

Leukemia and Lymphoma Society through the LLS' Man & Women of the Year Campaign. Delvo with artists to offer fans a chance to win meet-and-greet "experiences" through an online auction. Some of biggest names in country music lined up to help, including Alabama, Keith Urban, Lady Antebellum, Shania Twain, Taylor Swift, and Thompson Square, all of whom donated time and memorabilia. *VG* helped add a rock element to Delvo's efforts, coordinating a prize package with Keith Nelson (*VG*, March '08) and his band, Buckcherry.

The campaign began March 29 and donations are accepted allaccess-forlls.com until the final celebration at Nashville's Schermerhorn Symphony Hall, slated for June 7.

VG ADDS EFFECTS FEATURE

On page 54 of last month's issue, you may have noticed the first of what will be a regular feature by longtime contributor Michael Dregni that each month will profile the cool, the far out, and the downright bizarre stompboxes, fuzz pedals, and other guitar effects gadgets we all love. In month one, he fittingly told us about one of the very first – the Echoplex EP-2. On page 62 in this issue, he tells us about the Arbiter Fuzz Face, and in coming months he'll break down the TS9 Tube Screamer, Roger Mayer's Octavia among others.

GITC ANNOUNCES PARTNERSHIP WITH 1% FOR THE PLANET

Guitars In The Classroom (GITC) has partnered with 1% For The Planet, an alliance of companies that give one percent of revenues to environmental causes. GITC trains primary and secondary-ed teachers and staff to play simple guitar, sing, teach songs, and write lyrics for learning with students.

As a partner, GITC is eligible to receive donations from 1% member companies, placing them among a global network of environmental organizations. Member businesses in 1% fuel a non-profit network through annual contributions, which in 2010 totaled more \$22 million. Learn more at onepercentfortheplanet.org.

YES, WE HAVE AN UPDATE

In the time between when our interview with guitarist Steve Howe was conducted and its appearance in print last month, Howe's band, Yes, underwent a couple of personnel changes. Due to health reasons, singer David Benoit has been replaced by Jon Davison, and keyboardist Geoff Downes has joined the lineup.

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.



Marc Vee

Mr. Melody

Marc Vee's latest disc, *My Journey*, shows the affinity he has for creating musical hooks, and it's a skill he doesn't take for granted.

"Sometimes forget there are fantastic players that aren't necessarily good at coming up with a melody. They can jam like Hendrix and copy everything from Clapton to John Mayer, but to create a melody... it's a gift. And I'm not big-headed about it, because it's a lot of work to craft a song – get an intro, chorus, bridge."

Vee was seven years old when he started playing, and credits his father for his love of music. "Dad had eclectic tastes and turned me on to everything – Brazilian music, the Beatles, classical. He liked jazz, too, and took me to see Brubeck, Ella Fitzgerald, Joe Pass, and Chet Atkins."

The rock and roll bug bit when he was 13. Growing up in Florida, he and his

buddies drove family (and neighbors) crazy playing in garages and basements.

Vee's first concert experience happened at age 14, when he saw Carlos Santana.

"It was such an energetic, inspirational performance. He captivated the audience from beginning to end when he rocked out. But he's got that jazz, blues, and Latin element." He also cites Steve Howe. "He's so eclectic. He'd do a classical thing, the big wah-wah electric fuzzed out solo, then a ragtime piece, and everything else. And always so tasteful."

Seeing Atkins play live sparked a lifelong appreciation for the elegance in his playing.

Despite being indoctrinated with his father's appreciation for music, Vee's choosing it as a career didn't sit so well. "He was always encouraging, until I said I wanted to do it professionally. I

was growing my hair and starting to look like some of those guys he didn't want me to become. He didn't want me strung out or dead at 27, like all my heroes. I promised him I wouldn't, because I only wanted to get into it to make great music. He was good with that."

Vee experienced some success with Apex, a New York City band, then, after moving back to Florida, toured the world with actress Maria Conchito Alonso, who was a huge pop star in Latin America. When that gig ended, he started a solo career.

My Journey has eight originals and two covers of classic-rock songs; his take on The Doors' "Light My Fire" had a less-common genesis. "I love The Doors, but Jose Feliciano did an amazing version of the song, which I didn't think too many people had heard. But when I play it, people always bring up his version. I did it on a nylon-string and used the steel-string as a rhythm guitar."

The closer is "Stairway to Heaven," which started as a gig request.

"I play a solo gig in a dark little restaurant with a lot of nice people and this one couple is always asking me what I can do, trying to push the envelope with me, trying to see if I can do something off-the-cuff. So, I surprised them with a version of that. I used a loop to play the rhythm part so I could jam on the lead at the end. The whole restaurant lit up, and I was like 'Really?' People kept requesting it and it always causes a reaction so I thought maybe I should record it."

Depending on the gig, Vee uses a Strat, a parts guitar, or an Ibanez hollowbody with Lollar Imperial pickups. Both of the solidbodies have EMG DG20 pickups. "I was an EMG endorser, and they turned me on to those. With them, you can get everything you need – from the skinny, funky sounds, to a thick Santana tone – on one guitar." His sounds come through a Fender DeVille 2x12 souped up with a Mercury Magnetic Transformers and running the stock speaker alongside a Celestion Vintage 30. He's also a self-described compressor fanatic who owns "pretty much every one ever made."

Vee plans to stay active by gigging regularly in the Miami, along with recording.

"I just love to play music, and the big thrill is when someone tells me they enjoy it. Sometimes, you forget you're touching people." – **John Heidt**

STOLEN GEAR

Nate Westgor, proprietor of Willie's American Guitars, St. Paul, Minnesota, told *VG* that his store was robbed May 1, and the culprits got away with several collectible instruments, including a '65 Rickenbacker 370

in Maplelo and bearing serial number EH 422, a '67 Coral Sitar in Red Crackle finish and with serial number L 205. Also stolen were several new instruments, along with a 2001 Rickenbacker 620, with

gold finish and serial number 01 42540, and an '05 Rickenbacker 620 Blue Boy (with a finish that fades from blue to surf green), with an added Bigsby and serial number 05 35202. Anyone with information about any

of the guitars is asked to contact Westgor at (651) 699-1913, e-mail willies@ix.netcom.com, or detective Jonathan Gliske at the St. Paul Police Department, (651) 291-1111, reference case number 12-101-736.