

atmospherics, ultra-tasteful whammy manipulations, and haunting chord clusters—and his tones are thoroughly sumptuous throughout. This is contemporary jazz and jazz guitar at their very best **ACT**. —Barry Cleveland



ANTHONY PHILLIPS

The Geese & the Ghost

Anthony Phillips was the original lead guitarist with Genesis, and along with

Tony Banks and Michael Rutherford, was largely responsible for the group's early guitar-based sound. Released in 1977, this was Phillips' first solo album, and it's now the first in a series of reissues from his extensive back catalog. Although Phillips' lushly layered acoustic and electric 6- and 12-strings predominate, he also plays keyboards, percussion, bazouki, drums, and bass, as well as singing on one cut. Rutherford plays nearly as many instruments,

Phil Collins contributes vocals to two songs, and nearly a dozen additional musicians play orchestra strings and woodwinds. A bonus CD contains 12 additional tracks, including demos, unadorned basic tracks, remixes, and previously unreleased material.

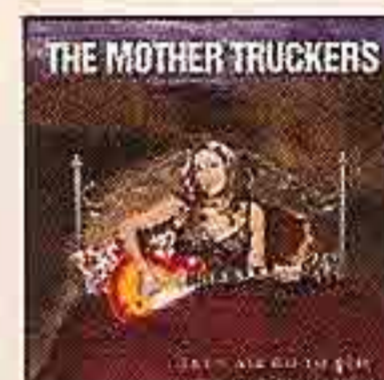
The compositional scope of this music is highly ambitious, reflecting the grandeur and pageantry of its themes, from lilting love songs ("God if I Saw Her Now") to majestic programmatic suites spanning the delicate to the dramatic ("Henry: Portraits from Tudor Times") to neo-classical instrumentals ("Sleepfall: The Geese Fly West"). The songs present a gentler and more melodic side of early progressive rock that has largely been forgotten, while providing a lesson in the intelligent use of timbre, rhythmic variation, and dynamics to create movement and passion without resorting to bombast. Fans of Genesis' *Trespass* album should be especially pleased. Phillips is a magnificent guitarist and composer who has never received adequate recognition. Hopefully these reissues will help to remedy that. **Voiceprint**. —Barry Cleveland

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THE MOTHER TRUCKERS

Let's All Go to Bed

The Mother Truckers' resident guitar madman, Josh Zee, was profiled in the October 1999 issue of *GP* when he fronted the countrified rock trio Protein. Fans of his super-clever tunes and funny/ferocious solos definitely need to check out this latest release from these Austin, Texas cats. The album opens with Zee's impossibly funky cluckfest on "Dynamite." In "Streets of Atlanta," he does what starts out as a "Honky Tonk Women" tribute but, when the solo hits, it's as if Keef steps out for a smoke and an unholy hybrid of Joe Walsh and Paul Gilbert picks, squawks, and shreds through the lead break. Zee does some great Danny-Gatton-on-acid chromatic licks on the title track, along with righteous bends and double stops. No matter how technically dazzling his playing gets, it always has a refreshing sense of humor. He shares guitar and vocal duties with the bumpalicious Teal Collins (who also plays ukulele—how hot is that?), and together they make this album a mother trucking blast. **Funzalo**. —Matt Blackett