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# 20th CENTURY GUITAR

AND THE COLLECTIBLE GUITAR BUYER

## JOE BONAMASSA GIBSON FIREBIRD VII

KAY UPBEAT

GIBSON ES-350

DVD HOLIDAY GIFT GUIDE

ALL ABOUT VACUUM TUBES  
AND HOW THEY WORK

FENDER BUYS OVATION

TESTED: TRIGGS WESTPORT

GUITARS CENTER STAGE:  
PAUL BROWN / PERKINS WOOD /  
VINNY ROTH / STEVE EDWARDS

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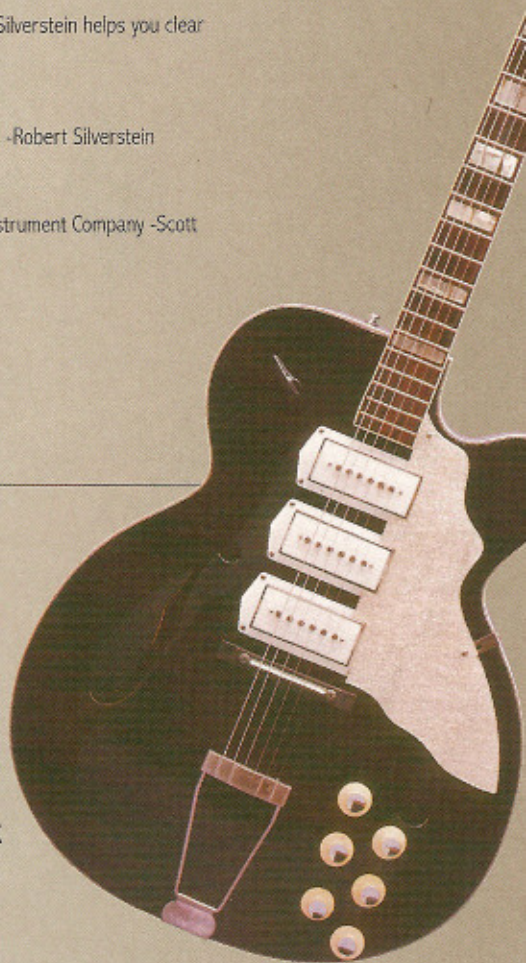
\$3.95 US \$5.75 CAN

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# GUITARS CENTER STAGE

ROBERT SILVERSTEIN

Five guitarists making waves in the music world, their new recordings and gear!



## PAUL BROWN

### Musical Background

My parents are both studio musicians, so I grew up going to sessions with them. I started as a drummer at age 5 and played professionally until I got too busy as a recording engineer at age 23. I played guitar all along as a teenager and played on records I was producing for years. It wasn't until I produced over a hundred records before I decided to make my own CD. I learned a lot by working with so many great players and singers over the years.

### New CD

My new CD is called *White Sand*. I was inspired by a painting I saw called white sand by Andre Razzuati, and was lucky enough to use his image for the cover of the CD. I recorded it for the most part at my studio, Funky Joint, where I do about 90% of my work. I was able to get some of my friends to help me out on this CD, and result is like a lot of mini records put together. I really had to elevate my playing to go with what they did. Some of the guests are Al Jarreau, Bobby Caldwell, Lina, Boney James, Rick Braun, David Benoit, Euge Groove, Jeff Lorber, and Jessy J.

### Favorite Guitars

I still love my '57 Gibson L5. I really believe that guitar was the reason I made my first CD. It makes me play completely different than any guitar I've ever played. I've got giant flat wound strings on it. The older the strings the more I like it. I like to record direct thru a Neve pre amp with very little effects. It's kind of a classic old school jazz sound, thick and warm.

### Musical Influences

I listen to Grant Green, Wes Montgomery, Jerry Garcia, Eric Clapton and George Benson. I have a wide range of influences. I love Peter Gabriel, Ry Cooder, The Blue Nile and a lot of singer song writers. As long as it's good, I can get into almost any musical style.

### Web Site

paulbrownjazz.com  
paul@paulbrownjazz.com

## VINNY ROTH

### Musical Background

I started out with piano lessons when I was 7, but soon switched to acoustic guitar after seeing my first Elvis movie. I was self taught for the first few years but later studied with several great teachers who helped me with everything from rock and jazz improv to sight reading. I learned from books and listening to many styles of music and jamming with everyone I could find. After high school I attended college and got a fine arts degree in music. I have been playing for 28 years and hopefully another 50 ahead of me.

### New CD

*2 Stratz Are Better Than 1* was recorded at my good friend Eric Weinberg's studio Little Erich Music in Virginia and was mastered by Vinnie Simonette. We used a Pro Tools set up and a myriad of guitars and amps. The main tones for guitars were produced with a Fender Cyber Twin, using a lot of detailed presets from within the amp itself. For acoustic tones we used two mics, one overhead and one in front of

the guitars sound hole. I planned this disc to basically be a resume of all the styles I play.

### Favorite Guitars

My main axes for this CD were my stock late 80's American Strat and modified Strat Plus with a Duncan Pearly Gates bridge Humbucker for punch. I also play a '59 Gibson ES 335 reissue for slide work and a Jay Turser resolectric for acoustic slide tones. All of my guitars are strung with 10 gauge Knucklehead strings and set up by Larry Smoak. In the studio I used a new Fender Cyber Twin, but live I prefer my Yorkville Traynor two twelve. It's like an old sounding twin but with more balls. For pedals I like it simple, an Ibanez TS 808 tube screamer, Boss delay, Boss chorus and Dunlop Wah. I also used a Taylor grand concert for the acoustic tracks.

### Musical Influences

My influences are ever changing but I would say the main ones are The Allman Brothers, *Live At Fillmore East*, the live Clapton and Cream era, any thing James Brown ever did, Bill Connors especially his solo works, the Stones stuff with Brian Jones and of course B.B. King. I am also constantly getting ideas from the many musicians I am lucky enough to play with.

### Web Site

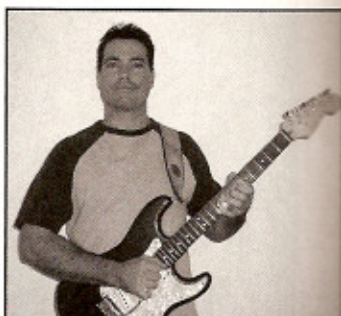
www.vinnyroth.com  
vinny@vinnyroth.com

## PERKINS WOOD

### Musical Background

Ann Perkins: I started playing guitar literally on stage amidst the 80's punk movement 23 years ago. Back then I did vocals too. As soon as I stopped singing my guitar playing really took off. I was immediately driven to discover all the sounds a guitar can make.

Jeff Wood: I began playing in the late 80's in Athens Georgia when that whole music scene started to explode and it seemed like everybody was starting a band. I'm completely self-taught. Guitar didn't become magical however until I met up with Ann in 1989. We had an instant chemistry. Some folks have described our playing as psychic. We've played in guitar-drums-bass setups, and we've had the occasional vocalist too, but it seems like we were destined to play instrumental music. It's the only way our music makes sense to me.



**PAUL BROWN** / *White Sand* / Peak / Concord

One of the main players, producers and guitarists on the smooth jazz scene since the early '90s, guitarist Paul Brown blends a love of '60s soul jazz and '70s fusion light with modern hip-hop beats on *White Sand*. The mostly instrumental guitar-based ten track *White Sand* is balanced by key vocal slots from singer Al Jarreau and Bobby Caldwell. An unusual smooth jazz / hip-hop cover of "For What It's Worth", with vocals by Brown, packs a punch thanks to Brown's production expertise and low-pressure guitar lines. [www.paulbrownjazz.com](http://www.paulbrownjazz.com)

**STEVE TROVATO** / *Country Jazzmaster* / ST

Filled with the flavors of country-tinged jazz guitar pickin', *Country Jazzmaster* was released in 2007 by guitarist Steve Trovato. Country and jazz guitar have always been soul mates and Trovato proves that premise on his self-produced ten track masterpiece. In the CD notes, Trovato echoes country & western swing guitar greats such as Jimmy Bryant, Danny Gatton, Albert Lee and Hank Garland. Several Trovato originals rub elbows with his excellent covers of "Ghost Riders In The Sky," "Tiger Rag," "The Sheik Of Araby" and more. [www.zapguitar.com](http://www.zapguitar.com)

**CHAS WILLIAMS** / *Ring Of Fire* / Big Timbre

A master of guitar, slide guitar and dobro, Nashville-based Chas Williams has played with top names like Wynonna Judd, Nanci Griffiths and David Gates of Bread fame. After numerous sessions he released a fine solo album in the 2000's entitled *Ring Of Fire*. A potent blend of music, played Nashville style, the CD veers from rootsy instrumental, to a more powerful sound in the spirit of Jerry Douglas and The Hellecasters. Instrumental covers of Johnny Cash's "Ring Of Fire" and Bill Monroe's song, "Gold Rush" are both played with reverence and originality. Some top players flesh out his band, but the accent is on Williams—both his music and his excellent slide guitar sounds. [www.nashvillenumbersystem.com](http://www.nashvillenumbersystem.com)

**PERKINS WOOD** / *Roll* / Dew

With just two guitars and a truckload of imagination, the duo of Jeff Perkins and Ann Wood released their third CD, *Roll*, in 2007. Combining the drive of rock music with an atmospheric soundtrack vibe, *Roll* takes a similar tact as the self-titled Perkins Wood debut as well as their second, *Son Of Sparkle*. The postmodern, driving on a lonesome highway instrumental guitar sound continues in full force on *Roll*, and it clearly works as an imagined soundtrack filled with well placed instrumental guitar sounds. *Roll* stakes out some unique instrumental guitar terrain all it's own. [www.perkinswood.com](http://www.perkinswood.com)

**MIKE GRANDE** / *My Dash Between The Numbers* / MG

Filled with soaring, majestic rock instrumentals, *My Dash Between The Numbers* is a solid introduction to N.Y.-based guitarist Mike Grande. Backed up by a solid band, Grande pulls out the stops, keeping it interesting and always hard rocking. A little bit instrumental Peter Frampton mixed up with Jan Hammer style fusion riffs keeps the music moving right along. Nice CD packaging and eight memorable intro tracks moves this welcome addition to the top of the stack. [www.grandeland.com](http://www.grandeland.com)

**JIMMY BRUNO** / *Maplewood Avenue* / Affiliated Artists

Recorded and mastered at his house in Philadelphia, the 2007 CD release of *Maplewood Avenue* captures jazz guitar ace Jimmy Bruno in top form. Backed up by Tony Miceli (vibes) and Jeff Pedras (acoustic bass), the nine track CD presents an intimate portrait of a guitarist thoroughly devoted to the jazz guitar idiom. Commenting on the intimacy of the entire recording process and what he calls his album of chamber jazz, Jimmy adds, "I want the listener to be right there in the room with us, with the live musicians." [www.jimmybruno.com](http://www.jimmybruno.com)

**VINNY ROTH** / *2 Stratz Are Better Than 1* / Big Vee

Rootsy rock and intro fusion are all tools in the repertoire of Queens, N.Y. native and now Virginia-based guitarist Vinny Roth. Backed by a bunch of session cats, including co-producer Eric Weinberg, Vinny cuts right to the chase on a tasty album with diverse guitar styles and sounds. Highlights include an instrumental entitled "The Crippled Weight" that blends The Band's classics "Up On Cripple Creek" with "The Weight." With a couple vocal tracks and one live cut, Vinny's mostly instrumental ten track CD is filled with slide-y 'lectric sounds of Allman Bros. founder Dickie Betts and will appeal to a whole bunch of open minded guitar lovers who like their instrumentals between the genres. [www.vinnyroth.com](http://www.vinnyroth.com)

**KENN FOX** / *Road To Tivoli* / Spiritone

Wisconsin guitarist Kenn Fox keeps it interesting on his eighth solo album. An inventive collection of solo acoustic and baritone guitar instrumentals, the 13 track *Road To Tivoli* is marked by a melodic and dynamic acoustic groove that suggests a soundtrack for the movie in your mind. Somewhere between Steve Howe and Leo Kottke, Fox is an intriguing modern guitarist on the cutting edge of the instrumental guitar world. [www.spiritonerecords.com](http://www.spiritonerecords.com)

