

in Corona, California, showcases the handcraftsmanship involved in the making of the instrument. The film was produced in part to offer a look at the process as it can be experienced at the Fender Visitor Center/factory tour, adjacent to the Corona facility. The piece is set to a soundtrack by Fender endorser Wayne Kramer, co-founder the MC5. It can be viewed at fender.com/stratisborn/press.



Josie Alise Greenwood

VG, TEAM JOSIE HELP AMERICAN CANCER SOCIETY

Team Josie, an American Cancer Society Relay for Life team sponsored by *Vintage Guitar* magazine, is set to participate in its fifth annual event, June 1 in Grand Forks, North Dakota. To date, the team has raised more than \$32,000 via pledges and an annual raffle of guitar-related gear. This year, the raffle will include a Hamilton Headless guitar donated by Schaefer Guitars.

Team Josie was named in memory of Josie Alise Greenwood, who died in April '07 after being diagnosed with acute lymphoblastic leukemia (ALL). The daughter of VG webmaster Joe Greenwood and grand-niece of publisher Alan Greenwood, she was three years old at the time of her passing. To read more, donate, or purchase a ticket for this year's raffle, see page 60 or go to VintageGuitar.com/teamjosie.

OOPS! DEPT.

In the May '12 interview with steel-guitarist Cindy Cashdollar, we mistakenly referred to Ronnie Sutton as "Lonnie" and Ted Smith as "Kit." VG apologizes for any confusion created by the errors.

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.



Nick Moran

All About the Band

Nick Moran has one aim with the release of *No Time Like Now*. "I wanted to document what my trio was doing at the time. Some have said it's hard to tell who the leader is, and I like that. With my writing, I'm trying to cultivate an identity for the band."

Moran grew up in Manhattan and in the eighth grade, he noticed guitars popping up in the hands of classmates. As he started playing, two events pushed him. "I bought Jeff Beck's *Wired*, and it rearranged my mind. So I started taking lessons, and six months later, Led Zeppelin played six nights at Madison Square Garden."

Moran also cites *Frampton Comes Alive* in his development. "It was a marvelous record, particularly his melodic playing. I've seen him several times and he still sounds fantastic."

The road to jazz had twists that didn't involve music. "I studied French and German and taught for several years. I worked in translation and was heavy into languages. In 1991, I moved to Germany and there was a jazz master class at the school. I studied arranging, sight-singing, ear training... but it wasn't until I came back to New York City that I committed to it. I went to City College and studied with Ron

Carter." The bug was like a nagging tap on his shoulder.

The music of George Benson with Phil Upchurch provided further steps in his interest in jazz. "In college, I started getting more into it. I remember loving Kenny Burrell's *Monday Stroll* with Frank Wess on flute. His guitar intro to "Over the Rainbow" knocked me out. It was breathtaking."

While *No Time Like Now* features the standard lineup for an organ trio, Moran says it differs in feel and arrangement. "If you look what's going on, there are fantastic organ bands. There's the Deep Blue Organ Trio, with Bobby Broom on guitar, and they're fantastic. They swing hard and have a terrific sound. There's Larry Goldings, who is a great writer and does great covers. There's Lonnie Smith, who has been in the game so long. But with this stuff, there are sections that are quite composed. That's really at the heart of it. I guess I'm trying to do something original, but the format just happens to be organ trio."

Moran's guitars are built in Germany by Jörg Tandler. "He is marvelously talented – came up old-school. The main instrument on the album is an interesting archtop. Its top is based on an old cello Jörg got from a woman whose husband was a violin maker. It was 70, maybe 80 years old, and he wanted to build it with a laminated back, so it's massive. It has a great neck, too – a three-piece with reversed middle section, so it's extremely stable, which I think is really important for an archtop. The Seymour Duncan custom shop built me a Johnny Smith pickup when I ordered the instrument."

Tandler also built Moran's other main guitar, which is inspired by a late-'50s Gibson Les Paul goldtop, with a "big neck." Moran fitted it with low-output pickups, to ensure clean mids.

In the studio, he uses a Kendrick Solo 7. "It's a low-powered push/pull amp that puts out about seven watts. It's well-designed and extremely resonant. I tried a bunch of amps, but that one had a great sound." For different tones, he used a Richard Goodsell prototype Valpreaux 21 he says has a nice distortion sound. In live situations, he uses an amp that found its way back to him after being gone for a long time.

"I had the good fortune of having my first amp come back to me after it had been in my best friend's possession for 30 years. In 1977, I bought a Fender Princeton Reverb and sold it a year later. My friend, Rich, had it. I helped him with some stuff a couple of years ago and he brought it back to me as a present."

Moran and the trio have been together about two years, gigging around the Big Apple, and his primary goal with it is to simply keep growing and expanding. And, he adds, it could shift from trio to four-piece. "I'm considering another organ trio record, but thinking about adding a saxophone," he said. "It could be good or bad. But for sure, it would make the band-leader work a lot more challenging!" – **John Heidt**

Photo: Pierre Verrier.