appeal than almost any other genre, slightly younger bands, like Judas Priest, Budgie and UFO had trouble getting

anything more welcoming than a sneer from the, then, hugely powerful music press or the all-powerful BBC.

To be honest, the media aren't a lot friendlier today but Metal has transcended the mainstream Press and even if the right-on pundits love to wrinkle their noses, Metal bands have nothing to prove. They sell out tours around the world, CD sales are numbered in the millions and fans vote

© Photography by Kim Waller

with their wallets for what they like - not what critics tell them is 'cool'.

But this media negativity, plus a deal with a record company with the good taste to sign them but not enough money to promote their records, meant that Priest had a lousy few years at the start. Ignored by the media, unable to afford decent equipment, sufficient recording time, competent managers or good producers, they were on the edge of folding when in 1977 they jumped ship, left their label, released Sin After Sin on CBS, switched management and began a career which has seen them become one of the stalwarts of British Heavy Metal.

If that sounds like a rags to riches story, it probably was, but there are echoes of another ancient

tale too, because in that turnaround in fortune, Priest seemed to have signed a Faustian pact. They became more successful than anyone could have imagined but something unique seemed to disappear from their music. As they got deeper into the US market, producing hugely successful albums like British Steel (decent enough, heads down early Metal, but a long way from the thoughtful, almost operatic, material the band had once been edging closer to) the 'progressive' essence seemed to get weaker and weaker. Clearly it didn't vanish altogether, though, as their last studio album, Nostradamus, bravely risked yet more 'Spinal Tap - Stonehenge' sneers from some segments of the media. But you can't help wondering

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what Priest might have turned into if they hadn't chased the playlists - however successful - in their Breaking The Law period.

Material aside, two elements have remained consistent throughout the band's 40 year career - the most important (despite the short period during which he went solo) being singer Rob Halford's astonishing vocal prowess. Few in Rock have

Working together, Tipton and Downing may not have invented any techniques or created an instantly recognisable guitar style or sound, but they set a pattern that countless bands since have learned from - and sometimes downright copied.

Judas Priest's legacy is unquestionable. A host of bands appeared in the 1980s - dubbed the New Wave Of British Heavy Metal - led by Priest and including Iron Maiden,

*Most bands would have folded if one half of their essential guitar duo had announced he was quitting*

approached his range, power, or sheer class and if the gay biker iconography got a bit tiresome, if you just closed your eyes and listened, here was a singer the equal of any of the greats like Robert Plant or Ian Gillan.

The other pillar was the use of twin lead guitars - for most of the history of the band, until this current tour in fact, comprising Glenn Tipton and the band's co-founder (with bassist Ian Hill), K.K. Downing.

Priest's use of twin guitars wasn't new. Wishbone Ash had perfected the idea long before (and with, frankly, far better playing) and Thin Lizzy had also used the two guitar line-up successfully, but what Priest did was weld the idea into Metal. Priest played faster than most of the other bands of the era and they sounded far more raw - edgier.

Saxon and, importantly Venom, and this led directly to the next generation of Metal from the USA - bands like Anthrax, Slayer, Megadeth and Metallica. It's a well and honourably acknowledged debt, too, with tips of the hat to Priest from Slayer, who covered Dissident Aggression, and Anthrax, who actually named a song after them. So while MTV may have been stretching things a bit when it voted Priest the second greatest Metal band after Black Sabbath, the fact is that their fast-paced playing and huge appeal to massive crowds, radio-friendly music, SM/Bondage fashion styles and their sheer determination to keep the flame alive when Metal was falling off the radar at times, certainly makes them one of Metal's most influential outfits.

Most bands would have folded if one

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half of their essential guitar duo had announced he was quitting more or less on the eve of a world tour, but Priest's determination saw them through the trauma. Why K.K. Downing quit the band is not being revealed, other than through the usual vague talk of 'musical and management' disagreements, but the fact is that his departure, far from stalling the 'Epitaph' world tour, seems almost to have invigorated it. Richie Faulkner, a more or less unknown Londoner, was drafted in as Downing's replacement (the word 'permanent' hasn't been used) and is receiving rave reviews for his contribution to the band's sound on what is supposed to be their farewell, scheduled to roll on until 2012.

Gearwise, Priest's guitar duo were solid-wall-of-Marshall users until relatively

recently, when Tipton switched to the fast-growing German amp manufacturer, Engl. Tipton is careful to say that he hasn't stopped using Marshall (and indeed he does still have Marshall in his rig) but his main sound now is from an Engl - as is Faulkner's, who has followed suit. Interestingly, another of Birmingham's founders of heavy metal guitar, Tony Iommi, has also moved to Engl in recent years (in his case abandoning an almost career-long association with fellow Brummies, Laney), so it's clear Engl has something the Metal guys really like. For the record, Tipton is using a modified Engl Invader, while Faulkner's choice of weapon is an Engl Powerball.

For guitars, Faulkner is primarily a Gibson man, favouring a stunning white Les Paul, though he's occasionally seen wielding

an SG or a V, but Tipton, with many years behind him, has a more eclectic tastes - for all that he says he is not a collector.

For many years, Tipton's main guitar was a 1961 Fender Stratocaster, though in the early days, both he and Downing were often seen with Gibson SGs. That choice underwent a major change when Tipton met the genius behind Hamer's golden era in the 1970s and '80s, Jol Dantzig. Dantzig worked on a series of guitars for both Priest guitarists and even though Hamer has now been swallowed, first by US giant Kaman and more recently by Fender and seems to have lost its way, Tipton remains faithful to his custom Hamers. However, he also has quite a selection of guitars and is one of those players happy to feature them on his personal website and explain what he

uses and why.

You may not listen to a Judas Priest guitar solo and immediately identify its source but the fact remains that Glenn Tipton and K.K. Downing had a massive influence on what we call Heavy Metal guitar and that Richie Faulkner, judging from the early reports of the Epitaph tour, has picked up the torch with gusto. This is the band, without which you could make a good claim for there being no Metallica, Slayer and Anthrax as we know them today - let alone having sold a reputed 50 million albums, worldwide. Not bad for a band written-off by the sneering British music press back in the 1970s, and ignored by UK broadcasters, who, at the time, thought what it called 'pub Rock' was going to take over the world!



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# THE LISTENING ROOM

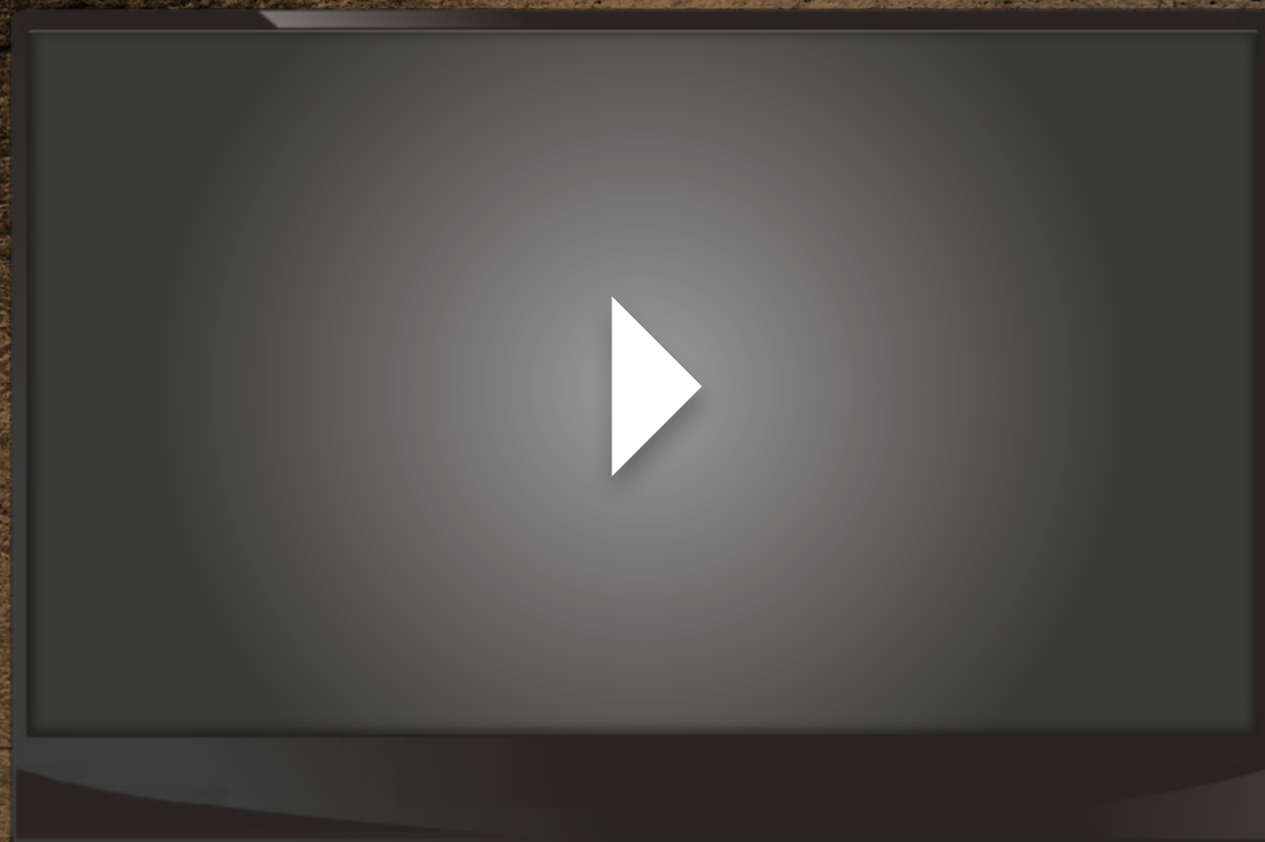
John Stix listens as top players discuss their influences.

## Performance:

*Dave Navarro of Jane's Addiction on Jimi Hendrix - Voodoo Chile*



Voodoo Chile gave me the chills. It's one of my favorite pieces of music that Hendrix recorded, from both an instrumental and song-structure standpoint. I really enjoy lengthy songs with lots of musical breaks. The guitar production and the post-recording effects that he did to his guitar, the manual pans and fade-ins and fade-outs take this track to another dimension. It makes it less of a blues-rock track and more psychedelic. As a guitar player, it's one of the most mind-boggling pieces of music I have ever listened to, and I think it's absolutely perfect. When I listen to Jimi Hendrix play guitar, even though



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most of his licks are blues-oriented, you can hear in the recording that he is mentally physically and emotionally in a completely different world at the time. That's something I don't get from a lot of music today. I don't feel like I'm hearing anything unearthly. I feel like I'm hearing something from another planet when I hear Voodoo Chile. This piece of music was the first Jimi Hendrix song that I remember hearing. I was at a skate park when I was a kid, and I remember stopping what I was doing and looking up at the loudspeaker and thinking to myself, 'Whatever that is, it's exactly what I want to do'.



**John Stix** was the Founding Editor-In-Chief of Guitar For the Practicing Musician Magazine and a principal architect for the creation of Guitar World and Guitar One Magazines. He started Guitar Recordings where he signed Blues Saraceno, Mike Keneally, Mark Bonilla, Randy Coven, and Brad Gillis. Currently he runs the print dept. at Cherry Lane Music.

## VIDEO GEMS

**John Stix** searches the web for choice guitar gems that you may have overlooked in the vast universe of Internet videos.

Sometimes you get there too late. For many of you this will be the case with Steve White. He's gone. He passed away April 22, of this year. In the premiere Video Gems column we got a glimpse of the Allman Brothers building the foundation of their legend. For this column I want to share with you an outstanding bluesman who remained

in the shadows of the spotlight for his entire career.

Steve White was an acoustic Blues player, singer songwriter, harmonica player and one-man band who could stop you in your tracks with two notes. At least that's what he did to me. The National Association of Music Merchants (Namm Show) in Anaheim, CA occurs at the beginning of each

year. It is the key place for instrument manufacturers to spotlight their new wares to the music dealers, who in turn hope to sell them to you, the consumer. It's one giant Music Store. Since it's not usually open to the public, big time artists will make the rounds endorsing the instruments they're playing (this year). Musicians I've seen walk the show, and clog the autograph lines have included Eddie Van Halen, Jeff Beck, Stevie Wonder, Joe Zawinul, Steve Vai, B.B. King, Chet Atkins, and Sting. It's an impressive bunch. All of the major manufacturers have booths on the main floors or upstairs in private rooms. But there is also a downstairs, a basement, where the new ideas find a home. Here is where the mad inventor shows his wares. There are a lot of "interesting ideas" that start here. The magazine Bruce Pollock and I started, Guitar for the Practicing Musician, started here.

This is also where I first heard and met Steve White. It must have been 2008 or maybe 2009. I was downstairs feeding off of the enthusiasm of inventors explaining their ideas to anyone they could make eye contact with, when I heard two notes and a foot. John McLaughlin once described John Lee Hooker as having a great foot. Steve White had that same feeling/foot McLaughlin was talking about. The way the notes feel and his foot stomped created this tremendous groove. With three notes he created something huge

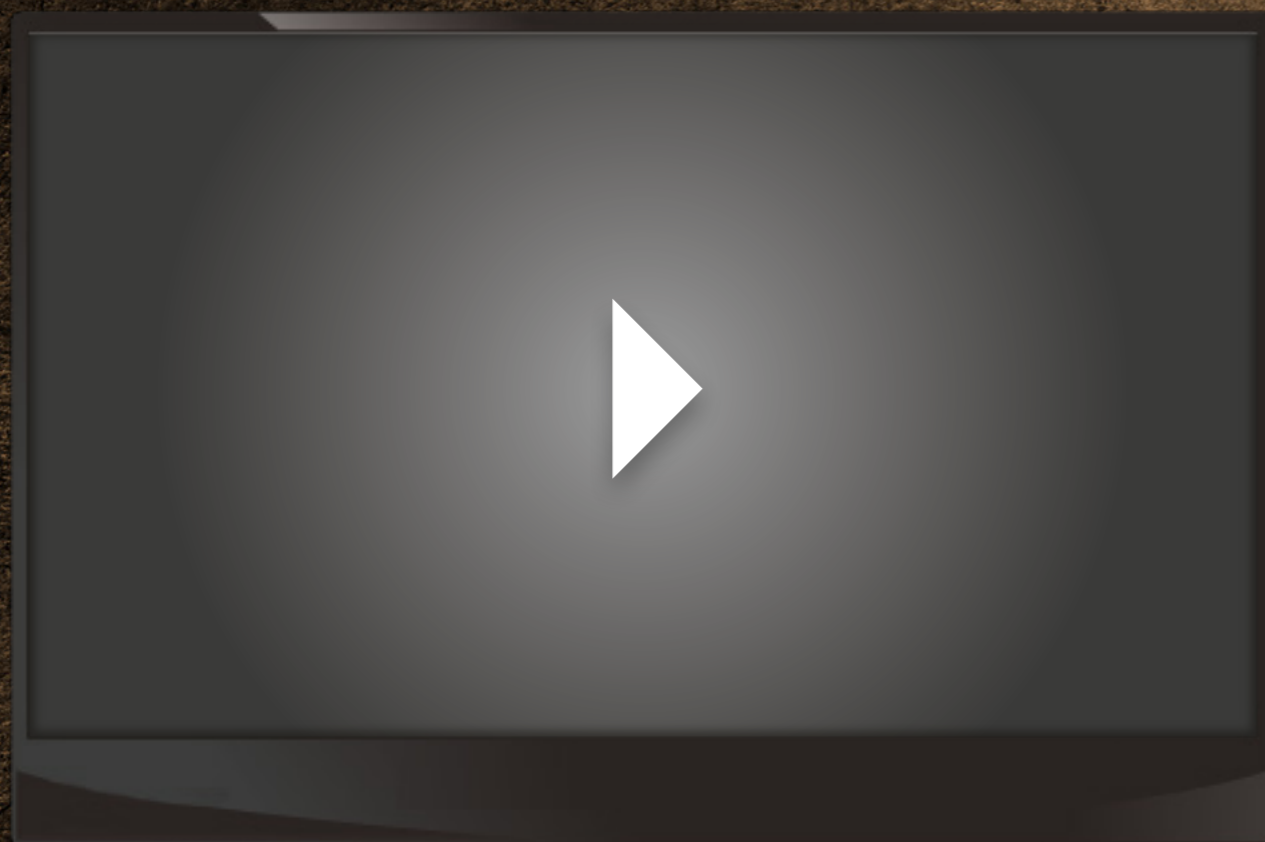
out of nothing at all. I've often felt that way about the music of Ry Cooder.

That's what Steve White was, a master of making the music feel good. His singing, his playing invited you in with a whisper. He seduced you with a wisp of music. Every note counted and was perfectly placed next to the next note, which was perfectly placed next to the next note.

Have you ever noticed that the Olympics brings together the best of the best athletes to compete, but the person who wins the gold medal still beats the rest of the competition by a mile? Well Steve White was a gold medal musician. Music is not a competitive sport, but can we agree that the finest players have something that even most professional players lack. There's a special spark that even people who don't care about music, can pick up on. This person has something extra. Something special. Steve White had that something special. Here it is.

You've got that Mose Allison laconic vocal style and lyrical humor. Alongside this comes snapping, sly, and dynamic notes that play equally with snapping, sly and dynamic silence. Every note has rhythm, nuance, melody, harmony and lyricism. If you work hard you can learn to play this stuff, but very few are born with the ability to play it like this.

Steve White may not have topped a marquee, or have even been on the



bottom, but that does not mean he went unnoticed by guitar greats from Tommy Emmanuel to Joe Satriani.

"Steve White was one of those rare force-of-nature type acoustic players", A commented Satriani. "His rhythm was unstoppable, and his playing was always impeccable, musical and soulful. When I became aware of his talents he was a whiskey voiced troubadour singing stories propelled by deep grooves and a curiously mellow one-man-band picking technique. He would thump out a bass line around his

syncopated chord technique, and add stunning slide work and wonderful harp melodies to illustrate the musical story he was telling.

We should all aspire to be such a complete musician."

To learn more about Steve check him out.

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## The Bluesman's Bluesman

The finest Blues guitar player the UK ever produced? Even from a generation that gave us Jeff Beck, Eric Clapton, Jimmy Page and Paul Kossof, many claim Peter Green was the best of all. **Gary Cooper** explores the living legend.

Between 1965 and 1969 - a mere four years - the British Blues bandleader John Mayall had a trio of guitarists whose influence is still echoing throughout guitar playing today - Eric Clapton, Peter Green and Mick Taylor. Though there are still arguments about who was the greatest of the three (there is a vocal minority that speaks up for Taylor, even though he is the least well known) it is Peter Green who has attracted probably the most passion. Some of that may be due to his tragic story for, although Green is one of Guitar Interactive's living 'Past Masters', he hasn't been a major figure on the scene since the 1970s, due to mental health problems, but most of it is simply due to the fact that he was a Blues genius.

Peter Green appeared on the 1960's guitar scene like a starburst. Born to a poor Jewish family in London's East End in 1946, Peter Greenbaum, as he was first known, did what so many others of his generation did as 'Pop' music began to blossom in the 1960s - he picked up a guitar, learned to play and joined a band. At first he was playing covers, using a Harmony Meteor guitar - that staple US guitar on which so many from that era learned their craft.

The diet of pop covers, rock and roll and R&B even saw Green playing bass for a while and eventually joining Peter Barden's band, Peter B's Looners (well, it was the 1960s!). Bardens, a gifted keyboard player and a fine musician, went on to found the Prog Rock band Camel and also worked with Rod Stewart, Van Morrison and a host of others in a tragically short career.

It was while working with Bardens that Green met the young drummer, Mick Fleetwood - with whom he was later to found Fleetwood Mac - more of which, later!

The British music scene of the mid-1960s was in a state of metamorphosis. The wholesome, clean-cut image of 'Pop' epitomised by bands like the early Beatles, Searchers, Herman's Hermits and the Hollies was slowly cracking to reveal what had always lurked beneath - a love affair with raunchy music originating from the USA - Blues, Country and R&B. You might have taken your Auntie to a Beatles concert, but the other side of that era's music - epitomised by the Rolling Stones, The Yardbirds and The Animals - was altogether earthier and a good deal too raw for most aunties. And it was that side of the musical divide that Green gravitated towards.

Working the clubs and venues, beneath even the hit R&B bands of the day, like Manfred Mann and the Yardbirds, was a substratum of Blues purists, many of whom had never had anything to do with Pop - people like Cyril Davis, Alexis Korner and John Mayall, but it was the latter who was to make the break from endless penny-pinching touring to serious record sales, once he teamed-up with

# GREEN WAS BECOMING A SIGNIFICANT WRITER TOO

the newly ex-Yardbirds Telecaster player, Eric Clapton, in 1965.

Timing, they say, is everything, and Mayall and Clapton's timing could not have been better if Buddy Rich had been in the driving seat. The British audience was ready for a darker, more muscular experience than it could ever get from bands who had gone mass market, and Mayall's Blues purism was the perfect delivery vehicle.

The impact of Clapton's début with Mayall cannot be over-estimated. Good though he may have been wielding his Tele with the Yardbirds, by the time he joined Mayall he had picked up a Les Paul, plugged into one of those new-fangled Marshalls and created a sound which still underlies most lead guitar tones today. And if you doubt that, go back and listen to the difference between Clapton's sound on 1964's Five Live Yardbirds and 1966's Bluesbreakers with Eric Clapton.

Peter Green, meanwhile, had been lurking in the wings - probably frustrated beyond belief. He had the reputation at the time of being ambitious, to the point of pushiness. Indeed, Green had filled-in for Clapton when the later went off on a jaunt to Greece, and had had to stand down when Clapton returned. But Clapton soon went off to pastures new, along with Jack Bruce and Ginger Baker, to form Cream, so the door was open once again for the young Peter Green to return and make a mark that has still not been erased.

Green's début with Mayall on the album

A Hard Road was stunning. If Clapton had introduced a generation to overdriven guitar, Peter Green dragged it kicking and screaming to the next stage. Players were, literally, open mouthed when they heard the track The Supernatural, where he took his 1959 Les Paul and a Marshall into areas never previously charted - overdriven to the point of exquisitely controlled feedback. A Hard Road revealed Peter Green as a genius - and the world took note.

Mayall's guitar chair was a revolving seat however and, as Clapton had gone off to create an entirely new genre of free-form Rock with Cream, in 1967 Green decided to do his own thing, too. With a curious modesty (that may have been a pre-echo of problems to come) he took the name of his drummer, the great Mick Fleetwood, and the bassist who refused to leave John Mayall because he wanted the security of regular gigs (!) John McVie, and created Fleetwood Mac. It was always understood that the Mac part would join the band eventually and, indeed, he soon did. And of course, like Fleetwood, he's still there.

The early Fleetwood Mac was a band like few others, before, or since. Green's unmatched sound and style was mated with that of the Elmore James obsessed slide player Jeremy Spencer, but far from being a bunch of sour-faced Blues puritans, Fleetwood Mac gigs were a riot, with a mix of Rock and Roll as well as Blues.

Green was becoming a significant writer, too. In 1968, his Black Magic Woman



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became the band's first hit (you can make up your own mind about the virtues of Carlos Santana's more successful cover version) and that was followed by progressively more impressive singles including Oh Well, Man Of The World and the bizarrely occult Green Manalishi. Along the way, of course, had been Green's atmospheric instrumental, Albatross, released in 1969, a hit several times over on re-release and still a staple on pub juke boxes today. Oh, and did I mention that Peter Green could also sing? Here was a young, East End, London Jewish boy who couldn't only play guitar like a black Chicago Blues veteran - he could sing like one, too!

But the hint of dark forces at work as early as Green's Mayall track, The Supernatural, and hinted at again in Black Magic Woman had taken tangible form by the time of Green Manalishi, when Green's intake of LSD had begun to trigger schizophrenia, from which he has suffered ever since.

Fallen comrades seem to haunt musicians just as they do soldiers. As Pink Floyd has returned again and again to mourn that other era casualty, the late Syd Barrett, so Peter Green has always been there, lurking just off-stage in the shadows of Fleetwood Mac gigs, however transformed the band may have become in sun-drenched LA from what it had been in late 1960s rainy London.

Green's exit from Fleetwood Mac followed an acid-laced encounter with a German commune in 1970. Opinions and experiences about the time the spent with the group differ, but the fact remains that he left the band shortly after and entered a period of decline, with spells of hospitalisation and the occasional sighting - but including the odd recording session. In the late 1970s he sold his trademark '59 Les Paul to the late Gary

Moore, who treasured it and, to his credit, did more to keep Green's reputation alive than anyone - not least by recording Blues For Greeny in 1995.

Somewhat recovered from his troubles, Peter Green is still gigging and a testament to the survival powers of his generation.

Peter Green's reputation - and it is an extraordinary one - is based on a short period of work between about 1965 and 1970, during which he wrote some astonishing songs and played guitar like an angel - for all that he felt beset by demons. Shredders and speed-freaks may come and go, but Peter Green's mastery of vibrato and his uncanny ability to find a note, hold it and extract every last atom of feeling from it remains unequalled to this day. As BB King once said: "He has the sweetest tone I ever heard; he was the only one who gave me the cold sweats."



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# Revisited

Harmony Guitars was once the biggest guitar maker in the world, with instruments that launched thousands of careers. Though no longer with us, Harmony shaped the course of modern guitar like few others. **Gary Cooper** gets all misty eyed.

Mention Harmony guitars to most players over about 40 and you're quite likely to see their eyes light up. Keith Richards, Dave Davies, Spencer Davis, Peter Green, Ronnie Lane - an entire generation started their careers playing Harmony guitars. And at least two generations before them did too - though not all of the guitars they played had the Harmony logo on the headstock. Let me explain.

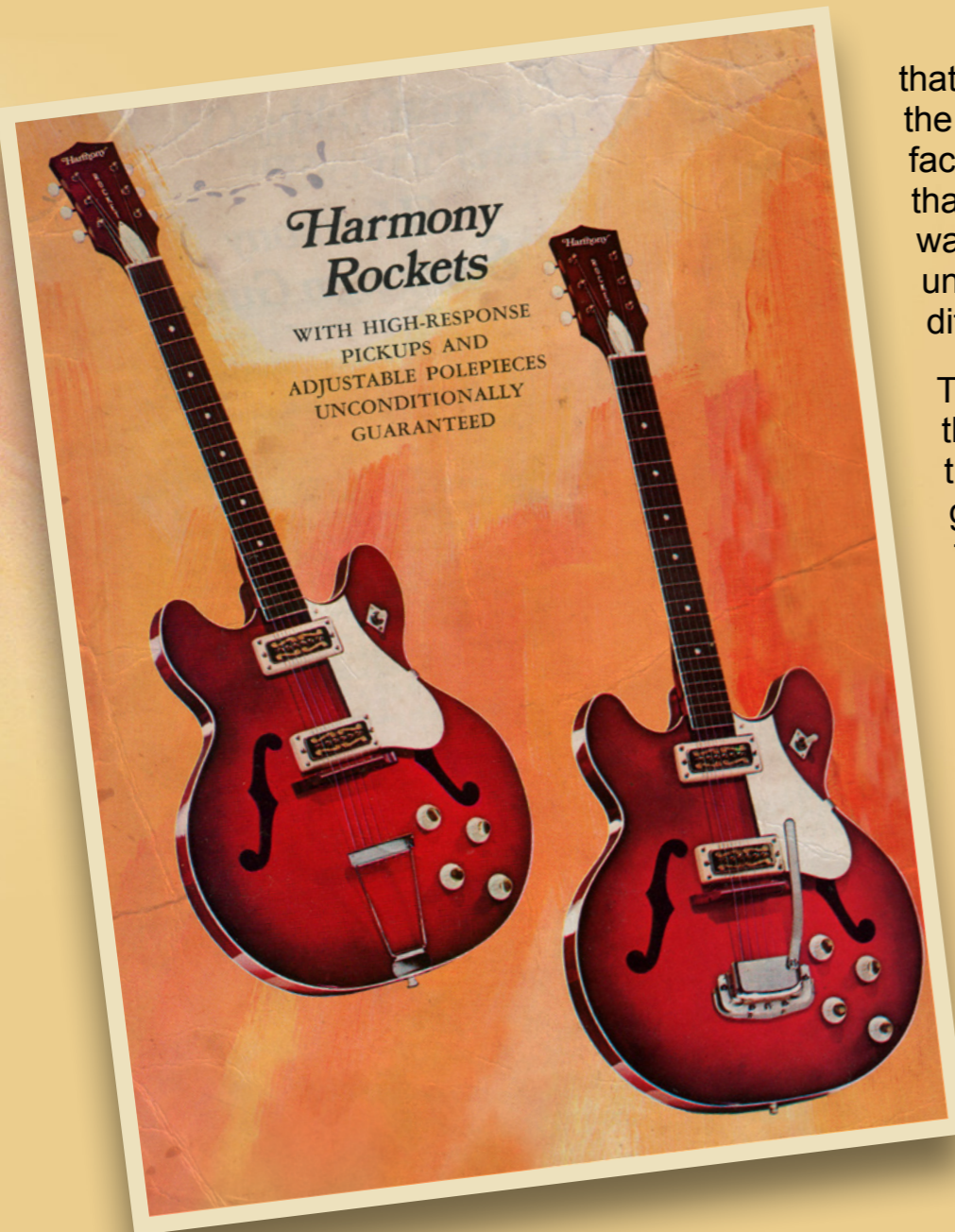
Harmony was the brainchild of a Hamburg born mechanic called Wilhelm J.F. Schulz, who emigrated to Chicago US in the 19th century. By 1892, Schulz had started his own business, employing four workmen plus himself, making guitars for what was suddenly becoming a significant market. The guitar had a lot of appeal in the USA at the time. It was light and easily transportable in a country where everyone was on the move, it was cheap to buy and maintain and even if it was a struggle to learn to play, it was easy enough to get a tune out of to some degree. Schulz had spotted an opportunity and within two years he was employing 40 people, spread out in several factories across town.

Harmony didn't just make guitars. When the ukulele boom began (the first one, not the current one!) Harmony became a major supplier - so much so that the company was bought-out by the mighty Sears, Roebuck, to secure the supply of one of its most popular lines!

Business simply exploded for Harmony. By 1923 it was making 250,000 violins, banjos, mandolins and ukuleles a year!

Looking back from the 21st Century it's easy to assume that the 20th was dominated by the likes of Martin, Gibson and Fender - but it wasn't. Chicago was the centre of early guitar making and the names that counted, really right up until the 1960s, were Harmony, Kay and Gretsch. True, they weren't, for the most part, making the quality of instruments that set collectors' pulses racing today, but in terms of the average American guitarist, these were the big names. And names were one of the sources of confusion for collectors today. In 1939, Harmony bought a collection of brand names from the wreckage of another US company (Oscar Schmidt) including Stella and Sovereign - names





that were to figure large in the company's history. In fact it has been estimated that before WWII, Harmony was producing guitars under more than 50 different brand names!

The link with Sears meant that Harmony was one of the producers of another great US guitar brand from the past, Sears' house brand, Silvertone, and that was a demand that continued to absorb huge amounts of Harmony's production - as much as 50 per cent by the 1960s, we're told. But the nature of the link with Sears had changed. In the early 1940s Harmony's management bought the company back so, once more, it was in charge of its own destiny.

During the Rock and Roll years, attention switched to Harmony's - mostly DeArmond pickup equipped - electrics: notably models like the Rocket, Meteor and the Stratotone (the company's first solid body, launched in 1953) - get the space-age names! But acoustic production continued, too, and Harmony's acoustics weren't to be sneezed at - and they still aren't! Harmony particularly excelled at 12-string acoustics but their Sovereign models generally were seriously sought-after. Ever wondered which model acoustic guitar Jimmy Page used on Stairway To Heaven? It was a Harmony Sovereign. Pete Townshend, meanwhile, is said to have used a Harmony 12-string on Tommy.

For all that, the majority of Harmony's guitars were still perhaps at best semi-professional, instruments, but it aimed higher, too. The three pickup H75 and H77 double cutaway semi-acoustics were really quite serious instruments, but it will



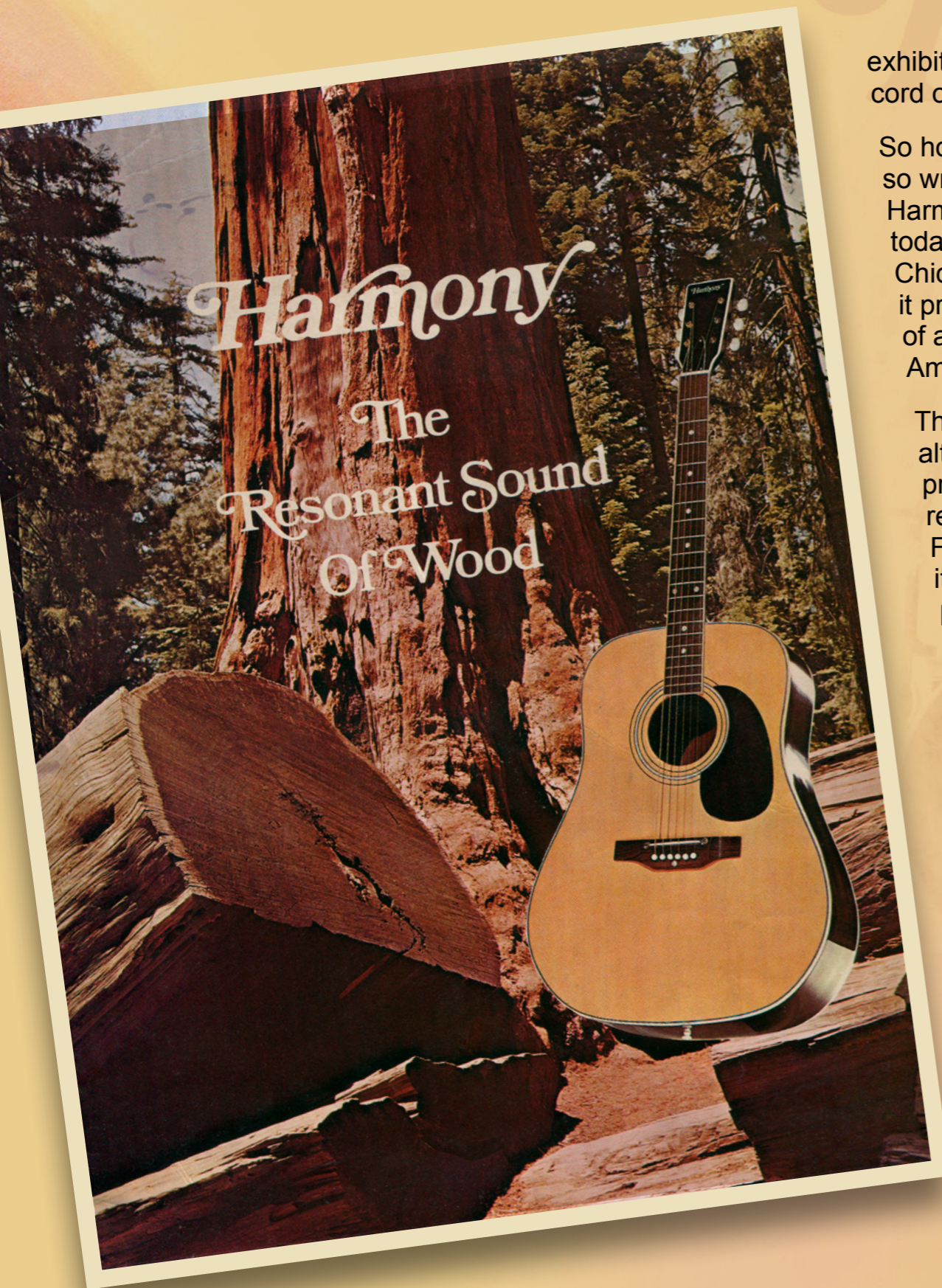
For all that, the majority of Harmony's guitars were still perhaps at best semi-professional, instruments, but it aimed higher, too.

be for models like the Stratotones, Meteors and Rockets that Harmony will be best remembered. When European guitars were just... well, horrible with only a few exceptions, the sight of a US-made Harmony in a guitar shop set the pulse racing. Gibsons, Gretches and Fenders might have been far too expensive for a young Peter Green or

Spencer Davis - but a Harmony had Rock and Roll in its blood and it was a great deal cheaper!

Harmony was still ambitious, too. It made the world's biggest playable acoustic guitar at one stage - a staggering nine foot tall acoustic - shown in our picture, after having been shipped to the UK distributor for an

# So how can it all have gone so wrong?



exhibition. Imagine trying a barre cord on that!

So how can it all have gone so wrong? Why don't you see Harmony guitars in the shops today when in the 1960s the Chicago plant boasted that it produced over 50 per cent of all the guitars made in America?

The problem wasn't quality - although Harmony certainly produced some rough and ready planks in its time. For the most part though, its guitars were sturdy, playable, made a decent noise and didn't fall to bits. True, there were pretty coarse if you took them apart or peered inside an acoustic, but they were also cheap. By the mid-60s the company was making 350,000 instruments a year and it employed 600 people, making more instruments than every other guitar company in the United States combined! But the Japanese were coming and Harmony just didn't have the stamina to resist.

Beatles demand, which allowed Japanese manufacturers to get a toehold in the gigantic American market, and once US buyers had seen what quality they could buy from Japan and the sort of prices that the, then, poorly paid Japanese workforce were receiving, the writing was on the wall. By the mid-1970s Harmony was in serious trouble. In 1976, the factory was closed, the workers sacked, the production equipment was auctioned and a legend simply collapsed.

There could have been a happy ending to this story. In 2008 the Harmony name, having been passed round like an unwanted wedding present, resulting in some nasty guitars made in questionable places, an attempt was made to revive the brand. A stand was booked at the major US NAMM show, old Harmony using artists were invited to turn up to welcome the great name back, but it wasn't to be. Harmony collapsed again, like an old boxer making a comeback when he really shouldn't have and now... well, who knows? In an age where guitar and amp makers regularly invent a heritage they never really had, you would have thought some enterprising soul could bring back a name that really was a genuine contributor to Rock history. With luck, one day it will happen. For now, though there is

Ironically, it wasn't just about price. Harmony couldn't keep pace with post-

still a Harmony Guitars website, it appears to be a haunted house.

There is, however, a last parting shot of good news. Harmony guitars, while they may not be pre-war herringbone Martin Dreadnoughts, '53 Telecasters, or '59 Les Pauls, are plentiful and, if you buy carefully (and maybe get the neck reset), surprisingly good. Don't forget, good wood was still cheap in the 1950s and '60s and not all Harmony guitars were made from particle board and decorated with mother of toilet seat!

If you find an old Harmony lurking at the back of a junk shop, don't assume it's your key to early retirement. The Sovereign acoustics can be worth money, but none of the Harmonies, nor their Stella, Silvertone and countless other aliases, are worth a king's ransom. They are, however, often lovely instruments to play once they have been given some attention by a skilled repairman.

So raise a glass to poor old Harmony. Maybe it wasn't the best guitar maker in the world but it was the brand that made a decent quality US-made guitar affordable to several generations. That should count for something - and with us at Guitar Interactive, it does.

Note: Thanks to the great Ken Achard for the loan of a Harmony brochure and the picture of the nine foot acoustic!



# Shredding to

John Petrucci is one of the kings of shredding. So who better than Gi's very own shredmaster, **Andy James**, to show you how he does it?

John Petrucci is arguably one of the best metal guitarists around. Known for his work in Dream Theater, with his ability to write stunning riffs and arrangements, with solos that seem to defy the laws of physics, he has become an influence to millions of guitarists across the globe - including yours truly!

For this issue of Guitar Interactive I caught up with John to talk all things guitar and Theater, backstage at the Wolverhampton

civic hall, on tour supporting the band's latest release, A Dramatic Turn of Events.

Analyzing the playing of a guitarist like John Petrucci isn't easy. What I have done is write a solo, then performed it to a backing track, then broken it down into 10 sections. Together, these sections make up the entire solo study, but each individual phrase can be worked upon and used in your own playing.

The techniques used mainly feature the use

of the alternate picking technique with the occasional sweep and tap for good measure. John Petrucci is known the world over for being one of the most accurate alternate pickers in the business, so really practice this technique slowly and accurately and you will see vast improvements in your alternate picking ability!

It's hard to showcase years of evolved technique, but I have tried to capture the

essence of what gives John his signature sound. There are several different influences in this solo, from Pull me Under, to the Glass Prison - with some of my own interpretation thrown in for good measure.

Remember to practice everything slow, and then when you have it down slow, try and speed it up but always make sure what your playing doesn't become sloppy with speed!



*The* **NEW WAVE** *Of***BRITISH  
HEAVY  
METAL**

Just when they said Heavy Metal was dead, a generation of new bands connected the body to the mains, gave it a 1,000 volts and set it on its feet again. They called it The New Wave of British Heavy Metal - and it has been influencing Rock ever since. **Jamie Humphries** looks at some of the key guitar styles, with ideas inspired by Def Leppard, Iron Maiden and Judas Priest.

The new wave of British Heavy Metal came about in the late '70s, following the (temporary) decline in popularity of such seminal metal bands as Black Sabbath and Deep Purple. Welsh hard Rock band Budgie are seen as one of the main influences of the movement, with the genre being aimed at the Heavy Metal fans, not the mainstream market. Key bands include Iron Maiden, Def Leppard, Judas Priest, Diamond Head, Girlschool, Saxon, Samson, Angel Witch, Tygers of Pang Tang, Venom, and Motorhead. The style was raw and aggressive, often including harmony guitar figures. NWOBHM was popular during the early '80s, and was a key influence on such later heavyweight acts as Metallica, who cite bands like Diamond Head, Saxon, Venom and Iron Maiden as major influences.

Like many sub-genres, NWOBHM's reign was short-lived, mostly due to the emergence of LA-based "Hair Metal" bands, like Motley Crue and Poison, who bought hard Rock to the masses during the 80's with polished mainstream inspired radio and MTV hits. Gone were the torn denims

and scruffy long hair, now replaced with big hair-sprayed manes, makeup, and spandex! While bands such as Motorhead and Iron Maiden remained true to their roots, Maiden going on to be one of the biggest Heavy Metal bands of all time, some others made the shift over to the mainstream. One such band that had a huge success was Def Leppard, who embraced a more commercial "American" sound, and had huge success on both sides of the Atlantic, as a consequence.

NWOBHM's influence continues today, with bands like Bullet for My Valentine, Trivium and Avenged Sevenfold clearly influenced by the likes of Iron Maiden with their fast galloping heavy riffs and twin harmony guitar lines given a slightly heavier and more modern twist.

For our lesson I have looked at a few ideas with a very early 80's sound in mind. I have tried to include some of the driving riff ideas of Judas Priest, harmony lead ideas of Def Leppard and Iron Maiden, plus a Def Leppard inspired chorus, featuring some slightly unorthodox chord voicings to the normal chords associated with Heavy Metal. Finally we have a short solo,

**"NWOBHM's influence continues today, with bands like Bullet for My Valentine, Trivium and Avenged Sevenfold"**

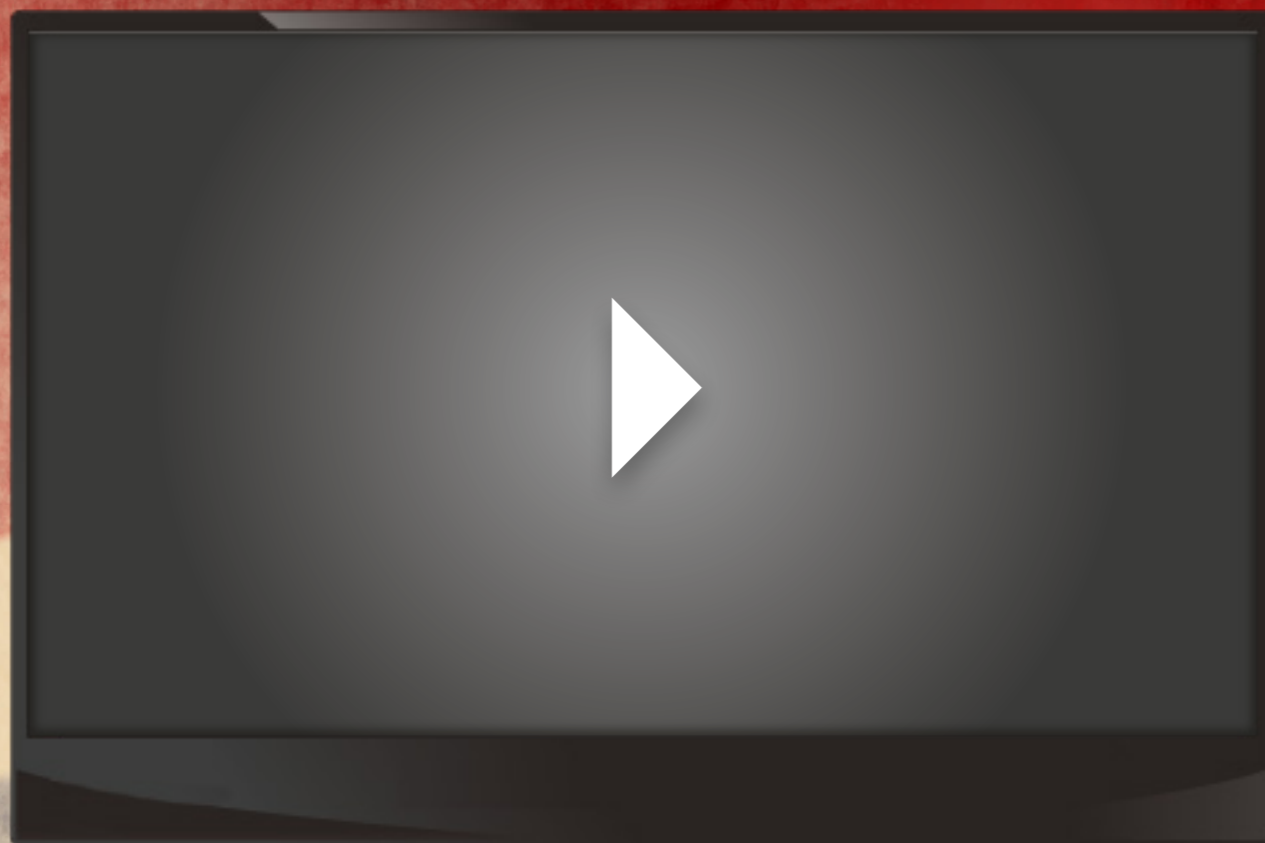
using licks and ideas from all three of the bands mentioned, so there's plenty to get your teeth into here!

Our first section is based around something that bands like Judas Priest and Def Leppard would play. The basic chord sequence is based around Am, F and G major, but with a recurring chord figure that is consistent throughout the entire progression. As the verse kicks in, the changing root notes should be performed with a palm muted feel and sound.

The second half of the verse includes a melodic harmony melody that follows the chord progression. This melody includes a series of bending figures, that conclude with a descending pull off figure.

The chorus is inspired by the twin guitar orchestration of Def Leppard's Phil Collen and Steve Clark. The chorus is based around the chord progression of F#m, E major, Bm and D major. Instead of using regular power chords, associated with Rock and Metal, this section makes use of the harmonically more interesting add9 chords, performed with chord arpeggios. The chorus concludes with another Def Leppard style sliding figure on the B string, performed against the open top E.

Now for the solos! First-up it's a Judas Priest approach, which fuses bluesy bending licks and whammy bar squealing harmonic pull ups on the bar. The solo concludes with some climbing arpeggios licks.



“..remember this is vintage heavy metal,  
not modern, so don't use too much gain...”



IRON MAIDEN



IRON MAIDEN

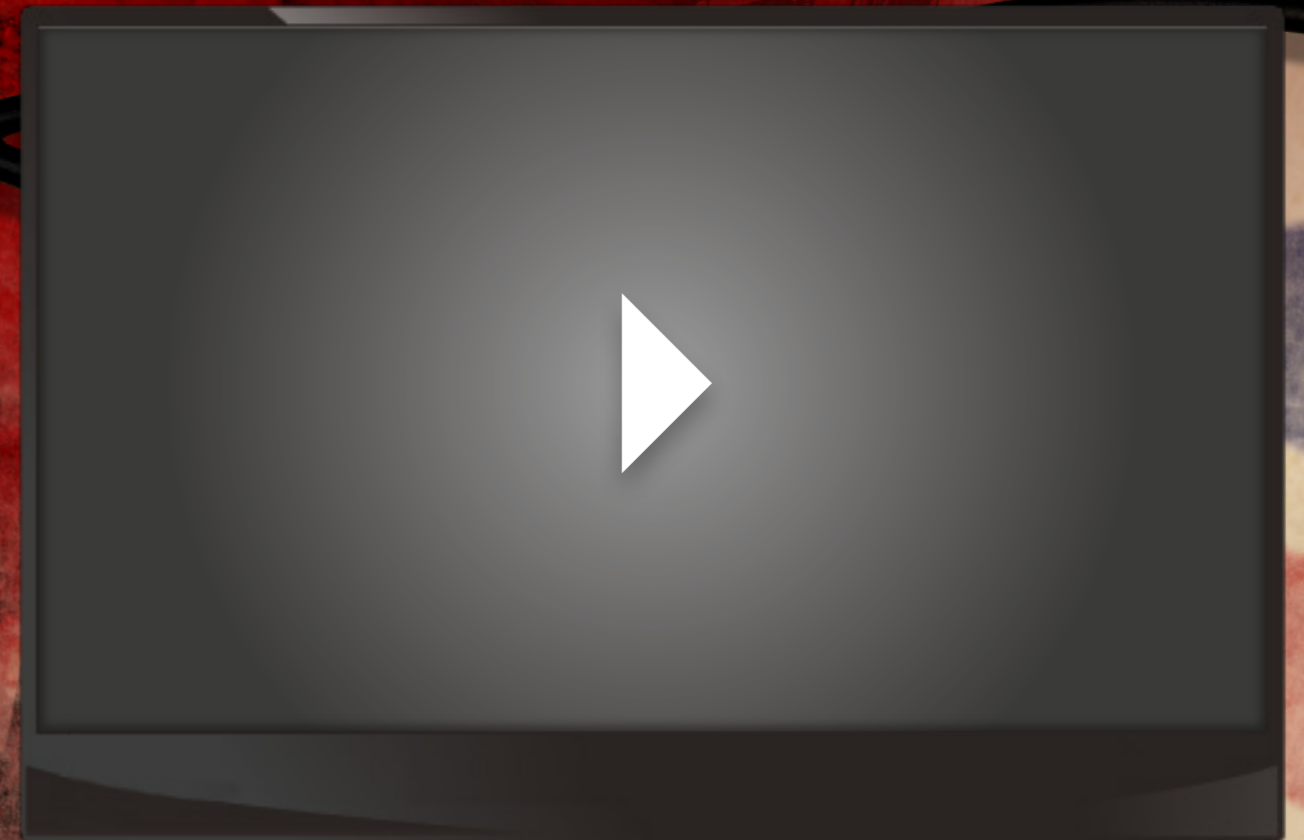
Our next solo is courtesy of Def Leppard and includes a more melodic thematic approach. The next section of the solo includes a double stop chord idea that concludes with a C major 7<sup>th</sup> arpeggio being performed on the B and E strings.

Our final solo is based on Iron Maiden's style and kicks off with bluesy pentatonic ideas and a descending trill figure. This solo also includes a pedal

tone sequence that pedals off the open E string and concludes with another pentatonic figure.

In terms of tone for this piece remember this is vintage heavy metal, not modern, so don't use too much gain, think more Marshall than Mesa Boogie!

Enjoy!



# METAL EDGE

By Andy James

Hello, and welcome to this issue's Metal Edge, where we are going to be looking at a few exercises to help you with tapping arpeggios.

The thing to remember with any of these kind of techniques is to make sure the licks are executed cleanly first and worry about the speed second. Also muting is also key for tapping to remain clean at high speeds. Ways to keep your tapping licks clean are to make definite contacts to the notes with your left hand by hammering fairly hard. This is also true of the tapping notes in the right hand. Tip, Confidence = Cleanliness!

There are players out there, including myself, that have used a hair band over the neck to stop any excess string resonance creeping into your tapping licks. Other players such as Guthrie Govan, Greg Howe and Dave Martone have used the aid of a hair band for long tapping passages, so don't feel like you are cheating. A hair band won't make you a better player, or play these licks for you, it's just an aid, or tool if you will, to make you sound a bit more professional. Like using a noise gate to cut out noise when you're not playing when using high gain for example.

## LIICK 1:

This lick will take a bit of getting used to but it's well worth the effort. The left hand shapes and right hand taps. Don't change fret distance from each other and there are no awkward fingerings, just string skips that make this particularly difficult to master. Also with a lot of wide interval playing use of your peripheral vision also comes into play so that's something else to get used to.

## LIICK 2:

The same advice given in lick 1 also applies, all you are doing is changing one note which is the note your third finger plays on each string. When you are familiar with both licks, why not practice them back to back by playing each lick each twice through?

## LIICK 3:

This lick relies heavily on the peripheral vision mentioned in the text for lick 1. This lick is in the same key as lick 1 as its home would be E minor, but this is a slightly less conventional way of playing arpeggios which can be more interesting to the listener. The best way to get this lick down is to just concentrate on the fingering for the left hand first of all, then practice the tapping notes on their own as you are going to be using two fingers on your left hand. Once you have got to

## \_CHECK OUT THE DVDs



grips with both hand sequences, the most logical thing would be to put them together and practice the arpeggio slowly, either to a metronome or a drum machine and gradually speed it up. Remember work on the cleanliness of the lick first and then speed second.

**LICKS 4/5:**

Both these licks are the same patterns which is just a major version of lick number 3 with only one note being changed in both patterns. Again, the same advice in the lick 3 text still applies to licks 4 and 5, its just going to take Practice! Practice! Practice!

**LICK 6:**

I've been a fan of Greg Howe for a long time now and early when Greg hit the scene, to see licks like this

in his playing would not have been uncommon. I always liked how he could sequence arpeggios using tapping and this lick is inspired by Greg's approach to arpeggio tapping. This is in the key of D Minor and again uses all the above previous advice.

**LICK 7,8,9:**

All these licks that proceed lick 6 use the same pattern and techniques, just moving through a chord progression to make this exercise a bit more musical and fun to play.

That's all we have time for now, until the next issue, Keep Rockin'!



**Rothwell**

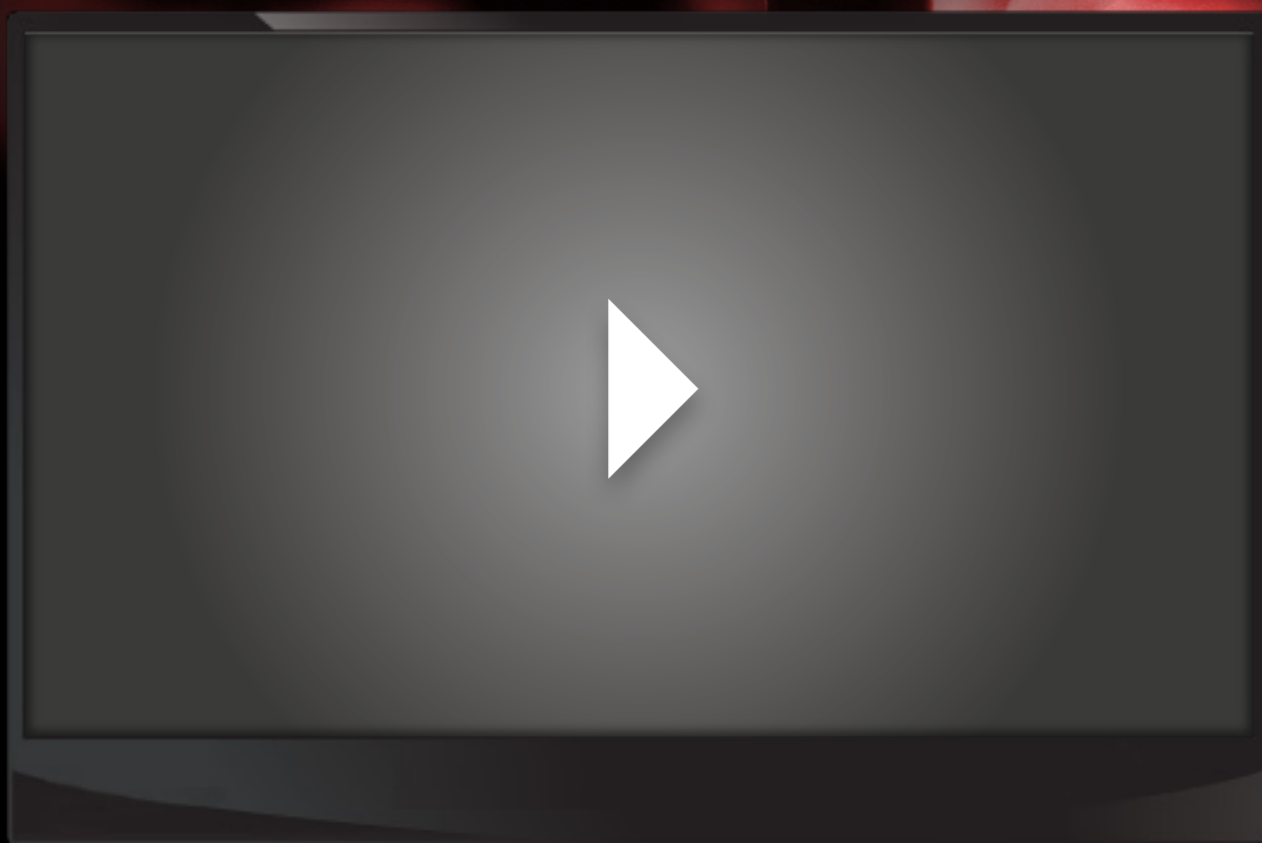
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# Michael Casswell

## PRO CONCEPTS

**W**

elcome again to my Pro Concepts column. I have been getting some good feedback from you guys about what we have looked at so far, so I hope you

enjoy this little look into the concept of “Hybrid Picking”.

In case you don't know, the term ‘hybrid’ picking is a label us guitar players have used to describe the technique of combining your plectrum and one or two of your fingers, which combine seamlessly to create a nice flow to your runs, or inject new life into tired old licks that have been passed down the generations by bluesers and rockers alike. Generally its a case of your pick taking care of down strokes, and one of your remaining fingers taking care of any up strokes. This is different to ‘chicken picking’ which has a bit more ‘pop’ to the sound created by the use of dead notes, but the lines between both techniques can become blurred, and if you do become

comfortable with the Hybrid technique, it's not such a big leap to cross into some cool country chicken pickin'.

I have talked a lot in my past columns about adding ‘musical weight’ to your playing, and Hybrid picking is one of the tools we can use to do it. It will inject life into phrases and licks that you, and everyone else, have been playing for years and can add colour, feel and dynamics to the simplest of ideas. Hopefully in the attached footage, you hear me start with a fairly simple two or three note idea, that has a serious injection of ‘cool’ when we start Hybrid picking it. The combination of pick attack and finger flesh certainly has, in my opinion, a really musical sound that can give the musical weight and creative approach I have been trying to get across to you in my past Pro Concept columns.

We then move on to creating a hybrid picked run on the top two strings. The notes I use in the first run are derived from D major, but because it's an E minor type idea, then officially it's more

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[...>]

# Hopefully in my demo, I get you to hear the colour and flavour that Hybrid picking gives

like E Dorian, although I may slip a couple of passing tones in there. Don't feel you have to play the whole run in one hit. You can chop it up and use bits of it in your own solos. The same goes for the descending high to low idea, which is all just the top notes from each Em pentatonic position. If you know your pentatonics, it should be obvious once you see the pattern. If you don't.... why don't you?

Hopefully in my demo, I get you to hear the colour and flavour that Hybrid picking gives, and some of the best guitar playing does come from different colours and approaches. So far we have looked at some creative string bends, whammy bar use, vibrato, constructing dynamic phrases and always trying to think creatively to sound less predictable when improvising. Hybrid picking is another approach that gives you options. If you don't have options, you run the risk of sounding bland or one dimensional..

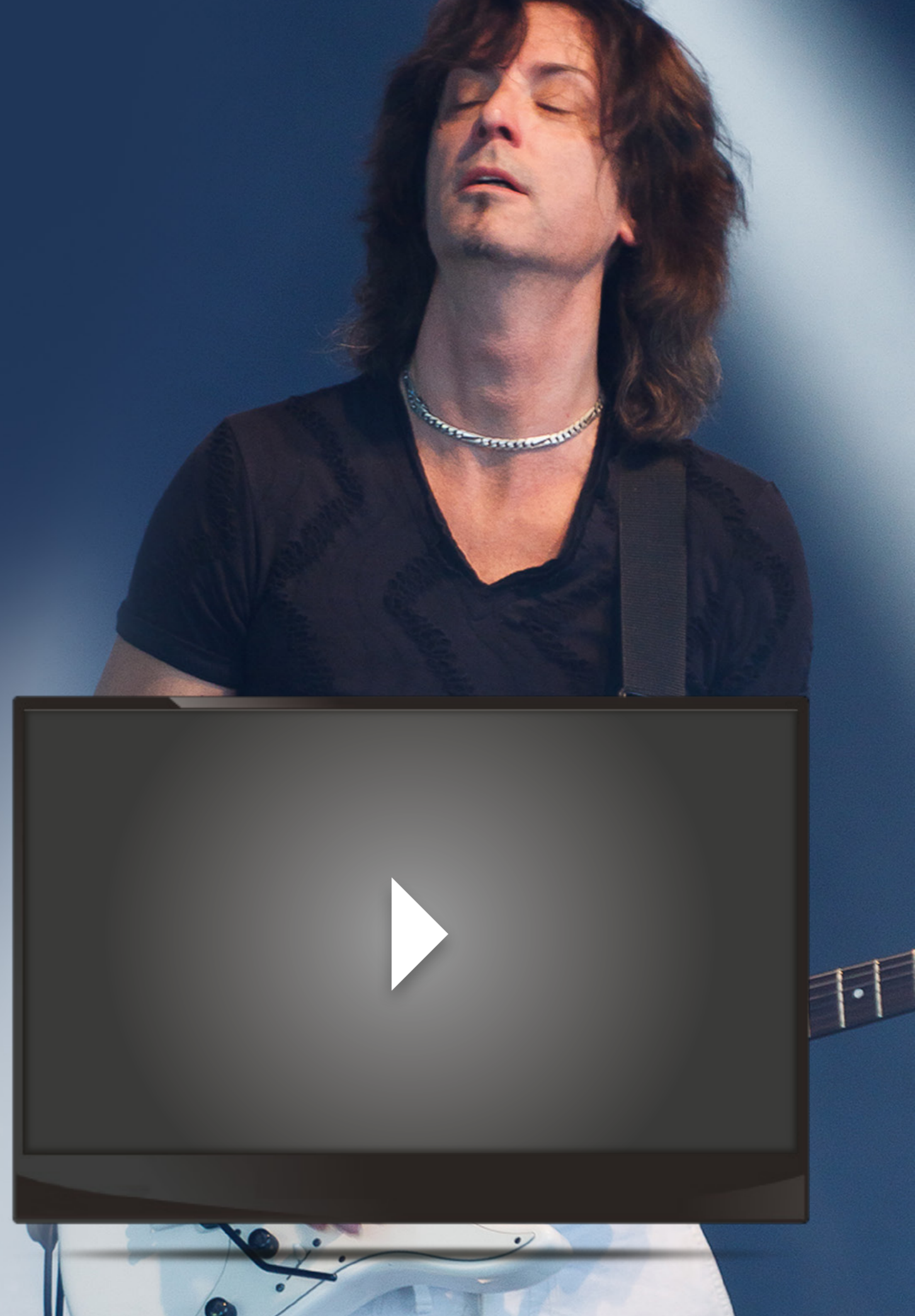
I also show you how you can add some feel and colour into your chord work and rhythm playing by adopting the Hybrid approach. Whether we would still call it hybrid picking when playing rhythm guitar doesn't really matter. What does matter, is being

able to separate your plectrum and your fingers when you are voicing and playing chords. This will give you another option to add extra groove and "feel" to the simplest of progressions.

I have been thinking hard how I can teach or show 'feel'. I am not sure it can be taught. It's just one of those phrases that gets said about certain players, and is very much open to interpretation. One thing is for sure though, we all know it when a player lacks feel, and you do not want to be a guitarist that lacks feel!

The chord sequence I played on film was written on the spot, then strummed rhythmically, then jammed using a hybrid approach, then developed creatively using different inversions or voicings, giving you some kind of insight into how I might approach injecting some life and weight into a 'nothing special' part. I am not saying my way is the right way, I am just showing a possible option and trying to get across my thinking process. I have done years of studio sessions, touring and playing live for other people, and I can assure you that being able to think and approach things creatively is every bit as important as the actual playing. In a studio environment, most times

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[...>]



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Hybrid picking  
can sound  
fantastic in  
Country, Blues,  
Rock, Jazz, Funk,  
Metal...**the lot!**

it's about having ideas, then being able to execute those ideas with flare and panache. Very rarely is a serious, grown-up, paid, guitar engagement about sweep picking, tapping or shredding. As fun as those techniques are (and you do have to be prepared as a player for them), it's more likely to be about sound, tone, parts, groove and rhythm.

I like the sound of hybrid picking, and use it often, but not all the time. I do throw a lot of techniques in the pot and mix it up, and hopefully it still comes out sounding like me. Hybrid picking can sound fantastic in Country, Blues, Rock, Jazz, Funk, Metal...the lot! It's a technique that really pays off if you

work at it. It doesn't seem to date or sound contrived. It's just a really good colour to add to your playing.

I hope you enjoy the playing on here. It's all first or second take stuff, so excuse any rough edges in there, but there should be some ideas to steal and use. As usual, you can contact me via my Michael Casswell (band/musician) Facebook page, or my Licklibrary Q&A forum and let me know if you are enjoying (or not) the Pro Concepts school of MC...everyone is welcome here - even if you still haven't learnt your pentatonics!





# THE Tom Quayle

## C O L U M N



# MAKING CHROMATICISM SIMPLE

**M**

any aspects of fusion and Jazz playing can seem very daunting at first and have an element of the dark arts about them.

The mysterious and often over-complicated nature of concepts such as 'playing outside' and 'chromatic approach notes' used by all Jazz and fusion musicians, can seem like rocket science for the uninitiated. However, there are ways to develop your chromaticism that don't involve a membership with MENSA and a four-year degree programme.

Let's define what we mean by chromaticism and why it's important. Playing chromatically doesn't mean that we will simply be playing a chromatic scale (a scale containing all 12 notes available in western music). The idea is to connect scale tones by adding in some of the notes in between any scale notes a tone apart. Let me emphasise that this is a simplified concept and that chromaticism can become a complex art form – the point is that it needn't be in order to get started. Chromatic playing is important because it has

become part of the vocabulary of Jazz/fusion playing and as such is required in order to sound authentic within the genre. I often hear many players who know countless scales and arpeggios and can play them over complex chord changes but still sound like something is missing from their playing. Often it is the chromaticism that is missing and the effect is easy to hear.

For the purpose of this tutorial let's take a simple three note scale that most of you will already know – the G major scale. This scale is constructed from tones and semitones (two fret and one fret gaps respectively). Whenever we find a tone or two fret gap we can play the note in between to create a chromatic effect. We call these extra notes 'chromatic additions' to the scale. Some chromatic additions sound better or smoother than others. On the low E and A strings try adding in the 6<sup>th</sup> fret with your third finger to create the pattern, 3,5,6,7 on each string. In this case the 6<sup>th</sup> fret is our 'chromatic addition'. Notice how smooth this sounds. On the D and G strings simply fill in the gap between the 5<sup>th</sup> and 7<sup>th</sup> frets giving you 4,5,6 and 7<sup>th</sup> frets.

On the B and high E strings do the same process filling in the 6<sup>th</sup> fret this time giving us 5,6,7 and 8<sup>th</sup> frets. Now you have a chromatic addition on every string simply by filling in the gaps. Try playing right through the scale and resolve or finish back to the 7<sup>th</sup> fret on the high E string (the note B). Notice that you can still hear the sound of a G major scale even though you've added in all of these chromatic notes. I have given you some examples of how you can utilise this idea in the video and improvised a solo using chromatic additions in A Dorian (the same notes as G major).

Once you are used to the sound and technique required to play this

new scale, feel free to add in these chromatic notes as you and your ear see fit. Try this technique with any other scales you know simply filling in gaps between any notes a tone apart to create a more authentic fusion sound. See if you can spot this kind of technique in solos by players such as Greg Howe, Brett Garsed and T.J. Helmerich.

Bear in mind that this is just the beginning of your chromatic journey, so keep searching for new sounds and I'll see you next time.



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# THE RHYTHM METHOD

**Jamie Humphries takes a final look at our evolving Blues progression - adding ideas for stylistic intervals.**

**O**ver the past few issues we've been studying a slightly more interesting Blues progression, and have looked at ways of learning chords all over the neck and spicing up chord ideas with extended voicings. This month we are going to stick with some of the chords featured last month but also include a few stylistic interval ideas, as well as adding in a few pentatonic fills for good measures.

First let's take a look at a little bit of theory so that you fully understand what an interval is. The basic concept of an interval is the distance between two notes.

Within the major scale we have seven intervals; from the root note of any chosen scale, when playing it against each note of the major scale a root note is achieved. As there are seven notes in the major scale, seven different intervals can be achieved from our root note which are as follows; major 2<sup>nd</sup>, major 3<sup>rd</sup>, perfect 4<sup>th</sup>, perfect 5<sup>th</sup>, major 6<sup>th</sup>, major 7<sup>th</sup> and octave. We can also treat each note of the scale as a root note giving use a new series of intervals, which include our five remaining intervals, depending on what note you start on as your potential root note. This remaining intervals include minor 2<sup>nd</sup>, minor 3<sup>rd</sup>, augmented 4<sup>th</sup> /diminished 5<sup>th</sup>, minor 6<sup>th</sup> and minor 7<sup>th</sup>.

The great thing about intervals is that they produce certain sounds that are associated with certain styles of music. The intervals of a 3<sup>rd</sup> and also a 6<sup>th</sup> are widely associated with Blues, and also Country music. As I mentioned earlier, we can treat every note of the scale as a root note, and then produce a series of intervals from each of those notes. If we start from each note and play three notes above we get a series of 3<sup>rd</sup> s which are as follows through the major scale; major 3<sup>rd</sup>, minor 3<sup>rd</sup>, minor 3<sup>rd</sup>, major 3<sup>rd</sup>, major 3<sup>rd</sup>, minor 3<sup>rd</sup>, minor 3<sup>rd</sup>. Now let's take a look at the 6<sup>th</sup> intervals constructed from each note of the major scale; major 6<sup>th</sup>, major 6<sup>th</sup>, minor 6<sup>th</sup>, major 6<sup>th</sup>, major 6<sup>th</sup>, minor 6<sup>th</sup>, minor 6<sup>th</sup>. Another way of

# As always don't just stick to the transcribed idea, and try experimenting with ideas and variations of your own.

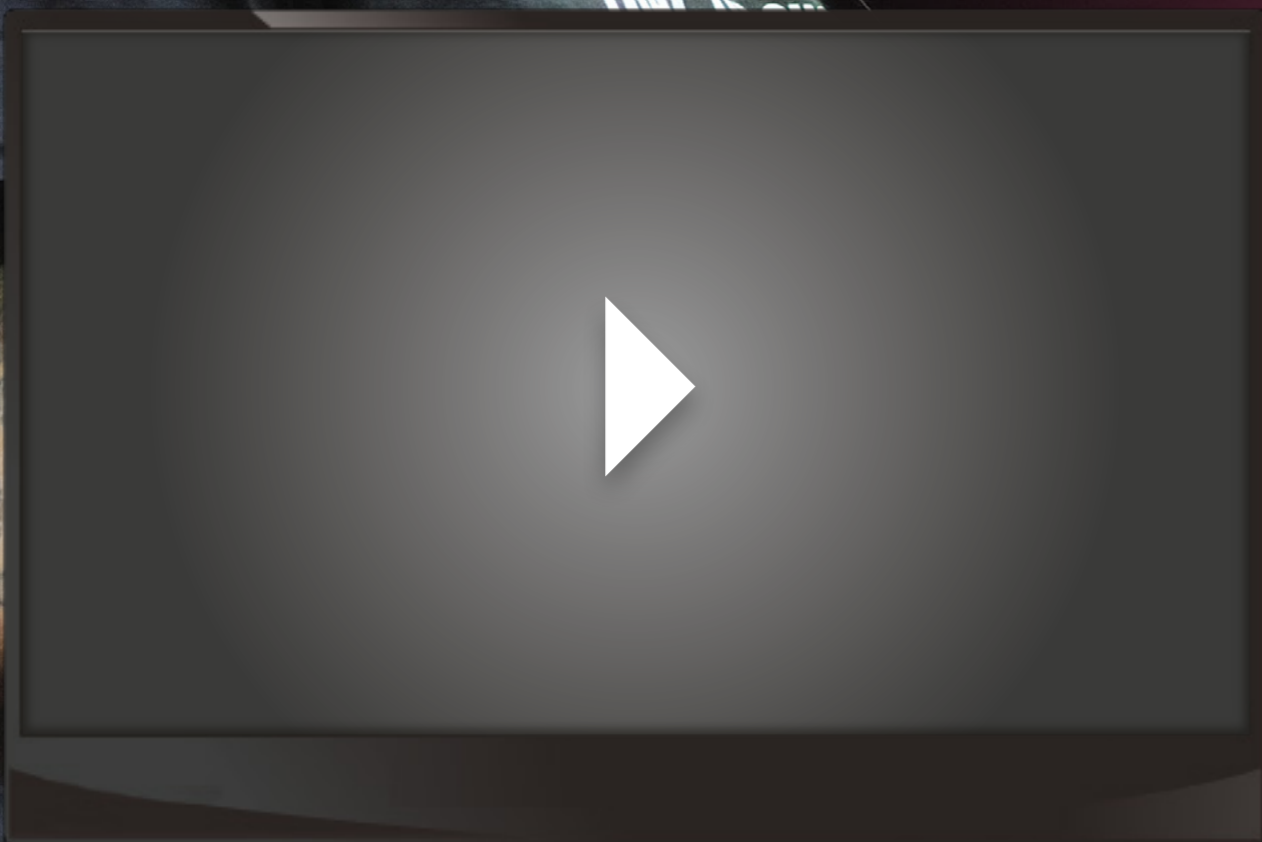
looking at the 6<sup>th</sup> interval is to also see it as an inverted 3<sup>rd</sup>, meaning it's a 3<sup>rd</sup> with the root note in the top instead of the bottom.

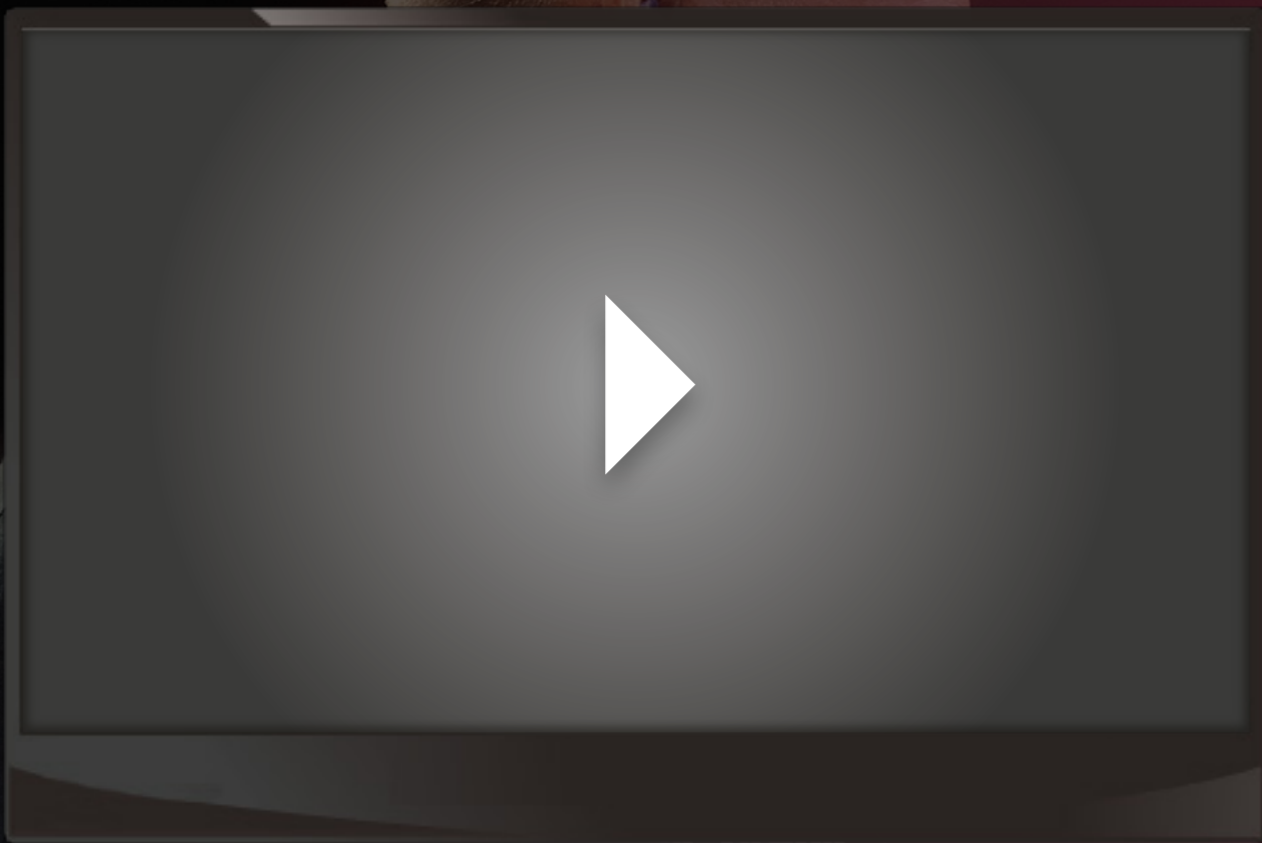
Now let's look at adding the 3<sup>rd</sup> and 6<sup>th</sup> intervals into our Blues progression. Because chords associated with Blues are built from the 5<sup>th</sup> degree of the major scale, meaning that they are dominant chords, major chords that have a minor 7<sup>th</sup>, when building intervals to play over our chords, we need to treat the 5<sup>th</sup> degree of the major scale as our starting point, in other words as we are playing a Blues in A, with our starting chord as A7, we need to include intervals from the key that A is the 5<sup>th</sup> of, which is the key of D. This is very important, as you don't want to play intervals from the A major scale over the A7 chord, as the A7 chord contains the note of G natural, while the key of A major contains the note of G#. You will have to remember that as the chords of a Blues change, we will also have to change the scale that each of the dominant chords originates from. The IV chord of our Blues is D7, which is the V chord of G, so when playing over D7 chord use intervals from G major, and the V chord of our Blues is E7 which is the V chord of A major, so when playing

of our E7 chord use intervals from the key of A major. Sound confusing? Well just remember that each chord of our Blues is a dominant chord, each of them being V chords, even though a Blues is a I, IV, V. Be sure to check out the video for a more in-depth explanation.

Now onto our Blues progression, which is the same progression we have been studying over the past few issues. The first section, the A section, uses a selection of the sliding 6<sup>th</sup> chords that we learnt last month, but I have embellished them with some 6<sup>th</sup> interval fills, to add a more Bluesy flavour to our track. I have also included a couple of pentatonic licks to also embellish the chords. Over the F#m to D major chord I have outlined the changes with ascending diatonic 3rd interval ideas. The repeat of the A section includes variations on the ideas from the first time round. Just feel free to embellish them with your own variations and ideas.

Now onto the B section and for this section I have tried to develop a thematic idea based around our 6<sup>th</sup> intervals that follows the various dominant chord changes. During the quick turn around I have chosen to





stick with basic chord arpeggios similar to what we saw in last month's version of the track. The track concludes with the A section again, and once again includes variations on our chords and our 6<sup>th</sup> intervallic ideas.

Well that concludes our look at embellishing a Blues with more advanced sounding chords and interval ideas. As always don't just stick to the transcribed idea, and try experimenting with ideas and variations of your own.



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# Reviews

Welcome to Guitar Interactive's  
reviews section.

**As you'd expect from one of the world's most highly rated guitarists, John Petrucci has impeccable taste in gear - cue our reviews of his latest signature Music Man guitar plus the definitive Mark V Mesa Boogie.**

We've also assembled the usual full line-up of review products including the remarkable Collings I-35LC semi, new valve/tube combos from Engl and Hi Watt, a very affordable Kerry King signature guitar from BC Rich, an ESP LTD and a whole bunch of effects from boutique stars Rothwell and Wampler plus a new take on the Leslie speaker cab from newcomers Neo!

We've also taken a look at the innovative professional quality gig bag system from Fusion - and we liked it so much we're giving one away in our great free-entry competition this month!

Please keep your ideas coming - we want to know what you want our review team to tackle.

Just email us a [editor@iguitarmag.com](mailto:editor@iguitarmag.com)

Gary Cooper - Editor



# The Collings I-35 LC

Having taken the high-end acoustic market by storm, Collings now has electric guitarists in its sights. We asked Michael Casswell to try the latest addition to the Collings semi-acoustic range - the I-35 LC. We're still trying to prize it out of his hands...

# B

efore I talk about the I-35 guitar, I think it's worth a quick chat about the man behind the guitar.

As we saw in Guitar

Interactive's previous issue, where we had a factory tour of his impressive Austin, Texas, factory, Bill Collings is passionate about wood, guitar construction, and making instruments that are the best that can possibly be made. His acoustic guitars are among the best money can buy, if not the best. These guitars are truly great today and in 40, 50, 60 years from now, when they all have stories behind them, and the look of a well loved, well played, aged guitar, they will be even better. Bill admits himself he isn't a natural guitar player, but what has come natural to him is building things. Especially in wood. The guitar world needs the skills of people like Bill Collings and his elite team of luthiers, because it's these people that create truly great instruments. Mass produced machine-made guitars are

## The Collings I-35 LC



only really, in the words of Bill, "guitar shaped objects". And he is right. As much as we all love our Gibsons and Fenders, they are for the most part, mass produced instruments. I own a lot of Stratocasters, and a few Gibsons, but for every one that I have bought, I have had to try and then dismiss another four or five, because that's the nature of mass production. That's not to knock them - you get what you pay for - and both those great names have custom shops, too - and they do it for a reason. If you want a professional quality guitar, it really needs to be built by a professional to suit a professional's requirements.

So to the guitar. The I-35 LC (laminated construction) is an ES 335 style guitar - but it is not a copy. It is a guitar in its own right and one that makes most

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[...>]

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Gibsons 335s I've tried seem pretty average. Typical of the man, Bill was unhappy with the quality of the maple laminated wood available to him when he decided to build this model, so he retooled and actually started producing his own, higher grade, higher quality maple laminate to use in the construction of the top back and sides of this guitar. This gives you an idea of the mindset of the man. Every other guitar maker on the planet buys in what's available, Bill decides it's not good enough so makes his own!

There are plenty of reasons why a laminated semi makes more sense than an all-solid equivalent, by the way - not least the cost! But if you've won the lottery or just sold a zillion records and want to insist on an entirely solid wood version, Collings offers those to - the I-35 and I-35 De Luxe - built by the same guys who make the laminated versions, in the same painstaking way.

Like a 335, the I-35LC is a semi-hollow instrument but side by side with a 335, the Collings is just a tiny bit smaller in body size. There is a solid block of maple down the centre of body, and acoustic chambers either side. This means when it's amplified, it has a lovely, woody, grainy tone that only this style of guitar gives. I own a good Gibson 335, and it one of my favourite sounding guitars. The I-35 has that same smooth articulation, but with a sweeter sounding low-mid. Probably a lot to do with those fantastic sounding Lollar Imperial humbuckers that are loaded in the guitar. The story is that Jason Lollar fine tuned these pick ups by listening to the guitar in a gig situation. Again, no compromise in getting it right. I'm not going to write too much about the sound this guitar makes, because you can hear it for yourself on our video.

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[...>]



The Collings I-35LC isn't just a fabulous guitar - it's actually very good value for money, too!

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Vintage Natural



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In the right hands, this I-35LC could take care of Rock, Country, Funk, Jazz and all the crossovers in between. It plays perfectly and is strung with what feels like 11's on top. (They're D'Addario EXL-115s (.011"-.049") - Ed) The flame maple has the great 3D movement that quality grain has. It sort of changes as you move the angle of the guitar and you just know it will look and sound better, the older it gets. In fact I would bet that it could even turn into an investment as the years pass, because rarity and quality usually add up to desirability.

This sort of perfection does not come cheap, but if you are serious about owning and playing the best, and if you consider the handmade, labour intensive skill and care that has been

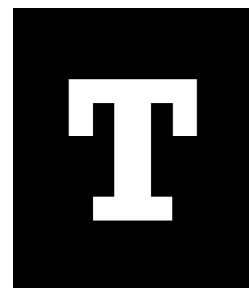
involved in this guitar, then the price becomes a secondary factor. It does not get any better than this. Well... maybe except for the all solid wood versions.

Giving four and a half stars to this guitar (as high a mark as we have ever given any instrument) may seem extravagant considering its price, but you have to compare it with the very top-end instruments being made today and you have to factor in what the use of laminated wood has done to ease down the price. Judged that way, the Collings I-35LC isn't just a fabulous guitar - it's actually very good value for money, too!



# Music Man JPXI

John Petrucci is one of the world's most highly regarded guitarists and the Music Man JPXI is his weapon of choice. But is it the right guitar for everyone? **Tom Quayle** flexes his fingers and gets down to some serious shredding.



he Music Man JPXI is the latest evolution of the JPX series, a guitar that has enjoyed incredible success and can be seen in the hands of many players

all over the world. This new version combines elements from both the JPX and BFR (Ball Family Reserve) models to create a very versatile and well-crafted instrument.

The Music Man's body is constructed from alder with a maple top and mahogany tone block. The neck is select mahogany with an ebony fretboard bearing 24 medium jumbo, stainless steel frets for that silky feel when performing bends and vibrato. The neck features a slimmer profile than previous models and a super-flat 20" radius, built for the kind of hyper-speed playing that Petrucci is known for. All the woods are finished in a luxurious blue coloured sparkle that Music Man call Onyx.

## Music Man JPXI

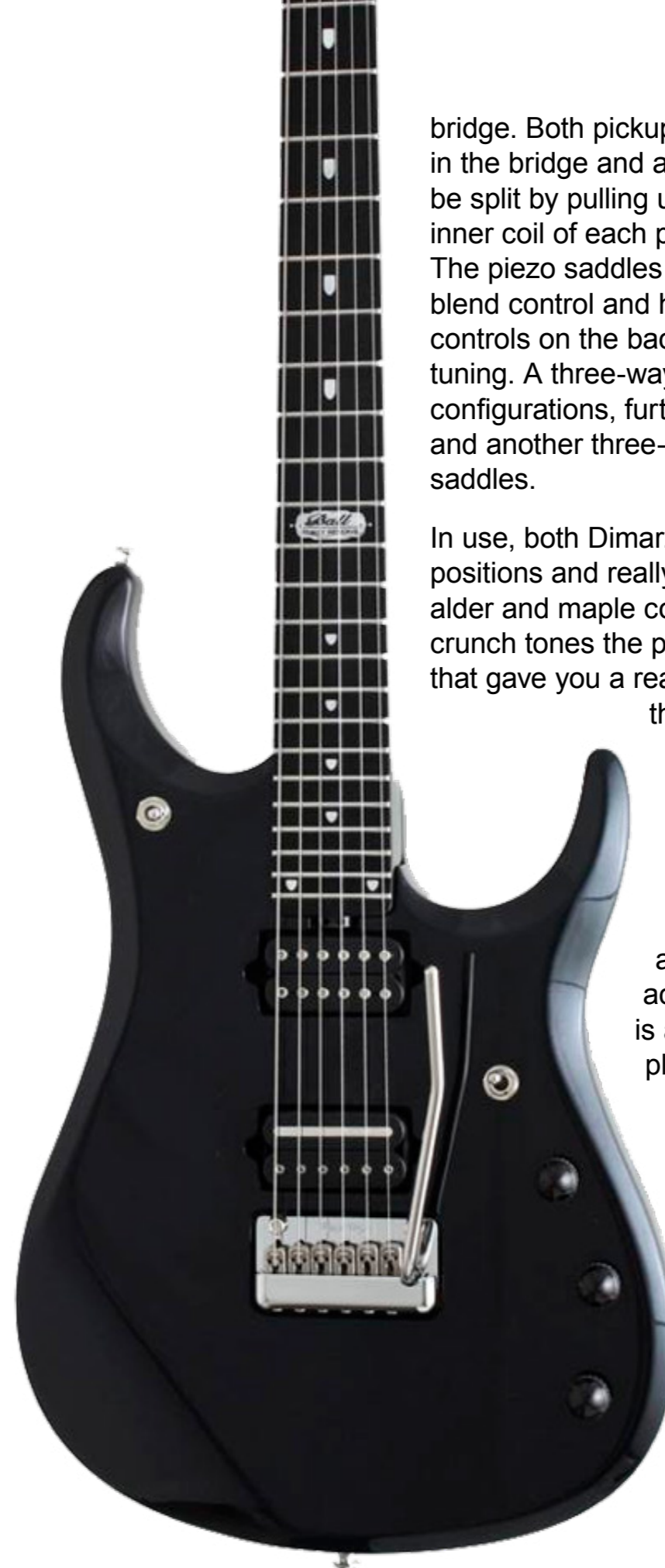


The body is very nicely balanced and light in weight with comfortable contours that fit the body whether you're stood up or sat down. The neck feels incredibly quick and comfortable, being skinny but substantial enough to give comfort and reassurance in the hand. The five-bolt neck joint is nicely sculpted to allow easy upper fret access and the high gloss polyester finish looks great without getting sticky for swift position changes. Finally, locking Schaller tuners offer superb tuning stability with the floating trem, without the need for a locking nut.

The JPXI features two magnetic pickups in an HH configuration, with piezo saddles built into the solid steel

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bridge. Both pickups are Dimarzios with a Crunchlab in the bridge and a Liquifire in the neck. These can be split by pulling up the tone control, revealing the inner coil of each pickup for more tonal variation. The piezo saddles can be blended in, via a separate blend control and have bass, treble and volume controls on the back plate of the guitar for fine tuning. A three-way selector allows for three pickup configurations, further complemented by the coil tap and another three-way to add in or solo the piezo saddles.

In use, both Dimarzios sound fantastic in all positions and really reveal the character of the alder and maple combination. On both clean and crunch tones the pickups retain detail and clarity that gave you a real sense of quality and confidence that what you're playing will be accurately represented at the end of your signal chain. When coil tapped, authentic Telecaster/Strat tones are to hand and yet remain quiet, even on high gain settings. There's bags of sustain and resonance when played acoustically, telling you that this is a quality instrument even before plugging it in.

The piezo saddles offer a superb level of versatility and really mimic an electro-acoustic tone very well indeed. I found them addictive to say the least and found very little of the typical piezo 'quack' and brittleness usually associated with this kind of pickup. When combined with the magnetic pickup options you are presented with more tonal



choices than most players would ever need!

The JPXI features a custom floating bridge made by Music Man from hardened steel and it looks and feels very solid indeed. I've never been a fan of the way Floyd Rose style tremolos

There are of course two downsides to this guitar. The first is the price. This is a very expensive instrument that is well out of reach for most Petrucci fans. The spec and construction are very high indeed but there are many other options available to the aspiring rock/shred guitarist at a third of the price

The other potential downside comes with owning any signature model guitar.

look and feel that the Music Man variation not only looks much better but feels better too. Tuning stability is maintained after vigorous use and the pitch can be raised up about a minor 3rd with the harmonic at the 4th fret of the G string (vital for playing that Under a Glass Moon solo!)

of this guitar that will serve very well. The other potential downside comes with owning any signature model guitar. Once you go on stage with a Petrucci guitar, people immediately form an opinion about you as a player and associate you with the man himself. Now, this may not be a problem for

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[...>]

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Petrucci fans who simply want to own this guitar to get the Petrucci sound, or own a little bit of the Petrucci legacy, but if you want to carve your own identity with the guitar then signature models can represent an immediate hurdle as they are so directly linked with the artist they are designed for.

The JPXI is a superb instrument that would serve any rock player very well indeed and could be used for other styles of playing successfully too. If your budget allows this level of guitar and you're not scared of being pigeon-holed as a Petrucci fan then this guitar comes very highly recommended.



The JPXI is a superb instrument that would serve any rock player very well indeed and could be used for other styles of playing successfully too.



# BC Rich Kerry King Wartribe 1

Big name signature guitars don't always come with gigantic price tags. Take the BC Rich Kerry King Wartribe 1. Is it the perfect starter guitar for a future metalhead? **Jamie Humphries** finds out.

# B

C Rich has been producing guitars for more than 40 years, the company being established in 1969 by accomplished flamenco guitarist

Bernardo Chavez Rico. Despite its origins, BC Rich has become renowned for producing high quality outlandishly styled solid body guitars that have become the number one choice for many of the leading names in the Metal genre. Classic BC Rich models like the "Bitch" and the "Mocking Bird" have drawn such big name artists as Slash, Chuck Shuldiner, of Death, Stuart Dixon, of Venom - and even country artist Ryan Adams! But by far the biggest name on the list of impressive BC Rich endorsers has to be Slayer's Kerry King. Kerry has been a long term user of BC Rich and has several different signature models available, of which the Wartribe 1 is a surprisingly affordable example. In essence it's a budget version of the US made model, designed to appeal to the student player - but it's none the worse for that, as I soon discovered.

## BC Rich Kerry King Wartribe 1



**RATING** ★★★★★

The Wartribe 1 is everything you would expect it to be: bevelled body style, beast style headstock, finished in an almost mirror-like black Spinal Tap finish, with custom tribal graphics. The finish is very high quality, with none of the rough edges around the pickup surrounds that are the sort of tell-tale problems found on many guitars of this price. The body is made from mahogany with a maple neck with a rosewood fretboard with a 12" radius. The neck also features 24 jumbo frets, making this a great shred machine. The guitar features 2 BC Rich B.D.S.M. pickups, with a three-way switch, two volume controls and one tone control. The guitar also includes a tune-o-matic bridge with the strings fixed through the body, which really helps with sustain.

The feel of the guitar is surprisingly comfortable and well balanced, and the neck feels very easy

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to play with no rough fret edges. My one thought here though was that the string gauge choice was maybe a little too light and that a set of 10's would have tightened things up a little bit, especially on the low end. Set-up wise the action was also a little bit high, but nothing that a little tweak at your local guitar shop couldn't solve.

I tested the guitar first with a clean sound and was surprised at just how versatile this instrument was. Don't let its looks deceive you, this guitar is capable of some warm clean tones, not that who ever buys this guitar would probably be using it for that! Once I kicked in the high gain, though, the guitar came to life, the bridge pickup was tight, crunchy and punchy and able to produce squealing harmonics.



90  
[...>]

Switching to the neck pickup I was able to produce some warm creamy Les Paul tones, great for picking and sweep picking. The pickups all cleaned up nicely when backing off the volume control; surprisingly versatile and good sounding for a guitar of this price.

All in all I found this instrument to be very good, and although I have questioned the set-up a little and the choice of the factory fitted string gauge, these are personal observations, and

it still felt very comfortable to play. The intonation was set well, with it being in tune the further I got up the neck. Put this together with a great finish and its striking metal styling, I would highly recommend this guitar for any young budding metalhead or Kerry King fan on a budget. On balance, it's really good value. Check out the video and get down to your local BC Rich dealer and try one for yourself!



# LTD M-300FM

ESP is one of the hottest guitar brands right now, with some great 'big name' users. But what if a Japanese-made ESP is out of your price range? Well ESP has that covered too, with its lower-cost LTD range. We gave **Michael Casswell** an LTD M-300FM and asked him to find out just how well it shreds.



What happened to the days when guitars had names rather than being known by a series of letters and numbers? This guitar is called an LTD

M-300FM. It's a low to mid priced guitar that comprises a neck through design, mahogany body with a flame maple top (always a good combo), 25.5" scale neck with 24 jumbo frets, two EMG 81 humbuckers, three way switch, a Floyd Rose special trem, and the obligatory pointy headstock - in reverse no less!

I don't think this guitar is aimed at Blues players (I am being ironic), and I suspect the parent company, ESP, is fishing for the young teenage male who likes his metal loud, proud and fast! This guitar is a definite statement and you are telling the world that you are going to shred till you drop. The fantastic EMG 81 pick ups will certainly help you do this, being probably the most powerful pick up out there. I love EMGs, but tend to use the more toneful

## LTD M-300FM

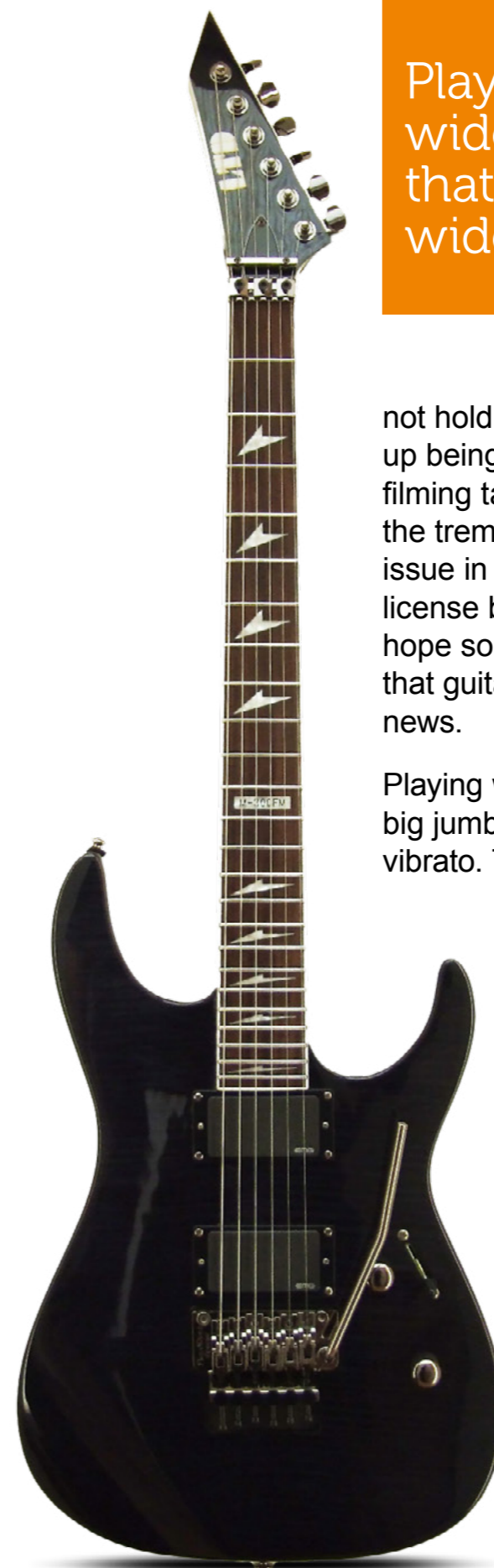


and civilised 85 humbucker. The 81 is a great pickup, but subtle it isn't.

We also have what looks like a Floyd Rose locking tremolo, but don't be fooled. This is a Floyd Rose Special, which means it is the budget Floyd, made in the Far East. To me, it delivers less response and resonance than the proper German-manufactured Floyd. I guess using the real thing would substantially increase the price of the guitar, but it is a shame that the Floyd Rose special fitted here looks to me like it will wear out the knife edges quickly, leaving a trem arm that keeps coming loose because of the stupid plastic insert under the screw on sleeve, will

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Playing wise, the neck is the speedy wide thin type, with big jumbo frets that are great for the wide legged, wide vibrato.

not hold its tuning like it should, and generally will end up being ignored due to fact that it's a pain. In between filming takes, I kept having to retune this guitar, so already the trem is border line. *Editor's note:* This is the second issue in a row that we've encountered problems with license built Floyd Roses (last month on a Yamaha). We hope someone at FR is paying attention (and if they aren't, that guitar makers are) as this sort of thing isn't good news.

Playing wise, the neck is the speedy wide thin type, with big jumbo frets that are great for the wide legged, wide vibrato. The set-up on this guitar could do with a tweak, because although the string height wasn't high, it certainly wasn't low, and for some of those swept arpeggios you want things as slick and as easy as possible. The worry is, for a truly buttery low action, the neck has to be very true, and the fret work perfect, so lowering the action on this could mean choking out fret bends higher up the neck. Or it might be fine, but in my experience thin necks can be very sensitive to temperature and the rigours of touring. But probably our young metal kid isn't at the touring stage yet, so all should be okay.

The guitar is finished in polyurethane, which will keep it nice and shiny for decades. This industry standard finish encases the wood in a hard shell, and does not take on the cool worn-in look that makes a guitar look and



feel great. All the hardware is finished in black nickel, which is sort of in between black and chrome. It certainly adds to the overall rock vibe of the guitar, but is not for me. The EMGs do make the sound of doom, and all the right metal noises can be had. EMGs are active, and will turn the most average sounding guitar into a much better average sounding guitar, and they can make a great guitar sound awesome. They are also dead quiet, so perfect for high gain work, and they also don't care about cable length or pedals, because they power the signal straight through all

that stuff and into your amp. So a good choice from LTD.

Apart from the slightly suspect tuning issues, this guitar will do the Metal thing well. The trouble is, as you grow as a player and a musician, you will outgrow this guitar. It might even be a false economy to buy a cheaper- to- mid priced guitar like this, because as soon as you walk out of the shop with it, it will be worth very little. So probably not the best guitar for Jazz, but certainly a consideration for a young Metal god.



# Mesa Boogie Mark V Review

Mesa Boogie says the Mark V represents the culmination of 40 years at the top of amp design. So is this really the ultimate tone machine? **Tom Quayle** samples John Petrucci's amp of choice.

# I

f you're the kind of player who likes to plug into a classic one channel amp, set up a single sound and control everything else from your guitar, then I

suggest you turn over right now as the Mark V is about as complicated and fully-featured as amplifiers get. In fact, I'd suggest that even the most tech-savvy player would find this amp a little daunting to begin with. The Mark V is described by Mesa as a living history of their company, representing all their classic sounds from the past 40 years. It's an impressive feat and it's certainly one of the most versatile amps I've ever used.

To list all the features would take up the entire review so here's a run down of the most important ones. The 1x12" speakered combo version we looked at features seven 12Ax7 tubes in the preamp and four 6L6's in the power stage for a fat American overdrive and lots of clean headroom. A bias selector switch on the back panel allows for EL34's to be used instead for a thinner,

## Mesa Boogie Mark V Combo



more British sound. A single 5U4 rectifier tube completes the package.

The Mark V's sounds are split into three channels with independent EQ gain and volume controls. Each channel has three modes with increasing levels of gain and tonal options from the super clean 90 Watt mode of channel one, to the over the top saturated sounds of channel three in extreme mode - and everything inbetween. Almost any sound you can imagine can be conjured up here from the plethora of pre and power amp options. Each channel has an independent spring reverb control that sounds thick and warm and it's very easy to create usable sounds quickly.

Each channel also has access to a five band graphic EQ as featured on all Mark series Boogies since the Mark I back in 1970. An incredible amount of EQ control can be had from the graphic EQ and the classic 'V' curve

has become a staple sound for all metal and hardcore bands for the past 30 years. A preset EQ curve has been added via a depth control, allowing you to dial in that classic 'V' sound via a single control. Each channel can toggle between the graphic EQ and the preset EQ via a small toggle switch.

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**GO**

The Mark V features very useful power scaling abilities with each channel able to independently switch between full 90 Watt power, 45 Watt Class AB power





The tones available are classic Boogie territory.

and 10 Watt Class A power at the flick of a switch. It's amazing how much tonal depth this switch gives. In 10 Watt mode the clean channel breaks up much earlier and beautiful, rich power amp crunch tones can be created at moderate volume levels. Having the ability to switch each channels power independently is a stroke of genius. Channels one and two can switch between tube and solid state rectification for yet further tonal options and Channel three can switch between Pentode and Triode operation to affect the tightness and bottom end of the higher gain sounds. There is a tube buffered effects loop with send level control on the back panel and multiple output options for running extension

cabinets or slave lines to power amps for larger venues. A solidly constructed footswitch allows for channel, EQ, reverb and FX loop switching and turning on a solo boost function for those 'foot on the monitor' moments.

The tones available are classic Boogie territory. Searing, high gain leads are complimented by classic, bell-like clean tones and touch sensitive dynamic response. Mark I mode is instant Santana and the IIC+ and Mark IV modes get you into Metallica and Dream Theater territory with ease. As with most Boogie amps, a fair amount of tweaking will be required to get the best out of each channel and mode. I like to think of Boogies as having a





learning curve that goes well beyond simply learning the controls. This is an amp that requires patience and time to get the best tones from but the effort is certainly worth it.

So is it the ultimate guitar amp? Well, it is undeniably expensive and certainly represents the very upper end of the market. Then again, it could be argued that the price actually represents great value for money when you consider the sheer number of features on offer. However, the price puts the Mark V combo firmly out of reach for the

vast majority of players and pushes it into the pro-level category. If money is no object and you require a huge variety of sounds from your amp, then the Mark V may well be the last amp you ever need to buy. But if you don't require this many features or only need a limited palette of tonal options, it has to be said that you could get something for less money with just as impressive a sound.



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Hiwatts Boffins have developed the new Tube Series to deliver that classic signature Hiwatt tone at a modest price range!

Now give it up for the Hiwatt Tube Series... our sound in your budget.

Amps in the Tube Series range are the T10 10w combo, T10HD head, T20 20w combo, T20HD head, T40 40w combo (pictured) and the T40HD head. The Tube Series combos are loaded with Fane speakers to keep with tradition.

Also available for the Tube Series and the HiGain series are the 1x12, 2x12 and 4x12 extension cabinets, again loaded with Fane speakers.

To see the Tube Series and the full range of Hiwatt gear along with the artists that use our amps, visit [www.hiwatt.co.uk](http://www.hiwatt.co.uk)

Also, follow us on Facebook: [www.facebook.com/hiwattuk](http://www.facebook.com/hiwattuk) 

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Check out the latest Strokes release "Angles" to hear Hiwatt in action

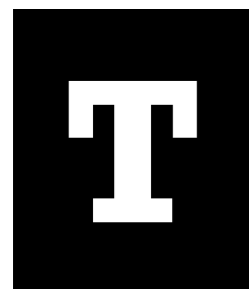


Pictured | Albert Hammond Junior with his SSP103 custom amplifier and SE4123F custom fane loaded 4x12 cabinet

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# Engl Gigmaster 30 combo

German amp maker Engl has made many converts in recent years - especially among Metal players, including this issue's interviewees Judas Priest's Glenn Tipton and Richie Faulkner. We thought it was time to hand an all-tube Engl combo to **Jamie Humphries** with instructions to crank it up and see what all the fuss is about.



he list of top players making the change to Engl in the past few years is impressive. Such high quality, feature packed heads as the Powerball,

Invader and the Special Edition, feature great styling, with multiple functions, versatility and great valve tone. Just look at some of the names that agree: Tony Iommi of Black Sabbath, Ron Thal of Guns n' Roses, Scott Gorham of Thin Lizzy, Glenn Tipton and Richie Faulkner of Judas Priest, Paul Stanley of Kiss, Vivian Campbell of Def Leppard and Alexi Laiho of Children of Bodom; so as you can imagine, my expectations were pretty high when I was presented with this combo!

The Engl Gigmaster's styling was understated but very well laid out and the amp itself looked great, with rugged construction, thick black vinyl covering, metal corner caps, and a powder

## Engl Gigmaster 30 combo



coated metal speaker grill - clearly made for the working musician.

Inside, the Gigmaster makes use of the time-honoured combination of ECC83 preamp tubes and 4 EL84 power amp tubes. The amp features two channels, clean and lead, which can be switched either on the front of the amp or by an optional foot switch. Control wise, it has two gain controls, input gain and lead gain, plus a very basic yet effective EQ stage, comprising bass, middle and treble - nothing too fancy to confuse things when tailoring your perfect tone! Levels can be controlled by the lead volume and the global master volume. The front panel also includes a mid boost switch and a gain boost switch, both of which can be operated via a footswitch. There is also a reverb level

control, to adjust the built in spring reverb.

The rear panel houses three 1/4" jack sockets for the footswitch that will control channels, mid boost, gain boost, master volume boost, and effects on/off and reverb; so everything is accessible and controllable from the floor. The rear panel also includes an effects loop plus additional speaker outs for various speaker options. The combo uses a 12" Celestion Super 65 speaker.

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To start things off, I used a clean tone and found the Engl produced a variety of rich warm cleans, great for Jazz and funk, through to to spanky, bright Country tones. No problems there! Push the input gain a little and we start to drive the clean channel for more bluesy tones, and even up to some





It's very compact, making it great for gigs, rehearsals and home practice.

tasty AC/DC style crunch. Back off the guitar volume and the amp cleans up giving you glassy, vintage cleans.

Now for the lead channel! The Gigmaster 30 was capable of a good wide range of sounds from bluesy tones, to vintage Rock, to high gain. I also found the EQ very responsive, with a well tailored mid-range, giving me Vintage rock "bark" to modern "scooped" metal tones. Even with the gain cranked up, when backing off the guitar volume the tone cleans up - perfect for those vintage EVH moments!

If you get the chance to audition one of these, try setting the amp to a slightly lower gain for crunch rhythm then hit the gain boost switch to send the amp into a soaring lead tone. Lovely! The mid boost feature is a great function, too. Guitarists seem to forget that mid is our frequency, and often the best way to cut through with a solo isn't just to boost volume, but to boost mid. Listen to Brian May's distinct lead tone. By simply switching in the mid-boost control I found it easy to achieve a May like tone, and the sound would sit perfectly in a mix or band environment,

making your solos cut through with ease.

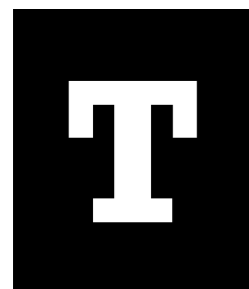
To summarise, I have to say that this is one of the most versatile combos I have had the pleasure of playing through. It's very compact, making it great for gigs, rehearsals and home practice. It offers a great valve tone for rich warm clean, crunch and lead tones and it has some great features, including master volume boost for solos, mid boost for extra cut and gain boost, making it easy to switch from crunch rhythm to lead tones.

Yes this amp does hit the higher price bracket for a small combo, making it more for the pro or serious semi pro guitarist, but it's full of great features and well worth a closer look. For the record, Engl's Gigmaster range also includes a 30 Watt head version and a matching pair comprising a 15 Watt combo and head. Judging from the pleasure we got from playing through the Gigmaster 30, any or all of these would be a great buy!



# Hiwatt T20

Small valve combos are hot property today with most manufacturers offering something to suit - from the hand wired boutique to the unashamedly mass produced. Hiwatt's proposition is the T Series. **Michael Casswell** demos and reviews the new T20. **Gary Cooper** adds some of his own thoughts.



he small valve combo is undergoing a renaissance and there are two ways to approach it. If money is no object, you can shop from any number

of small, boutique manufacturers who, for the price of a decent secondhand car, will sell you pint-sized perfection. But what if you don't have that sort of money, don't need a high power rig but really crave valve/tube tones at an affordable price? Cue the latest addition to the venerable Hiwatt range - the T20 18 Watt combo.

Here we have a 1x12 18 Watt all valve, channel switching, very cool looking, Hiwatt, priced at the lower end of the market. Costs have been kept down by the fact that it is made in China, so let's dispel a myth before it even gets started. This isn't one of the superb, point-to-point handwired, UK-built Hiwatts that have been so successful in the past few years. That doesn't mean

## Hiwatt T20



it's an inferior product - very far from it - but you do need to understand what it is you are buying.

The T20 has the usual bass, mid and treble EQ controls you expect to find on any amp, but the mid pot provides a secondary function that is slightly more unusual. It's a push-pull design, giving you an extra option for where you want place the mids. Rather than try to describe the effect in words, have a look at the video! Usefully, the Hiwatt also has an effects loop which is in series, for your reverbs, delays and modulation pedals. Subtle and simple use of core effects can expand the tone of any amp, and this amp takes pedals well, both in front to push it, and in the loop to give some life and shimmer with those reverbs and delays. There is an onboard spring type reverb,

too, and these are a matter of some debate. In the Red corner we have Mr Casswell, who opines that "you cannot beat a lovely digital plate reverb in the loop" and in the black corner we have Mr Cooper who says "I grew up with spring reverbs and I still think they're

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fun". Take your pick! Both the onboard reverb, and the channel switching can





## Soundwise the Hiwatt is a mixed bag.

be handled via a footswitch, which with this amp, did not come supplied - we think that's a shame. The speaker, on the other hand, is a Fane and we think that's a plus point. Fane and Hiwatt have always gone hand in hand, just like Marshall and Celestion. Some things just shouldn't be messed with!

Soundwise the Hiwatt is a mixed bag. Michael Casswell says he found the sound: "rather 'flat', even though I tried it with Fender, Gibson and EMG pick ups. It's not that it's a bad sound, it's just a little lifeless. The clean channel is not particularly 'spanky' or deep sounding, and the dirty channel is a bit fuzzy at the fullest gain setting, without being gainy enough for it to be cool. At home I presumed that the lower level, as with a lot of tube amps, is not letting it breathe with character and depth, and the dirty channel seemed to be more of a fuzz tone than gain. It was better when we turned it up for filming, but it still didn't rock my world in the tone department."

That said, check out our video where you can hear the T20 for yourself and make up your own mind.

What does need to be said it that it is built like a Hiwatt - even if it is made

in China! Hiwatt was always the amp a band could rely on back in the 1970s and it would have been a tragedy if, in an attempt to get the price down, the company had let its standards slip. But it hasn't. The T20 looks every inch a proper Hiwatt and seems to be well built - especially for the asking price.

And the price is the key here. For the not a lot more than Hiwatt is asking for the T20, a few years ago you would have had to sacrifice valve/tube touch sensitivity and dynamics and put up with a solid state amp.



# The Neo Ventilator Leslie Simulator Pedal

If Fuzz was the sound of the 1960s, what was the sound of the '70s - flanging? Not if you were paying attention! A key effect, used by guitarists including Hendrix, Clapton and George Harrison, was stolen from keyboard players - the fabulous Leslie rotary speaker cab! Neo's Ventilator is the latest Leslie simulator on the market. We gave one to **Michael Casswell** and watched his head go around and around and around....

# I

n case you don't already know, a Leslie cab is a monstrous speaker enclosure with spinning baffles manipulating the sound by utilising the

Doppler effect. The system, invented by Don Leslie in 1941, creates one of the best sounds invented by man or beast! You've heard it plenty of times in Soul, Rock, Blues and Pop on the trusty Hammond organ - think Jon Lord for the Rock thing, Procul Harum's Whiter Shade Of Pale, or maybe the legendary Booker T from some years earlier. But keyboard players didn't get it all their own way. Despite being the size of a significant piece of furniture (something

## The Neo Ventilator Leslie Simulator Pedal



Hammond players were already accustomed to!) guitarists eventually realised that they too could enhance their sounds with a Leslie.

It wasn't very practical for use in stage (unless you were in a superstar band with a hundred strong road crew!) but you can hear the effect a Leslie creates on a thousand records from that era. The mid-section of Badge by EC springs to mind, as does Jimi Hendrix's Little Wing, or the lovely moody guitar tone from George Harrison's Something.

And now you can get it from an effects pedal - the Neo Ventilator!

Up until now, the only real choice for a Leslie effect pedal was the Hughes



and Kettner Rotosphere, used by Dave Gilmour and Jeff Beck, and it is a great pedal, but the Neo Ventilator may just have the edge, especially with what you can do with the sweep and speed of simulated rotating high and low speakers, the mic placement simulation, and the emphasis on high or low rotating speakers. You have more control of the effect with optional remote controller, which would be more

for the dedicated organ players. As a guitarist, we can get by with the on off switch, and the speed up, slow down switch.

The pedal can be put in front of your amp or in the effects loop (it's true bypass). It all depends on where you are getting the guts of the tone from, and a certain amount of experimentation is encouraged. I demoed this straight into the front of

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two Blackstar amps, and when you hear the effect in stereo, it is very, very addictive. If you were running a clean Fender amp for instance, you would probably have a couple of pedals in front to get some gain, and the Neo Ventilator will respond in slightly different ways, depending on whether you place it before or after your drive

pedals. It all works, it just depends on the feel and sound you are after.

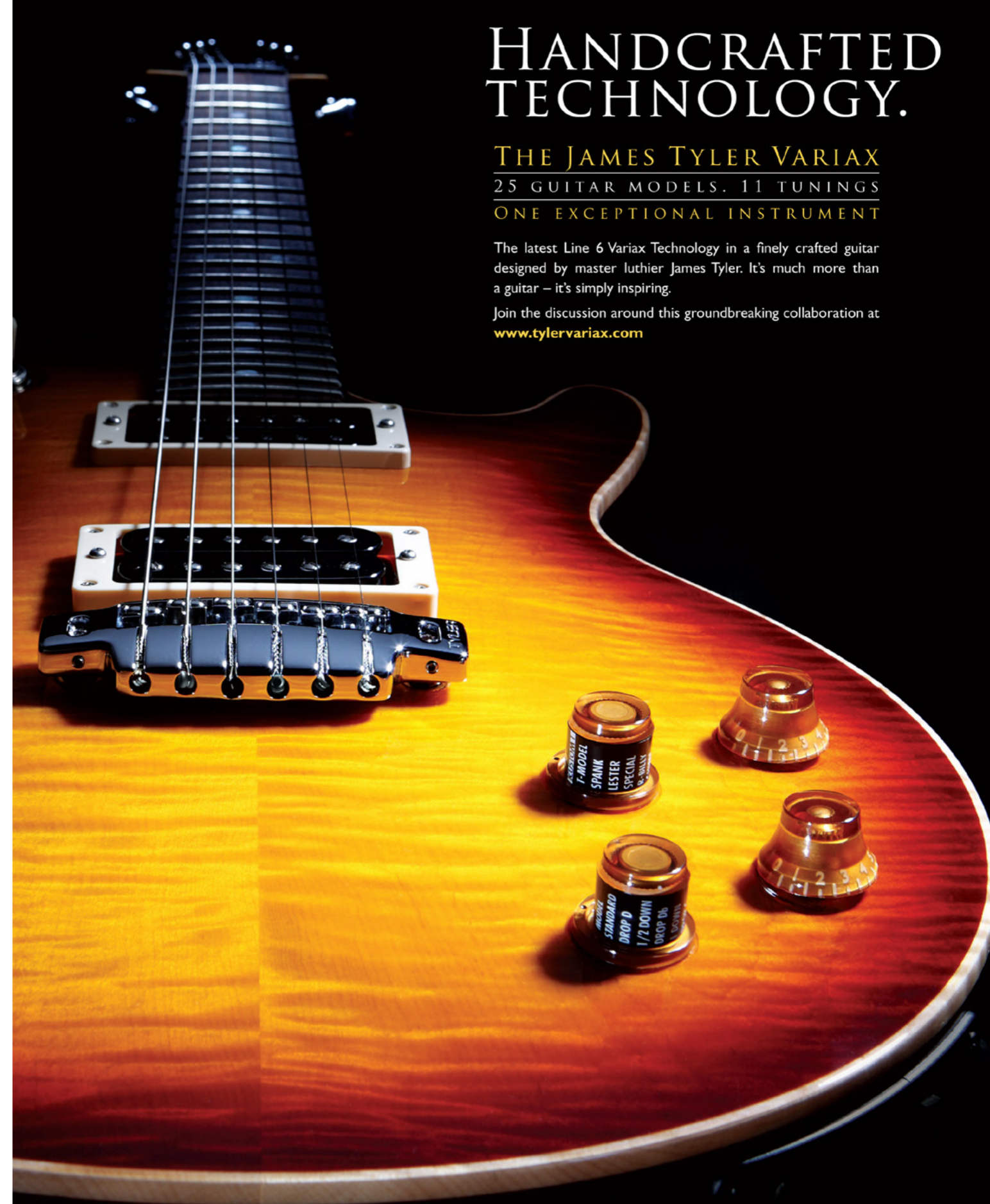
To be blunt, the Ventilator is not a cheap pedal and you have to ask yourself how much you could get away with using the effect, both live and on recordings. Like a flanger, or a phaser, or a wah, overuse can quickly become

I particularly like the drive pot, which simulates the valves in a Leslie 122 cab being pushed.

tiresome. So it may be a lot of outlay for not enough use, from a guitar point of view, but if you are a keyboard player, then this would be invaluable when you hit that organ sound!

I particularly like the drive pot, which simulates the valves in a Leslie 122 cab being pushed. It added a nice grainy breakup when using guitar, especially into the front of an already cooking crunchy valve amp. I also loved being able to bring the swirl of the effect to a

complete standstill, using the remote, which is a fantastic attention to detail feature. If they keep it in the edit, you may just catch me do this at the very end of the demo. This has now taken the lead on the market for convincing Leslie tones, and although its not cheap, it is damn good, great fun, and most importantly, very musical. I Loved it!



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JAMES TYLER  
**VARIAX**

# Rothwell Audio, Hellbender Overdrive and Switchblade Distortion pedals

Back in Issue Two, Rothwell effects more or less stole the show for us with two fabulous handmade pedals. We were so impressed, we've come back for more. **Rick Graham** samples the Hellbender and the Switchblade.

**M**

y fellow Guitar Interactive reviewer and all round great guy, Jamie Humphries, was tremendously impressed by the Rothwell Tornado and

F1 Booster pedals he looked at back in Issue Two (*still available via our website - Ed*) so I was pretty excited when I was asked to take a look at two more products from this small, British-based, company.

For those who haven't encountered Rothwell before, the owner, Andrew Rothwell, isn't just renowned among guitarists for the quality of his handmade effects pedals. In fact, before turning his attention to guitar effects, he was previously an aerospace electrical engineer and went on to become a guru in the fiercely competitive (not to say incredibly faddy!) top-end domestic Hi-Fi market.

Both of the pedals we had in to review are handmade in the UK, use high quality components and are true bypass. Although there are lots

## Rothwell Hellbender and Switchblade - matching rating

**Gi** RATING ★★★★★

of pedals on the market today that seek to emulate the sounds of classic amplifiers, this is not the case with these, as they are based on all original circuitry. In terms of appearance, I'm not going to beat around the bush. These things look classy. With their mirror finish and model name hand engraved onto the pedal, it's clear that these pedals are made by someone who really cares about their product. They are extremely well made and are certainly robust enough to withstand the rigours of the life of a gigging musician.

### Hellbender

Starting with the 'Hellbender' we have three main controls: volume, gain and tone, alongside the true bybass on/off switch. Each control is reassuringly solid to the touch. Power can be provided either with a 9V DC battery, or via a power supply. They aren't power

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hungry, though, so a battery should give you plenty of playing time.

So, on with the playing - the Hellbender overdrive first!

Although aesthetics don't really have anything to do with the sound of a product, I had a feeling that this would deliver the kind of class that it exudes in its appearance and I wasn't wrong. It is a remarkably responsive pedal which followed my every move as far as dynamics are concerned. This is what a great product should do. After all, inspiration is at the heart of creativity!

Whether I was playing on a low gain setting or soloing with a more

saturated, singing lead tone I couldn't help but feel like I was playing through a vintage amp. This is mainly due to the fact that the Hellbender uses more than one stage of distortion and more than one distortion mechanism. On low gain settings, it's possible to boost the clean channel of your amplifier into very natural sounding, slightly overdriven territory and it does so with clarity and warmth. Adding it to a slightly overdriven amp will get you deeper into Rock territory, but still maintaining that clarity and warmth of tone.

Bringing more gain into the picture from both your amp and the Hellbender will give you lots of possibilities to

experiment with allowing you to create that perfect balance between gain and dynamics!

## Switchblade

The Switchblade is aesthetically exactly the same as the 'Hellbender' but delves more into a heavy/modern Rock soundworld. The heart of the Switchblade comprises a similar make up to the Hellbender, but with three stages of distortion and carefully designed filtering before, between and after each stage to sculpt the sound and control the way each stage adds to the distortion. So don't be fooled by the lack of knobs on this pedal, there are

lots of tonal possibilities here should you wish to explore them!

Also, don't think of this pedal as just a high gain beast, because it can be used in a variety of different ways. Its high output level allows the pedal to be used as a clean boost, or can be used to simply add as much or as little saturation as you wish. Again, this pedal exudes just the same kind of class as the Hellbender but takes you into heavier realms if you want, while all time retaining the responsiveness and dynamics that a truly great pedal should.

It was a pleasure reviewing these pedals and I have to take my hat off





The Switchblade is aesthetically exactly the same as the 'Hellbender' but delves more into a heavy/modern Rock soundworld.

to Andy Rothwell. It's clear that he is a man as passionate about electronics as he is about music and the result of combining both of those passions is something he should be extremely proud of. If you are in the market for a high quality overdrive and/or distortion pedal(s) you owe it to yourself to give these a try. Check out our video to hear for yourself why we've given these as high a rating as we've ever given any pedal!



# Fusion F1 Gig Bag Guitar Interactive

Need a way of easily carrying your prized guitar around to gigs, rehearsals or college but don't want to give up the strength and protection of a hard case? **Tom Quayle** thinks the new Fusion F1 Gig Bag might be right up your street.



ig bags are great but they don't exactly fill you with confidence when it comes to the ultimate protection of your favourite axe. I cringe every time I see someone walking around with a guitar over his or her shoulder covered by a

## Fusion F1 Gig Bag Guitar Interactive



thin sheet with a zip round it. Often they are only marginally better than carrying your guitar round in a bin bag (I've seen that too!).



**Check the Spec.**

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**GO**

Enter then the Fusion F1 Gig Bag. Fusion's F1 gig bags are designed with 15mm thick high density foam padding that offers superb protection for your instrument and water resistant ripstop material to keep everything in the bag dry and away from the elements. High quality rubber handles and inverted zips give even greater peace of mind and a high density foam neck brace that can be positioned within the bag to fit your guitar perfectly, add to the level of quality and confidence you'll feel.

There are, of course, a number of quality gig bags on the market with many of the features found on the Fusion, but the F1 has another trick up its sleeve that separates it from the pack. For guitarists who carry round a laptop, lots of leads, pedals, phone, music and teaching materials, Fusion make a series of Fuse-On bags that will attach to the F1 gig bag allowing you to carry far more and still have your hands free



and not feel weighed down with multiple items.

Other innovations include an airflow system as found on trekking backpacks. Foam struts hold the back of the gig bag away from your back allowing air to flow in the space. This results in a cooler back and less sweatiness for rehearsals and gigs! Always a good thing in my book. Mobile phone and mp3 pockets with headphone outlets add further benefits and high quality construction with strap pouches to store the solid straps when not in use add to the feeling



I'd be more than happy to carry my Suhr around in this gig bag and not be worried if I dropped it or bashed it into something.

of a well thought-out design. What's more, Fusion offers a wide range, with bags designed for just about any guitar or bass design (electric and acoustic) and for many other instruments too.

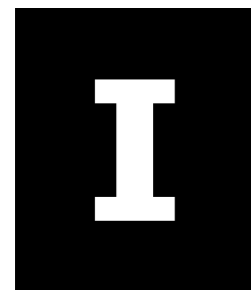
I'd be more than happy to carry my Suhr around in this gig bag and not be worried if I dropped it or bashed it into something. The F1 is available in three reflective colour options and is a refreshingly modern but not over-stated design. If you're in the market for a quality alternative to a hard case with similar levels of protection then check out a Fusion gig bag. It's worth paying the extra cost to protect your prized possession!



# Wampler effects pedals

US-made Wampler FX are one of the fastest-growing names in boutique effects. **Rick Graham** tries Wampler's latest distortion pedal - and something just a little bit different!

## Wampler Faux Tape Echo Pedal



If you are a pedal freak, like many guitarists out there, it's very likely that you will already have heard of Wampler pedals, but for the uninitiated

I'll give you some background about a company whose name has rapidly become synonymous with the highest quality. US-based Wampler is run by owner and self confessed 'guitar geek' Brian Wampler. Starting out as a guitar player, it was when he took one of his pedals into a store to be modified that he changed direction. Amazed by what the repairman had done, he set out to try some modifications out for himself and spent his time at home modifying, testing and recording the results. It wasn't long before requests for his modifications started rolling in and before he knew it he was running his own company. Wampler now counts

## Wampler Slostortion



such high profile players as Brent Mason, Brad Paisley and Keith Urban amongst its artists. In this review we'll be taking a look at the 'Faux Tape Echo' and new 'SLOstortion' pedals.

## FAUX TAPE ECHO

There are lots of companies that claim to be able to recreate the classic sounds of a Tape Echo Unit but let's face it, not many can actually stand up to serious scrutiny. Few, if any, can recreate that magical analogue tape sound.

There's no doubt that this pedal is very well constructed, using all high quality components. Control wise, it sports a Level control which dictates the volume of the delays, Repeat, which controls the number of repeats, a Tone control which controls the tonality of the echo, Delay for the delay time, Depth, which

controls the depth of the modulation and finally the Modulation on/off switch.

The Modulation feature is unusual in that it doesn't use a typical 'Chorus' effect on top of the echo itself. What happens is that the echoes themselves are sped up or slowed down just a touch, so

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Get the product info you need.

**GO**

as to recreate the authentic sound of a tape echo unit. Power comes either that of a 9 Volt DC battery or a stepped-down mains connection, although mains is advisable as it is a rather power hungry device.

Switching the pedal on, it is clear right from the outset that it does exactly what Wampler claims it does. The first thing to strike me was how warm sounding it is. Initially dialling in a short delay gives a really authentic slapback sound and those longer delay settings really highlight the tone and warmth that this pedal is capable of producing. Moving the tone control anti-clockwise



gives a much darker vibe to the echoes and to brighten them up I simply moved it in a clockwise direction.

The clarity of the echoes themselves

## SLOSTORTION

With its subtitle of 'American High Gain Distortion', the inspiration for this pedal is the classic SLO 100 amplifier



is amazing and spending some time tweaking that tone control gave rise to some stunning and very inspiring sounds. The modulation feature is superb too, responding to every level of dynamic I threw its way.

Even taking things to the extreme with a mad mix of tons of delay and modulation, the Faux Tape Echo pedal always managed to retain such beautiful warmth and clarity. This, for once, is a tape echo pedal that truly does sound like the real thing!

head made by Mike Soldano, which has been used by some of the finest Rock guitarists of our generation and can be heard on countless classic albums. Like the Faux Tape Echo, it's clear that this pedal is built to last and, again, is made from the highest quality components.

There are five nice, chunky rotary controls on offer this time: Volume and Gain, plus a three band EQ stage, which consists of Bass, Middle and Treble. There is also an Overdrive/Crunch toggle, which switches from low

This, for once, is a tape echo pedal that truly does sound like the real thing!

to high gain. There are actually two footswitches on offer - a bypass on/off and a Boost, which is a separate circuit placed after the pedal with its own level control. It can of course be used in conjunction with the pedal itself.

In action it's clear that this pedal is capable of far more diverse tones than just imitating the SLO 100. Experimenting with the Gain and Middle controls delivered some beautifully thick distorted tones with a lovely creamy sounding lead tone. Dialling in more bass and treble and easing off on the mids gave me a much edgier tone and there's no doubt that with more tweaking, the tonal possibilities are potentially limitless. The Boost function is a superb feature especially, as it can be used independently from the pedal itself as a clean boost as well as to boost your already overdriven signal.

As usual, I won't try to put too much into words as there's a video window that says it far better than I ever could!



## CONCLUSION

I can't help but be impressed with what I've heard here. There is no doubt that these are some of the best pedals I've tried and they both do a stunning job of emulating what they set out to achieve. They are not cheap but at the end of the day there is truth in the old saying 'You get what you pay for'. Handmade, boutique pedals are never going to be cheap but even so, we believe that an expensive product can offer great value for money, too. The criterion is whether you get what you pay for. With these two Wampers you certainly do - and a good bit more, on top!



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### British Rock Guitar The First Fifty Years, The Musicians And Their Stories

**Author:** Mo Foster **Format:** Hardback  
**Publisher:** Northumbria Press Leonard **Price:** £24.99  
**ISBN:** 978-0-85716-000-3

Mo Foster is not just one of the most gifted bass players the UK has produced, he is also cherished as a wit and story teller. Over the years, Mo has played with a galaxy of top artists that we're not going to name as the list would take up valuable space! Suffice it to say he has worked with just about everyone and along the way has gathered an encyclopedia of stories. Mo made a foray into authorship some years ago with the hilarious '17 Watts?' a title derived from a youthful discussion he had about whether anyone could ever need that much amplification! For reasons best known to themselves, his US publisher decided to retitle that book 'Play Like Elvis'!

British Rock Guitar follows the same pattern as 17 Watts but it's bigger, much more comprehensive and a chunky hardback. Essentially, it's a collection of personal anecdotes from Foster himself plus a huge range of contributors, including many of the 'big names' in British Rock, Jazz and Pop, complete with an introduction by Hank B. Marvin, himself! For guitarists who grew up in the days when people thought an electric guitar had to be plugged into a wall socket and, not long before that, would tell any noisily struggling aspiring guitarist to 'put that bloody banjo down!', this book is guaranteed to amuse.

To that end, it may appeal more to British and European readers, who had never even seen a Fender until the early 1960s, than to US readers, who had the gift of Rock and Roll a good ten years earlier, but for anyone who wants to know how so much noise emerged from one small island, they will find it here.

Subjects range - free-range, really - from struggles with early instruments and amps, gigging, sessions, recording, on-the-road tales - the stuff that any musician will recognise and relish.

This isn't a book to sit and read at one session: it's to be enjoyed - indulged in! - by dipping into as the mood takes you. Younger readers may shake their heads in disbelief that things really were that primitive when Eric Clapton, Jeff Beck and Brian May began to play - but those of us who were there at the time will know that every word in this book is true. Especially the exaggerations!

If you know a guitarist over 40, buy it for him.



### WIN - BRITISH ROCK GUITAR THE FIRST 50 YEARS

We've got one copy of Mo Foster's hilarious history of what it was like for the first generation of British Rock guitarists to give away to a lucky winner.

All you have to do to enter our competition is A/ be a registered subscriber to Guitar Interactive (it's completely free!) B/ Answer the following questions and C/ Send us an email with your answers. One entrant with the correct answers will be chosen at random and will receive a free copy!

#### QUESTIONS:

Q1. British Rock Guitar has an introduction written by Hank B Marvin. Which band did he play with?

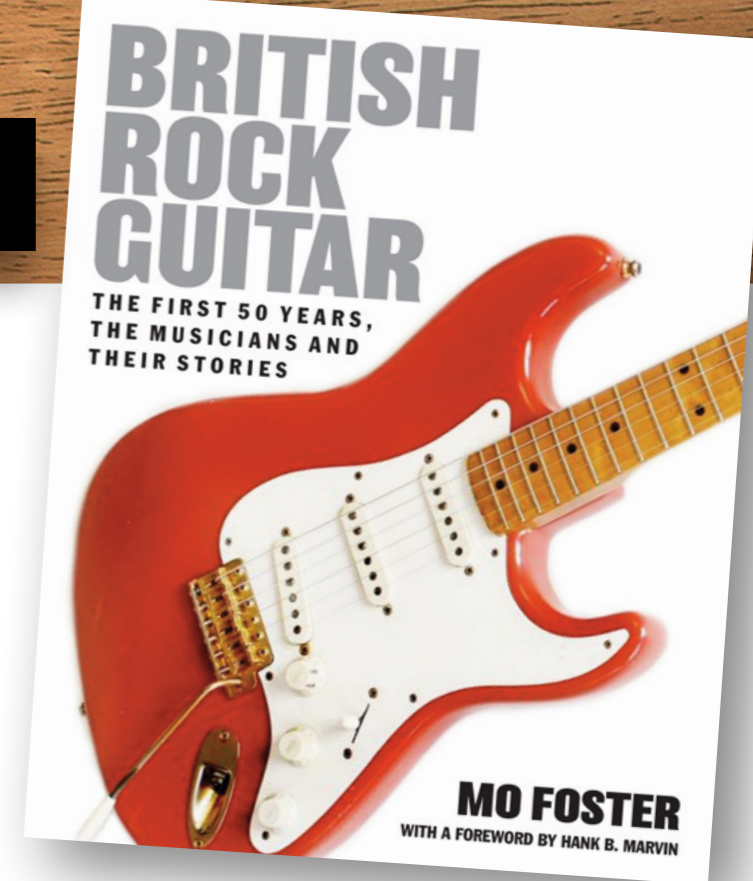
- A. The Ventures
- B. The Tornados
- C. The Shadows

Q2 Mo Foster's earlier anecdotal book was titled:

- A. 17 Watts?
- B. 18 Watts?
- C. Charlie Watts?

Q3 Mo Foster is well known as a user of which instrument brand reviewed in this issue?

- A. BC Rich
- B. Overwater
- C. Engl



**To Enter** - Email your answers (e.g. Q1- B ) along with your name, country, email address and daytime phone number headed Mo Foster Competition to [competitions@iguitarmag.com](mailto:competitions@iguitarmag.com)

1/ All entries must be received by 30th November 2011. 2/ No cash alternative is offered instead of the stated prize. 3/ All entries must be submitted via e-mail. 4/ Employees of Guitar Interactive, Licklibrary, Northumbria Press and their immediate families are ineligible for this competition. 5/ The winner will be chosen, at random, from registered readers of Guitar Interactive who provide the correct answers. 6/ The judges' decision is final. No correspondence will be entered into regarding this competition. 7/ Entrants must provide a contact telephone number and valid email address. 8/ Prizewinners must consent to having their name and city/country (e.g. 'Andres Segovia, Madrid, Spain') published in a future issue.

WIN!

# Win - a fabulous Fusion F1 guitar bag!



Fusion guitar bags are fast becoming the international market leaders in instrument protection for the mobile musician - and for a good reason, as Tom Quayle's in this issue shows!

Fusion bags not only combine the latest high-tech materials, offering tough water resistant protection for your guitar, but they cleverly use the unique fuse-on system, which enables you to choose from five different add-on bags that can expand and customise your choice to make a unique bag for your gig style.

With a Fusion bag you can customise specify a package that will provide safe and secure storage for your laptop, cables, phone, accessories - even your clothes! - making it the perfect product for the gigging guitarist.

A lot of design thought went into the Fusion concept - which is probably closer to high-tech hiking and travel bags, with ergonomic design so

that the bag doesn't strain your back or your arms - even featuring netting materials so that they are cool against your body when you're carrying your guitar in hot weather!

Fusion bags are available for just about any guitar style - models in acoustic, electric and classical, double bass and ukuleles, plus a complete range of accessories. There are Fusion bags for ukuleles and cellos! You name it - Fusion are likely to have it!

We're offering one fantastic Fusion F1 Premium guitar gig bag, worth £119.95 (US\$ 179.90) to the lucky winner of this issue's competition!

The competition is completely free to enter but you must be a registered Guitar Interactive reader (it's easy - if you haven't already, just sign-up today - it costs nothing). All you have to do is answer the following three questions by e-mail.

TO ENTER

Email your answers (e.g. **Q1 True/False**) along with your name, email address and daytime phone number, marked 'Fusion Competition to: [competitions@iguitarmag.com](mailto:competitions@iguitarmag.com)



# COMPETITION CLOSED

**Q2** - Fusion offers bag for ukuleles  
A: True B: False

**Q3** - How many add-on bag styles are available for a Fusion bag? A: 3 B: 1 C: 5

1/ All entries must be received by 30th November 2011. 2/ No cash alternative is offered instead of the stated prize. 3/ All entries must be submitted via e-mail. 4/ Employees of Guitar Interactive, Licklibrary, Fusion and their immediate families are ineligible for this competition. 5/ The winner will be chosen, at random, from registered readers of Guitar Interactive who provide the correct answers. 6/ The judges' decision is final. No correspondence will be entered into regarding this competition. 7/ Entrants must provide a contact telephone number and valid email address 8/ Prizewinners must consent to having their name and city/country (e.g. 'Andres Segovia, Madrid, Spain') published in a future issue.

WINNERS!

# GI's Great Orange Giveaway - The Winners!

Gi

The results are in for Guitar Interactive's fabulous Issue Three competition, in which amp makers Orange offered copies of the recently published The Book Of Orange (each of our prize copies signed by Orange's founder, Cliff Cooper) and with our two main winners also receiving a fantastic Orange CR6S Stereo Micro Crush amp.

The winners have been notified and some of them even kindly sent us their pictures. As you can see, we had an amazing response, with entries from happy GI subscribers right around the world. Congratulations to you all!

## Orange Stereo Crush amp + The Book Of Orange winners:

**Dibakar Saha**, from India  
and **Jean-Francois  
Benedetti** from France



Dibakar Saha



Jean-Francois Benedetti

Orange CR6S Stereo  
Micro Crush

## The Book Of Orange winners:

**Wendell  
Sexson** - USA

**Paul Yan** -  
China

**Victor Morilla**  
- Spain

**Lanny Gilbert**  
- USA

**Alexis  
Soliveaux**  
- France

**Dwayne Scott  
Fontenot**  
- USA

**Daniel  
Thompson**  
- USA

**Gary Healy**  
- Ireland

**Darrell White**  
- UK

**Dmitry  
Kiryukhin**  
- Russia

**Mihail  
Serafim**  
- Romania

**Graham  
Povey**  
- UK



Wendell Sexson



Paul Yan



Victor Morilla



Dwayne Scott Fontenot



Alexis Soliveaux



Dmitry Kiryukhin



Daniel Thompson



Mihail Serafim

Dmitry Kiryukhin

# THE QUIET ROOM

We've shaken things up yet again for this issue's Quiet Room - leading with an interview with the remarkable **Steve Hackett**, who kindly recorded a performance for us, timed to coincide with the release of his latest album, **Beyond The Shrouded Horizon**.

**Gary Cooper** - Editor [gary@iguitarmag.com](mailto:gary@iguitarmag.com)

Though widely acknowledged as one of the Rock's most innovative electric guitarists, Steve has also explored the possibilities of acoustic guitar far more deeply than most of his contemporaries - even recording Bach compositions on classical guitar. As an example of why there should be no barriers between the acoustic and electric versions of the instrument, there is no one better.

Giorgio Serici, our new star signing, has been away on a successful tour of the USA, so we excused him review duties for this issue, but insisted on his second column on mastering fingerstyle, knowing you would expect no less!

For our Quiet Room reviews we've covered a tremendous range with just three guitars - a powerful yet very affordable jumbo from the highly-regarded Vintage range, one of the US's great success stories - a Blueridge - plus a handmade professional-class instrument from one of the world's most respected acoustic guitar makers, Patrick Eggle.

Please keep your suggestions coming. We'd particularly like to hear which artists you'd like us to feature in future Quiet Rooms.

# BEYOND THE SHROUDED HORIZON

As **Steve Hackett's** latest album, *Beyond The Shrouded Horizon*, makes its début, Michael Casswell meets the progressive virtuoso for a Quiet Room Special, and **Gary Cooper** discusses the career of one of today's most uncategorisable guitarists.

It may seem a strange choice, putting an interview with Steve Hackett in our dedicated acoustic section, The Quiet Room, but we did it after a lot of thought. Though he is a renowned electric player, credited with having pioneered tapping, later made famous by Eddie Van Halen, and is also widely acknowledged as having introduced sweep picking, as a guitarist, Hackett is a true polymath. From the beginning of his career with Genesis, right through to his latest album, *Beyond The Shrouded Horizon*, Hackett's work is interlaced with the guitar in just about all its forms - including inspirational acoustic playing - not least in the classical mould. Indeed, his classically influenced 1997 album, *A Midsummer Night's Dream*, which he recorded with the Royal Philharmonic Orchestra, made the UK's classical charts, and other classically inspired albums like *Bay of Kings* and *Momentum* have drawn praise from listeners who would probably cover their ears and run screaming if they heard Hackett in one of his Rockier moments. In 2007 he explored the classical genre even further, via the Bach repertoire, on *Tribute*.

Which is why we feel Steve Hackett belongs in

The Quiet Room every bit as much at the noisy end of the magazine. We believe acoustic and electric aren't two separate worlds - electric players can gain enormous benefits from the acoustic instrument and vice versa. Our aim is to help break down an artificial wall and what better choice to illustrate that than Steve Hackett?

Which leads us back to the seamless musical world of Steve Hackett, a man who at one moment seems to be drawing on Blues, at the next on orchestral, Latin, Rock, Jazz, Indian (he uses a sitar guitar) - in short, whatever he feels like using, endowing him with one of the richest stylistic palettes in contemporary guitar.

Joining Genesis in 1970, Hackett quickly achieved recognition as one of the most important players of his generation. The very advertisement he had placed in the *Melody Maker* that had caught Peter Gabriel's attention, had said he was looking for musicians "determined to strive beyond existing stagnant music forms" and it seems as true today as it was all those years go, as Hackett still refuses to be constrained by stylistic terms. Listen on the new album to the contrast between the beautiful, classically inspired, *Summer's Breath*, as it switches straight to

# Since leaving Genesis in 1977, Steve Hackett has gone on to make over **20 solo studio albums**

a riff worthy of any Hard Rock band on the following track, Catwalk. This is a guitarist refusing to be categorised, at the peak of his powers and unafraid to take on any style he feels like.

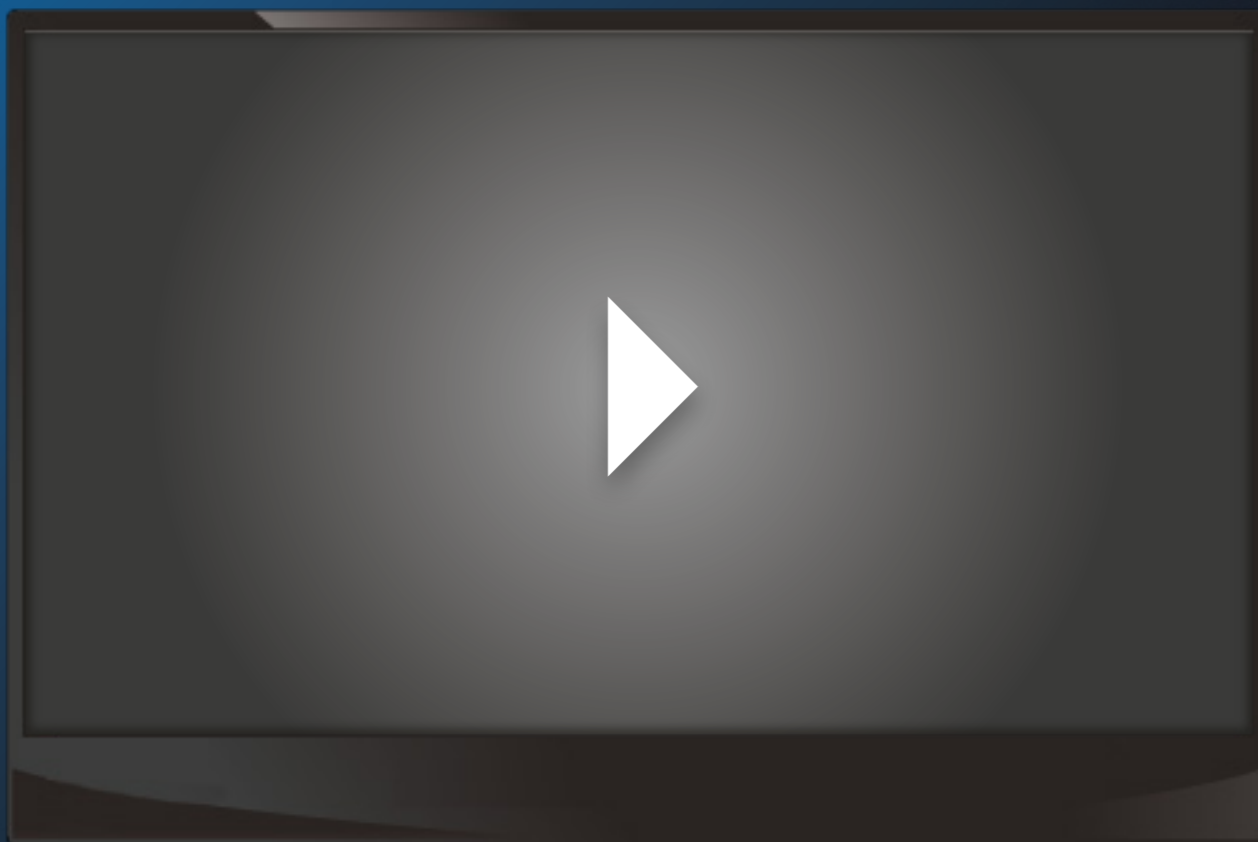
Since leaving Genesis in 1977, Steve Hackett has gone on to make over 20 solo studio albums, numerous live recordings and a huge number of collaborative projects with a range of players including former Yes musicians Steve Howe and Chris

Squire (the latter features on the new album), John Wetton, Brian May and many others.

A man of complex musical tastes, Steve Hackett's equipment choices are surprisingly simple. He's a dedicated Les Paul user (a '57, of course!) though he also uses a Floyd Rose equipped Les Paul Custom, both Fender and Schecter Strats and, an unusual choice, a pair of Fernandes Les Paul clones fitted with Floyd Rose



144  
[...>]



Do check out **Beyond The Shrouded Horizon** - it is a remarkable album from a truly remarkable guitarist.

tremos and the unique Fernandes sustainer system, which achieves a similar effect to an eBow. Hackett's amps are solid Marshall and his acoustics - both steel and nylon strung - are almost all Yairis.

When Steve came into our studios to record his interview with Michael Casswell, he opted to bring

one of his acoustic guitars with him and kindly recorded an exclusive performance for us. Do check out Beyond The Shrouded Horizon - it is a remarkable album from a truly remarkable guitarist.



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*Jerry Donahue*  
Jerry Donahue.

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# FIRST STEPS IN FINGERSTYLE

Giorgio Serci is an award winning guitarist, composer, arranger and lecturer. From Sardinia and based in the UK, he has recorded, performed and supported the likes of Jools Holland, Shirley Bassey, Basia, David Garrett, Julian Lloyd Webber, Dr John, Martin Taylor, Sylvain Luc, Eric Roche, Nigel Kennedy, Andy Sheppard, Bill Bruford, Harvie S, CBS Orchestra, BBC concert Orchestra and the Philharmonic Berlin amongst others. His has been awarded an MMus in Composition at Surrey University, and his works blend jazz, classical and world music. He is also an active educator, working as a degree lecturer at the "Academy of Contemporary Music" in Guildford, as well as for Licklibrary and giving several master classes in many conservatoires around the world. He has recorded extensively as a bandleader as well as a sideman.

**Guitar Interactive is proud to welcome back the renowned acoustic guitarist and teacher Giorgio Serci. Giorgio's 'Mission Impossible' is introducing electric guitarists to the world of fingerpicking!**

Hello again! My aim in this column is to capitalize on the previous one, working on five fingerstyle guitar permutations or exercises. These are designed to improve co-ordination skills between the picking-hand fingers, as well as consistency of tone and attack, but most importantly, playing any chord progression in a more rhythmical and satisfying manner.

Focusing on one hand at the time will help us refine our technique more

effectively. We will be often using open strings, in order not to strain the fretting hand. While executing these exercises, we should listen for consistency of tone, volume and attack. The 'a' finger is normally weaker than the 'i' and 'm' fingers, so we should practise, making sure each finger produces a matching sound.

As I suggested in the previous column, each finger should make contact with the chosen string, pressing toward the soundboard and then releasing from the string, preparing the finger for the next note to be played. Notice the difference in tonal colour depending on the amount of pressure, quantity of flesh and nail used and the quality of the release. The chart below will help remembering the nomenclature of the picking hand fingers.

Picking-hand fingers: p, i, m, a

Thumb= P (from Spanish 'Pulgar' and Italian 'Pollice')

Index= i

Middle finger= m

Ring finger= a (from annular)

Little finger= c (from Spanish 'Chiquito'- is not commonly used, apart from in Flamenco guitar for the 'rasgueados' and other hybrid picking styles.

Five fingerstyle permutations:  
(Please see the previous column for clarifications on planting, pressing and releasing a stroke).

P.1: Plant, press and release p, a together on the 6th and 1st string. Next p, i, m on the 4th, 3rd and 2nd string.

Chords used are E major, A minor and B7. When the root of the chord is on the

5th string, our p finger should pluck that instead of the 6th string.

P 2: Plant, press and release p, a together on the 6th and 1st string. Next i, m together on the 3rd and 2nd string.

Chords: As above, however you may want to experiment with any of your favourite chords, like G demolished.....

P 3: Plant, press and release p, a together on the 6th and 1st string. Next m, i on the 2nd and 3rd string.

Chords: As above.

P 4: Plant, press and release p, a together on the 6th and 1st string. Next i, m on the 3rd and 2nd string.

Chords: E, F#m11, E/G# (E 1st inversion: E triad with G# on the bass). Please note the minimalistic shape used for E instead of the classic

# BAR CHORDS OR BARRE, CAN BE AN OBSTACLE PARTICULARLY FOR THE BEGINNER STUDENT



E shape. There is no need to fret notes, which we are not going to play. This minimum-movement approach helps playing in a more accurate and consistent manner, while saving energy.

Chord variation (more bluesy): E, F#m11, G. Try also with a swung feel.

P 5: Plant, press and release p, a together on the 6th and 1st string. Next i, m twice together on the 3rd and 2nd string.

Chords: E, F#m11, E/G# - The feel used is a shuffle 16ths, with has strong Funk connotations.

A percussion effect can be added on beat 2 and 4 (back-beat) can be added for a more rhythmic outcome.

Chord variation: Em, F#m, Am, Bm by using a Barre as appropriate.

Bar chords or barre, can be an obstacle particularly for the beginner student and often are one of the reasons why beginners give up playing guitar altogether. Barre can also be a challenge for the experienced electric guitarist switching to acoustic or classical, mainly due to the difference in neck width and string tension.

While patience and slow practice will help overcoming the challenge of the barre, there are two simple strategies we can also use to alleviate the pain of what can be a really strenuous fretting hand technique.

1. Use the middle finger together with the index to strengthen the barre.

2. Use the weight of the fretting hand and arm to press our index to the fretboard.

It is important to focus on consistency of velocity, tone of each note in a bar chord. Please note that the barre is also a very effective means to muting unwanted string and it doesn't always include all 6 strings. In fact it can include 2, 3, 4, 5 or strings only.

The way it is represented in notation is as follows: BII (barre on the 2nd fret).

B 3/6 (barre over the 1, 2, 3 string only).

Finally, it is quite fun to use these permutations and others of your choice, with a variety of chords and slash chords. (The latter are chords having as their lowest note, any tone other than the root note. For example: Am/C is an Am over C).

You could try like me the Am, Am/C, Bm7(b5) aka half-diminished and E7. Try ending like me in the video on an Amaj7 – This is an old trick called Third Picardy, which consist of finishing a minor chord progression into a major, sharing the same root. (For example: Am to Amaj, Em to Emaj etc).

As I mentioned last time it is not uncommon for electric guitarists

adventuring the world of acoustic and fingerstyle guitar to be a little impatient and want to play straight away challenging fingerstyle passages with the same flair in which they can play an electric guitar. For best results, it is essential to spend as much time as needed working on the above mentioned issues. We all learn in different ways and at a different pace, but we can all benefit from focusing on one hand at the time and paying attention to detail. Furthermore, slow practice can prevent us from memorising mistakes and developing bad habits. To this end, we should remember to “never rush the brush!”

Hopefully you will find this column useful and it will encourage you to keep exploring the world of fingerstyle guitar.

Till the next time, Good-bye!



### The All-New Washburn WD Acoustic Series

Introducing the WD Series from Washburn, an entirely new acoustic range offering unmatched choice and value. Choose from rich Mahogany (10 Series), Rosewood (20 Series), Tamo Ash (30 Series), Flame Maple (40 Series) or Koa (50 Series) bodies, with either solid Spruce or Cedar tops, in dreadnought, grand auditorium or mini jumbo body styles. All with beautifully appointed details such as a new headstock design, multi-ply bindings and Fishman® preamps in acoustic-electric versions.

From the WD10S series, which continues the legacy of the D10S's affordable playability and sound, to the embellishments that set the 40 and 50 Series apart from the pack, these guitars are truly the culmination of Washburn's 127-year legacy.

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# Patrick Eggle Kanuga

Patrick James Eggle makes some of the world's finest acoustic guitars - by hand. For this issue's Quiet Room professional class guitar review, we borrowed one of Patrick's Kanuga slope shouldered dreadnoughts and handed it to **Jamie Humphries**. It was love at first sight.

**P**atrick James Eggle has been building guitars for 30 years, from his first guitar as a school project at the tender age of 15, up to running large production of solid body guitars that bore his name during the early '90s. Patrick eventually left that company and continued to build flat top acoustic guitars under his own name, Patrick James Eggle - not to be confused with the original solid body company that still produces electrics. Patrick now operates out of a scaled-down workshop in Shropshire, producing limited numbers of guitars a month, with the focus very much on quality over quantity. He also boasts a diverse list of endorsers including Albert Lee, Aziz Brahim and Ben Powell.

For this review I was presented with the Kanuga, a slope shouldered dreadnought with a solid Canadian cedar soundboard and solid Indian rosewood back and sides. The neck is constructed from mahogany,

## Patrick James Eggle Kanuga

**Gi** RATING ★★★★★

with a soft satin finish and an ebony fingerboard. The bridge is made from ebony too, while the guitar includes a Tusq nut, cocobolo binding, and PJE classic chrome tuners. You can see from this list that total care and attention has been taken when selecting specific high quality materials for this instrument. This guitar is a traditional style, and doesn't include a pickup system, so this is a guitar for the serious acoustic musician and lover of pure acoustic tone.

The moment you pick up this instrument it becomes instantly clear that you are holding something special. The guitar is well balanced, with a one of the most comfortable necks I have ever held. The finish is exquisite, with no rough fret edges, and the action was low enough to make playing a dream - but not so low that the guitar would

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[...>]

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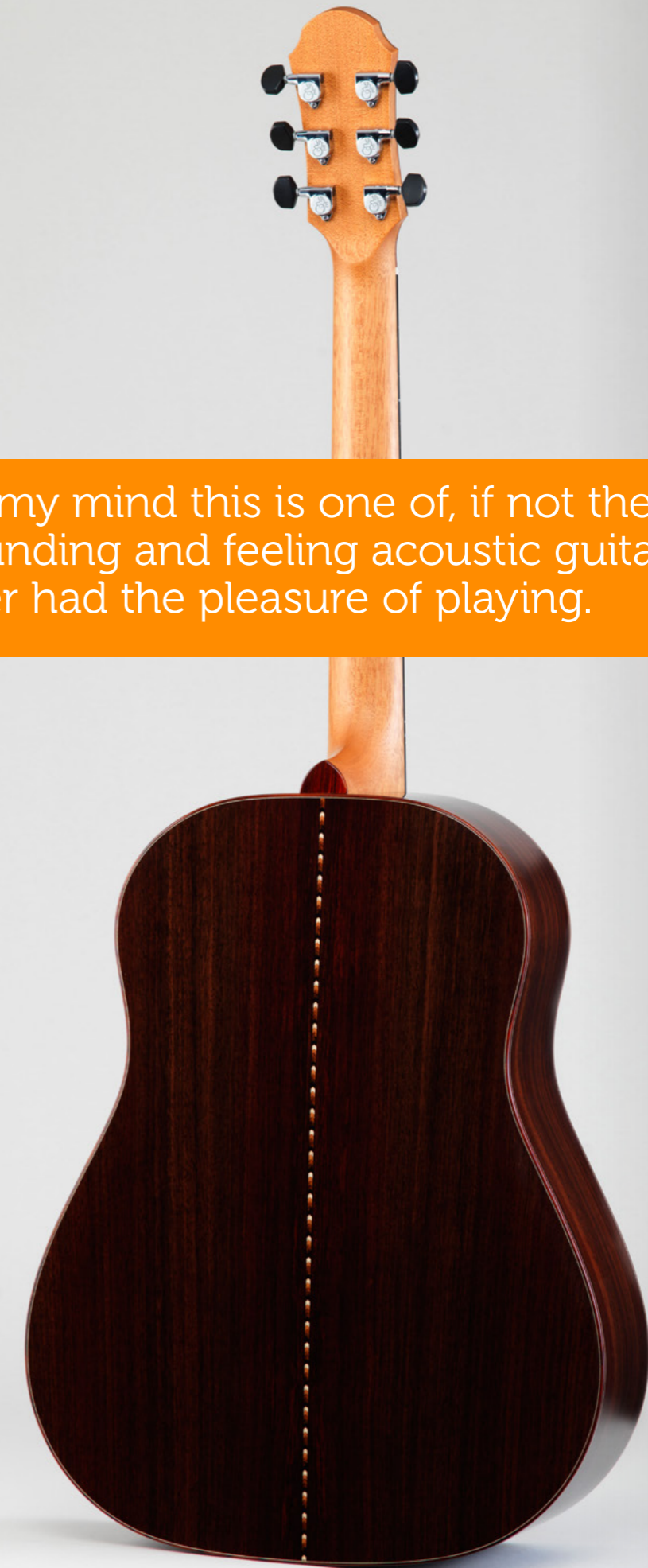
buzz. Out of the box, this guitar's set-up is absolutely first class.

The Kanuga's tone is very rich and full, and produces a large sound with a full bottom end. Just playing a few basic cords produces a beautiful sound, and makes you want to just play this guitar for ages. Even with my limited fingerstyle skills, some basic fingerstyle chords sound full and round. Be sure to checkout the video to see and hear how beautiful this guitar sounds in front of a mic. I could write a thousand words about how wonderful this guitar sounds and feels, but the video gives you the sound and no words would convey how good this guitar was to play!

To my mind this is one of, if not the best, sounding and feeling acoustic guitars I have ever had the pleasure of playing. Great feel, full natural tone, that would be at home as a solo fingerstyle unaccompanied instrument, or as an accompanying instrument recorded and well seated in a mix. I could imagine having this and my vintage Tele side by side on stands, but not as a display piece - as guitars that you would want to reach for and play.

Let's get down to the facts of owning a guitar like this. The Kanuga is not cheap, but as I mention in the video review it's like owning a vintage instrument, it's an investment, and a guitar that will mature with age. The more you play it, the more the oil from

To my mind this is one of, if not the best, sounding and feeling acoustic guitars I have ever had the pleasure of playing.



156  
[...>]



your skin will season the neck and the tonewoods will mature and the tone will improve. Like I said, you have to be serious about this instrument, especially investing a considerable amount of money into it. Yes, there are other big name brands on the market, but this is a piece of pure British craftsmanship, and one of the things I love some much about this is Patrick's hands on approach. How many companies can you pick up the phone to and actually talk to the guy with the name on the headstock and tell him what you are looking for, and be advised?

We thought long and hard about how to rate this one - aware that both the other acoustics in this issue - one low, one mid-priced - had also received top marks. We put that down to good luck this time around, rather than any sentimentality in our marking!

In the end, we decided that however we looked at it, we couldn't give any less than our top rating to date for the Kanuga. Here's the reasoning. A top-end acoustic is always going to be expensive - but how much would you expect to pay for a Martin, a Taylor, a Collings or any of the other professional quality acoustics? Well, if it was one of this sort of quality, probably more than Patrick James Eggle is asking for a guitar he made himself. That's how we came to the conclusion that a guitar costing so much is, actually, conspicuously good value for money.

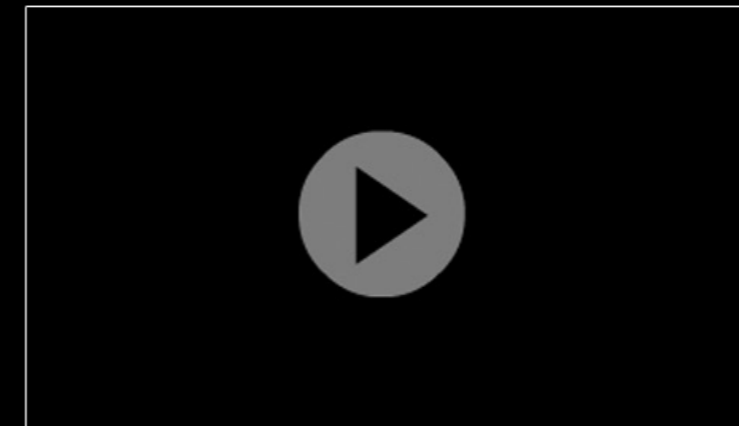
Do yourself a favour, if you're serious about buying a new acoustic then I, personally, based on having played this beautiful instrument, would make a Patrick James Eggle top of my wishlist.



## serious guitar

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# Blueridge 'Historic Series' BR-160

One of the best-selling and most highly regarded mid-market acoustic ranges in the US, Blueridge has been winning friends in Europe too - including Sir Paul McCartney! Why does a man who can afford any guitar in the world choose a mid-market dreadnought? **Rick Graham** has been finding out.

# I

f you're in the market for a vintage style Dreadnought guitar but don't want to re-mortgage your house, the Blueridge BR-160 may be of

particular interest. The US firm Saga Musical Instruments has a sturdy reputation for building high quality, affordable instruments and Blueridge is one of Saga's divisions. Saga's plan for Blueridge's 'Historic Series' seems to have been to look at the 'golden age' of acoustic design and manufacture - pre-WWII - and see how close it can get using modern manufacturing techniques and utilising the best Chinese facilities to keep the cost down. This dreadnought model, the BR-160, comes with a distinct nod of the head towards Martin's D-28. Rumour has it that a certain Sir Paul McCartney plays one, so what are we waiting for? Let's check it out!

As soon as I took the Blueridge out of its box, the first thing

## BLUERIDGE 'Historic Series' BR-160



**RATING** ★★★★★

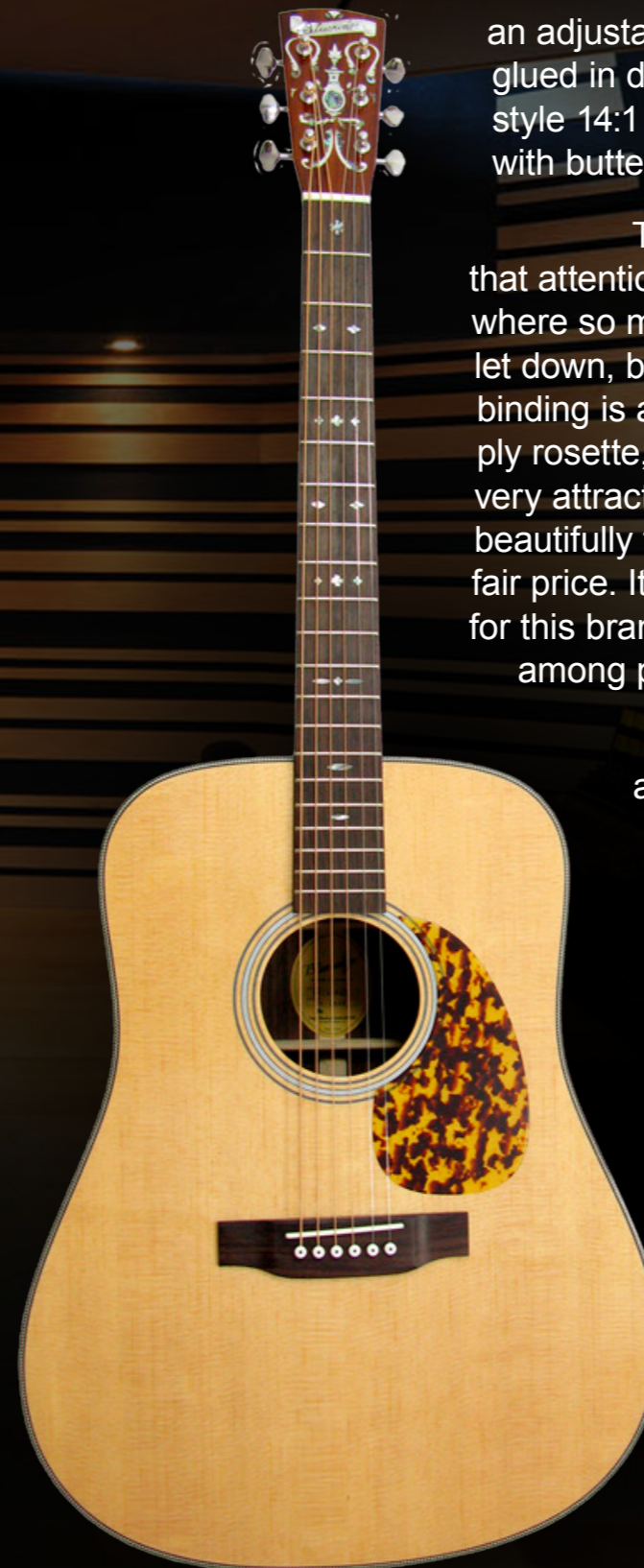
that drew my attention was the beautiful mother of pearl and abalone peghead inlay inscribed with the Blueridge Logo. More often than not, it's the body of the guitar which is the initial focus but with a design this striking, you can't help but admire that first.

In time honoured tradition, the BR-160's top of made from select Sitka spruce with hand-carved parabolic top braces in the authentic prewar forward X-pattern. Indian rosewood is the choice for the back and sides, as are the bridge, bridge plate and peghead and the back is adorned with a center strip of delicate wood marquetry. The slim 20-fret mahogany neck, housing

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an adjustable truss rod, is attached to the body with a glued in dovetail joint. Tuners come in the form of vintage-style 14:1 ratio nickel-plated, open-back machine heads, with butterbean-style buttons.

The tidily set frets make it immediately evident that attention to detail matters a lot to Saga. It's an area where so many otherwise good quality cheaper guitars are let down, but that's certainly not the case here. The white binding is an equally tidy affair and when you add the multiply rosette, Saga's unique 'dalmatian' pickguard and the very attractive natural high gloss finish, you wind-up with a beautifully finished guitar made from fine materials at a very fair price. It's a compelling formula and no doubt accounts for this brand's high reputation on the Internet forums and among players generally.

Being a Dreadnought, you know there are certain expectations that need to be filled, particularly with regard to volume - and the BR-160 certainly didn't disappoint! Starting the proceedings off with some heavy strumming showed that this guitar delivers volume but not just volume alone, as it also had the necessary warmth and clarity usually only found in much higher priced instruments. It is indeed a big guitar with a big sound - but also with plenty of class.

Moving on to fingerpicked arpeggiated passages showed that the bass and treble were always in perfect balance with one another, the bass always big and bold but it never drowned out the treble strings. Playing chords in different areas of the fingerboard revealed some lovely rich harmonics, which made playing

an inspiring experience. Single note soloing was a breeze too, thanks to the easy playability, and the powerful projection this guitar is capable of will ensure that you'll never have to worry about not being heard when your time comes to take centre stage for that all important solo! On that note about soloing, the action on our sample was surprisingly low but I didn't notice any sign of fretbuzz during my test drive. That alone is going to endear this really enjoyable guitar to players more used to electrics. This isn't one you are going to have to struggle with!

I couldn't help but be impressed with the BR-160. Saga has done a wonderful job in recreating the Classic D-28 but have also managed to inject a healthy proportion of real personality into the instrument. It's an impressive guitar to play, with an equally impressive sound and with such fantastic attention to detail at a remarkable price. I'd say the Blueridge BR-160 is going to be extremely hard to beat.



Paul Smith of Maximo Park plays Faith Guitars

Paul plays the Faith FNCETB Neptune Trembesi

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# Vintage VJ100 acoustic

There's nothing like the mighty Gibson J200 Jumbo for those superb Pete Townshend explosions of acoustic power. Or is there? We gave **Michael Casswell** one of Vintage's amazingly affordable VJ100s and asked him to see how close he could get.

# V

intage has a great reputation for building really high quality products at a very reasonable cost.

The company does a particularly nice

'Lemondrop' Les Paul which has the Peter Green wiring, and is a great looking and sounding guitar that actually does get the 'Greenie' Les Paul tone. But this is my first experience with a Vintage acoustic - and I have to say it's been a good one!

The VJ100 could be said to be inspired by the Gibson J200, an iconic acoustic guitar, still being made today, with a large price tag to match. I've played and used the Gibbo J200, and know well the big, bold, fat tone that comes out of it, especially when given a good thrashing! So I was really hoping that the VJ100 was going to come somewhere close to the sound produced from a good jumbo, Gibson, or otherwise. I'm happy to report, it didn't disappoint.

## Vintage VJ100 acoustic



The guitar arrived in a fine looking cardboard box, which I guess is one of the factors that keeps the cost down. If it were to arrive in a fine looking plush lined case, we would be looking at more money. You can always pick up a good second hand case at later date if that is a concern. Once out of the the box and unwrapped, we were greeted with a very fine looking guitar, finished in cherry sunburst, and sporting some fabulous curves. Much like the J200, it certainly looks purposeful, and like most things curvy (I'm thinking of cars *Ed: liar!*), will definitely get noticed.

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The first thing I checked was the general resonance and string action (the distance of the strings from the fretboard). One or two open chords can tell you pretty quickly what you are going to be dealing with and I was pleasantly surprised that the guitar was nearly in tune straight out of the box, the action was nicely comfortable, and the sound it produced was that lovely big booming tone that I associate with this body style. Just from strumming a couple of open chords, I immediately warmed to this guitar. Knowing how little it costs, I did expect the worst, but if it can

win me over, it can win anyone over, because I am a complete guitar snob!

Once in tune, the VJ100 accounted for itself well in all respects. There were no obvious finish or manufacturing flaws, it played very nicely all the way up the neck, the sound was big and warm, the intonation was very good in all positions, (unlike some more expensive acoustics which can be very suspect in that department). The size and width of the neck was a nice generic size and should cater for most hand sizes and the

> 165





The VJ100 is probably aimed at someone who needs working real world quality on a budget

machines were nicely sensitive with a good positive feel, and overall, you have to give a lot of respect to Vintage for producing such a good quality guitar at such a low asking price. I could easily take this guitar to the studio, stick a mike in front of the sound hole, and record some panned left and right acoustic bedrock tracks, to which I would add on top some off those noisy electronical guitars we all talk about. No one would know or care how much the acoustic guitar cost. All that would really matter is do the acoustic guitar tracks sound cool. With this guitar, they would.

The VJ100 is probably aimed at someone who needs working real world quality on a budget, or at the beginner or hobbyist who fancies diving into the obsessive compulsive world of guitar playing. My first guitar was a truly awful Kay acoustic. I still own it for sentimental reason, but really, it's complete trash. 35 years ago, guitar companies could afford to put rubbish on the market and young kids would still buy it. Nowadays the bar is very high for budget guitars, and guitar companies simply can't afford to make and sell rubbish anymore, because it simply won't sell. If this guitar is anything to go by, Vintage would be very hard to beat in terms of what you get for the money. I am very impressed!



# THE BASSMENT

We've found the ideal host in Dan Veall - a busy UK-based session player, clinician and teacher. Dan brings an encyclopedic knowledge of gear and playing to The Bassment. Whether we have the production resources under control is another matter!

Our good friends at Rotosound have offered to help us on our way, too, with a fabulous free-entry competition to win a year's worth of fabulous Rotosound bass strings, plus a goodie bag of Rotosound accessories. As ever, all you have to do to enter is be a registered Guitar Interactive

Hello and welcome to **The Bassment**! When we started planning Guitar Interactive we knew we wanted to create a proper bass section, but as with our area for acoustic guitarists, we wanted to make it something special. Just a couple of bass reviews randomly dotted here and there in a magazine dominated by guitarists doesn't make it worth picking up if you're a serious bass player, so we were determined to wait until we found the right bass writer, had **The Quiet Room** happily under way and had the production resources to cope with the extra workload and make something seriously dedicated.

reader (it's free!) and send in your entry by email.

So welcome to the place in Guitar Interactive where you can get deep down and dirty. Or deep down and clean, if that's how you'd prefer it. As always we want to hear your opinions. We want to know who you would like us to interview and what gear we should be looking at.

Go on - email [gary@iguitarmag.com](mailto:gary@iguitarmag.com)  
We dare you!



# DAVE ELLEFSON, Bass's Metal Maestro

© Photography by Kim Waller

Megadeth's Dave Ellefson is widely regarded as the thrash bassist's thrash bassist. **Dan Veall** met him at a recent Hartke clinic to discuss all things deep down and dirty.

If you are a Heavy Metal or Thrash fan and the name at the top of the page eludes you, then take yourself outside and be beaten by your younger sister with old Bass strings (steady on, Dan - that's a bit kinky, isn't it? - Ed) If, on the other hand, you enjoy exciting, energetic Bass playing and have yet to venture in to the world of Megadeth, then the next couple of paragraphs is for you!

Back in 1983, Dave Mustaine, guitarist for the then fledgling band Metallica, found himself exiting the Californian thrash outfit after a few 'disagreements'. Feeling aggrieved, he stayed in LA where he formed new band, Megadeth, with David Ellefson, a bass player living in the same block. Mustaine, fired-up by the departure, set about creating his own 'some kind of monster' having been

reportedly saying, "After getting fired from Metallica, all I remember is that I wanted blood. Theirs. I wanted to be faster and heavier than them".

1983 onwards saw various line-up changes in the Megadeth camp as the band began moulding their signature sounds and brutal onslaught on fresh ears. Megadeth have had no easy ride and have certainly come up against the trials and tribulations of the music business and its excesses, but have emerged as one of the few thrash bands to span nearly 30 years of career and are not set to hang up their pointy guitars just yet!

Indeed, Ellefson clearly knows what the music business can be like and has written books on the subject, including 'Making Music Your Business, A Guide For Young Musicians'.



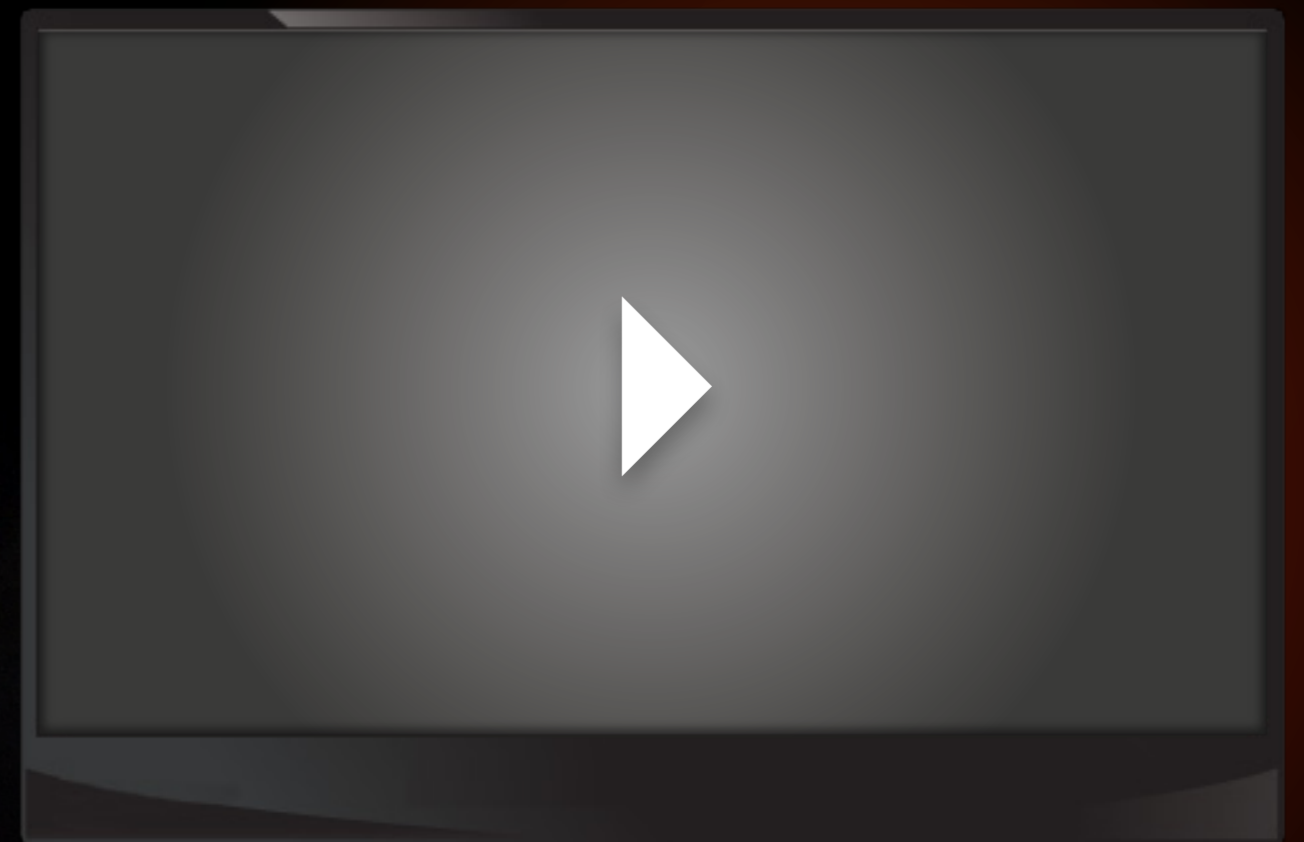
***I recommend it for hearing some of Dave's finest work, in my opinion.***

Ellefson's career with Megadeth has spanned ten albums, starting in the beginning with Killing Is My Business.. and Business Is Good, in 1983, right up to this year's release of Thirteen. The new album is a return to form for Megadeth as Ellefson rejoins the band following a lengthy dispute with Mustaine. Indeed Ellefson himself says that he feels the album "fits in between 'Rust In Peace' and 'Countdown To Extinction'..."

Last year Megadeth went on tour to promote the 20<sup>th</sup> Anniversary of one of my favourite albums, 'Rust In Peace'. Excitingly, the band also went on the road using as much of the same gear that they used on

the album as possible, to recreate the original sound. A digitally re-mastered album was also released to mark the occasion. I mention this as I recommend it for hearing some of Dave's finest work, in my opinion.

Dave Ellefson, nicknamed 'Junior' by Mustaine, is a 'thrash bass player's bass player'. Often we talk about players being 'in the pocket' and never treading on the heels of their fellow musicians, yet forging a path to drive the song forward and deliver a strong foundation for guitars and melody to lay upon. It sums up many great players in different genres and Dave is certainly one of those. It sounds like a contradiction to describe, 'a tasteful



choice of aggressive and powerful melodic bass lines', but to illustrate the point, hearing the bass 'soloed' in a mix leaves you in no doubt which Megadeth song you are listening to.

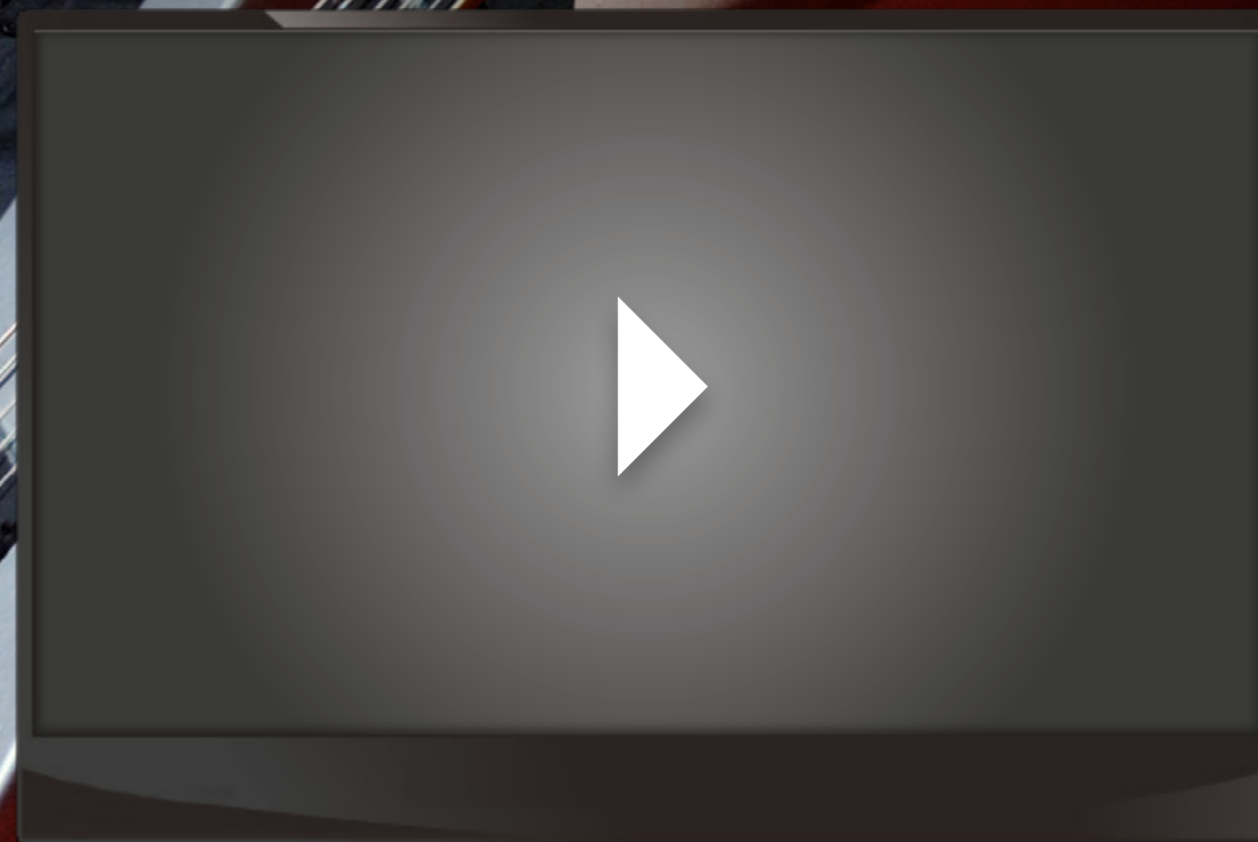
On the subject of identifiable bass tone, Dave Ellefson has the choice of pretty much any brand of gear he wants - in the early days, opting for BC Rich and Jackson basses. He also favours EMG pickups and electronics. A bit of a restless spirit, Dave has also used Modulus basses, Fender Precision and Jazz basses, Charvel and has had a more recent association with Peavey.

The aforementioned Jackson basses have even been reissued as a signature model after the Rust In Peace 20<sup>th</sup> Anniversary tour based on his original 'Concert Series' basses. He has chosen to go for EMG DC and EMG CS pickups with an EMG BQS tone circuit, BADASS bridge and Hipshot tuning keys. Footage of the Hartke clinic with Dave putting his basses through their paces is available on the Licklibrary/Guitar Interactive Magazine Youtube channel.

For the clear and punchy clean tone he favours, Ellefson's choice of string goes to SIT for the 'signature series Powerwound Nickel Bass string' released early 2011. For those really

wanting to dig deep, Planet Waves are his choice of cable and although Dave originally started as a 'fingers player' at the start of Megadeth's career, he switched to a pick for that tight percussive driving tone - Jim Dunlop medium size.

For amplification Dave Ellefson returned to Hartke, coinciding with the Rust In Peace tour and has settled on the LH1000 and HX810 cabinets. For our interview, I caught up with Dave, prior to one of the recent Hartke bass clinics he undertook in the UK, with fellow bassist Frank Bello.



# OVERWATER BY TANGLEWOOD

## ASPIRATION DE LUXE 5 STRING

Overwater is internationally renowned for making some of the world's finest professional and custom basses. But can they handle the change to volume production without compromising on quality? **Dan Veall** finds out.

**Overwater by Tanglewood**  
**Aspiration De Luxe 5 String**



# I

was intrigued when we drew-up the list of what we would be reviewing in this first Bassment section.

Although I'm a fan of boutique and custom

instruments, the inclusion of one of the new 'Overwater by Tanglewood' basses excited me. I wanted to find out what happens when a top UK luthier teams up with a company best known for mass producing instruments from 'budget' to 'pro' levels. Can the two successfully work together? It has to be said that such marriages haven't always been the happiest in the past, when frustrations between a luthier's insistence on quality clashed with the realities of volume production!

Chris May of Overwater has been custom building bass guitars for some 30 years and in 2010 teamed up with Tanglewood. Chris had been keen to be able to include Overwater basses in a more accessible price band for some time and after a development process of over 18 months, put together a highly skilled team to bring his plan to reality. Along with the British

Tanglewood company he brought in John East, the preamp designer (known for his famed J-Retro pre-amps amongst others) and pickup guru Alan Entwistle to work closely with him on the designs for the new range.

It was a well chosen partnership because Tanglewood is known for its reputation for the quality of its very affordable acoustic guitars, but Chris wanted to make sure that he could oversee progress and QC on the final product. Tanglewood and the team allowed Chris to use the designs and components that he wanted and then the pricing was fitted around the instruments, he says - not vice versa, by trying to build an instrument to a specific budget, which has been the problem in the past for some such partnerships.

The result, judging from the Aspiration five string model we had in for review, is indeed a great feeling bass. I have to say that one of my bug-bears for instruments is the 'out of box' set-up. I'd rather have a bass that comes out of the box with a really low action that doesn't buzz, because you can



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always raise it to your preferred height. However if a bass arrives and you can drive a bus underneath the strings when it comes out of the box, it makes me wonder if the action had to be that high to get rid of any 'Friday afternoon gremlins' in the manufacture process. Now I am very pleased to say that this model felt good straight away. My first bass test had earned a tick in the box, so it was time to dig deeper.

The EQ also did what I hoped for and sounded musical through our test amp (that was set 'flat'). A nice amount of boost and cut - I also really liked the difference in tone of the two pickups. There are some nice 'in between' settings on the pan control that were

inviting me to play more off camera and I would have given the opportunity!

Tonally, the 35" scale seemed to be helping that B string which had a great fullness to it. So many nice basses I have tried have left me wanting for a stronger sounding B. Some basses with a price tag more than double this Overwater's! You can hear and see the results on our video.

The body wings underneath the flame maple facings are made from white ash – a personal favourite of mine. It is said to have a similar tone to normal ash, yet is a bit on the lighter side. I feel that the maple cap will have helped bring out the brightness in tone along with the three piece maple neck.



This model is capped with a rosewood fretboard.

The hardware is of a high quality and I also especially like to see a high mass bridge, well designed with no sharp edges. Apologies to 'vintage instrument' fans, but the so named 'bent tin' bridges do nothing for me! I believe there is a tonal advantage to a well designed bridge. Overwater's usual bridges have quick release slots for painless string changes and it's great to see the same design on these basses too. On this five string, a complete restring should take no time at all.

On the Tanglewood website this model is featured in a really nice 'Trans Black Gloss' finish too, both look very classy indeed!

What you have here is an instrument surprisingly close to the sort of quality you would expect from a custom maker like Overwater, yet at a price comparable to the mass produced instruments from some bigger names which don't always - how can we put this nicely? - exactly send shivers running down your spine! If Tanglewood can maintain this level of quality control and set-up then, at the price, this Overwater Aspiration is an absolute snip!



# MARKBASS RANDY JACKSON TTE500 HEAD AND NEW YORK 151 CABINET

Italian amp specialist Markbass stormed the market when it launched just 10 years ago. But can the company keep ahead of the pack? We gave **Dan Veall** the brand new Randy Jackson TTE500 head and New York 151 Randy Jackson cab and told him to turn up good and loud!

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I

'm really enjoying seeing the progress that is being made by manufacturers in what I like to call the 'lightweight revolution'. Back when I started playing bass, gear was heavy. Not just a case of, 'I'll just take the one cabinet this evening' laziness - I'm talking full on, back-breaking procedure! So I, and no doubt swathes of other bass players who like having a straight spine, have been excited to see the amount of lumbar-friendly equipment making its way on to the market. This weight loss programme as been due to the large number of manufacturers who have dipped their toes in the warm waters of 'D Class' technology. It's not a new technology by any means, but the design of these amplifiers and power supplies means that there is a huge weight reduction in comparison to big MOSFET amplifier counterparts with hefty transformers inside steel cases - and I haven't even gotten started on those classic valve amplifiers of yesteryear!

Markbass is certainly no stranger to the world of the pound shedding. Marco De Virgilis and his company have already produced a wide array of amplification and cabinets to suit pretty much all genres and styles of music. Indeed, the F1 head was probably the first head that I'd seen in such a tiny shell packing a 500 Watt power stage. Markbass hasn't rested on its laurels and is always pushing new ideas and products. This latest addition to the Markbass line up gets star treatment with the Randy Jackson signature amplifier and cabinet.

I won't insult your intelligence by explaining that Randy Jackson has much more of a career under his belt than being 'that TV program judge' and if anyone should put their name to an amp for knowing what they are talking about when it comes to playing and tone, then Randy Jackson is as good as any!

Let's take a close look at the head first. In the video I ran over the feature set, but I want to spend a bit more time getting under the bonnet for a closer look! We have in front of us an

all valve pre-amplifier - a really nice touch indeed. A well designed valve pre-amplifier should greet us with rich tones even with the EQ completely flat and this head did just that. Four valves are clearly in view behind the rigid and strong chassis grill - three ECC83 and a single ECC81 (for the compressor) takes care of the signal path, including the 'Colour' control. This control, as I pointed out in the video is a valve driven 'Vintage Loudspeaker Emulator' or 'VLE' as it is marked on other Markbass heads, such as the LM series.

The EQ itself on the front is a passive design, something that a lot of vintage (and a great deal of new amplifiers) use too. If you are making sizeable adjustments on the controls, you'd be excused for thinking that there isn't much change to the sound as the EQ is musical and subtle, but the bass and treble boost is very much there. For the tech-heads among us, the Bass control boosts and cuts at an 80Hz centre, the middle at 800Hz and the treble centres around 5kHz for a nice, bright, snappy top end. I found this worked well for slap bass sounds and

## Markbass Randy Jackson TTE500 head

**Gi** **RATING** ★★★★★

## Markbass New York 151 1x15 Randy Jackson cabinet

**Gi** **RATING** ★★★★★

tapping. Speaking of EQ, the Colour control starts to roll off from 20kHz (the theoretical highest frequency a human can hear - unless you've been playing in loud bands for over 20 years!) and rolls off all the way down to 500Hz with the control full clockwise. Interestingly, I found that with the amp and cabinet combination, rolling off that much treble didn't deliver a murky sound. I'm wondering if that is due to the revoiced 15" speaker in the cabinet? I'll come on to that later.

Something I don't want to miss out - and I hope to come back to in future reviews - is the 'feel' of the amplifier. How it reacts to subtleties



in playing. Unfortunately, we didn't have time to play some full pieces with the equipment on video, but I can tell you that I liked the way that even my quietest playing appeared louder through the speaker. I've noticed this phenomenon with some valve pre amplifiers before and this one makes sure you hear every note. Dynamics are great and I know I could have pushed the little stack to the point that my camera guys would have had to wince a bit!

Wrapping up the look at the head, there are two Speakon/jack combo sockets

on the rear and an XLR DI output. There is a ground lift switch for the DI also. Unfortunately, there is no effect loop on the TTE500, something that some bass players will miss. Finally, to reiterate the video review we have an analogue 'valve technology emulator' 500W RMS power stage that will drive in to a minimum of a 4 Ohm load or 300W RMS when using an 8 Ohm load. In transit, the head has a good quality handle to carry with on the right hand side and the almost unbelievable 6 Kg weight will make carting this little chap a total breeze. Looking at the prices of valve amplifier equivalents, this model should definitely be on your list to take a look at!

Moving on to the Randy Jackson signature cabinet: The 'Standard 151' 1x15 cabinet has recently been discontinued, but for those wanting a bigger, deeper sounding 1x15, the New York series 'RJ' model steps up to the plate. Weighing in at a mere 17Kgs it's another easy 'one man lift' – in fact I could quite see it being possible to put a bass bag on your back with all the leads in, amp head in one hand and pretty much the cabinet in the other – though due to its width and depth, it might be a bit awkward to carry one handed, even if the lift is easy! We're looking at 450x591x444mm (that's 17.72x23.27x17.48 inches).

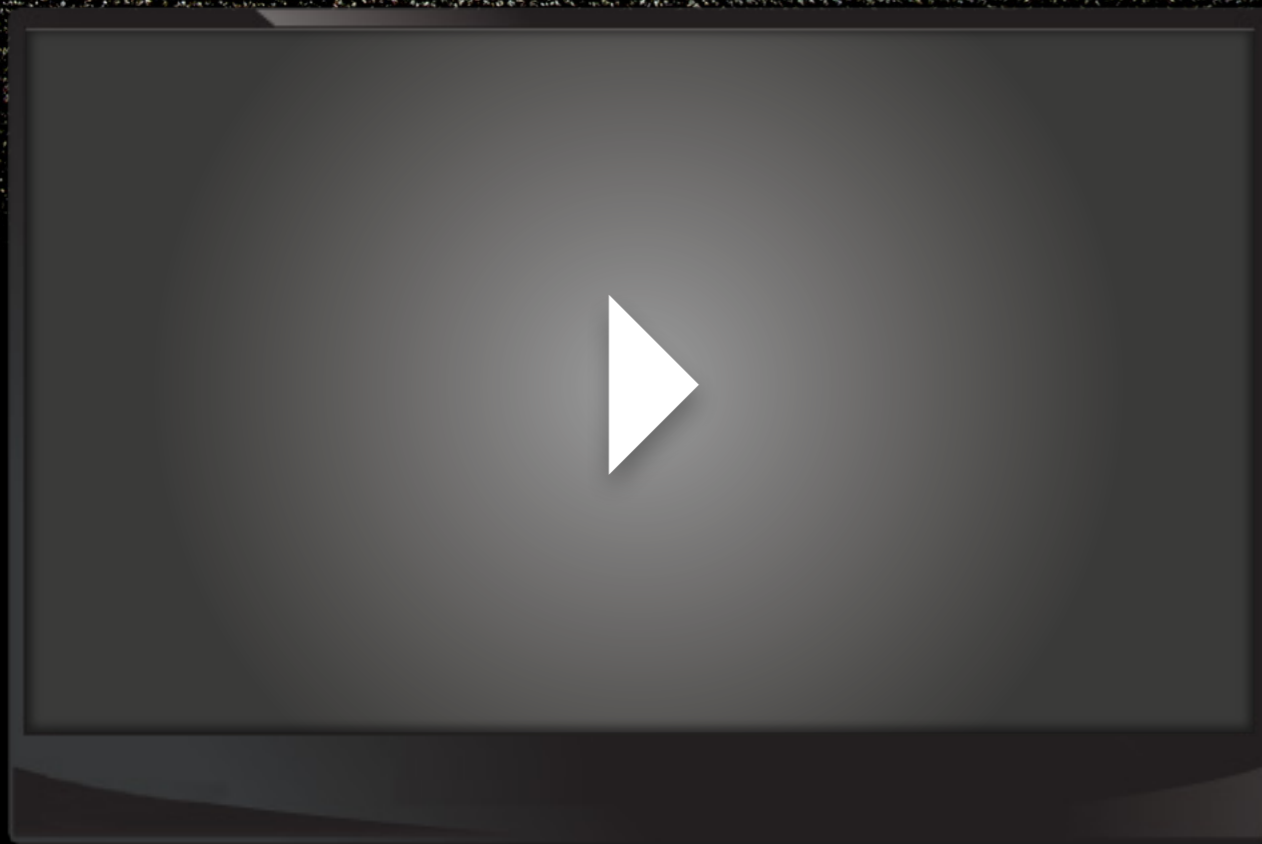
The cabinet features a single 15"

woofer and a 1.25" compression driver tweeter. The tweeter is clear and not at all harsh at higher volumes in our studio tests. The 15" speaker is punchy and as I'd said earlier has been voiced to have a better top end making it sound clearer and more usable in conjunction with the tweeter. Certainly for solo playing or work 'north of the border' up the 'dusty end' of the fretboard we were rewarded with a nice rounded tone. The cabinet can handle 400 Watts RMS and is an 8 Ohm impedance model. Looking at the Markbass specifications for this cabinet, there is not a 4 Ohm version listed – but the 8 Ohm impedance does allow for having two cabinets daisy

chained from one TTE500 head for the full 500 Watts RMS from it to be realised. Finally, the cabinet is rear ported and is dressed in a very nice patterned Tolex covering topped off with the identifiable yellow Markbass piping and logo.

The Markbass stack as a unit is a well rounded rig that I think would be great for club and jazz gigs and studio

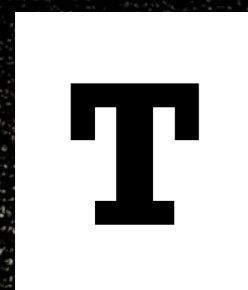
sessions as it is clear and articulate. I'd expect that that the tone connoisseur will appreciate having the whole rig at their disposal, though I especially liked the TTE500 head for its no nonsense layout and all valve preamp. I'd be rather tempted to crank it to see how it behaves with a pair of 4x10s! I think it'd be able to handle itself just fine.



# EBS SESSION CLASSIC 60

Affordable, small bass amps are often unhappy compromises - small and affordable but too often not up to the job of handling bass. EBS reckons it has cracked the problems with its Session Classic 60. **Dan Veall** put it to the test

## EBS Session Classic 60



he Swedish company EBS has been in the 'bass business' since around 1988 and this diminutive 60 Watt combo, launched back in 2009, draws

on EBS's heritage in the form of the Classic 450. I have to admit when I first plugged the combo in, its simple and clear layout had me thinking that it was going to perform like 'any other small boxed combo'. Well, I was pleasantly surprised when we set up to give it a spin. It does have an element of 'boxiness' to the tone when everything is set flat, which to be honest you can't really get away from in a mere 20 litre cabinet. A 10" speaker needs a certain amount of cabinet space that helps produce a better low-end girth. A small combo just doesn't have that luxury – and in this case, the really nifty 'kick back' of the combo means that more cabinet space is lost thus compounding the problem further.

However - and this is a big however – it really does depend on how a manufacturer deals with these limitations, because if they get it right,

that can turn an OK combo in to a great combo. EBS on this occasion have thought this through and get the thumbs up from Mr Fussy here!

I've talked about the controls in the video already, but I do want to continue on my current thread of thought. Let me take you to the 'character' control. Yes, it does as you may guess from the name add 'character'. It boosts and cuts specific frequencies that results in sounding really great through the DI giving your bass a nice fat modern tone. Whether or not this was an intentional move by EBS, it just so happens that when you activate the control it gets rid of much of that small box effect and makes the combo cabinet sound much bigger. I think you could close your eyes and imagine a 15" speaker here. Again, for those wanting technical details, a 6dB boost at 75hz, 2.5dB cut at 800hz and a boost of 3dB at 9Khz for brightness.

On the subject of EQ, the Bass boosts and cuts at 100hz and the treble at 10Khz (both shelving) for a punchy bass and nice sizzling high end through the custom tweeter. The tweeter is



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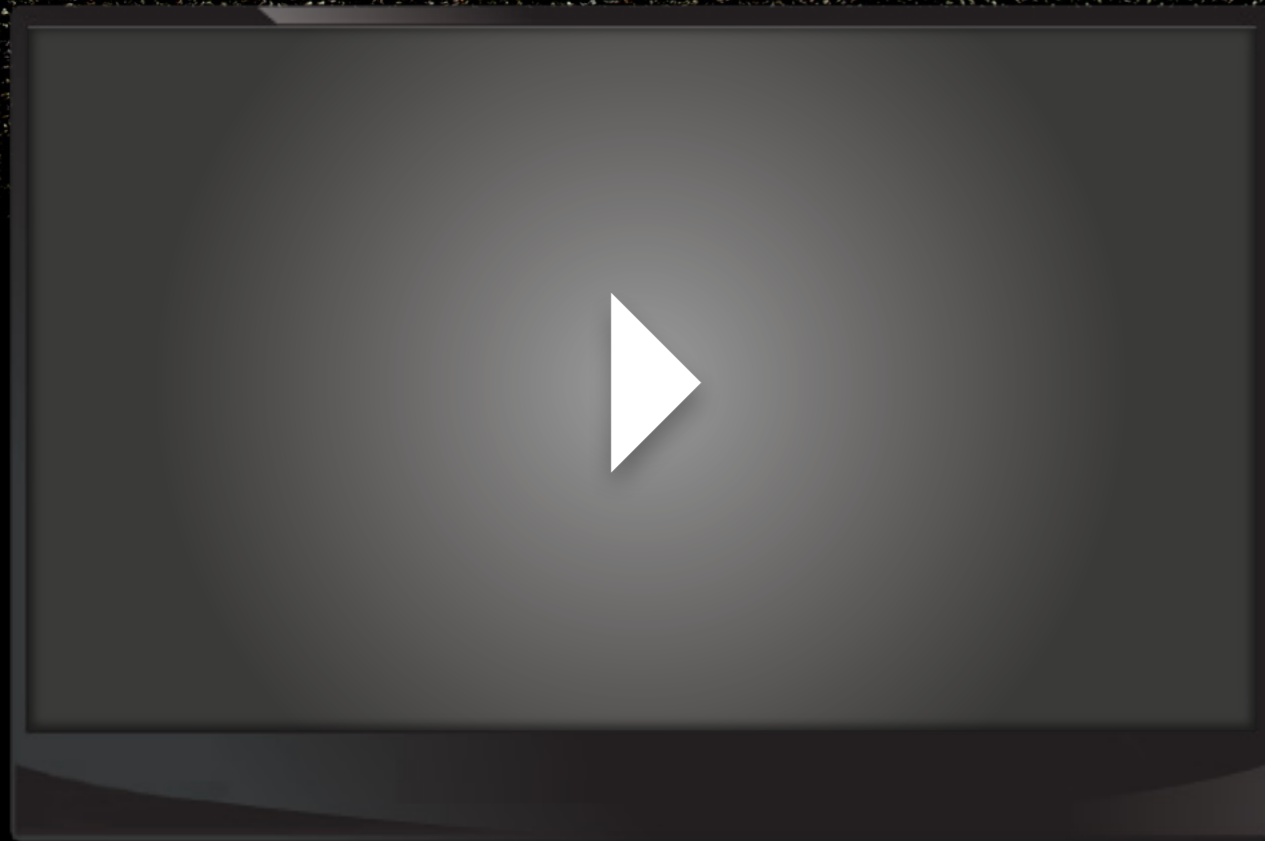
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hidden behind the removable face grill. The 'enhance filter' (when engaged) affects boost and cut of the mid range at an 800hz centre frequency when the treble control is cut or boosted.

All of this in a mere 16Kg compact combo will make it a great buy for home practice, writing sessions, small jams and maybe monitoring for an acoustic gig.

The Classic 60 could have easily have fallen by the wayside in a market swamped with practice combo amplifiers, however careful thought to functionality and tone have made this little chap stand with its shoulders just high enough to get noticed.



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# PEAVEY PXD TRAGIC 4 BASS

Peavey's latest through-neck bass is aimed straight at the wild end of the metal market. **Dan Veall** donned his leathers, studs, a mean look and got straight down to business with Meridian's new challenger.

## Peavey PXD Tragic 4 Bass



Peavey has a long history in the bass market and has been mass producing instruments, including both budget and high end basses,

for many years. New to the range are two models that offer more than a nod to Metal. Enter the PXD series Void 4 bass and the model we have

here, the Tragic 4. Both use the same hardware and electronics that are used on Peavey's Cirrus and Millennium AC ranges of instruments, including the VFL pickups and 18 Volt active electronics. Yes, 18 Volts for added signal headroom!

The Tragic 4 bass features a standard, tried and tested 34" scale and a 'fast' skinny neck fitted with jumbo frets,

so it immediately feels comfortable under hand. It was nice to see a bound neck too, adding to the slick feel of the neck. The whole instrument is lacquered in a gloss finish, even the back of the neck. This might put some people off who may prefer a satin finish or indeed even an oiled wood finish, but it has never been a problem for me, even playing music requiring speed and dexterity.

Underneath that glossy exterior and beneath the rosewood fretboard is a laminate maple neck. The maple neck finds its way through to the bridge and basswood wings are attached top and bottom, completing the neck-thru design. The bass sustains moderately but appears less resonant and chiming in tone than I was expecting, though



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acoustically it was loud and with a presence in the midrange. When amplified, you'll see in the video that I was expecting quite a big change in tone when I switched over to the rear pickup of the bass, but had in fact had been greeted with a similar tone to the front pickup. This isn't such a problem as I suspect this bass will be finding itself driving a 'Rock rig' rather than playing a delicate acoustic session where a wider tonal palette may be required, but it was a surprise, all the same.

Moving on to the electronics, the three band system does exactly what was expected of it and my comments in the video maybe didn't pick up on the style of music this bass is likely to be employed in. Our review model's bass control seemed to be more a punchy frequency up around or above 100hz, than deep below 100hz. It could be that it wasn't a shelving bass control. It's hard to tell without a technical specification available. I'm afraid I can't therefore appease my 'geekiness' with technical facts and figures! The mid control and treble control were musical however and helped to bring out the contemporary tones when both pickups were mixed evenly and boosted a little.

To sum-up, this new Peavey's eye catching design is a welcome break from all the 'clones' out there. It's good that Peavey is willing to offer up a wide range of body shapes and designs and be a little daring. That said, I can't help feeling that I was left wanting

more at that suggested retail price. All the same, these basses are new and I expect that it won't take long for retailers to badge them up with a more competitive price tag.



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# ROTOSOUND BASS STRINGS FOR A YEAR - PLUS ROTOSOUND ACCESSORIES!

What better way to celebrate the launch of The Bassment - Guitar Interactive's dedicated bass section - than with a great giveaway competition to win a year's supply of fabulous Rotosound bass strings strings? Well, how about if our friends at Rotosound kindly gave us some accessories for the lucky winners, as well?

We'll have six winners this time and each of you will receive six sets of Rotosound bass strings of choice. That's right - go to Rotosound's website and choose for yourself which six set of strings you'd like, if you win! The only restriction is that they are all the same model.

But that's not all! Our six lucky winners will also receive a Rotosound strap of their choice, plus a Rotosound T shirt!

UK produced Rotosound has set the pace in bass strings since back in the 1960s with the legendary black nylon strings. It shook the entire bass world up again a few years later when, in 1963, it perfected roundwound bass string technology and came up with the Swing Bass set - later adopted by a galaxy of players including John

Entwistle, John Paul Jones, Geddy Lee and Billy Sheehan!

If roundwounds aren't your thing, there are plenty of other Rotosound bass strings to choose from: the

Drop or Flat Drop (it's a way!) through the 70s and 80s. There's also the classic Bass sets in stainless steel, by Sheehan's signature set, flatwound and Jazz Bass 77 sets and the extended life, coated Nexus sets. There's something for every bass player here!

The competition is completely free to enter but you must be a registered Guitar Interactive reader (it's easy - if you haven't already, just sign-up today - it costs nothing). All you have to do is answer the following three questions by e-mail, marked 'Bassment Rotosound Competition'.

## QUESTIONS:

**Q1.** Rotosound's extended life black polymer coated strings are called

- A. Tenor
- B. Louis
- C. Nexus

**Q2.** Rotosound endorser Geddy Lee plays with which band?

- A. Fleetwood Mac
- B. Doctor Feelgood
- C. Rush

**Q3.** Rotosound endorser Iron Maiden's Steve Harris, has a custom Rotosound set available

- A. True
- B. False



## TO ENTER:

Email your answers (e.g. Q1 True/False) along with your name, email address and daytime phone number to [competitions@iguitarmag.com](mailto:competitions@iguitarmag.com). Please mark your entry 'Bassment Rotosound Competition'.

1/ All entries must be received by 30th November 2011. 2/ No cash alternative is offered instead of the stated prize. 3/ All entries must be submitted via e-mail. 4/ Employees of Guitar Interactive, Licklibrary, Rotosound and their immediate families are ineligible for this competition. 5/ The winner will be chosen, at random, from registered readers of Guitar Interactive who provide the correct answers. 6/ The judges' decision is final. No correspondence will be entered into regarding this competition. 7/ Entrants must provide a contact telephone number and valid email address. 8/ Prizewinners must consent to having their name and city/country (e.g. 'Andres Segovia, Madrid, Spain') published in a future issue.



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