

JANIS IAN • JOSEPH SPENCE REMEMBERED • CAPO REVIEW

JANUARY / FEBRUARY 1994 NO. 22

ACOUSTIC GUITAR

**JERRY
GARCIA**

**DAVID
GRISMAN**

IN THE DAWG HOUSE

DUCK BAKER

**JONI MITCHELL'S
CUSTOM GUITAR**

FIXING FRET BUZZ

\$4.95 U.S. / \$5.95 CANADA



FEATURES



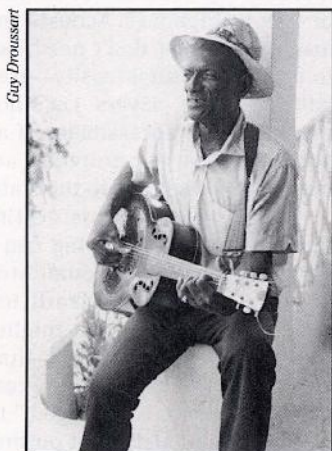
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52 IN THE DAWG HOUSE A couple of decades after the Grateful Dead's *American Beauty* and the bluegrass milestone *Old and in the Way*, David Grisman and Jerry Garcia are teaming up again to celebrate their acoustic roots. *Jeffrey Pepper Rodgers* catches up with the dynamic duo in Grisman's home studio.

60 HARP OF GLORY *Jody Stecher* explores the legacy and genius of Bahamian guitarist Joseph Spence. Includes music and lyrics to "Won't That Be a Happy Time," plus reflections on Spence from Taj Mahal, John Renbourn, David Grisman, and Henry Kaiser.

68 DA CAPO The capo may be the most useful accessory a guitar player can buy, and a bewildering variety of brands and styles are now available. *Dale Miller* checks out 11 contenders to help you choose the right one.

74 FREESTYLE FOLK Fingerstyle master Duck Baker plays Irish airs, Appalachian ballads, barrelhouse jazz . . . but it's all folk to him. Baker talks with *Michael Crane* about composing, arranging, and improvising, and introduces his solo "Opening the Eyes of Love."



Guy Droussart

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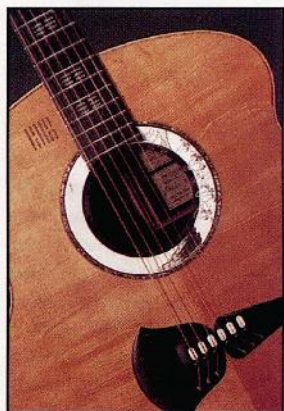
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COVER: JERRY GARCIA AND DAVID GRISMAN JAM AT GRISMAN'S HOUSE. INTERVIEW ON PAGE 52. PHOTO BY JAY BLAKESBERG.

JONI MITCHELL'S CUSTOM KLEIN

BY RICK TURNER

Steve Klein built this amazing and beautiful guitar in 1977. Klein, along with Richard Schneider (see *Great Acoustics*, January/February 1991), was one of the first proponents of the guitar bracing theories of Dr. Michael Kasha, a biochemist with a long and deep interest in the guitar. Kasha sees the guitar top as a mechanical impedance-transforming device and thus proposes coupling bass to treble string vibrations in differing ways to match the strings to the top more efficiently. His theories have been a matter of some controversy in the lutherie world but have gradually been gaining acceptance.

This guitar was built for Joni Mitchell, and it is a great example of what can happen when a musical and visual artist teams up with a luthier. It was designed for Mitchell's low open tunings, and the removable soundhole rosette/ring (pictured on page 5) allows the guitar's air resonance to be tuned accordingly for different amounts of bass. Mitchell collaborated on concepts for the inlays, which include *I Ching* symbols in the fingerboard and around the soundhole; the *I Ching*'s hexagram number 56, the Wanderer, graces the face and the upper bout. Don Juan's crow flies on the peghead, and the wandering theme continues on with the mountains and the road.

Klein built the body of Brazilian rosewood and German spruce, and the neck of ebony and rosewood with holly accents. The inlays are ivory (from before the ban), holly, and mother-of-pearl. The instrument has an unusual sliding neck joint that allows neck angle adjustment as well as individual saddles for each string. ■

Peter Figen

