

CBA Review

April 2018

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Editorial

A new world...

This time around CBG Review begins with an article by Australian blues musician Fiona Boyes who Pinetop Perkins once described as the “best gal guitarist” he had heard since Memphis Minnie, and who has built a name for herself touring Australia, the USA and Europe, and recording one outstanding blues album after another. Fiona is no stranger to Delta slide guitar, Piedmont finger picking, New Orleans barrelhouse, Memphis soul, Chicago blues, Texas swing – you name it! Which is why when she says a new world has opened up for her since she started playing cigar box guitars, we believe her!

A look at the CBG scene in Canada has been long overdue, which is why CBG Review has reached out to not just one, but two exceptional builders in the second-largest country in the world. Lenny Piroth-Robert describes how Montreal’s Daddy Mojo has built its worldwide reputation around series after series of creative finely crafted CBGs and, on the other side of the country in Calgary, Mark Kost at Winston & Fidel tells us about his own CBG journey into a world of art and sound.

In Europe, another “gal guitarist” with a golden voice and a history of performing and recording great music from pop to rock and blues, Katarzyna Pietras in Poland tells us how her affair with cigar box guitars was love at first sight! Later, Ivo Tull from Triest, Italy, on the border of Slovenia, gives us his slant on Slovenian-style Delta blues, and also some personal philosophy on how to enjoy life.

Finally, this issue throws in some news about upcoming CBG festivals, followed by a few snapshots of Boxstock in the UK courtesy of the Dusk Brothers and of the New Orleans CBG festival courtesy of Steve Arvey and the American Cigar Box Guitar Association. As always, we hope you enjoy reading CBG Review...

Best regards

Huey Ross

FIONA BOYES

FOUR TIMES BLUES
MUSIC AWARDS NOMINEE,
MEMPHIS USA

"Among the leading blues
artists today... strong and
exhilarating"

Down Beat Magazine, USA

"Captures the spirit
of blues as well as any
contemporary blues
musician on the planet."

American Blues Blog



BOX
& DICE

Box & Dice

Fiona Boyes, Yamba, Australia

“The Star Hotel has been plying its trade since 1863, but the funky cigar box guitar hanging on the wall was only a few days old and proudly inscribed ‘No 1’ in Sharpie on the back. In an uncharacteristic move, I took it off the wall and played it at my gig that night. While it proved to be a bit of a mongrel, there was something strangely compelling about this little junk yard dog of a guitar. I bought it and dubbed it the ‘Box & Dice’...”

Those opening liner notes from my album ‘Box & Dice’ - named after that ‘little junk yard dog of a guitar’ – document the beginning of my CBG story. Made out of a rather photogenic Las Cabrillas cigar box, with six strings, a Fender style neck and green plastic dice volume and tone knobs, the instrument turned out to be the ‘gate way drug’ that ignited my passion for cigar box guitars.

Our chance meeting at the Star Hotel in the quaint rural town of Yackandandah was by no means the first time I’d seen one of these kinds of instruments. Over the years, its builder Shayne Soall was a familiar sight at various



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local festivals and events, always armed with one of his latest creations. He became a good friend and we'd invariably have a chat. Mostly featuring narrow unfretted necks and vintage Aussie biscuit tin bodies, I was nonplussed about how these instruments might fit into my musical life. I didn't even play any blues slide guitar in those days. I seem to remember saying: "Shayne, I am a guitar player – what on earth am I going to do with this thing?!"

Shayne's experimental six-string cigar box build finally did the trick. The one-off 'Box & Dice' model looked more like a regular guitar and instinctively I wanted to tackle it. The morning after the gig I went

straight down to his little store – the Oz Blues and Roots Music Store and Cigar Box Emporium – and bought it.

To give a little context, I started out as a solo finger-picking country blues player. I was a big fan of the blues for many years before I tried to become a player myself. My passion for exploring the genre has not wavered over 25 years of performing professionally – and it's taken me on all sorts of adventures, including the opportunity to meet, play and record with some of my blues heroes, such as Hubert Sumlin (Howlin' Wolf's guitarist), legendary Delta pianist Pinetop Perkins and many others. I tend to alternate between acoustic and electric projects, and love to explore different regional styles believing that the blues is a much broader genre than generally appreciated. While my cigar box guitar obsession is relatively recent, it has definitely enriched my musical journey with the blues.



"What on earth am I going to do with this thing?!"

When I acquired the new six-string cigar box, I decided to take it out on the road immediately. It debuted on an epic tour that spanned eight countries in eight weeks. My newly conceived bottle neck slide playing was enthusiastically received, the tour was a success and I sold a lot of CDs...but almost everyone at the shows asked "Which album is THAT guitar on?" It didn't take a genius to work out what to do next! I booked the studio when I got home and started making plans to record an album featuring this instrument.

Part of the magic of cigar box guitars is the way these ‘outsider’ instruments tend to make you rethink the way you play, making new connections to deep, old traditions. Barely a week before the scheduled recording, Shayne Soall built me a brand new baby: a four-string model. Built around a large Coh Black Gigante cigar box from the Dominican Republic, with a faceplate featuring the iconic Australian FB Holden car, this cigar box guitar has a very high action and heavy neck. It was a whole new deal to work out how to play it. The fact that it was so different sent me into a creative frenzy; within days two brand new songs were written on it just in time to make the album.

The four-stringer – aka the ‘FB Australian Classic’ – has become a firm favorite of mine. Tuned: Bb F Bb F, I play it on my lap using a small bottle as a makeshift slide, an idea picked up from touring with USA bluesman Watermelon Slim. Slim played a lot of dobro on our tour together, sitting the guitar on his lap or on a keyboard stand, and using various things for a slide (including a rather incongruous

vial of foundation makeup!) I tested many different miniature bottles trying to emulate the technique, and the one that I settled on is a Linie Aqua Vit bottle. I love it. It’s just the right size for my hand and has extra ‘mojo’ because it’s also a souvenir from playing at the famous Notodden Blues Festival in Norway. One got broken on the hard tile floor at a gig...luckily I had a spare, but I swear if I break that one I will have to go back to Norway for a replacement!

“Part of the magic is the way these ‘outsider’ instruments tend to make you rethink the way you play”

A few months ago, I returned to Victoria for Shayne Soall’s annual Yackandandah Cigar Box Guitar Festival. Yep, you guessed it, I went into the festival owning two cigar box guitars – and I came out with three. The new acquisition is a more traditional three



stringer on a small box. Built by Steve Plater of 'Salty Dog Guitars' – who is a gun cigar box guitar player himself – it has arrived just in time for my next recording project. The 'Salty Dog' is different again from my other two boxes. While it is tuned in the key of G, it has the familiar tuning intervals of the 'FB Australian Classic' but it's played bottle neck style and has a neck set-up that also allows it to be fretted. Steve Plater builds guitars and plays gigs under the 'Salty Dog' name and is based in Ballarat, Victoria.

A new world has opened up since I started this voyage of exploration. Cigar box guitars are all different: hand-made, funky and unique. Folks sometimes bring instruments to my gigs and I'll have a go to see if I can wrangle a song out of them. Some are definitely easier to drive than others! Just like with regular guitars, different musicians tend to have personal preferences.

"A new world has opened up since I started this voyage of exploration"

For me, I like a bit of weight and heft – a lot of traditionally built cigar boxes feel a bit flimsy in my hands. Another interesting aspect of the scene is the do-it-yourself ethos that sees people building out of whatever they find to hand. In this spirit, I've played wine-box guitars in France, an army jerry can guitar in Austria and so on.

INTERNATIONAL AWARD WINNING

JOHNNY SANSONE DIRECT FROM NEW ORLEANS
"mind-blowing harp tone"
(Blues Revue USA)

TOGETHER WITH AUSTRALIA'S Lady of the Blues **FIONA BOYES**
"Janie Raitt's evil twin"
(Chicago Tribune USA)

Bottom Pub
Friday 19th Jan



One of the strangest instruments I've tackled was built by Bruce Trappes of 'Devil Guitars Tasmania'. His weird and wonderful, large multi-stringed steel guitar is a playable 'steam punk' art installation in its own right.

Subverting the usual state of play – no pun intended! – I even managed to sneak my four-string 'FB Australian Classic' into a very select audiophile recording session. Grammy-winning audio engineer 'Professor' Keith O Johnson has 40 years' experience serving as technical director for Reference Recordings label, and is the sonic genius behind my 2016 release, 'Professin' the Blues.' His singular recording methods, including the use of his own hand-built and modified equipment, has rightly given him revered status in the audiophile scene. The session was recorded at Skywalker Ranch, California, and was all acoustic: no monitors, no isolation booths and no headphones. No reverb, no separate tracks or overdubs.

As my cigar box is primarily used as an electric instrument, I didn't think I'd be able to

include it on this particular project – but once I played it for the Professor, he was intrigued. Built around a large cigar box and strung with acoustic guitar strings (for some reason the four-stringer just seems to 'like' them better) the 'FB Australian Classic' is surprisingly resonant even unplugged. So the guidelines were bent a little and the box made the session. It tickles me that this modest instrument – a 'lump of wood, a box, four strings and two loose bolts' – has been sonically captured on such a refined recording. The Professor even signed the back.

Right now I'm putting the finishing touches on a new record, 'Voodoo the in Shadows'. This time all three of my cigar box guitars will be getting into the act. I think of this latest project as being like a virtual 'road trip' along the blues trail from North Mississippi Hill country down to New Orleans. Visiting Como, Mississippi, for the first time last year, I played a guitar that once belonged to famous MS Hills blueswoman Jessie Mae Hemphill. It was still quite playable despite having a bullet hole clear through the top bout!

Jessie Mae's style inspired a song called 'Tell Your Story Walking', marking the recording debut of the three string 'Salty Dog' cigar box. There's a hell-for-leather boogie on the 'Box & Dice' CBG accompanied by New Orleans Harmonica wizard Johnny Sansone ('What You Put On Me') and a traditional shuffle is the perfect showcase for the four-stringer, (I Ain't Foolin'). 'Voodoo in the Shadows' features a range of original tunes, inspired by recent visits to places like Red's Juke Joint in Clarksdale, 'Famous Monday' jams at Hal & Mal's in Jackson, MS, and Teddy's Juke Joint in Zachary, LA. While there's plenty of both 'uptown' and 'down home' sounds on the recording – Hammond organ, baritone sax, even some of Johnny Sansone's fabulous Louisiana style accordion – the cigar box guitars definitely hold their own! Meanwhile, I'm hanging out to

find some time between things to explore the new 'Salty Dog' a bit more. As it stands we've barely met. I had to fly home after the last tour and already had too many guitars with me, so the 'Dog' had to be stashed at a friends' house for a little while. I'm sure we'll have lots of fun messing around together once we get the chance...

"For a box and a stick, they sure grow on you"

As my mate cigar box builder Shayne Soall sagely says, "For a box and a stick, they sure grow on you." Sounds like the punchline to a joke, but it's true! ■



Live Studio

*Builders mentioned in this article:
Shayne Soall: [facebook.com/Oz-Blues-And-Roots-Music-Store-Cigar-Box-Guitar-Emporium](https://www.facebook.com/Oz-Blues-And-Roots-Music-Store-Cigar-Box-Guitar-Emporium)
Steve Plater: [facebook.com/SaltyDogBlues](https://www.facebook.com/SaltyDogBlues)
Bruce Trappes: Devil Guitars Tasmania
[facebook.com/cigarboxtriplestrings](https://www.facebook.com/cigarboxtriplestrings)

**Fiona's albums: 'Box & Dice' & 'Professin' the Blues' are available world-wide from Reference Recordings, USA.
www.reference recordings.com
New album 'Voodoo in the Shadows' out soon at: www.fionaboyes.com



A collection of stringed instruments, including violins and cellos, resting on a patterned rug. The instruments are arranged diagonally across the frame, with the most prominent one in the foreground. The rug has a complex, repeating pattern in shades of red, brown, and gold. The lighting is warm, highlighting the wood grain of the instruments.

DADDY MOJO
FINELY CRAFTED
STRING INSTRUMENTS

On the heart of the Mile-End

Interview with Lenny Piroth-Robert, Daddy Mojo, Montreal, Canada

Daddy Mojo is located at the Mile End Guitar Shop in the heart of Montreal, Canada. Its owners, Lenny Piroth-Robert and Luca Tripaldi, are self-taught luthiers that have built and shipped all manner of guitars worldwide to the likes of Ronnie Wood (The Rolling Stones), Jack White (The White Stripes), Edge (U2), Chris Cornell (Soundgarden), Wilco (Nels Cline), Band of Horses, Counting Crows and many others. After picking up the roots music bug and originally selling about five cigar box guitars

a month on Ebay, Daddy Mojo now offers more than twenty-five original cigar box guitar models as well as custom solid bodies, hollow/chambered bodies and carved-top electric guitars. What's the difference between Daddy Mojo and other builders? Among other things, Lenny is a fine arts school graduate and Luca is a painter/illustrator and graphic artist, thus resulting in series after series of stylish, elegant and finely crafted CBGs.

CBGR: Lenny, did you ever imagine you'd be building cigar box guitars when you were in college?

Lenny Piroth-Robert: By god, no! Although I was studying Fine Arts back in college, I actually had no idea what I wanted to do in terms of a career. I remember the thought of making a living as an artist (of any sort) being an extremely daunting one. The guitar is an instrument that's always been around for me, though. My first one being a 3/4 sized Framus archtop that belonged to my Father. I grew up in Montreal, Canada, but my parents were born in Europe and so every summer I would vacation in the South of France where my grandparents retired. This is where I found the old Framus. Under my father's old childhood bed. I still have the guitar with me to this day...a beautiful little instrument. "Framus, Made in Heart of Bavaria"...I could never forget that label inscription. My grandfather had a tool shed/workshop in the garden and I also remember crafting one my very first instruments during a summer vacation. It had electrical tape as frets and rubber bands disguised as strings...I must have been nine or ten years old.



What about Luca?

Luca studied interdisciplinary art and film animation in college. He's an encyclopedia when it comes to old blues records and books. He was general manager for many years at Sam The Record Man (one of the largest record store chains in Canada) in downtown Montreal and then opened his own record and memorabilia shop named MOJO eventually. Funny enough... ten years later we would run DADDY MOJO together. Thinking back...neither of us, in our wildest dreams, would have thought we'd one day be building guitars for a living.

"... sitting on the front porch singing away the blues"

It started with delta blues? But just how versatile are CBGs?

Cigar box guitars were an important element in the rise of jug bands and of blues music in the 1920s. Despite being limited in means, these were extremely imaginative times...making one's own instruments for performance purposes (washtub bass, jug, washboard, etc...) was crucial in perpetuating socialization, even in the toughest of times. The 1930s Great Depression saw a huge resurgence of homemade instruments, specifically in the American South, where sitting on the front porch singing away the blues was a popular pastime. Musical instruments were beyond the means of most people living in poverty, but with an old cigar box, a piece of broom handle and a couple of wires from the screen door, a guitar was born.

How did you end up at the Mile End Guitar Shop in Montreal?

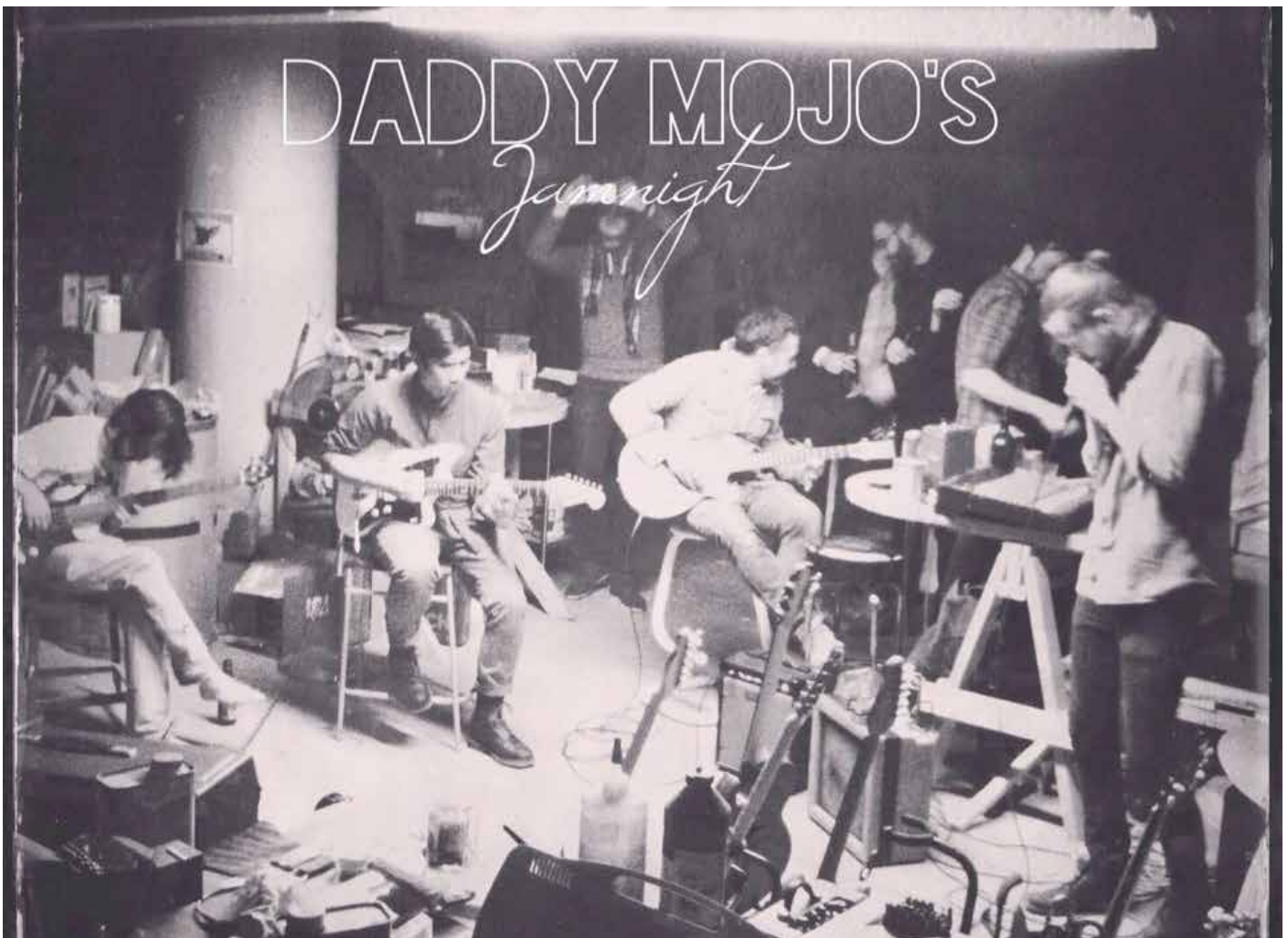
We had our own shop for over seven years; actually we were at two different locations before moving into the Mile End Guitar Co-op. The



first one was in the Chabanel garment district in Montreal where I set-up a painting studio/ makeshift CBG workshop with very little tools at first. As word got out on the streets that two nut-case art school graduates were making depression era-inspired, three string instruments in the city, some orders started to trickle in. More tools, boxes and wood were acquired. A year into the Chabanel shop (finding we'd outgrown it quickly and needed more space), we moved into the Outremont area, which was more central for customer walk-ins.

"...word got out on the streets that two nut-case art-school graduates were making depression era-inspired, three-string instruments"

We stayed at this location for about six years. That shop still holds such heavy romantic connotations to this day with us. It's where I feel we fully blossomed into the Daddy Mojo brand. A shared space in an old industrial building, with many jam spaces, photographer's studio, recording studios, etc...there was a real effervescence and a creative mindset coming from all angles. Our own studio was filled with guitars and other weirdo atypical stringed instruments. We also had a music-space area where a loose crew would assemble every Friday afternoon and churn out long drawn-out stoner rock instrumental jams. We'd have anywhere between five and 25 musicians show up (most often unannounced) on any given Friday night. This was known as the Daddy Mojo jams, hehe...such great memories. That's why I have a particular soft spot for one of our videos documenting The old Outremont shop: <https://vimeo.com/87337300>



The atmosphere must be great?

We moved into the Mile-End Guitar Co-op about three years ago. The atmosphere is absolutely fantastic. A shared space (now counting ten guitar builders) dedicated to the craft of guitar building, in all that it encompasses. The space was founded by Jeremy Clark of 52 Instruments Co. and Michael Kennedy of Indian Hill Guitars, both apprentices of Sergei De Young, a very notorious steel string and classical guitar builder and teacher who was himself schooled by one of Canada's most famous guitar builders: Jean Larrivé. Our craft has definitely grown exponentially since sharing a space with such talented and dedicated luthiers. The concept was always a loose one at the Mile-End, but we incorporated as a legitimate co-operative space in the summer of 2016. The Co-op now counts ten active members.

Do people walk in and buy guitars or is it all online?

Eighty percent of our sales come from the internet, but we do get a decent amount of walk-in traffic, especially during the summer months as there are quite a few music festivals here in the city that time of year. We are more than happy to greet people in person at the shop and feel privileged to guide some of them through the elaboration of their dream instrument. It's also a real treat to see clients' eyes light up as soon as they walk into a space which houses an inordinate amount wood, machines, hand tools and...well of course, cigar boxes.

"It's a real treat to see clients' eyes light up"



Daddy Mojo guitars are pretty sophisticated.
Has your mission statement changed since you started?

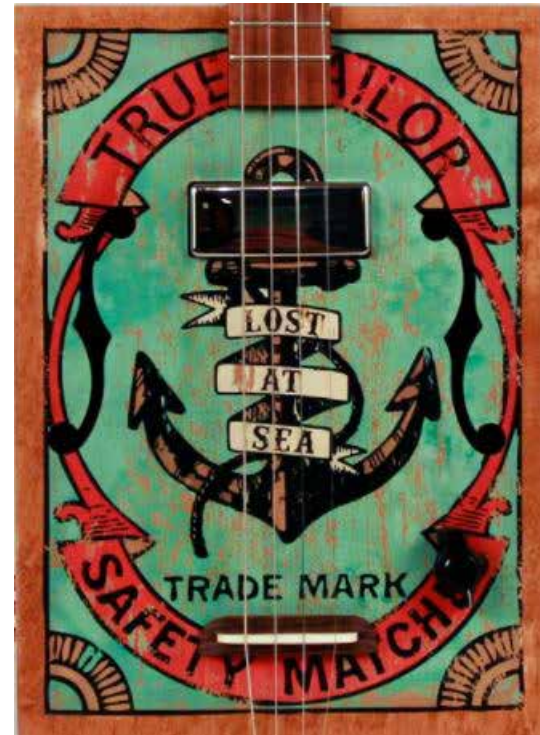
The guitars have certainly evolved through the years, especially considering that the first two hundred or so instruments were essentially three-stringed instruments. These all used reclaimed cigar boxes as sound boards and had drawn-in frets (with a magic marker) initially. Although I'd say that the evolution of our models came out of a certain restlessness in having to make the same guitar over and over. We actually always welcome custom-build ideas. To some extent, our customer' whims and requests often trickle down into ideas for new models in our roster of guitars. Creatively and technically, you just always want to keep moving forward...you know? Most of the electric (solid and chambered body) guitars were actually built as hybrids of our favorite American guitar manufacturers (National, Harmony, Danelectro, Supro, early-era Gibson, etc) for our personal use at the shop. These eventually turned into production models and a sister company called DM Electrics was then founded.

"Creatively and technically, you just always want to keep moving forward"

You hear about how unique CBGs sound and how easy they are to play, but sometimes we forget to mention how great they look ...

Yes, like I said, a lot of the ideas for new model come from suggestion clients will make in terms of an instrument that would really get them going. I think our first f-hole (violin cutout) CBG as well as our first sunburst guitars were all done at different clients' requests. The Clydesdale and Dolorosa models eventually





trickled from there. Luca is really good at coming up with evocative model names and styling...he's been known to tinker about in the shop working on R&D and is always coming up with something novel and exciting. Our two last lines of CBGs, the Oahu and Matchbook series, we've been planning for a good two years. People often underestimate the amount of time it takes to come up with a cohesive guitar design, never mind a series of three to four instruments. For these we just had certain key "guitar-related" eras in mind such as stenciled instruments made by Stella, Supertone, Oahu and National in the mid-to-late 1930s (for the Oahu series especially). These were also heavily influenced by touristic Hawaiian illustrations and imagery from the same time period. We'll often be sending each other images back and forth until something clicks and we have something we both feel is worth developing.

So tell us more about your custom guitars...

We've built everything from cigar box guitar interpretations of the Moroccan gembri, to an electric Lebanese buzuq, to an electric Nepalese sarangi. All of these upon custom request. Over the years the builds have become more and more complex, so we've been taking fewer and fewer requests as a result. We've been trying to focus on quality novel instruments these past

few years, and less on pumping out as many CBGs as we can, if that makes any sense. On average, we'll get 10-15 custom builds yearly, with anywhere between 60 and 150 standard CBG models shipped out as well.

"People often underestimate the amount of time it takes to come up with a cohesive guitar design"

Since many CBGs are true works of art, could you imagine a market where CBGs gain in value as tradable collectors' items?

Hmm, that's an interesting question. Surely over time some of these could become collectors items. ...but I would maybe give it another couple of years, haha. I could see some of the early Daddy Mojo CBG models, especially the very first ones that have now been phased out of production, accumulating a bit of collectible value. Same goes for the instruments that are hand-painted or the ones that were done as part of artist collaborations, etc... A great example would be the Christoph Mueller (a German-famed Illustrator) series we did a few years back.

Many CBG lovers keep them as parlor guitars, but you've been working with all kinds of musicians. Do you see more potential for CBGs to become fully fledged professional instruments?

Oh absolutely, although I do think there is still a fair bit of education left to be done with regards to the instruments. Especially in terms of getting rid of the initial stigma it receives from folks who aren't necessarily familiar with its roots. On the other hand, I'll admit that it's always wickedly gratifying witnessing the look on a person's face (whether a client or someone just visiting the shop) when they pick-up and plug in one of our CBGs for the first time. Eyes wide open, jaws usually drop...or at least a sly smirk emerges. In my mind, that's the moment when most realize that their guitar is not only a cool curio, but also a worthy instrument with serious stage applications. We have musicians that will exclusively use their CBG for both recording and the stage, and others who keep the guitar around for sporadic bursts of weirdness during their set.

"It's always wickedly gratifying witnessing the look on a person's face... when they pick-up and plug in one of our CBGs for the first time"

Do most of the big-name artists you sell to stick to CBGs with six strings and standard tuning or are they experimenting more with other CBGs?

I'd say that the ratio is split down the middle here. Some are being drawn to the historical relevance and interesting sound that the instrument offers, but not entirely willing to get over the learning curve or adapting their playing to a three- or four-string instrument tuned to open G, let's say. We in fact developed the six string models so that a much wider audience could benefit from what the CBG can bring in terms of playing experiences and sound palettes.

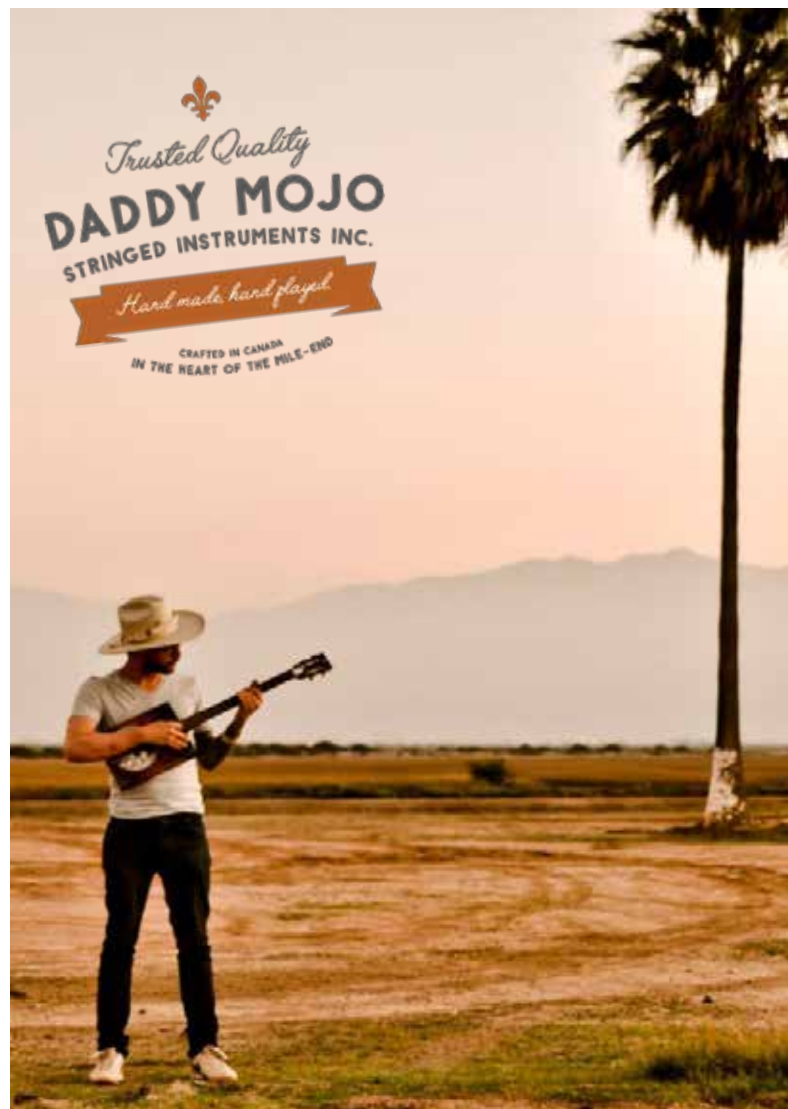


You're an artist and guitar player. Have you put any of your own music together?

Actually, these days my artistic output has been mainly focused on painting and guitar building. So far, these two practices have existed very independently from one another, splitting my time between the Mile-End Guitar Co-op and a home painting studio. I've done a little bit of recording work in the past and contributed music to a few documentary projects, and so forth...but it's been hard lately to find time to focus on music-related projects. I do play the guitar every day as I'm the one in charge of tuning guitars before they ship out to customers, hehe.

What's on the agenda for 2018 and beyond?

We have a local guitar show coming up in September of this year (Sonore Festival) for which we're designing two new electric guitar prototypes. We will also officially launch a new website for our sister company DM Electrics at the end of the year. We launched two new series of cigar box guitars late last year (The Oahu and Matchbook series), so I'm really curious to see how these will fare during the coming months. I'm also tinkering with the idea of incorporating some form of portrait painting on a line of very limited instruments during the course of the year. This would be a first for me in terms of bridging the gap between guitar building and portrait painting. The idea is still at its genesis, but it's something that I am really interested in exploring. Perhaps the first example of this will be on show at the Sonore Festival! ■





Katarzyna Pietras

Love at first sight!

Katarzyna Pietras, Warsaw, Poland

*M*y cigar box guitar was love at first sight! I remember I was searching for an instrument that had that a bad-ass rock'n'roll vibe to it, but wouldn't take 15 years to really learn to play. I was fed up with the piano when my husband Kamil showed me a video of some old guy sitting on a porch somewhere in Texas playing a 3-string cigar box guitar. I knew I had to try it. So I bought my first instrument from Miku, and it was mind-blowing – I've been practicing since day one. It really resonated with me... it was so bluesy, soulful and raw at the same time. It was everything I was looking for. We became so inspired that my husband decided to make a couple of these guitars himself... so our living room is now full of instruments. And I love how every cigar box guitar sounds different.



"Finally, I could write all those riffs that were inside my head"

Composing on a cigar box was a lot different than composing on a piano. Finally, I could write all those riffs that were inside my head – they sounded so natural. I was always into bluesy rock music. My father loved it too. He was the one to introduce me to The Allman Brothers Band, BB King, and Free, and then I started really digging bands like Gov't Mule and many more. You can find tons of great music out there and there is still a lot to discover. But you have to go a long, long way from the listening part to creating your own music.



Music was everywhere in my childhood. My parents are musicians, so all I remember from those times are endless recording sessions, tours, concerts, different countries and being behind at school. But it was then that I fell in love with music and it was so natural for me to start doing it by myself. I felt it was a really beautiful way to show my emotions.

“Music was everywhere in my childhood”

Since my early primary school days, I’ve loved the moments when I could sit behind the piano and feel all the emotions committing to a melody. Every time I was in love or was down, I just sat down and played the piano. It was my first instrument and I sang all over the place – really you can ask my neighbors. The one moment that changed my way of understanding music was listening to Led Zeppelin for the first time. It was like, ok, so now I know why people go crazy about it – this was my starting point.

In college, I took part in many music workshops. That was when I met Kamil. He was, and still is, an outstanding musician. Then a bassist and a drummer joined us and we started a band in 2004 called Kashmir. It was kind of a pop rock band. We ended up taking part in the biggest music festival in Poland that same year. Then we played a lot of shows and supported famous Polish bands till 2008. During that time, we published a couple of singles.

But soon it became clear to us that pop music wasn’t the genre that we felt like playing. We didn’t want to keep up with the mainstream constantly and write hit songs just to be played on the radio. And so ‘Cate likes Candy’ was born... we changed the name of the band and focused on our rock side. Our first album was in English. By that time, we had signed a record deal with the big and famous EMI. Everything was going really great. As a band we felt really strong and motivated...our singles were making the charts on rock radio stations.





Unfortunately, that kind of music wasn't very popular in Poland. The radio stations were more likely to play hits from the top 20 best-selling artists from all over the world than new Polish bands. So I began focusing on composing my own songs and writing my own lyrics. Now I feel I really needed that time to think about myself – what I wanted to sing about – what was the burning voice inside me? Why was I doing it and, actually, who I really was? It took me a lot of time to figure it out.

Now I write songs pretty much every day. It never ceases to amaze me that I can sit down in a chair with my cigar box guitar and create something that no one has ever heard before. Every time it's like "where did this melody come from?" I feel I'm almost like a conduit for something to move through and I've fallen in love with songwriting all over again through this process. It feels the same with lyrics. Something is on my mind for a while and one day the melody leads me to what I want to say. It's just pure magic.



One of the things that seems nearly impossible to buy is time. However, because we have a recording studio out back, we seem to be able to manage it. It's not easy to focus on music 24/7 when you have two kids, but I really enjoy being a mom. Just to be at home, cooking meals and making sure kids are doing their homework. That's when I feel I'm getting this role of my life completed. When I step out into the studio, I leave all that behind and focus only on music. And I love that. I've always thought the best we could do is to invest in ourselves, in our growth, and that is what we bet on – music. I feel that it's slowly paying off right now. Although it's very rare to rise to success at a slow burn, especially in the age of overnight sensations regularly cropping up from a YouTube video, or TV contests. But I feel this is the most honest way.



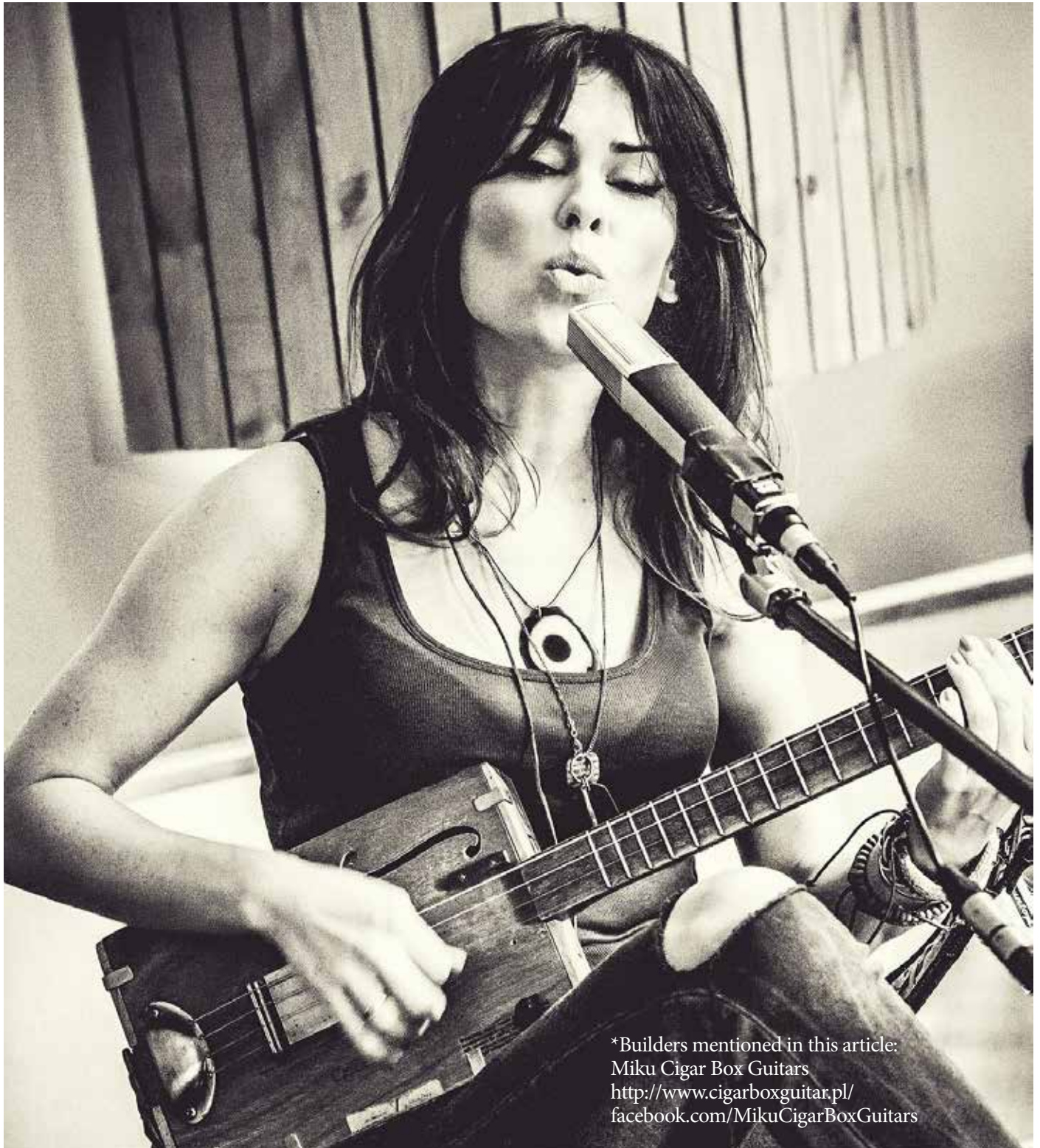
"I can sit down in a chair with my cigar box guitar and create something that no one has ever heard before"

Last year was very important to me. I released my first song 'Żyta smak' (The Flavor of Rye), which is the most folk kind of song I've ever written, but so much fun to play. The process of writing this song was a milestone for me. It took me over a year to write the lyrics!! But it was worth it. The story is a metaphor about our drunk Polish guardian angel that is very disappointed and tired of what is happening here in Poland. He parties with us, gets drunk and just can't fly away. It's about my country, of course. A lot of things seem upside down here. Dustin Arbuckle from the US blues trio Moreland and Arbuckle played harmonica on the record. I met him at their concert in Poland, talked to him and played him the song. He liked it, so we decided to collaborate. He plays that crazy drunken solo on the record, and I love it!



I also released my first handmade video with 'Zyta smak,' directing and filming it with my friends. It was such a blast making it. This year I'm planning to finish my first solo album. I know I want this to be an ambitious record – the kind that I would listen to. After 'Zyta smak,' a lot of people think I'm going to make a country record, but it's not gonna happen ☺.

Now I'm releasing my next song, a guitar-heavy blues rock tune called 'Horizon.' It's my favorite! It will be out soon, so check it out... ■



*Builders mentioned in this article:
Miku Cigar Box Guitars
<http://www.cigarboxguitar.pl/>
[facebook.com/MikuCigarBoxGuitars](https://www.facebook.com/MikuCigarBoxGuitars)



An eye for detail:
Winston & Fidel

“It’s in you, and it got to come out”

Interview with Mark Kost, Winston & Fidel, Calgary, Canada

Photos: Alexandra De Bono-Kost

According to Mark Kost, what started out as a one-off weekend fun project ended up as a building obsession. Based in Calgary in Canada, and named after two famous cigar smokers, Winston & Fidel Cigar Box Guitars have built a name for themselves locally and internationally. Each one is a genuine piece of art that you can play and enjoy. Mark’s urge to create is summed up by the John Lee Hooker quote on his home page: “It’s in you, and it got to come out.”

CBGR: Mark, you’re one of those people who prefer to build rather than play guitars. Why is that?

Mark Kost: I’ve had guitars since I was 14, but I just don’t have the “stickum” to sit down for 15–20 minutes each day and practice. I’ll go for a couple of days at a time, but then there’s too many other things to do. And I enjoy building more than playing, to be honest.

So where’s the reward?

When I first started building, I was building for a couple of friends. Then I tried to move some more and sell some more and I got some of them into an art gallery. You know, I’ve met so many wonderful people – people you would normally never come across – and now a lot of them are friends. In fact, once a year, I invite everyone with one of my guitars to my place for beer and hotdogs in the back yard. I call it ‘The Cigar Box Guitar and Burnt Wienie Revival Meeting.’ Everyone plays their guitars, and whether they’re good or bad doesn’t matter. For me, the big rush (I get goose bumps on my arm) is when I hear people playing one of my guitars and making music on it – that to me is fabulous! People tell me, Mark you should charge more for your guitars, but I don’t want to – I want a lot of people to play my guitars and enjoy them. I want to hear them – that’s the rush. When I get 40 plus people in the back yard, it’s fantastic. To see all the smiles on their faces and knowing I put the smiles on their faces – it sounds kind of silly, but man it makes me so happy.



You said that you are inspired by quality and an eye for detail?

You know, I sign, date and number every guitar I make. These are visible if you look into the sound holes. So, my name is on it. My dad used to say “Kid, you come into this world and you leave it with your name, and nothing else.” So, if I mess up a neck or a fretboard, I take it right to the bandsaw and cut it in half. It’s got to be right or it doesn’t go. In the winter time, my wife Alexandra and I have a glass of wine, sit in front of the fireplace and burn the necks and fretboards that just weren’t good enough. I’ve spent 35 years working with aircraft as an aircraft sheet metal technician, and obviously when you’re dealing with the lives of people, “good enough” just doesn’t count. That’s so ingrained in my head that that’s the way it has to be, and I think the customers appreciate that – a lot of people tell me how much they like the quality. For example, how tightly the necks fit the box; I take great pride in that.

Is the local blues scene big in Calgary?

Yes, it’s pretty big. They have a blues festival in August every year, and I’ve been meaning to set up a tent out there, but just haven’t had the opportunity ‘til now. This year I plan to have a booth there. There are a number of well-known blues bars, and we have a pretty solid core of blues musicians who perform regularly.

“I want a lot of people to play my guitars and enjoy them - that’s the rush”

You go to quite a few shows?

Yes, I do. I sell at the Calgary Guitar Show, the Edmonton Guitar Show, and we did have a booth at the Calgary Folk Festival a few years back. I’ve also got some friends who love to go with me and demonstrate my guitars (I don’t play at all), and teach people how to play them. Lots of kids want to try them and it’s great to see their excitement when they start to play.



You don't play now, but what about when you retire?

Well, I'm coming up to 300 guitar builds (297 so far), and I'm thinking that maybe I'll keep number 300 for myself. A lot of people have asked for number 300 because it's a milestone guitar, but I think what I'm going to do is make this one like a Squire Strat Mini with 22 3/4 inches from nut to bridge, especially for me. You see, back in 2006, I built a 28-foot-long air guitar for the Red Bull Flugtag competition if you can believe that. It was an acoustic guitar, and I was in the sound hole. I jumped off a 22-foot-high ramp and landed in the water, but when I hit the water I blew my left shoulder out – the rotator cuff. Now, for me to stretch the full 25 1/2 inches kind of hurts, so I figure if I make number 300 a 3/4 scale guitar, then hopefully that'll get me playing and practicing, and watching those YouTube videos and learning something.

Slide or standard?

I'll keep the action low enough to play slide as well as pick the individual notes. All my guitars are tuned to open G when I sell them. G, D, G, B. All my buddies have their guitars tuned that way too. I'm not a musician, but from what I've heard, people tune them to open G because that suits most people's vocal range. G seems to be the most popular, so that's what I go with. When I go to a show and I take 26 guitars, I don't want them all tuned differently. Once someone buys one, they can tune it any way they want – it's a personal preference. Mathew J out of Missouri tunes his totally different to what I do. Tim Williams tunes his differently too; they're all blues players. They all play slide and pick notes.

You started making 3-string guitars, but it seems more people are asking for four strings?

I started out building three-string because that's what I'd seen in all the videos and online. Then people started asking me to do four-string, so I started leaning more toward fours, but I still get requests for both.



How do your customers find you?

My wife, Alexandra, does a wonderful job on my website and we have the Facebook page as well. The website seems to draw a lot of attention. When customers call back or send me an email, they're always very happy with their guitars. It's all very positive, which is gratifying. I would say that lately more of my business is word-of-mouth and referrals. I sent a custom guitar to a customer in British Columbia and the next day one of his friends saw it and wanted one. I've got about six custom builds sitting on the table right now. People post pictures of their guitars on Facebook and their friends see them, and that's basically how it works.



"I had a little battery-operated cube amp which I plugged the violin into, and the sound was incredible"

You don't just build blues guitars though, do you? I saw a violin and a classical guitar on your site...

I built a cigar box violin for Chris Church with a lot of help from a luthier in Calgary, Natanael Sasaki. We met with Chris at the Jubilee Auditorium here in Calgary. I had a little battery-operated cube amp which I plugged the violin into, and the sound was incredible. Chris Church just looked at me and Natanael, and looked at the CB violin and couldn't believe it. He said the sound was so balanced, and he had so much fun playing it. I know he's used it for two movie soundtracks since then. I also built a six-string classical cigar box guitar for Jesse Cook, and presented it to him at the sound check prior to his performance in Red Deer, and he tested it out on stage. After the intermission he brought it out and showed the crowd. Everybody yelled, "Play it, play it!", so he played a little clip, which was another massive rush for me.



Chris Church



Jesse Cook



Intermission

What about the guy that lost one of your guitars and people all over helped him look for it?

Harold! He was doing a gig and loading up afterward, and someone stole his cigar box guitar. When he told the people at the bar where he usually plays what happened, they all passed the hat around and ordered him another guitar, which they all signed when it got there. When I heard about it I put a posting on my website with a picture of the original guitar, asking people to keep an eye out for it because it had been stolen. About 5,400 people saw the post; it even made it into the newspaper and TV. In the end, a cabdriver saw it in its case on the side of the road, and dropped it off at the police station, still in prime condition despite all the snow everywhere. So basically, the guitar came back and now Harold has two Winston and Fidels.

There was the time one of your guitars sold for 5,000 dollars?

Yes there's an auction company that was raising money for a children's hospital in Edmonton. It was signed by Colin James and a few other people performing at the concert that night, and was auctioned for 5,000 dollars. When Chris Hadfield was in Calgary for the Stampede Parade, the year we had the massive floods, he signed another one that went for auction to raise money for the flood relief and that guitar raised 2,500 dollars.

Tell us a little about the professionals who play your guitars...

Tim Williams here in Calgary plays my five-string at his acoustic nights every Tuesday at a place called Mikey's Juke Joint. Tim won the International Blues Competition in Memphis a few years ago. Then there's Mathew J, a blues player in Independence Missouri who helped organize a cigar box festival in Mississippi, and won the opportunity to go to Memphis to the blues competition (the one that Tim Williams won a couple of years ago). He went to the



competition with just my cigar box guitar as opposed to, say, a Fender or a Gibson, and went up against the big dogs with it.

Frutelard Jackson in Chicago is involved in a program called 'Blues in the Schools', where he'll go to public schools and colleges to talk about the history of the blues as a music genre. Actually, that's how I met him; he was in Calgary performing at my wife's school and ended up coming over to our place for dinner. I donated a Winston and Fidel for him to use in his program because I believe in what he's doing. I know he's spoken to over a million people through his cause.

"Holy Cow! This is a real instrument!"

So what do you think the future holds for the world of CBGs?

You know, I think a lot of people have never heard of them or seen them before, so I think they'll keep on going and find new players all the time. They're unique. When I hand somebody a cigar box guitar at a show, who's never seen one before, it's like giving them a 'cabbage patch doll' or a puppy – they get this really goofy grin on their face. Then they sit down and strum it and their face just changes, like "Holy Cow! This is a real instrument!"

I had a gentleman call me to say that his daughter had bought him one of my guitars from the Motion Gallery – an art gallery in Calgary where my guitars were displayed. He told me that he plays gigs, but when his daughter said the guitar was from an art gallery, he thought it was a piece of art, so he hung it on the wall. It hung on his wall for two years before he looked at it one day, took it down, strummed it and tuned it. He made me laugh when he called and said he couldn't believe he'd wasted two years of not playing it. He said "I got Martins, I got Gibsons, I got Fenders, but I don't touch them any more – I just play yours – will you build me another one?"

The art gallery was calling me and saying people are buying these as art just to hang on the wall. I couldn't believe it. Anyhow I don't see the cigar box guitar thing ending very quickly; it's going to keep going – people have fun with them, they look good and they sound great.



Frutelard Jackson



<http://motiongallery.ca/article-mark-kost/>



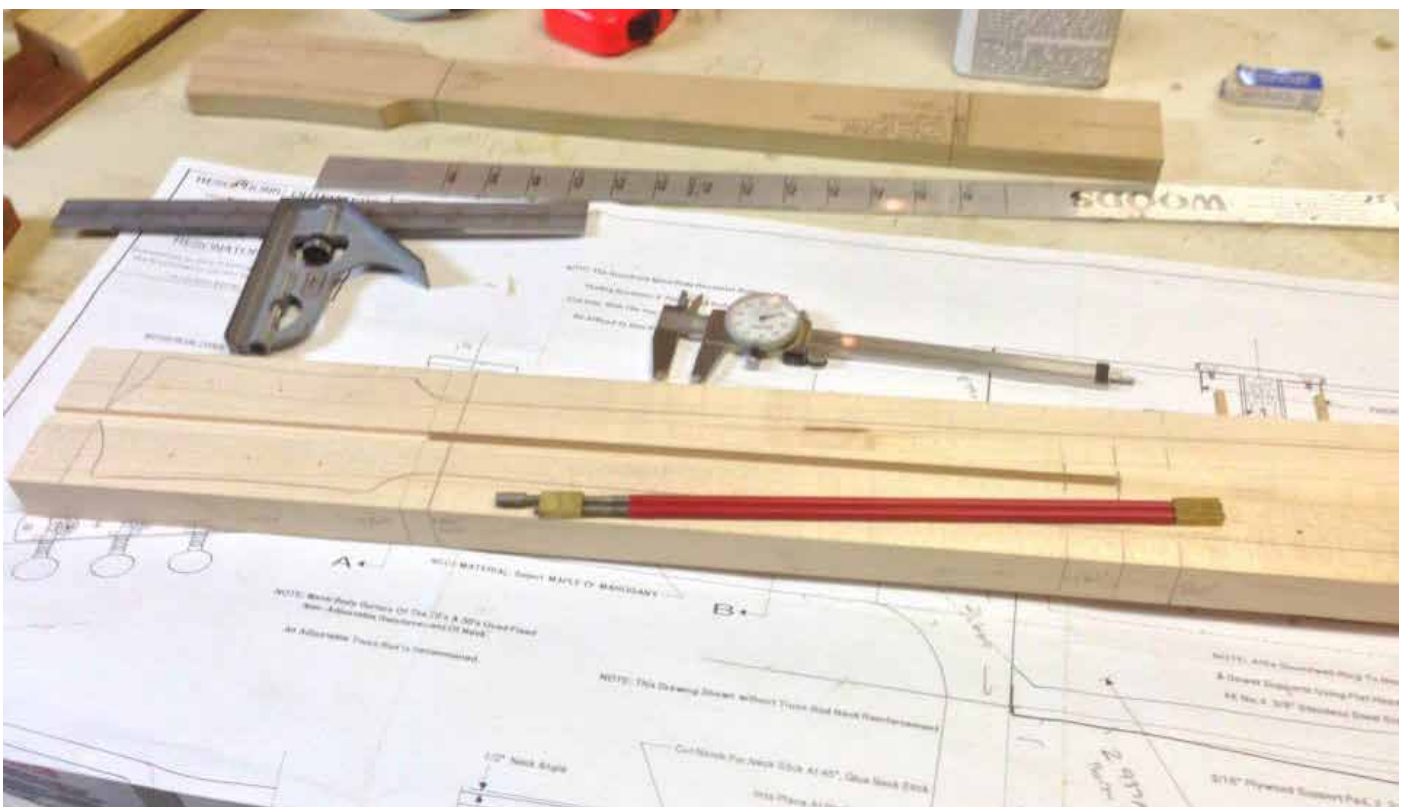
How long have you been building that copper resonator now?

I've been working on it on and off for about three years. I have the body, and the top and bottom formed. The bottom's been soldered onto the sides; I have the neck pretty well made – I have to make the fretboard for it yet. I still have to determine if I want to put 'f' holes in the top or punch holes for the grommets with the screens, but I just haven't had the time to work on it given the other orders I have to fill. All my buddies who help demo, and Tim Williams, they want me to build this resonator badly so they can all play it. I'd love to hear it, but right now I just can't get to it.



Who's going to be the lucky owner in the end?

I think I'll keep this one for myself. It's taken me so long to build, I don't know how I could even come up with a price. You know, the stuff you have to make just to make the guitar – all the jigs, the forms and the parts, took forever. I think it'll be like "I built it; when you come over for a beer you can play it all you want, but it stays here." ■



A close-up photograph of a man, Ivo Tull, performing on stage. He is wearing a white t-shirt with a graphic of a skeleton and the text 'Despion Bay ANGEL RIDE' and 'WILLIE NELSON'. He is also wearing a patterned, short-sleeved shirt over it. He is holding a guitar and singing into a microphone. The background is dark and out of focus.

Ivo Tull trio

Delta Blues Slovenian style

Duo Tull, Trieste, Italy

I guess it's just in the blood, starting with an accordion as a child and buying my first guitar at the age of 15. Once I learned how to play it, I started writing my first songs. In high-school bands, I played rock and roll, blues, rockabilly and then, in the early nineties, I studied classical guitar and for a short time played in Astor Piazzolla's Argentinian tango music band. Starting around 2005, I played for few years in a country band.

"On some people's hands a piece of wood can sound so sweet!"

As a child, I was always insanely curious about how things worked and would disassemble practically every instrument I got my hands on. I'll never forget something Stevie Ray Vaughan once said in one of the guitar magazines. He said guitars are all made of wood, and yet in some people's hands a piece of wood can sound so sweet! I went through a lot of guitars trying to find out where the magic comes from – stripping pickups and rewinding them with a drill, changing and re-fretting necks, painting bodies and so on.

It was around 2013 when I heard some of Seasick Steve's music on Youtube and then through him discovered a new world of cigar box instruments. Tired of playing in cover bands, I started tuning my guitars in open D and G and learning how to play them like that. I made my first four-string CBG out of an Argentinian wooden lemon box and



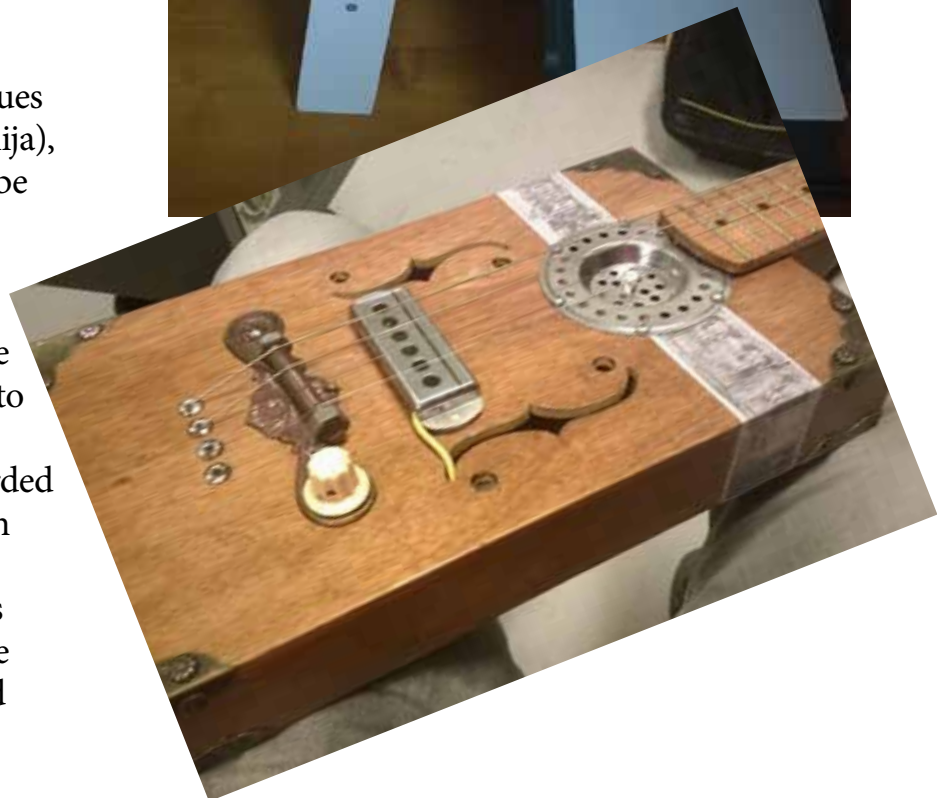
pieces of hardwood boards from the floor in my bedroom. There was an old acoustic guitar hanging around my home workshop, which I took apart to get the neck. Then I used an aluminum oven pan for the body and attached a pair of P90 pickups. What a revelation – Stevie was right! It's not in the wood, the pickups or how it's painted...you can produce incredible sounds and music with just a piece of wood and a cooking pan – unbelievable!

In the meantime, I was listening more and more to the early southern rural blues style of playing as a good starting point to discover my own way of making music. You don't need to know all the scales or play every chord. It's not about being a virtuoso playing electric solos at the speed of sound. Play melodies, not scales! The only thing that matters is that you have something to say with the music you play. Music has many faces and everyone can play their own brand of blues.

“The only thing that matters is that you have something to say with the music you play”

In the summer of 2014 before the Blues Festival at the Izola Hangar Bar (Slovenija), a long-time friend, Giulio Roselli (maybe the best drummer in Trieste), and I teamed up with an outstanding bass player who was the perfect fit for our music, Alessandro Leonzini. After three rehearsals, The Ivo Tull Trio was ready to step on stage.

On March 21 and 22, 2015, we recorded ten live songs for our first CD “Hudič in jaz” – that's Slovenian for “Me and the Devil.” The album opens and concludes with the sound of a gramophone needle and the first verse has a distorted sound too, as if was coming from an old



gramophone player. The concept was to frame the whole project around the music that emerged in the Mississippi Delta in the 1930s and which folklorists like John and Alan Lomax immortalized on wax cylinders.

The CD is also dedicated to blues icon Robert Johnson, from whom we borrowed two famous songs: “Dust My Broom” and “Me And The Devil Blues” and translated them into Slovenian. It also explains how we picked the title for the album – Hudič in jaz.” (Anyone can listen to or download the CD at: ivotulltrio.bandcamp.com).

“The CD is also dedicated to blues icon Robert Johnson”

The jewel case sleeve was designed by a friend of mine, Aleš Brce, and illustrated by Michele Zangirolami. It has three skeletons, one for each of us, with the one on the cover dancing on four guitar strings like a home-made guitar. Inside is a 16-page booklet with more artwork, band photos and lyrics, and some details of my self-made cigar box and steel guitars.

The point is that when he was 27 years old, a little over a year after recording the last of his 13 songs, Robert Johnson died for reasons no-one really knows to this day. He never made a lot of money, but he lived and loved the life of a traveling bluesman playing on street corners and in barrelhouses. The moral of the story is that happiness is not in material things, but how you enjoy your life. You just never know what’s around the corner! So we play a lot around Trieste in north Italy, and in nearby Slovenia. Me, I enjoy my music and have fun with it. Maybe someday my friends and I will be playing in an international blues or CBG music festival near you. Who knows? Like the saying goes – when you find your way, the destination no longer matters. ■





Where in the world?

*Cigar Box Guitar Festival, Victoria, Australia
Saturday 12 May 2018*



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Steve Plater
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Open Mic!
Book your Spot!
Contact Sue 0408-549287

Artists
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Anna Scionti
Steve Plater & Ian Amor
Salty Dog
Rhiannon Simpson

Children
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PRE FESTIVAL JAM!
THE TOON ROOM
Bunkers Hill Ballarat

Big River Cigar Box Guitar Festival House Springs, MO, USA, Saturday 12 May 2018



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Soul Harvest Church of God

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*FREE PARKING
*LIVE MUSIC

Open mic
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Welcome to the first annual Big River Cigar Box Festival. The event will take place on May 12th 2018. We will have vendors selling cigar box guitars, amps and accessories. And of course food and beverages for all ages. As well as DJ Services from Legendary DJ Svc, guest artists include Washmo Blues Society, White Stone Revival, Mark LeClaire, Mike Leeker, Nathan J. Roberts and more!

Please Join us in this fun-filled day. If you would like to be a vendor, please contact Russ Oakes at 314-346-6313. For other questions regarding the event please contact Reggie Ricks at 636-222-1695. ■

Sixth St. Louis Cigar Box Guitar Festival, Webster Groves, MO, USA; 1-2 June 2018



2013 was the beginning of a collaboration of homemade instrument vendors brought or sent from around the world! Since then, St. Louis has connected its roots music to friends internationally each year. People travel from around the USA to visit the festival each June! Dozens of vendors display one-of-a kind handmade musical instruments and local artist join us with a variety of their work.

Our unique festival takes on a life of its own with a build-your-own shop on site. We have expanded each year while changing enough to offer a different experience each time! The Hwy 61 Roadhouse serves up cold beverages and the tastiest cuisine on this planet! Justin Johnson will perform live on both Friday and Saturday, as well as give a seminar to raise money for the Six String Heroes non-profit organization. ■

15th Annual Cigar Box Guitar Fest, Huntsville, AL, USA; Saturday 2 June, 2018



*F*lying Monkey Arts celebrates the 15th annual Cigar Box Guitar Festival, located on second floor south, Lowe Mill A&E in Huntsville, Al. This annual summer event is the longest running Cigar Box Guitar Festival in the world, honoring the makers, musicians and fans of these unique historic instruments. The event features live music from internationally touring musicians like Hymn 4 Her (pictured above), as well as Huntsville's own Microwave Dave and special guests. Join us for music, engaging demonstrations, hands on workshops, folk art, regional merchants and more.

Join us for Concerts on the Dock, featuring Dave Gallaher, aka Microwave Dave, and Hymn 4 Her as part of the 15th Annual Cigar Box Guitar Fest, which will continue the following day, Saturday June 2nd in the Flying Monkey Arts. ■

Ozark Cigar Box Guitar Music Festival, Drake Harbor, Warsaw, MO, USA; 4-5 August, 2018

The second annual Ozark Cigar Box Guitar Festival will be a family-friendly, one-of-a-kind, two-day event this year with much more in store than last year! The music festival is located overlooking beautiful Lake of the Ozarks at the Drake Harbor outdoor amphitheater. International touring artists, nationally-recognized and amateur musicians will be playing live bluegrass, rock, country and blues music using their handmade cigar box guitars.

This year's featured performers are Lazer Lloyd, Travis Bowlin, A.J. Gaither, Jason Vivone, Stovepipe Perkins and more. Organizer Ryan Mackey says "we couldn't be more excited for people to experience fantastic music, great BBQ and cold beer" and to "bring your family, friends, lawn chairs and tents and join us for a one of the best music festivals in the Ozarks."

This event is sponsored and promoted by the Benton County Tourism & Recreation and the City of Warsaw, along with other local sponsors. For more information on being a retail vendor or musician at this event, contact Ryan at 660-233-1671 or Lynette at 660-438-2090 or lstokes@visitbentoncomo.com. Visit www.visitbentoncomo.com for more information on the event. ■



MUSIC PROVIDED BY LAZER LLOYD, TRAVIS BOWLING, STOVEPIPE PERKINS, A.J. GAITHER, JASON VIVONE and more... **FREE!!!**

Ozark CIGAR BOX GUITAR Festival

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SAT 12PM-7PM & SUN 11AM-3PM
Drake Harbor in Warsaw, MO
Music starts at Noon

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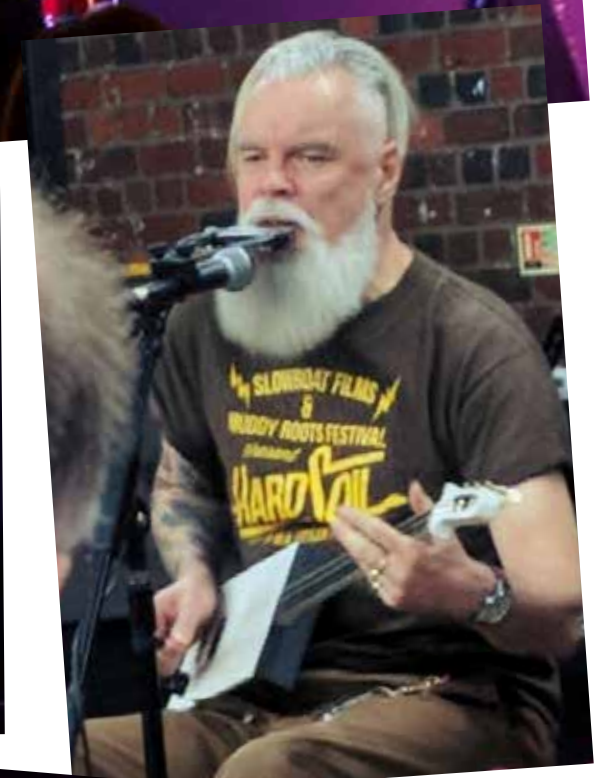
 **C.B. GITTY**
CHAPTER SUPPLY

Snapshots...

Boxstock, United Kingdom, 10 February 2018

Photos courtesy of Dusk Brothers





New Orleans CBG Festival January 17-20 2018

Photos courtesy of Steve Arvey and the American Cigar Box Guitar Association









Contributors

Fiona Boyes' career in the blues began after she won an Australian-produced Maton guitar in a coffeehouse talent show. She released her first CD 'Blues In My Heart' in 2000, which earned her honors for Australia's Female Artist, Song and Album Of The Year. Three years later, she won the International Blues Challenge in Memphis. Fiona has performed at clubs, pubs, and jazz and blues festivals in 16 different countries. Her last album 'Professin' the Blues' won the Blues Blast Music Award '2017 Acoustic Blues Album of the Year' in the USA.



Growing up in a rigorously creative environment, Lenny P. Robert cut his teeth executing scenic painting and faux finish for his parent's design firm in Montreal. He studied fine arts, majoring in Painting & Drawing at Concordia University. A portrait painter by trade, he started building whimsical instruments inspired by depression-era blues musicians in his studio. After a chance meeting with Luca Tripaldi, his painting studio was slowly transformed into a full-fledged guitar shop.



Katarzyna (Kasia) Pietras is no stranger to recording sessions, tours and concerts in different countries. From her early days playing pop rock in a band called Kashmir, she has performed in festivals, gigs, radio and TV together with her husband Kamil. Her latest band Cate loves Cake is less pop and more rock. Kasia is due to come out with a solo album in English later this year featuring songs composed on cigar box guitars, which she loves because they are so "bluesy, soulful and raw."



Mark Kost credits his interest in CBGs to two mentors in his life: his grandfather, who could make or fix anything, and his cousin, Wayne, whose imagination and never-ending curiosity has led him to create wonderful, whimsical objects. Through them, Mark learned to "see" and his urge to create is always there. Even if he's not physically building, he is planning and creating in his mind. Completing a guitar and picking up the finished piece for the first time is a wonderful feeling, but the real rush comes when he sees the joy in the faces of the people who play one of his instruments for the first time.



Ivo Tull was born and raised in Trieste in Italy just across the border from Slovenia. He bought his first guitar and started singing and songwriting when he was 15 years old. At one time or another Ivo has played rock, blues, classical and country music. Around 2013, he discovered the world of cigar box guitars and, in 2014, joined arms with Giulio Roselli and Alessandro Leonzini to form the Ivo Tull Trio. In 2015, the trio's first album "Hudič in jaz" came out featuring Ivo on cigar box guitar, Giulio on drums and Alessandro on bass guitar.



Ross Hewitt a.k.a. Huey Ross was born in Australia in 1953. Over the years he has worked as a tennis teacher, journalist, translator and editor, and now lives in a village in Switzerland. He enjoys building and playing cigar box guitars, as well as editing and contributing to CBG Review.



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