

and entertainment industries at Delta State University. The endowment includes a sound-reinforcement system with Peavey Versarray loudspeakers, a Peavey 32FX analog mixer, Peavey QW and SP Series monitors, Peavey VSX loudspeaker management systems, assorted cabling, and an array of microphones that will pull double duty in the DMI's studio program.

Roy Rogers' Martin OM-45 Deluxe.



CHRISTIE'S AUCTIONS ROY ROGERS GUITAR

Christie's auction house will hold its spring sale of fine instruments April 3. The sale will include Roy Rogers' Martin OM-45 Deluxe. Bearing serial number 42125, the guitar was manufactured in 1930. Other guitars slated for sale include an 1864 Antonio de Torres classical, a 1939 Herman Hauser, a 1960 Gibson Les Paul, a '52 Fender Telecaster, a '59 Gibson Flying V, and other Martins.

FATHERS PHOTOS

With June approaching, it's time once again for *VG* to honor fathers everywhere with the annual Dad's Day pictorial. If you'd like to be part of this year's feature, send new or old photos of you, your dad, with guitars by May 1 to *Vintage Guitar* magazine, Attn: Dad's Day, PO Box 7301, Bismarck, ND 58507. If you prefer to submit electronically, send the photos shot or scanned 4" x 6" at 300 dpi and saved as a .jpg, along with a caption, to vguitar@vguitar.com with "Dad's Day" in the subject line. Submissions will appear in the August issue, which is distributed in June, just in time for Father's Day.

OOPS! DEPT.

Last month's feature on the Gibson ES-175 Special Wurlitzer did not include proper credit to photographer Kelsey Vaughn. *VG* apologizes for the omission.

To stay up-to-the-minute on happenings and events relating to the artists and companies you read about in VG, be sure to check out the VG Newswire, on the home page at VintageGuitar.com.



Guy King

Chicago's Latest Royalty

Guy King's first solo record, *Livin' It*, is a dazzling mixture of various forms of R&B and soul that makes him one of the young guns to watch on the Chicago blues scene.

His ascent shouldn't be surprising, given his pedigree serving as Willie Kent's guitarist and band leader until Kent's death in 2006. The association helped him get into Chicago clubs, and easily roll into a studio, ready to record *Livin' It*.

King's career started in his home country of Israel where he took up the clarinet at age seven. "It was a little different, but it opened me up to a lot of different kinds of music," he laughed. "I had a chance to play jazz and classical, so it opened my ears."

Guitar entered the picture at 13 through a brother. "He played guitar and had a couple lying around. I liked singing, and I wanted to accompany myself — that's why I picked up guitar."

Early on, he showed some ability. "My brother brought home an Eric Clapton record and I started playing along," he recalled. "In a month, I could play songs and solos."

His first trip to the U.S. came at 16 as part of a band. Among the stops was B.B. King's club in Memphis, which made an impression. "Seeing people

playing this kind of music live, I was like 'Wow, it's really being done!'" Not surprisingly, he caught the soul bug, and the influence is apparent.

King eventually made his way to Chicago, where he started hitting jam sessions and gigging with the late harmonica player Little Mac Simmons and bassist Aaron Burton, from Albert Collins' Icebreakers. Later, two reporters from a French blues magazine told him Willie Kent was looking for a guitarist. "They took me to see Willie, and it hit me. That's what I wanted to do." A talk with Kent went well. "We got along great and he invited me to sit in, which I did. Then he called and said he had room in his band for me and asked me to join."

Listening to *Livin' It*, it's obvious King's influences are varied. "After hearing Clapton, I started to work my way back. I got into the old-time country blues, like Son House, Robert Johnson, and Lightnin' Hopkins. Ray Charles is a strong influence, too. I really got into him while I was playing with Willie. Lately I've been listening to a lot of Wes Montgomery. I really like (jazz pianist) Errol Garner and Jimmy McGriff, too. I think you can hear from some of my voicings that I learned as much from piano players as I did from guitarists."

Both live and on record, King plays a Telecaster. "I have a '75. I've had it a long, long time and it's really all I need. My backup is a '52 reissue with a couple of humbuckers." Outside of his own band, King plays with an organ trio that plays music closer to Montgomery, McGriff, and Nat "King" Cole than B.B. and Albert King. For that gig, he favors a Yamaha AE-1200S — that company's version of a Gibson L-5 — and he credits Yamaha for doing "a decent job" copying the venerable Gibson.

One of the most noticeable traits of King's playing is the warmth in his sound. But it retains the bite and sting of good blues, and King says that comes from his picking style. "I go right from guitar to amp, no effects, and I play with my thumb. Ninety-five percent of the time I don't use a pick. People ask me about the speed, and yes, you do lose some speed. But how fast do you really want to play?"

King and his band continue to work on his style of blues and may try to expand a bit with a live album next, with the help of the horn section that rounded out the quartet on the CD. "My concept is if the Count Basie Band is playing the blues, and Robert Johnson is playing the blues, that would give you all that range to go in-between and do pretty much what you want to do. That range is huge, and if you stay true to the feeling and the soul of the music... to me, I call it blues." — **John Heidt**

Photo: Christoph G. Olesch.