

THE WHAMMY BAR

News and notes on guitarists in the field.

CHUCK PULIN / STARFILE

It was the last night of **Lonnie Mack's** two-night stand at the Lone Star Cafe in New York City and the word was out that something special was going to happen. My first thought was that Stevie Ray Vaughan would show up with his beat-up sunburst Stratocaster. Wrong. With celebrities in attendance such as Dylan, Paul Simon, Mick Jagger and Adrian Belew I knew something big was going to take place. Midway through the Whammy king's first set he called for his special guests to join him and out comes those two string-benders from the world's greatest rock and roll band, **Keith Richards** and **Ronnie Wood**. By this time, the Lone Star was filled to capacity with fans standing on their toes to catch a glimpse of a healthier looking Keef and a smiling Woody. Richards strapped on a late model



Keith and Ron jam with Lonnie Mack

sunburst Les Paul that was plugged directly into a rented Mesa Boogie amp and Woody was sporting a late model Gibson Flying V with a bound body and a Fender Twin. Flanked by his chain-smoking comrades, Lonnie Mack counted off a rocker in G. The three guitar aces then proceeded to exchange solos, riffs and chordal fills much to the delight of



Robert Fripp

the SRO crowd that engulfed the stage. Dressed in a white dress shirt and black suit jacket, Richards displayed the style of guitar that made the Stones sound the way they do. Meanwhile, Woody puffed on a cigarette and amused the crowd with bottleneck guitar performed with what looked like a Philips screwdriver. Not to be outdone by his English companions, Lonnie Mack cut through with his most inspired solos of the evening leaving both Richards

and Wood smiling with delight. After the first song, it appeared that Richards and Wood were done for the night, but Mack wasn't going to let them off that easy. Shifting gears into a slow blues number that must have lasted fifteen minutes, Mack, Richards and Wood pulled out and pulled off a vast vocabulary of classic blues fills leaving the crowd dizzy with excitement. Overall, it was a fitting tribute to a guitarist who has been tearing up fretboards for a long time. *[—Mark Bosch]*

... Guitar enthusiasts let out a collective scream when **George Benson** took the stage to jam with **Stevie Ray Vaughan & Double Trouble** at this year's Kool Jazz Festival in New York. Benson, resplendent in white tux and black bowtie, was on hand for this Kool Jazz tribute to John Hammond. George

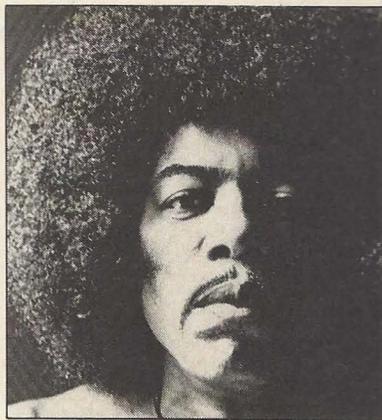
performed such jazz staples as "Cherokee" and "Stompin' At The Savoy" with the likes of Buck Clayton, Ray Bryant, Harry Sweets Edison and the great Benny Goodman. But when he strolled out onto the stage with his blond Ibanez hollow-body under his arm, he put his jazz chops on the shelf and rocked out with a vengeance. Stevie Ray looking Texas-sharp in his white cowboy hat with matching white boots and gray baggies, spurred Benson on in this spirited game of one-upmanship. They stood toe-to-toe, laughing and trading fiery licks while bassist Tommy Shannon, drummer Chris Layton and organist Reese Wynans beat out a blistering groove in E. After nearly bringing down the house with their respective fire-powers—Benson running octaves up and down the neck and unleashing blinding flurries of single notes, Stevie Ray doing his intense Jimi-by-way-of-Albert note-bending thing—the two guitar stars hugged each other with wide grins. It was one of those historic meetings. Those

lucky enough to have seen it will not soon forget this wicked jam at Avery Fisher Hall. After the show, Miami Vice's **Don Johnson** announced the band would back him on a solo album. *[—Bill Milkowski]*



Don Johnson and the band

... Last issue in this space, we announced that the producers of "Electric God," a film "inspired by the legend of **Jimi Hendrix**," had no script, no director and no cooperation from the Hendrix estate. Joseph Allegro, one of the film's producers, informs us that the project "has a director, has a script and is in pre-production." These are duly noted here for clarification. Whether they have cooperation from the Hendrix estate is still debatable. Allegro told this column he had the cooperation of Ken Hagood, who Allegro says is administrator of the estate. But a letter from the lawyer for Al Hendrix (Jimi's father), Leo Branton, Jr. to this magazine says that any authority Hagood may once have had to act in the interest of the estate "was terminated years ago." **Jack Hammer**, the Hendrix lookalike left-handed guitar player who first thought up the project, insists that



Jack Hammer, Hendrix lookalike

Haygood is bona fide. Let the courts decide ... **Robert Fripp** has "remade" versions of his three albums previously released on Polydor. *Network*, a mini-lp, features **Darryl Hall**, **David Bowie** and **Peter Gabriel** on vocals with Fripp laying down a new six-minute solo on "God Save The King." ... Look for outrageous gentlemen the **James Harman Band** singing their version of "I'm A Man" in the next Cheech and Chong

movie. James cracked up laughing at the session and the Cheech boys thought it so cool, they left it in. Harman's next lp, *Get Outta My Room And Leave Me Alone* is due out soon on Weird/MCA Records ...

—compiled by Bob Grossweiner, with contributions from the GW staff.

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