

While your head is spinning from all that, check out *The Guitar Player Book: 40 Years of Interviews, Gear and Lessons from the World's Most Celebrated Guitar Magazine*. See what Mike Bloomfield, Julian Bream and Dimebag Darrell have to say. As a matter of fact, Darrell says, "Even if somebody sucks, I can't hear the suckiness—it's all beautiful to me, brother." That man LOVED guitar music. Snag a Charlie Byrd lick, or, on the next page, one from Randy Rhoads. Read reviews of 50 different stompboxes, and check out ways to record your solos. These four books should keep Nigel Tufnel's lips moving into next March.

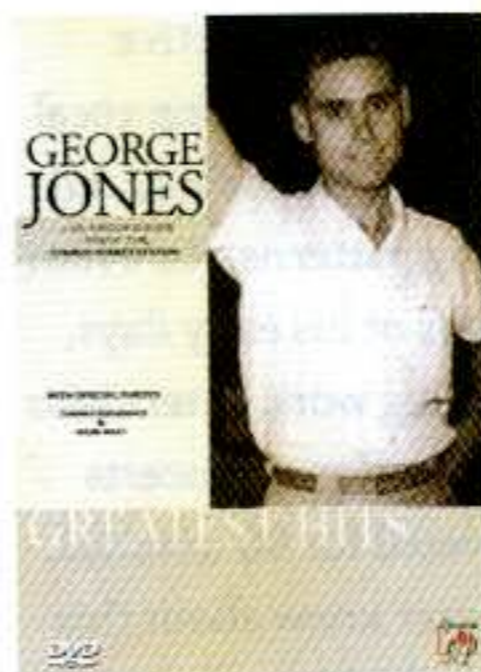
If you own guitars, you want to own *Guitar Player Repair Guide*. It starts with the basics—cleaning, care, strings, stuff like that—and goes on forever: bridges, truss rods, electronics, bracing, and all sorts of upgrades and repairs for both electric and acoustic guitars. It contains interviews with musicians and technicians, hot tips you would never have thought of, and it's all laid out in an orderly fashion, so you can quickly find what you need.

The book is divided into sections, such as "Set-up and Maintenance," "Nut Work and Fret Work," and "Repairs and Modifications." Each section contains several chapters, such as "Action Adjustment (Setups)," "Fret Dressing," "Acoustic Repairs," and so on. If you play the guitars you own, or ever transport them anywhere, you will appreciate this book. A used guitar gets knocked about sooner or later, unless you have a crew of ruffians who do nothing but guard your gear.

The book also contains information you might not expect, like "shipping a guitar or amp," and lists of tools and resources. A nice bonus is the DVD tucked into the cover: *Dan Erlewine's Guitar Tips*, which covers evaluating a guitar, setting intonation, and stringing up.

The text is plain and simple, easily understood and not loaded up with insider jargon. Plenty of photos and drawings illustrate every chapter and clearly explain what is being discussed. This is a great book for any serious guitar enthusiast.

—Robin the Hammer



## GEORGE JONES

*Live Recordings from the Church Street Station* DVD (Quantum Leap)  
During its heyday in the 1980s, Church Street Station, in Orlando, Florida

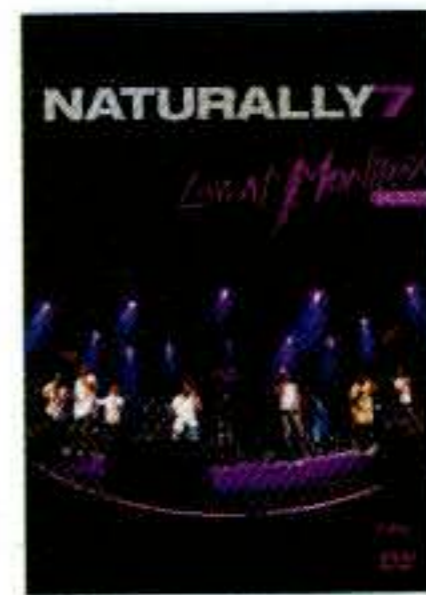
was fourth in line to Disney World as a tourist attraction, and home to Florida's most celebrated country music destination. The Cheyenne Saloon & Opera House brought in the biggest names of country music; in 1985, they landed George Jones. Jones, at this point in his career, was at the unique point of officially being a legend and still a Top Ten country artist.

It is obvious, though not mentioned within the packaging, that this concert was taped for television for what seems like a weekly series that took place at Church Street Station. Jones and his Jones' Boys are in fine form throughout this approximately 40-minute performance, which is interspersed with brief appearances by Johnny Rodriguez and Mark Gray, who had a few hits during the mid-1980s. Their appearances were recorded on different days at the saloon, making this DVD's total run time 60 minutes.

Jones kicks off his nine-song set with an ironic song at the time, "No Show Jones," making light of his recent reputation for not showing up on concert dates. The rest of this short set is mixed with a couple of classics ("The Race Is On" and "Bartender's Blues"), recent hits and two odd but fun choices: "Who's Gonna Chop My Baby's Kindlin' When I'm Gone" and the instrumental, down-on-the-farm classic, "The Chicken Reel." The set closes with "The One I Loved Back Then (The Corvette Song)," which was riding high on the charts at the time of this performance.

The Cheyenne Saloon is designed like a large honky-tonk, where more than 3,000 fans crowd the floor and balconies—standing room only. The urge is to party, but Jones' ballad-heavy, short set leaves you wanting more.

—Michael Anthony



## NATURALLY 7

*Live at Montreux 2007* DVD

(Eagle Rock Entertainment)

Naturally 7 came on the scene with a bang in 1999, winning Best Group at Harmony

Sweepstakes in New York, followed by the nationals in California. They also won Best Arrangement for "Bridge Over Troubled Water," which is included on this performance. As the group became more popular, they had to decide whether to remain a cappella or to add a band. Founder Roger Thomas decided to do both. They created their own band, with every instrumental sound we hear created by their voices. The dictionary describes a cappella as "singing without instruments." Naturally 7 use their voices *as* instruments, and describe their sound as "vocal play."

This is not an entirely new concept; groups as far back as the 1930s had created the "Human Orchestra." The bass singer has long been the fundamental part of many vocal groups, but Naturally 7 takes this concept many steps further. Members not only create the bass, guitar and drums with their voices, but piano, harmonica, horns, woodwinds and strings as well. The result is astounding, whether they are doing R&B, hip hop, funk or pop. This 88-minute DVD showcases all of those styles and each of their individual talents. The final result is an amazing orchestra! Naturally 7 has released four CDs and an earlier DVD, *Live In Berlin*. After watching this video you will probably want to go out and get them all—I know I did.

—Dan Guilfoyle

## JERRY LEE LEWIS

*Town Hall, NY, NY*

Short and sweet says it all. Jerry Lee's longtime band warmed up the crowd with three numbers, priming us for the Killer's arrival. Starting off with "Roll Over, Beethoven," Jerry Lee swung into four mid-to-slow tempo tunes, cracking jokes about his age and physical condition, notably before "Thirty-Nine and Holding." The audience, who had been intermittently