

CBG Review

July 2017

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Built To Last...

Cigar box guitars are built to last and here to stay! Welcome to the first issue of CBG Review — an online magazine dedicated to cigar box guitar enthusiasts everywhere, with no frills, designed to be read easily on PCs, tablets and mobile phones.

So what's the fascination or "mystique" behind them and why do people build and play CBGs in countries all around the globe? Is it just because they sound different? Is it their link to the roots and byways of traditional blues music? Or are they more satisfying to play and more inspiring? In this inaugural issue, CBG Review aims to highlight some of the answers to these questions with contributions from Jon Miller, and John Bernyk in the USA, George Parfitt in the UK, Evgeny Nemov in Russia and Andreas Doerfler in Germany. Take a spin around the globe and read our interview with artist extraordinaire Juzzie Smith in Australia.

There is no doubt that, these days, cigar box guitars are becoming increasingly sophisticated works of art, with highly skilled artisans producing top-class instruments and also sharing and showing other people how to make and play them. Because they are hand-made, each of these guitars sounds slightly different. Yet, rather than being just primitive-sounding instruments, many people see them as truly unique and unrivaled – capable of being played in many different ways.

We hope you enjoy this summer's edition of CBG Review and look forward to sharing more cigar box guitar stories with you in future issues.

Best regards

Huey Ross, CBGR

Zen and CBGs

At One With Your Guitar Huey Ross

Not long ago I read Philip Sudo's book on living and breathing guitar called "Zen Guitar"¹. I thought it might shed some light on the allure of cigar box guitars and wasn't disappointed. While we all naturally can't help fusing some of our own ideas into what we read, this is what I took away with me from the book in more or less in my own words...

There is a song in all of us just waiting to be played. And there is the rhythm of life to help us along. The underlying theme of the book reminds me of the old: "in the end, the journey is the destination" adage and I think this particularly applies to CBGs, where true harmony comes from continually developing your own sound and style.

"Of it feels right, it is right"
Philip Sudo

The way Philip describes making music sounds very similar to how the first blues players approached their music. Anything goes and any instrument will do! You don't need to learn notes or chords, or even sing if you don't want to. You just play...

The beauty of CBGs is that you can start any time at any level and play a song. You pick them up when the feeling "grabs" you and you put them down when you've had enough or your wife tells you to come out of the basement and spend some time with her.



"Shoshin" means "beginner's mind" and refers to an attitude of openness, eagerness, and lack of preconceptions.

Of course, much of "Zen Guitar" talks about focus, training and hard work to develop skills and a true understanding of your music – in many instances having to overcome the "inner opponent" to move to the next level.

Personally, however, I think CBG players are not straying too far from the path if they don't necessarily focus 100%. Just picking up a hand-made CBG can be very gratifying in itself. And losing or immersing yourself in your brand of playing should come naturally and not be forced. The simple act of "chilling" can be extremely rewarding and satisfying.

Then there's the beauty of making your own CBG if you want to. In my mind, there is a lot of Zen Guitar in being "at one" with your home-made guitar and discovering how to play and enjoy it. ■

[1] Philip Toshio Sudo (1959–2002) published a number of books explaining his understanding of Zen philosophy and how to practically apply it to life. The lessons in "Zen Guitar" aim to provide the key to unlocking the song we all carry inside us.

STRUNG
TOGETHER
THE DVD



Strung together

The US CBG Documentary

Jon Miller

A few years ago, around Father's Day, my Dad had mentioned a news story he'd come across about cigar box guitars. I didn't think too much of it, until I got ready to buy him a gift. I thought to myself maybe I could get him a book on cigar box guitars (CBGs), sounded like he was intrigued by it. My Dad didn't play guitar, but I did, so I thought it might give us something to talk about if nothing else. Anyway, I bought him the book and within a couple of months he had built his own guitar!

I was shocked. He didn't even play and here he had built a guitar?! I had played and sung for 15+ years and couldn't even tell you all of the parts of a guitar. The guitar played surprisingly well. It got me thinking and curious and it wasn't long before we realized that there really was a whole do-it-yourself cigar box guitar culture – full of independent-minded players and makers wanting to create their own unique look and sound. The connection they have with

their instruments is one that simply can't be duplicated with an off-the-rack guitar. I was intrigued by the flaws and nuances of these guitars. They seemed counter to so much of what we hear in the mainstream music scene.

So I set off to create "Strung Together" to give an inside look at the world of cigar box / DIY guitar players and makers. I received support and connected with folks through social media and we had a successful kickstarter campaign to get the project rolling. I was able to shoot at three different cigar box guitar festivals in the USA and got to interview so many amazing players and builders over the course of the documentary – from folks just experimenting with different sounds to folks who had created hundreds of these instruments.

Along with getting an inside look at the CBG scene and documenting some of the history, I thought it would be interesting to have my Dad build an instrument for the project. I wanted something definitive



that would be a salute to the history of the instrument. My Dad went back to what is believed to be the first published plans for a cigar box guitar, the 1884 'Uncle Enos Banjo' written by Daniel Carter Beard.

"It's about people who take ordinary objects and turn them into some of the most incredible guitars ever seen or heard"
– Merlin Miller

It was amazing to follow the process that he went through to build the 5-string fretless banjo as close as possible to the plans as they were originally written. I filmed as my Dad pieced it together in the garage. Finally, he tuned it up and started to play. It felt as though for a brief moment we stepped back in time and pulled this thing from the 1800s. It had a unique sound and we couldn't help but think of how so many people probably had their first cigar box guitar from following those very same plans all those years ago.

"People are going to use whatever they've got to create music"
– Bill Jehle

After he finished the banjo, we took it to the Cigar Box Guitar Festival in Huntsville, Alabama to have Bill Jehle check it out. Bill is quite the historian when it comes to the Cigar Box Guitar movement, so we were eager to get his opinion of it. Much to our delight, he liked it so much he asked if he could get my Dad to build another one for him! We were able to meet up with him last year at the festival and deliver it in person.



“What a story these instruments have to tell” – Justin Johnson

The DVD is 100 minutes of musicians and builders of hand-made instruments ranging from the bizarre – for example made out of crates, suitcases, shovels, billiard cues and broomsticks (even bicycles and ironing boards) – to some of the most finely crafted instruments I have ever seen – made from materials just lying around people’s homes.

“the cigar box guitar was in my DNA, I just never knew it” – Shane Speal

Nearly all the builders agree on one thing – you can make great guitars out of simple materials, with each finished product one of a kind and a whole lot of fun to build. You can see that the people playing them are just totally engulfed in the experience and happy to be part of the CBG culture. Some are long-standing guitarists who became intrigued with CBGs and drew inspiration from them – and some simply started off their musical experience with a hand-made instrument.

“It’s a huge worldwide do-it-yourself movement” – Ben Baker



"I'm an old man, but it just brings out the kid in me"

– Earl Williams

The instruments themselves can have any number of strings, from the one-string diddley bow upward (Justin Johnson gives a great one-string guitar lesson early on in the DVD) and any number of price tags, from \$20 upward – you name it! People like Shane Speal ("King of the Cigar Box Guitar") and Ben (CB Gitty) Baker tell how the CBG has changed their lives.

Earl Williams says they're lightweight, look good and feel good! Matty Baratto sums it up when he says the CBG is bringing out the artist in a lot of people. They may be simple to play, but can also be challenging. Matty's mission is to make the CBG sound like a world-class instrument. ■

"Everyone's gonna look twice when you're playing a cigar box guitar"

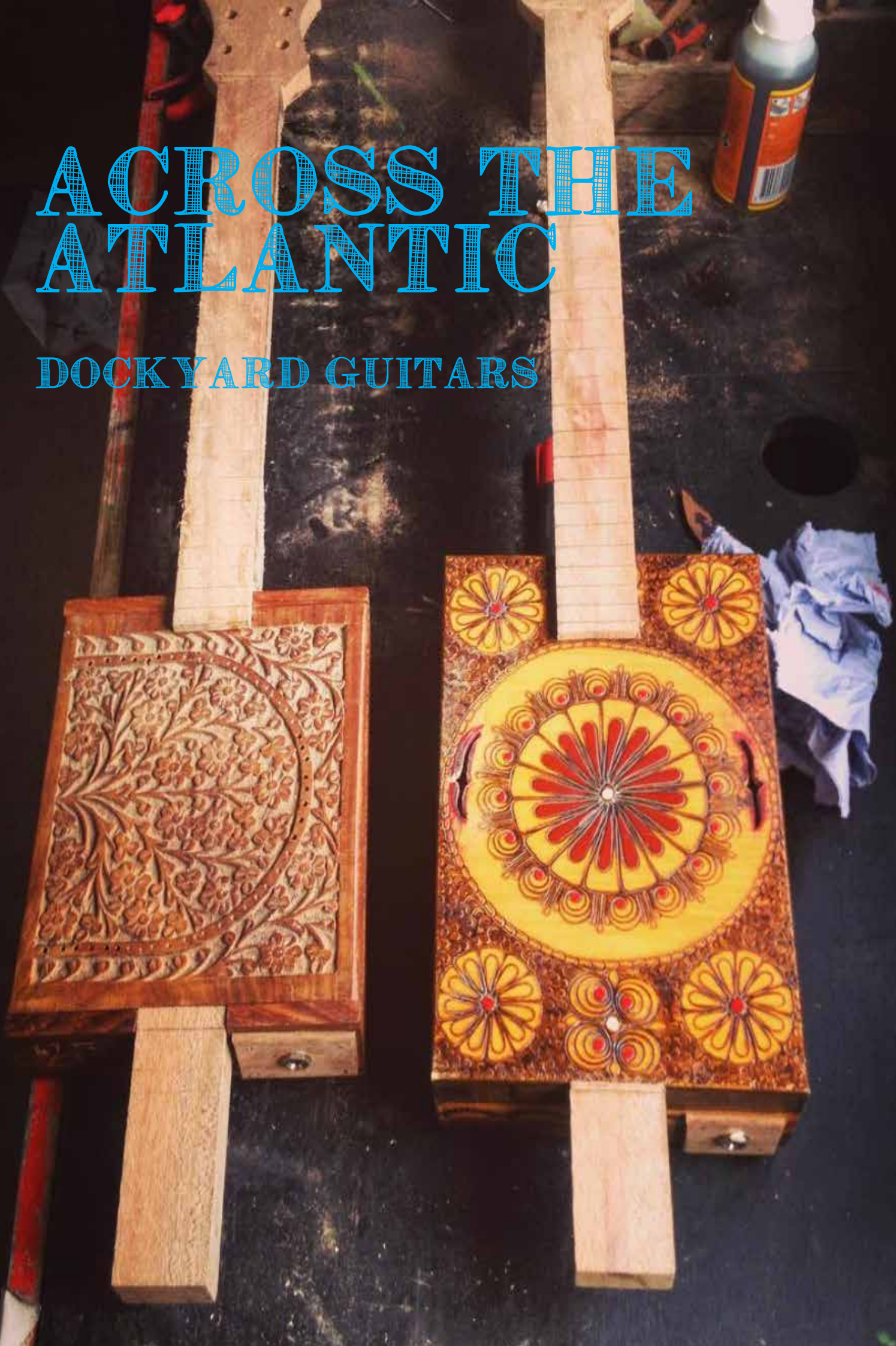
– Matty Baratto



*To read more about the creation of the Uncle Enos Banjo, visit the CBGR website "Read me" section at: cbgreview.com/read-me

ACROSS THE ATLANTIC

DOCKYARD GUITARS



Across the Atlantic

Dockyard Guitars, UK George Parfitt



During my Art & Design studies, I became interested in the history of acoustic guitar forms depicted in art. It was then that I stumbled upon the cigar box guitar and was instantly captivated, leading me to come up with a series of guitars that I had crudely made out of whatever materials I could find, including driftwood from the Welsh coastline. These guitars went on to win first prize in an exhibition at the Tenby Museum & Art Gallery, where a video loop of me playing them has remained ever since.

I taught myself the basics of woodworking with some old tools left behind in my garden shed with very little guidance and plenty of improvisation! After presenting the guitars at more local exhibitions, they were soon under high demand and this hobby slowly became my full-time career.

“I was always taught to try and think outside of the box, until I thought what’s wrong with using the box?”

Being born and raised in Pembroke Dock, a former Royal Dockyard in South West Wales, I have always been inspired by the town’s long history of maritime craftsmanship. After asking around the town for any scrap wood laying about to make guitar necks out of, I ended up with a whole ship load of it, literally, as the West Wales Maritime Museum allowed me to salvage wood from a ship that was wrecked down by the dry docks, and that was ultimately the beginning of ‘Dockyard Guitars’.



Throughout my studies, I was always taught to try and think outside of the box until my guitar project when I thought, what’s wrong with using the box? Abstract instruments incorporating the rectangular shape are reminiscent of the early cubism era and ultimately dissected the form of modern guitars as we know them.

Dockyard Guitars became a culmination of these artistic influences with each guitar further being forged by particular salvaged materials and my endlessly inspiring travels.

Each guitar seems to have its own unique soul and story, which is why I love to build them. I tend to make each one out of curiosity and a strive for good composition – many of my guitars won't actually make it into a line of sale because I become too connected and prefer to gig with them!

In January this year I was awarded a Winston Churchill Fellowship by the Churchill Memorial Trust in order to travel to the USA to further explore the Cigar Box Guitar Movement. Churchill is well known for his cigars and his relationship with America, so I think the project was well received. The Fellowship allowed me to meet many makers, players, and enthusiasts across different states and I was able to witness the true spirit of this movement in America. The makers included many well-known figures such as Mike Snowden (below left), Amzie Adams, Ben Baker and Collins Kirby (below right), Travis Bowlin, Adam Sikes, and Jonathan Greiner who all offered a unique insight into their techniques and ethos.

It seems that the deeper I've dug into the guitar industry, the less I want to know about it. From the lucrative trade of exotic and illegally imported woods, the Chinese

mass market, the environmental burden and toxicological impacts of rare-earth 'neodymium' magnets that are used in guitar pickups, and the list goes on.

But, most of all, the use of toxic chemicals in wood finishing products. Many makers I met admitted that they know very little about the contents of their wood stains, lacquers, or sealants, and many were amazed at how harmful they can actually be to people's health and the environment. Easy and better-looking alternatives include natural oils such as tung or linseed, and beeswax finishes. This is where cigar box guitars stand out from mass-made guitars. I believe they hold the potential for entirely ethical, environmentally friendly, and highly creative instruments. The only thing I can't currently source ethically is the tuning heads, which I'm hoping to develop with my brother who's a blacksmith.

"My guitars are at a point where they're 90% made of re-used and ethical materials"



Whilst in America, I met with many inspiring makers in this respect, and one that stood out to me the most was Jonathan Greiner of Lucky Box Guitars from Nashville Tennessee. Jonathan's ethos is simple: no power tools! Despite controversy, he refuses to use any power tools on a guitar and will carve the entire thing by hand. I was lucky enough to meet him in his workshop where I sat and watched him shape a bunch of necks with nothing but a rasp and some files. He explained that he is trying to preserve the true tradition of cigar box guitars and that of course power tools as such did not exist in the 1800s.



"I'm still amazed at how many people are entirely unaware of the existence of cigar box guitars"

Now back in the UK it's the time of year where we're all waiting for festival season to start. I've got a few local ones lined up where I'll be selling guitars, running workshops, and talking about my Fellowship in America. I love to run stalls at festivals so that people can see the guitars in their true form rather than on the internet. I'm still amazed at how many people are entirely unaware of the existence of cigar box guitars in this area, which tends to make things more exciting when they first see them.

My Fellowship was primarily focusing on spreading this movement amongst young people because I've yet to meet many other young makers or players and I believe they could truly benefit from this. Guitar workshops with kids are great fun and really rewarding, and you'd be surprised how quickly some kids will pick up on open tunings. I had an 8-year old recently playing one of my guitars that sounded like the start of a Pink Floyd album!



Another recent ethical venture is with Pembroke Beach Plectrums, making recycled plectrums out of beach plastic that I've been collecting from our shores in South Wales. As ocean plastic is a major problem worldwide, this is my way of participating in the clean-up and also creating plectrums that are unique and free to source! These are also great for workshops at festivals as kids love to cut up the plastic, punch out their plectrums, and decorate them with stickers and paint. All of the waste can then simply be recycled.

One of my first guitars was made entirely from driftwood, with a surf board's fin for the scratch plate that I found washed up. If you're near the coast, check local environmental organizations for beach clean-ups! They're a great way to source materials for ethical

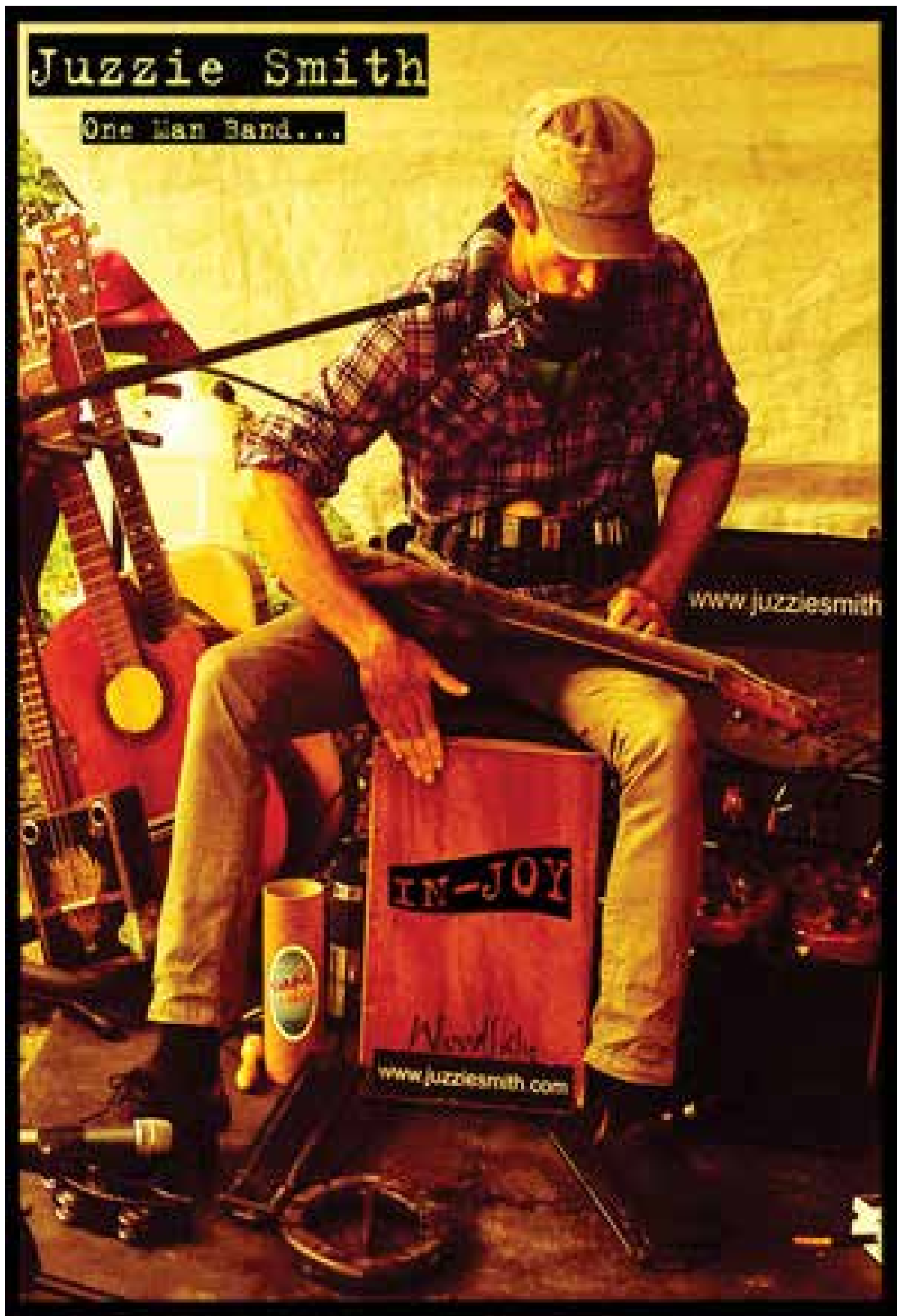
instruments. Other than that, I find most of my materials at local markets, antique shops, house clearances, and car boot sales, which are great for a diverse variety of cheap boxes.

So far my experience with cigar box guitars has been completely rewarding. It's allowed me to meet inspiring makers and performers on both sides of the Atlantic, and I've seen the guitars inspire the people who learn about them for the first time. I'm looking forward to where these guitars will take me in the future! ■



Juzzie Smith

One Man Band...



Down Under

Interview with Juzzie Smith, Australia

CBGR: Juzzie, how did you get started as a one-man band?

Juzzie: When I was sixteen I started teaching guitar and harmonica. So I realized that my coordination started then. I used to play guitar while tapping my foot to the beat of the song and then play the harmonica song that I was teaching. My professional one-man band started when I was 26 years old and had just become a father.

What makes you so passionate about what you do?

I love to have fun and share what I do. When you can connect to people and make others feel inspired then that is a beautiful feeling.

I can pick up most instruments and work out how to make them sound sweet.

So how many instruments do you play?

Cigar box guitar, slide guitar, electric and acoustic guitar, harmonica, piano, cajun (box drum), Chuka Chuks (juggling percussion), danmoi (jaws harp) and bass guitar. Really music is inside me, so I can pick up most instruments and work out how to make them sound sweet.



And how many at the same time?

I can play up to six instruments at the same time. My “One-Man Band” video on YouTube gives people a fun demo.

Chuka Chuks juggle balls?

Chuka Chuks are a part of my show now and they really bring the smiles out in my audiences.



When did you introduce cigar box guitars into your act and who made them?

I got my first CBG in 2011 from Michael Hutchins at Eumundi Markets in Noosa. Michael is an amazing cigar box guitar creator and now I have three.

They probably fit in well with the harmonica and stomp box?

CBG works so well with my sound. Mixing harmonica and beats just creates this fun lively sound and then slide can make it sound so sweet.

Do you get many comments about them from friends and fans?

All the time. I'm amazed how many people out there have made one.

Do you play cigar box guitar in your albums?

There's "One-Man Band" on my live album and a couple of songs called "Kingston" and "Simple Road" on my "Rise and Shine" Album.

You mix blues with all styles of music – I've seen you play "Sun-Day" on a CBG – pure magic...

I love all styles, but the way I play harmonica gives most of my songs that blues feel. I originally play "Sun-Day" on acoustic guitar in open C tuning, but I can apply the same style to CBG, which gives a brighter more upbeat feel.

What's the Aussie music scene like for someone with your talents?

I feel in Australia you have to bring your talents to the people, so I've spent a lot of time playing markets and doing street shows. This has really helped my performance skills grow and made me quite well known on social media having over 120 million views. I do also play festivals and love them as my show is now a festival favorite where ever I play.

You released your "Rise and Shine" album in 2015. Are you pleased with its success?

I'm amazed with its success. It got to number 1 on blues iTunes Charts in Australia and Canada, number 2 in the UK and number 6 in the US. "Simple Road" was used on a US TV commercial and several songs played on a TV series in Australia.

What kind of feedback do you get?

I've had really lovely feedback with families as my music seems to break through to all ages, which is great for cruising' in your car with the family.

When's the next one coming out?

Hopefully soon. I've got some great tunes, so I've just got to capture them. I can't wait to hear this next album as I feel my playing has really grown. ■





King of Russian CBGs
Captain Nemoff

Made and Played

Captain Nemoff, Russia Evgeny Nemov

As a singer-songwriter in Russia, I have been playing electric guitar for over 25 years now. Besides my own country, I've played in many international jazz, blues and rock festivals in Germany, Norway and Sweden. I have worked with many of the masters, including Lazy Lester (American Blues legend), Dr. Agranovsky, Omar Itkovichi, Pera Joe, John Primer, Lurrie Bell, Bob Stroger, Michael "Petrovich" Sokolov, Mikhael Mishouris, Levan Lomidze, Yuriy Kaverkin, Denis Mazhukov and more.

I guess you could say I got the cigar box guitar bug about seven years ago. As most people who have discovered these hand-made instruments know – once you pick them up, it's hard to put them down again. I love their authentic sound and one-of-a-kind look and feel. They are great to perform with and generate lots of positive energy, exciting rhythms and true deep-rooted blues with a modern day overlay. I built guitars for my musician friends too (the two guys with me in the picture are drummer Alex Polovinkin (left side) and bass guitarist Den Ovchinnikov (on the right)). You can tune cigar box guitars in all sorts of ways – I use the G-D-g, C-G-c, B-F#-b, D-A-d tunings.

"Once you pick them up, it's hard to put them down again"



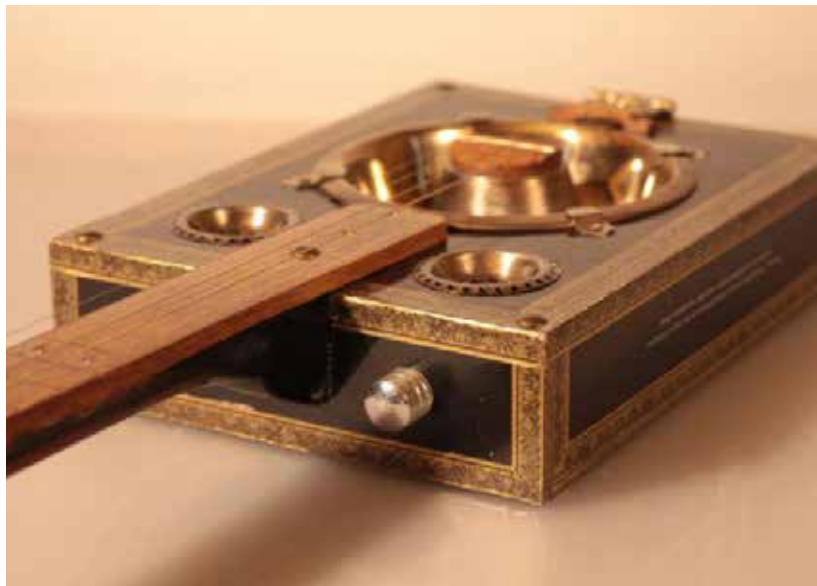
I like to think that I'm the first Russian musician to recreate the old blues tradition with my own hands, and have not only sold my CBGs in Russia, but also in other countries like the US, UK, Germany, Canada and France. Shane Speal is a good friend and I look forward to visiting the USA and playing alongside him in some festivals.

Many years ago somebody told me that a guitarist should not only play blues and rock and roll, but many other types of music. I took this to heart and have always played many different styles of music – country, rock, classical, blues, gospel and folk. Basically, if it's good music I like it! While not my best album, my "Spirit of the Box" album was my first experience with cigar box guitar in 2010 and one of many unique projects since.

"CBG music is so contagious"

Obviously my "Captain Nemoff One Man Band" project is one of my favorites. You can see my promo video on YouTube, with me playing CBG, singing and stomping at the same time at the Connor Mac Nessa Irish Pub in Moscow. You can see how people get drawn into the mood because CBG music is so contagious. I record a lot of covers of other people's songs on YouTube, sometimes singing (although still working on my English pronunciation) and people give me good feedback.

Seeing how I enjoy folk melodies and classical music, I couldn't resist coming out with my instrumental album "Das Wohltemperirte Cigar Box Guitar," which is the first album of classical music recorded on cigar box guitars. I recorded the album in a home studio and performed all the songs on guitars made



by me (a Savinelli 3-string CBG, a Tea Rose Bamboo 6-stringer, and a My Father 3-string CBG).

I could imagine that centuries ago songs like these were played on self-made instruments like the cigar box guitar. For example, Pascal Bouquet was a French lute player who lived in the 15th century and composed many beautiful works for the lute and baroque guitar, and Francesco Canova da Milano was considered one of the best composers of lute music in the Renaissance, and possibly the greatest virtuoso of the lute of all time. I named the album in honor of Johann Sebastian Bach's brilliant work, "Das Wohltemperierte Klavier (the well-tempered piano)," and I think it is a good catchy name for my album (the well-tempered cigar box guitar). I also included two compositions of my own – "English Dance" and "French Dance."

In Russia, a lot of people love the blues and are interested in CBGs, but haven't gotten around to playing them on stage like me. It's a mindset that I expect to change in the coming years. You see CBGs gaining more and more attention all over the world and an increasing number of musicians including them in their acts. And they are always well-received by audiences. ■





Lazy B Radio

CBG around the clock

John Bernyk

I can remember when I was a kid in the 60s, stretching rubber bands across a cigar box to make sounds and my Dad telling me that folks used to make guitars out of cigar boxes during the American Great Depression. My Dad was a bit older than my friends' dads, so he grew up during the Depression and shared stories of how folks made guitars out of whatever was around because they could not afford a store bought guitar. Fast forward 40 years, not ever actually ever seeing a cigar box guitar before, I bought one on EBay and that's what really started it all for me – picking up a cigar box guitar (CBG) for the very first time – that led from one thing to another...

After buying that Cigar Box Guitar ten years ago, I looked at it and thought, I can make these! I started making them first for family and friends then started selling them under the name "Lazy B" at flea markets and festivals. Lazy B was the name of my parent's ranch out in Arizona where I was born, and my main axe is a three string cigar box guitar with the license plate of the pickup truck on the ranch! I have made and sold (and kept!) over 600 guitars since then.

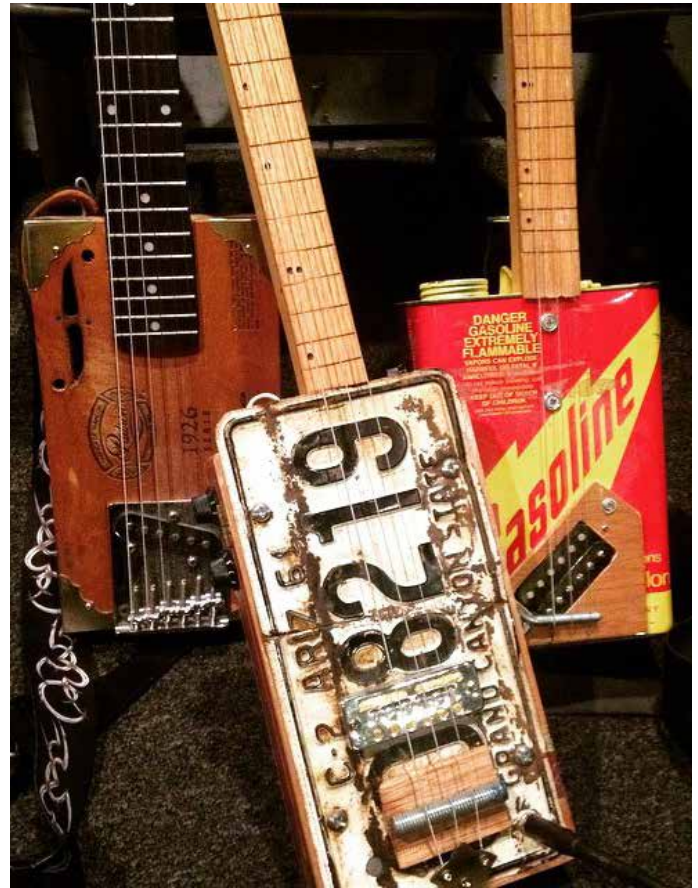
"I looked at it and thought, I can make these!"

As I am sure other builders know, I do not make a lot of money from this, but it is something that I like to do and share with others. And I have discovered my niche in life by making these instruments. My next thought was – hey, since I am making these, I should be able to play at shows and such! That was a springboard for me – I have been playing the traditional guitar since I was 12 years old, but only would get so good at it. I would play for 2–3 months and then drop it for six months.

It was difficult to play the regular guitar like I wanted to and I did not have enough motivation. It's the simplicity and basic raw bluesy sounds of the cigar box guitar that allowed me to start writing and playing my own music, and even form a band – the Cigar Box Stompers. The Stompers are Mark Vittoria (lead singer and co-founder), Don Haynie (drums), Tim Noland (blues harp) and Chuck Carlino (bass). We play original blues/rock featuring the cigar box, canjo and occasional washboard guitar here in the States. Owing to the CBG and the great musicians around me, my musical life changed dramatically.

“It’s the simplicity and basic raw bluesy sounds of the cigar box guitar that allowed me to start writing and playing”

That’s also about the time I discovered the Cigar Box Nation website and the very first annual Pennsylvania Cigar Box Guitar Festival. Cigar Box Nation is a great format to share ideas with other builders and players – the difference between the CBG community and other areas of business and life is that we do not hide an idea from our peers and competitors. We instead share ideas with





others for the betterment of the community. I attended the very first Pennsylvania Cigar Box Fest in 2010 as a vendor and have attended every one since as a vendor and performer with the Cigar Box Stompers. We are actually headlining the event this year. The festival is where I met other great artists, like Shane Speal (Shane designed the station logo!), April Mae and the June Bugs and One String Willie, who also build and play CBGs and I thought to myself, we really need a platform to share this great music.

That's about the time I thought about a radio station for people to share CBG music. I was fortunate enough to have a friend, Jeff Levine who had an established internet radio station. He had the wherewithal to allow me a radio spot to showcase cigar box guitar artists on his station. This is where I started

“Cigar Box Theater,” which aired once a week for an hour with a replay during the week. Jeff was also instrumental in supporting me when I wanted to branch out and create Lazy B Radio.

With this venture I wanted to start an internet radio station that features the world's finest CBG and other handmade instrument artists in the world! So I was able to find a provider that allows me to auto play songs and prerecorded shows 24 hours a day. The main focus of the station is to showcase artists who play homemade instruments. Featured Artists include Shane Speal, April Mae and the June Bugs, The Cigar Box Stompers, One String Willie, Justin Johnson, Belinda Gent, Ben Prestage, Glen Kaiser, 7 Hill Stomp, Lo Fi Project, The Budrows and many more...

“The main focus of the station is to showcase artists who play homemade instruments”

In the near future I would like to offer live shows and performances of featured artists. We are currently revamping our Facebook page and working on doing live events on Facebook, starting with this year’s Pennsylvania Cigar Box Guitar Festival in York Pennsylvania on August 26th.

So my 50-year fascination with Cigar Box Guitars is now a triple threat! Lazy B Homemade CBGs, the Cigar Box Stompers band, and Lazy B radio!

We currently have listeners from the United States, United Kingdom, Germany, Hungary, Netherlands, Russian Federation, Japan, Canada, France, Belgium, Greece, Switzerland, Romania, Sweden, Slovakia, Taiwan, Province Of China, Czech Republic, Brazil, Turkey, Poland, Thailand, Slovenia, Ireland and Austria. We also have artists from around the world contacting us to play their music on our station.

Artists can have their material played in the rotation by using the email contact on the radio station page at www.lazybradio.com. They can send me mp3 files of their material with a description and signify somewhere in the email they are granting permission for me to air their music. Also folks can provide any feedback using the contact email. We have had a lot of positive feedback so far and also have implemented suggestions such as new artists from around the world! ■





Warum Cigarbox-Gitarren?

BDS Guitars, Germany
Andreas Doerfler

Why cigar box guitars? Because they're great to look at, easy to handle, iconic blues instruments and never fail to attract people's attention at every performance! They are absolute eye-catchers on stage.

When I was 15 years old, I got hooked on the blues and have been ever since. In the countless bands I played in (for example Ed Food Blues Band, Jailhouse, Blue Haze, Waterfalls and Fränz...), I could smell and taste the dust of the blues road. I supported renowned blues musicians like

Blues Company, Al Jones, Bernard Alison, Anna Popovic, Marla Glenn and Lake, and once accompanied the old master himself – Louisiana Red.

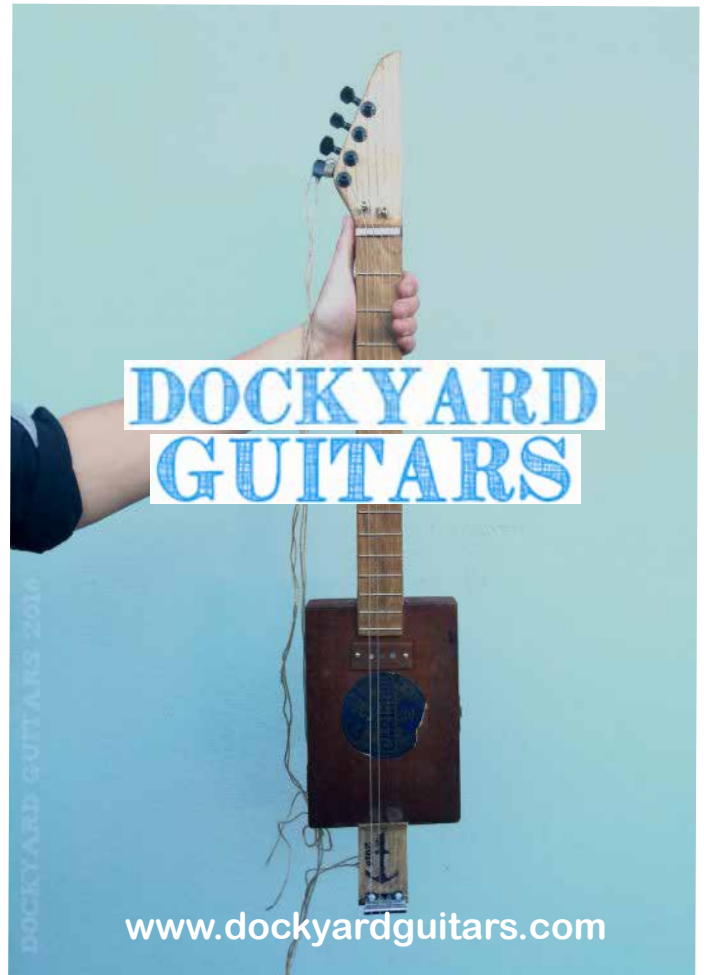
I have no idea how it came about, but I eventually got fed up with fancy insanely overpriced guitars that I anyway couldn't afford. My first encounter with cigar box guitars was through Bill Wyman's book "The Blues" and I was so impressed that I started to make my own (my training as a master craftsman was good for something after all).

“CBGs have what I call the ‘wow’ effect”

I use them in my live performances along with regular guitars and harmonica. CBGs have what I call the ‘wow’ effect, meaning that people come up and say “wow, what a cool instrument that is and how great it sounds.”

Rhythm and blues has long been part of the German culture clearly because of the universal feeling this music conveys. Still today, many musicians continue to be inspired by delta blues. So there is a lot of potential for CBGs to become a big part of German blues along with the rest of the world. Personally, just sit me down on my patio with a cigar box guitar, give me a whiskey and a good cigar, and let the blues roll on! ■

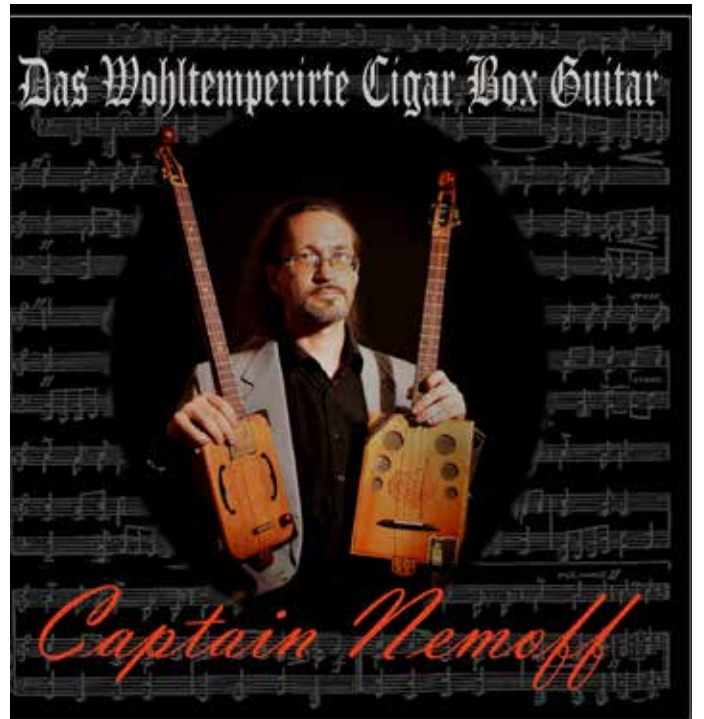




JUZZIE SMITH
 one man band



<http://juzziesmith.com>



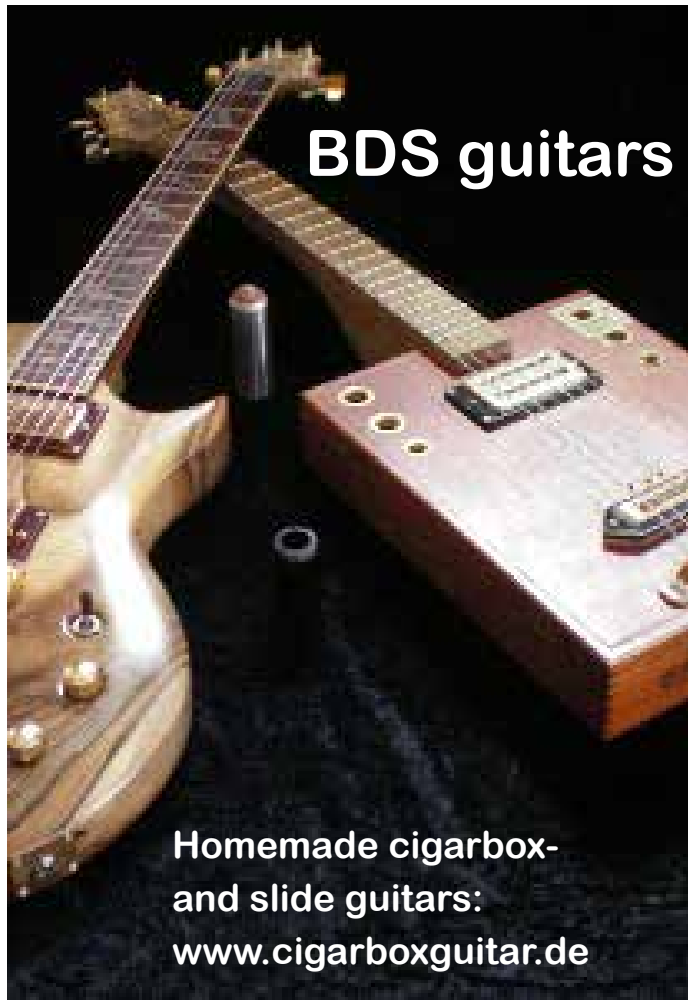
www.cigarboxcguitars.ru



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Authors

Jon Miller is an independent filmmaker and singer/songwriter from Mobile, Alabama. He has been involved with video production for over 15 years and released his first documentary “What Is New Thought?” in 2013. As a singer/songwriter he has produced three full-length albums of original material and been the opening act for artists such as Trace Adkins, Josh Turner, and The Charlie Daniels Band. Continuing his work as a filmmaker and musician, Jon plans to release his fourth documentary film this Fall.



George Parfitt of Dockyard Guitars was born in Pembroke Dock, South Wales, UK, where he still lives currently. When he was 20 years old, he was awarded a Winston Churchill Fellowship for traveling around America to research cigar box guitars, and is now making and playing guitars full time. He is currently working with a young band called Rasp, in which he plays cigar box guitar.



Evgeny Nemov a.k.a. Captain Nemoff was born in Murmansk, Russia and lives in Moscow, where he works as a light designer at the Tchaikovsky Concert Hall. He has been a singer-songwriter/composer for over 25 years, performing in Russia and abroad. He promotes, builds and sells cigar box guitars internationally and plays them in various styles, such as blues, rock, country, folk and classical (his instrumental album “Das Wohltemperirte Cigar Box Guitar” is the first classical music album recorded on cigar box guitars.



John Bernyk a.k.a. Johnny Stompbox, Professor Stompbox, and The CBG PhD, was born in Phoenix Arizona in 1959, has been playing guitar since 1968, and has collected vintage guitars for the past 15 years. He has been in education for 30+ years, but his other passion for the past ten years has been making and playing cigar box guitars. John has made over 600 of these instruments. His band the Cigar Box Stompers, features a homemade instrument lineup of original blues/rock songs.



Andreas Doerfler was born in 1971 and started playing the harmonica when he was eight years old, taught by his grandfather. When he was 15 years old, he got into the blues and never looked back. Besides playing harmonica, he also sings and plays guitar, so that it is little wonder that he began building cigar box guitars ten years ago and introduced them into his stage act with his band Blue Haze.



Ross Hewitt a.k.a. Huey Ross was born in Australia in 1953 – the same year that color TVs and transistor radios appeared for sale in stores and the first James Bond novel was published. 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.



With special thanks to Juzzie Smith from Byron Bay, Australia!

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