

CBG Review

October 2019

HOME IS WHERE THE HEART IS...

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Editorial

Weird and wonderful...

Welcome to the October 2019 issue of CBG Review. In this edition, we delve further into the rich and varied world of instruments that fall under the CBG “umbrella.”

Our first interview is with multi-instrumentalist “island boy” Jay Hoad, who over the years has averaged around 200 shows a year in 42 different countries. Jay’s instruments include guitars made out of a skateboard, a shovel and a cricket bat. He also plays a steampunk guitar, cigar box guitar and a dulcitar. And then of course there are his drums and didgeridoos. The Maryland News Journal in the USA sums up Jay’s performances as “an eclectic sound of global proportions”!

The following article by Ted Crocker talks about music and the feeling of satisfaction and achievement that comes from immersing yourself in the world of playable art. He calls it the “Zen factor.” Ted describes why people – himself included – have always wanted to create and/or play all manner of weird and wonderful instruments, and how this led him to found the Handmade Music Clubhouse, where thousands of members around the world share their stories, creations and music.

Hailing from Ghana in West Africa, Stevo Atambire has traveled extensively throughout Europe, singing and playing Afrobeat, hip hop, jazz, blues, reggae and much more on a kologo! Often cited as the forerunner of the banjo, this simple time-honored two-string instrument is testimony to the power of music

and how basic rhythms make people sit up and listen. Stevo shows us how to mix “old” and “new” with some amazing effects.

Gerrit Klaassen is a Dutchman living in the Portuguese countryside where his passion for woodworking and blues has led him into the world of “Triple Chaos” recycled box guitars (RBGs) and other “out-of-the-box” musical works made out of any available materials, such as an old dishwasher or a satellite dish. Gerrit is another builder who shows how so many things that people throw away can be used in the process of making instruments.

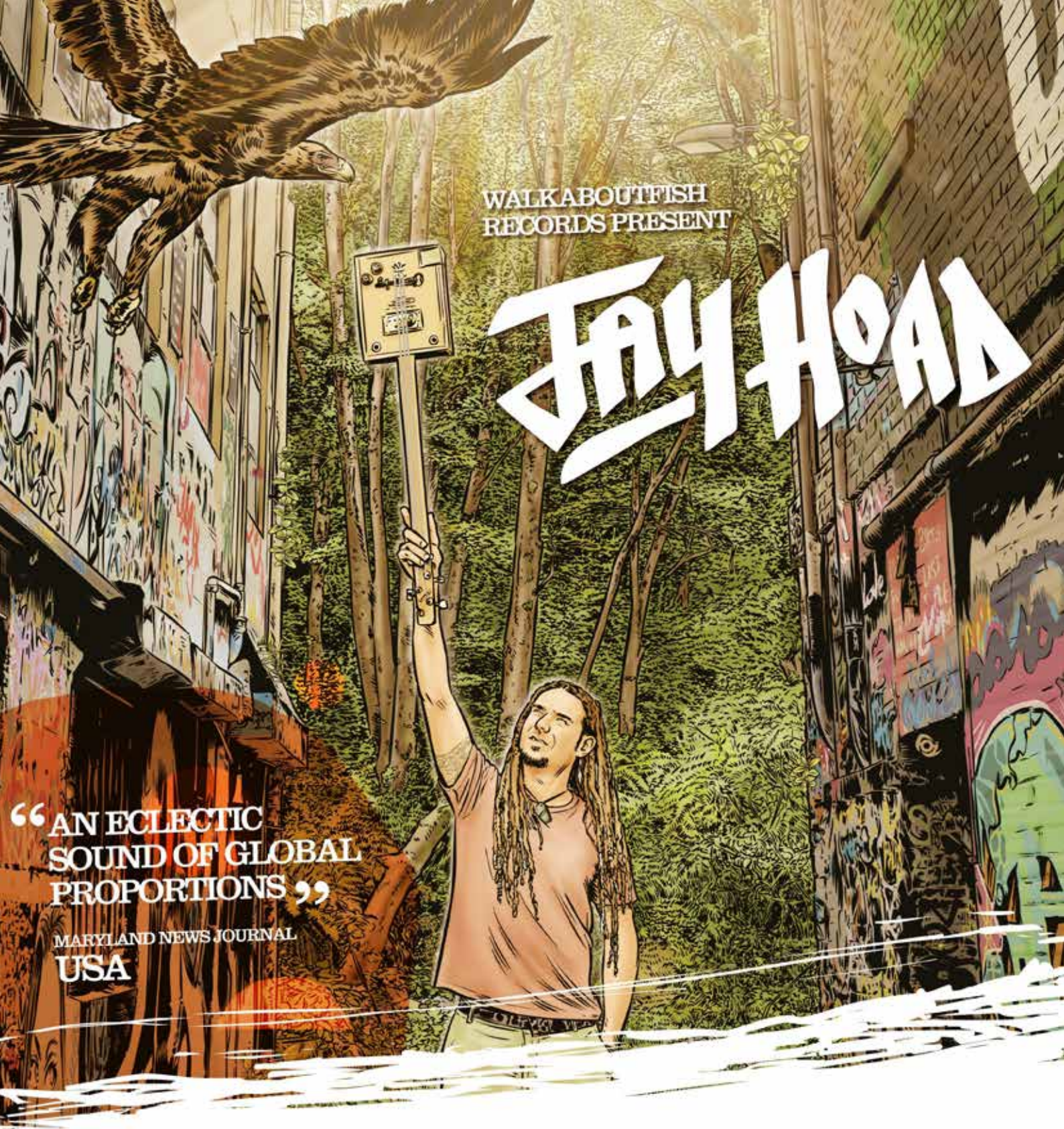
Finally, another Dutchman, Wim Kuipers, continues the discussion about music and the “added bonus” of making our own instruments. Wim calls his business “Infinity cigar box guitars” because for him the power of music never ends! Wim also sees the nostalgic side to home-made instruments as the materials used achieve a sentimental value when they become part of an instrument. He hopes to see the art of playable art passed on from generation to generation.

As always, read, enjoy and share with your friends...

Best regards

Huey Ross

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WALKABOUTFISH
RECORDS PRESENT

JAY HOAD

“AN ECLECTIC
SOUND OF GLOBAL
PROPORTIONS”

MARYLAND NEWS JOURNAL
USA

Home is where the heart is...

DIDGERIDOO, LAP STEEL, DULCIMER, DULSITAR,
CIGAR BOX GUITAR, LOOPS & THE REST...



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Interview with Jay Hoad

Waidroka, Fiji / Adelaide, Australia

“Born in Fiji, Hoad has maintained a country-hopping, island-based lifestyle that has not only shaped his music and personality, but the unique tack of his music...From his DIY guitars, to the live set structure, to the usually heavily danceable beat to a particular song: Jay Hoad lives and breathes what his music represents.” – Cam Findlay, Mandurah Mail– harmattangh.com

CBGR: Jay, besides “regular” guitars, you own a huge collection of other stringed instruments...

Jay Hoad: Craig Koen’s guitars are a big part of the show these days. Craig and I became friends about ten years ago and he’s made a lot of my unusual instruments. The quality’s fantastic and when we conceptualize an

instrument, he builds them and I generally take them on the road after we fine-tune them. For instance, we had to reinforce the skateboard guitar to stop it going out of tune with the flex of the deck and that sort of thing, and now it’s great.

Which ones do you have with you this year?

So I have the skateboard guitar, a shovel guitar, a cricket bat guitar, a steampunk guitar, a dulcitar, (a cross between a dulcimer and a normal guitar – I also have a dulcimar), a “combi-chassis” guitar (made up of parts from my old combi car) and I have a cigar box guitar made from a Habana Cuba cigar box. All my guitars have Seymour Duncan split humbucker pickups to pull the huge sound that I want.



Which ones do the fans like most?

The fans like the skateboard guitar the most – that's the one that takes the cake I think – they're blown away and the sound that comes out of it is just ridiculous!

You're not only a "stringed instrument virtuoso," but you also play didgeridoos and drums?

Yes I'm a didgeridoo player – I have two didges on stage, each with it's own key, and I have a full drum kit. I also have four digital triggers that I can queue to run whatever sound I want. So I have samples that I recorded myself as well as some digital drum sounds like a kick drum, tambourine, high hat and then some more crazy electro sounds for some of the more psytrance dubstep kind of music.

Is this year's European leg of your tour with Loonaloop a break from the norm?

Yes, the Loonaloop tour is definitely a break from the norm. They're such a cool band and I mainly play didge with them so it's almost like a holiday for me – I don't have to carry around the massive show and just get to rock out with them. It was a really great tour – the crowds in Europe are fantastic and so receptive!

Growing up in Fiji, would you say your music and love of all manner of instruments is rooted in the local music there?

My music is definitely influenced by the Fijian culture and I have quite a bit of "island vibe" to my lifestyle and my music with reggae and island rock. I really like the tribal-sounding drums and vocal harmonies. I think the big-beat tribal sounds probably have the biggest influence on the music in my show.





“The fans like the skateboard guitar the most - that’s the one that takes the cake”

You’ve turned your hand to folk, blues, rock, funk, reggae, hip-hop, punk, trance, house and more – what’s influenced you along the way?

Everything man! I love classical music (Bach, Beethoven), I love jazz (Mingus, Miles Davis and Big Band), I love metal (Metallica, Rage Against The Machine, Slipknot) – all that and everything in between! There’s a bit of all that in the show.

And it’s all still evolving?

Absolutely, it evolves all the time. Every day I’m always trying to challenge myself and add more cool stuff to the show.

Where do your music science studies fit into the picture?

Actually it was a Diploma of Music Therapy covering, for example, how the different frequencies relate to chakras or energy centers of the body, as well as all the various emotions. I use music to compose personal sound healing for individuals and groups. My “Earth Music for Yoga, Massage and Healing” album has sold well over 100,000 copies and is used by yoga teachers around the world for music in yoga classes and also as therapeutic music by many teachers and healers.

You wrote “Power of The Rock” on a cigar box guitar when you visited Uluru in Australia’s Northern Territory – what are some of the other out-of-the-way places you’ve written songs?

Man, all over the world – Cambodia, southeast Asia, India, the Caribbean, Australia, Fiji – almost everywhere.

“I think music can have an incredible impact on people”

Bono from U2 once said that “music can change the world because it can change people” – what’s your personal philosophy?

Yeah, that’s what we do. I don’t know about changing the world. One gig at a time, one person at a time – the biggest takeaway I get from a show is when someone says “thank you so much for bringing your show to where we are; I’ve had a lousy day or a lousy month and for the last three hours I’ve forgotten about it all.” That’s what keeps me going. I’m not out to change the world, but I think music can have an incredible impact on people.



You've said that music breaks all language barriers?

Yes, it actually says that on one of my tattoos. Any country I go to, whether I speak English or not, we can always jam and play music together. We can work out what key it is and what style and have a full conversation with our music without actually speaking the same language.

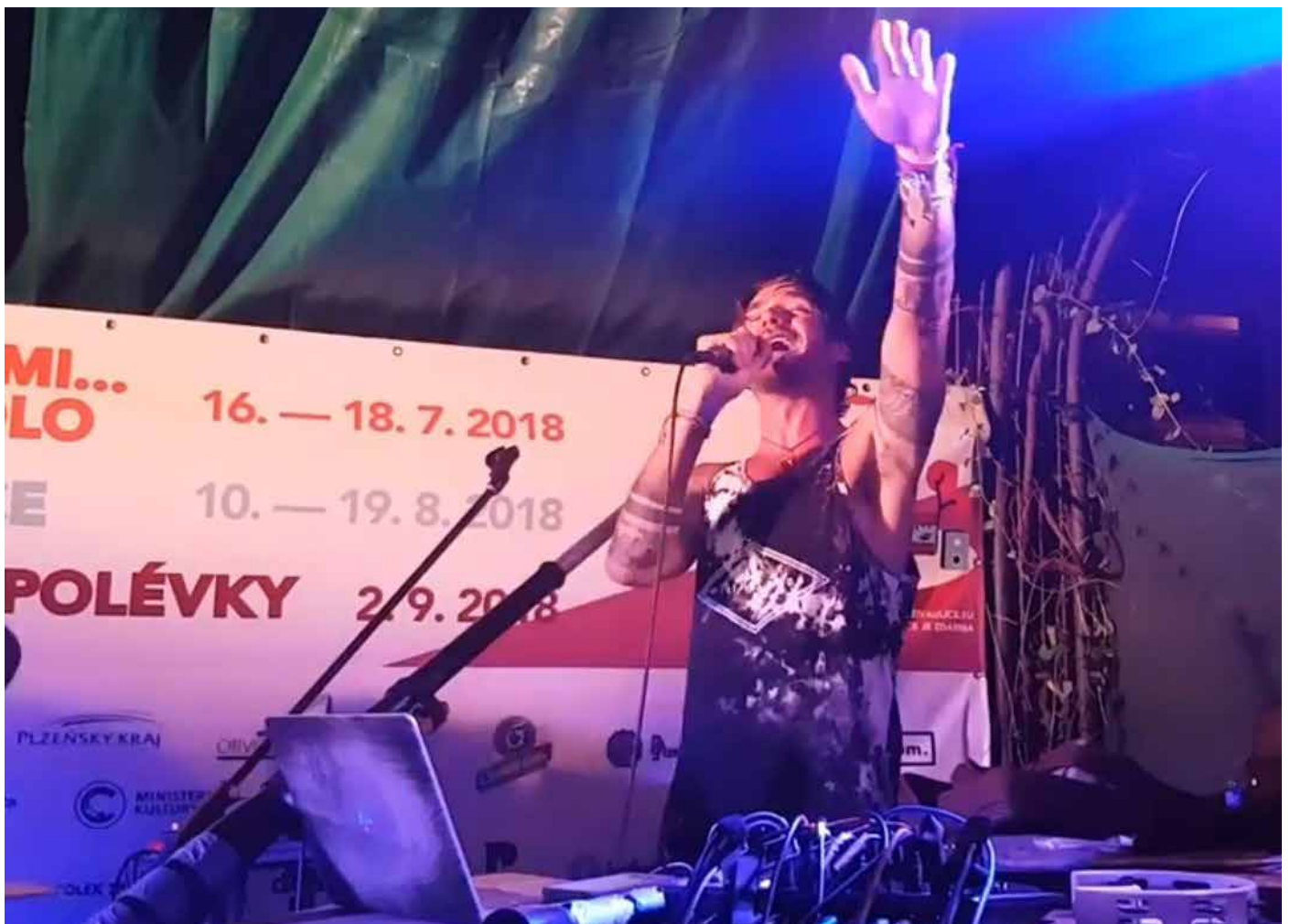
"English or not, we can always jam and play music together"

You've put a lot of work into your albums – the last one "Off The Cuff" with Chris Finnen had nearly 60 guitars in it?

It had about 60 instruments – I think we had about 45 guitars. All sorts, it was great! Chris is a world-famous musician whose played with some really famous Australian bands and still does.

Would you say "Off The Cuff" is more roots music and your "Home Is Where The Heart Is" album is more universal and eclectic?

Yep, "Off The Cuff" is definitely more of a roots, bluesy kind of album. It won the "Roots Album of the Year" in Australia in 2017. And, yes, "Home Is Where The Heart Is" is more universal. All my albums "Stories For The Soul," "Warmth In The White," and "Home Is Where the Heart Is" have songs



from my shows and each one of them has so many genres of music and so many guest musicians, which I love. My next album will hopefully come out next year and will be more of a didgeridoo, crazy cigar box, probably a little bit more electronic one, but definitely featuring all these crazy guitars with epic psytrance, dubstep, glitch hop styles of music.

And where exactly is home these days?

Well, it depends on the day... Today it's the Whitsundays in Queensland, last week it was London – we travel so much that “home is where the heart is” for me. We have a home base in Fiji where I was born and raised. We live in a little village on the south coast of the main island when we're not touring. I also have a place near Adelaide in South Australia, and my partner Nicole is from Brisbane where we also

spend a bit of time. But Fiji is home base, where we are putting all our energy into at the moment. We are setting up a retreat space for musicians, healers, yogis to come to for retreats with their fans. We also have guitardidgelessons.com opening for one-on-one lessons with beginners to advanced players and I'm really excited about that.

It seems like you're on the road for most of the year – last year it was 200 shows in fifteen countries. How has 2019 fared so far?

It was actually a little under 200 shows last year. It's been great – I've been on the road full-time for about 20 years now, averaging around 200 shows a year in 42 countries. What's it like being on the road all year? It's amazing, I'm blessed to do what I do, I love it! We have a nice tour van in Australia, one in Fiji and one in the USA. The one in Europe's



a bit small, with us and Loonaloop crammed into it – that was a bit hectic, but we love it! We have a nice blend of friends and family, some really nice hotels, some not-so-nice hotels, a lot of nights camping out under the stars. Love it all!

Are the Australian and Fiji legs of the tour solo or with the Jay Hoad Band?

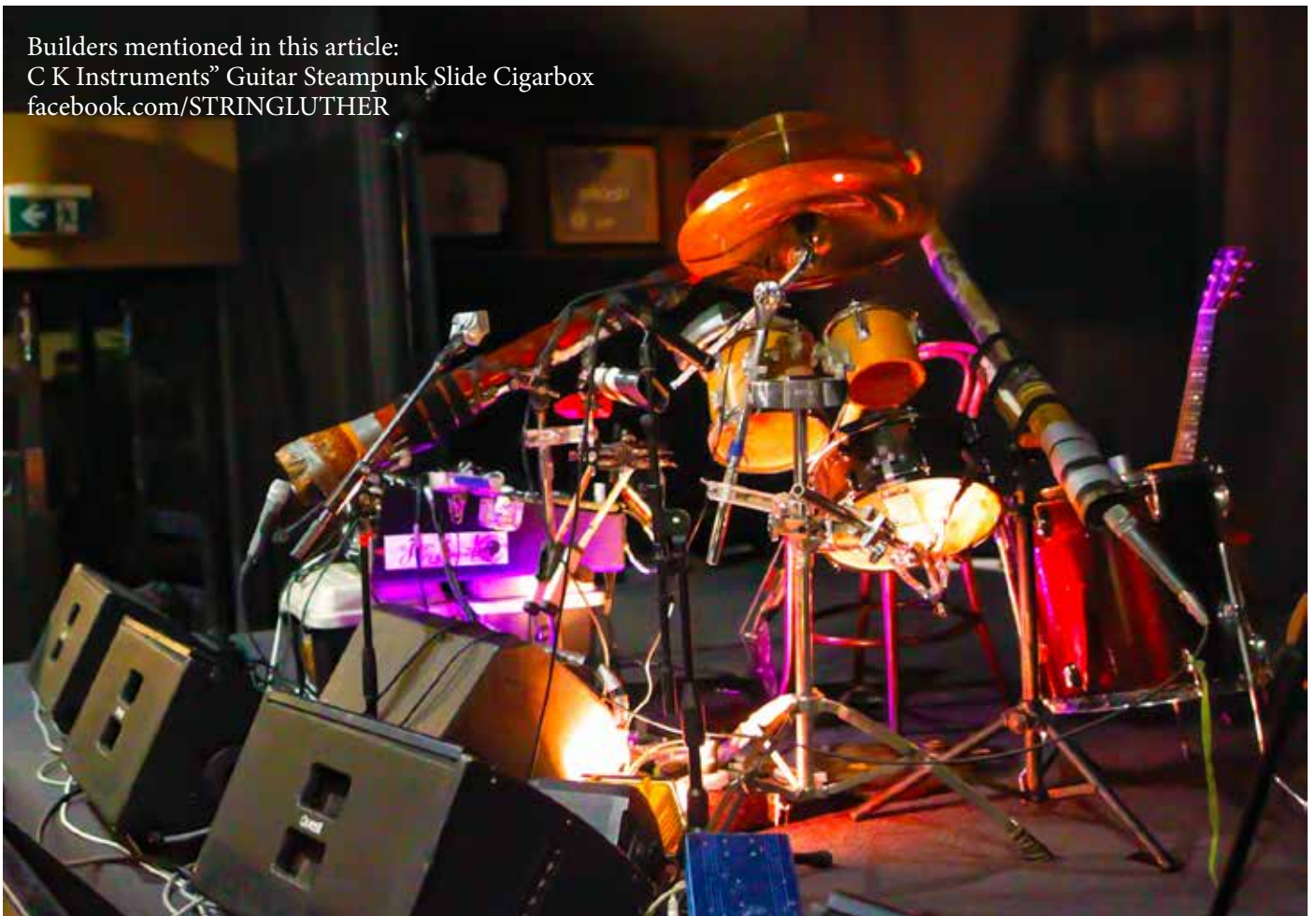
Festivals are usually with the band and the others are usually solo. It's just a budget thing. We can't afford to bring the big band to the smaller shows, but we definitely try and do the festivals together. The band's members are Jim Miller (trumpet), Tim O'Brien (saxophone), Ria Loof (vocals), Mat Long (guitar), and Henry Moncreiff (drums).

Besides India, what are your plans for next year?

Probably focusing on Australia mostly next year. We're just knuckling down with the Fiji project. It's been such a crazy few years of touring in so many countries that we're going to tone it down a bit next year. ■

www.jayhoad.com
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Handmade music and the Zen factor



Ted Crocker, Handmade Music Clubhouse Florida, USA

Photos: Ted Crocker ©

“Ted, I looked on your web site and just fell in love with this guitar... Can’t remember for the life of me how I stumbled upon the Honey Dripper but serendipity is a splendid thing. Guitars like yours keep me connected with the basics, the simplicity, the earthiness and undeniable sexiness that is the electric guitar. Yes, I have had a good play on the Honeydripper and it’s certainly got some serious mojo. I love it. Cheers for now brother.” – Keith Urban



For years now, we’ve seen a huge trend for people to make their own simple instruments to express the music inside of them – people making instruments on kitchen tables or in garages and learning how to make music with their creations. People have created and are still creating all types of instruments – strings, percussion, wind and more, including cigar box guitars, bucket drums, kalimbas, gourd banjos, and even carrot flutes! Their music ranges from basic and primitive to highly sophisticated and modern – all valid music and an incredibly satisfying world to venture into! The owners of these creations range from armchair musicians to (some famous) performing professionals.

In 2003, I discovered a group of 12 people on a Yahoo mail group who were into cigar box guitars. I had made a few and my posts kind of set me up as a guru (or mad scientist) in that field, especially regarding homemade pickups and amplifiers. Every day since then I have been online guiding, inspiring and answering questions to the best of my



ability. In 2009, when I recognized that a lot of the folks besides me were not only building cigar box guitars, but also a bunch of other weird and wonderful instruments, I founded the Handmade Music Clubhouse (dotcom) as a home for builders and musicians of all natures. In fact, on my Facebook page, it says “Head Zookeeper at Handmade Music Clubhouse.com).”

The Clubhouse gives every member a customizable web page (many use it to host a sideline business site). It also lets members post a slideshow of builds and videos, or songs in their own jukebox, personal blogs, a forum to post questions, tips or just have a conversation. There’s a group section to address/research any interests people might have and a live chat room (and more). And there’s CBG TV for a series of instructional videos...

*“Head Zookeeper
at Handmade Music
Clubhouse.com)”*

The Clubhouse represents thousands of people from all around the world who share a specific interest – building and/or playing their own instruments. The sharing of photos, videos and music and the many discussions make it a unique friendly global community. I’m mostly known for cigar box guitars, even though many artists like Keith



Urban, Gary Clark Jr. and a lot of blues and noted CBG names play a Crocker creation 6-string solid body, as well as other noisemakers.

Like so many others, I love to create unique guitars – I hand craft each one and give it a name. I have documented the construction process for many of my instruments so that people can see how it's done. As you can see by the photo selection, my cigar box guitars evolved into guitars of all sorts of shapes and sizes. Since most of them are electric, their bodies can take on any number of forms.

Still, personally, I pretty much only play a three-string fretless instrument with a slide because of the sheer simplicity of it! It's an easy instrument to learn, but there's so much you can do with it. And they never fail to inspire me...

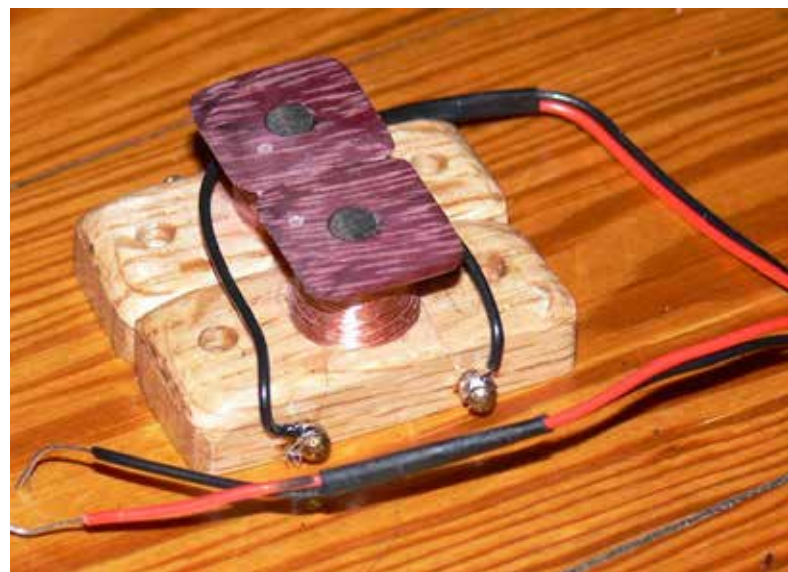


As everybody knows, another outstanding feature of cigar box guitars and handmade instruments is that each one is an individual work of art, even if it hangs on a wall and never gets played. So creative folks have found a new venue to express themselves even if they don't play. Still, the bonus is that they are playable art and can be picked up by anybody and played.

There is a Zen factor of creating and then making music on your own instrument. Anyone can go to Guitar Center, lay down a lot of money for a Strat and an amp and then lessons. On the other hand, Handmade Music folks create their own instruments, stream lessons and upload their music as part of this global community.

"Believe me, there is nothing more satisfying than expressing the music inside of you on an instrument you created from scratch"

In its way, music itself is Zen – it has the ability to enhance (or change) people's moods and take them to a different plane. Believe me, there is nothing more satisfying than expressing the music inside of you on an instrument you created from scratch. It's especially satisfying if you never thought you had music inside of you!



If you look at the big picture, homemade music is both physical and emotional, helping people to relax and immerse themselves in another world and be happy. And it's social – it brings so many like-minded people from all walks of life together in a healthy environment like the Handmade Music Clubhouse. ■

<http://tedcrocker.com>
<https://www.facebook.com/tedcrocker>

"It's especially satisfying if you never thought you had music inside of you!"





Afrobeat and the kologo

Interview with Stevo Atambire

Accra, Ghana

Stevo Atambire...is a contemporary artist who fuses his kologo melodies with modern Afro beats to produce what is enjoyed by both older and younger generations. Stevo released his first album in 2012 and sold over 50,000 copies in the Northern part of Ghana alone. In a country where pirating is not uncommon...selling 50,000 copies of his first album is like being certified Platinum by RIAA in America. – harmattangh.com

CBGR: Stevo, how old were you when you started performing?

Stevo Atambire: I started performing ten years ago, but I started playing music when I was 14 years old. Kologo is the only instrument I play.

In your “Teach Me” album you sing “Kologo music be the root...” What exactly is a kologo?

The kologo is a two-stringed lute, often considered to be an ancestor of the banjo. It's supposed to be a round calabash with a goat skin but these days it's not easy to find the right shape of calabash. It has two nylon fishing strings over a smooth round stick. I can make it myself, but we know a kologo player who is really good in making them and I prefer that he makes them for me. You can tune to all the keys, but I tune it like the first two top guitar strings and can go up and down to hit all the notes.



Did you follow in anybody's footsteps?

I was inspired by my godfather – the late great Sambo Adabire Aburiya – I think he's the one who made kologo popular in the region. He's the one who started playing meaningful songs on it – songs with a message. When I was a kid, I loved to play like him and I think it's good to carry on the tradition. It's the Frafra community that plays this instrument – there are just under one million people in the region.

And the whole album was inspired by kologo music?

Half of the album is Afrobeat, which both locals and Europeans enjoy. But my music varies – if you listen to the "Teach Me" album, you can hear both traditional and contemporary music, featuring other internationally known musicians like Gyedu-Blay Ambolley and Villy. I do a lot in my music – Afrobeat, hip hop, jazz, blues, reggae...

Tell us about your band "Stevo & the Alostmen"

We decided to call ourselves the Alostmen because we feel we are like vagabonds – children of the street who love to find our own destiny. The name "Alostmen" comes from "a lost man" who is always on the move. The other guys are Joseph Ajusiwine playing the goje (similar to a kologo, but more like a fiddle), Abednego Sowah Ako playing the gome drum, and Aminu Amadu playing a donno (talking drum).

*"I do a lot in my music
- Afrobeat, hip hop, jazz,
blues, reggae..."*



And you sing mostly in pidgin English and local dialect?

In Ghana, we have nearly 80 languages. That's why Pidgin English is extremely popular in most parts of Africa, particularly West Africa. Everybody speaks Pidgin in Ghana, on the streets, everywhere. People in Europe like it too. English mixed with some local language also goes well with our music. People enjoy the melody and would like to understand what you are singing about, so sometimes you need to fuse the language to reach across all the borders.

You've built up quite an international following...

I have always looked at new ways of doing things that touch different people from different backgrounds and tastes for music. I toured France and Germany with Wanlov the Kubolor's *Afro Gypsy Band* in 2011

and 2013, and then Switzerland, Germany, Belgium, Croatia and a lot of Eastern Europe with *Mabiisi* in 2015 and 2016 (Mabiisi was a collaboration with rapper Art Melody).

"Sometimes you need to fuse the language to reach across all the borders"

I played with *Ábáse* (a project of the Hungarian musician Szabolcs Bognar) in London last year. This year, we put out a single together called "Sambo" dedicated to my godfather, with me singing and playing kologo. It's like a mix of funk, jazz and Afrobeat.



How was it touring in Europe this year?

This year I played the Budapest Spring Festival in April along with *Ábáse* and the biggest band in Budapest, *The Mabon Dawud Republic*. I also played and sang with *Ábáse* on Thris Tian's Global Roots radio show in London. Then I went back again and enjoyed another tour of festivals and gigs in Hungary in August before hooking up with the *Alostmen* to tour around Ghana (the Boyawenga Tour 2019 in Naylorigo, Tamale, Sunyani and Winneba).

What's in the pipeline in the next year or so?

I'm working on a new project with an American professor, Colter Harper, who teaches at the University of Ghana. I am organizing the Saa-Woo Festival at Naylorigo. Saa-woo Festival is a community-based program. It's the end of the rainy season and time for a celebration! This year we will focus on a green and clean environment. Mabiisi is on hold because of my solo album in 2017 and his own solo project, but we like working together so I hope we can get together in the not-so-distant future. In the meantime, I plan to launch a new electronic album in January 2020. ■

<https://www.facebook.com/stevoatambire1/>



IK BEN DE TROTSE
BRUER
VAN EEN PIACHTIGE
Lieve en Zelfvoldige
ZUS
IN JA, DIT HEB IK VAN HAAR GEKREGEN
EN JA, DIT VINDT ZIJ GRAPPIG

Not just sawdust!

Gerrit Klaassen, Triple Chaos recycled box guitars Alqueidão de Olalhas, Portugal

I was born and raised in The Netherlands and moved to Portugal about fifteen years ago. A framemaker by trade, I am now this lucky guy with a woodwork shop called “Not Just Sawdust” that I resurrected from a run-down old building next to our 200-year old cottage in the rural heart of Portugal. Here I restore or make furniture, lamps and other items, out of all manner of recycled materials for a living, and designing, building, recycling, upcycling and woodworking has become part of my DNA.

I call my business “*Não só Serradura*” (Not Just Sawdust) because the work is far more than merely woodworking. It reflects the passion and relentless urge to create works of art out of the beautiful materials that nature

provides. It’s the sharp teeth that cut and the effort and determination that subdue the mind until we find out what a piece of wood harbors within itself.

I’ve been hooked on the blues since I was a teenager, when I collected old blues records and lived in a completely other world to my schoolmates. And this love of blues has accompanied me all my life. Later I organized blues festivals, produced a radio show for over ten years and wrote for a blues magazine in the Netherlands. So it is little wonder that I was lured by the cigar box guitar revolution into starting up “Triple Chaos” where we build out-of-the-box musical instruments, cigar box guitars, stomp-boxes and any music



(or noise-) making tool that doesn't fit into the accepted categories of "serious" instruments. We also have the "Bluesbarn Studio" and a small Bed & Breakfast to cater for artists and musicians looking to explore the area and/or experience a little old-school music recorded on old-world instruments.

Since moving to Portugal, I have realized that we are living in a time where people throw so much good stuff away that it isn't hard to find the materials to build whatever you like, but cigar boxes are few and far between. Still, a box is a box and I like to recycle them into stringed instruments, which I call RBGs (recycled box guitars). Any box will do if it's not too small or too big. And people throw away so many things that are usable in the process of making instruments.

"We are living in a time where people throw so much good stuff away"

The shop is nicely filled with all kinds of wood, donated by a local builder who saves up pieces of scrap when he restores houses and calls me once a year to collect them. People in the area also bring me a lot of other materials because of my reputation for recycling. My goal is to buy as few things as possible. I will use old guitar parts if they turn up at flea markets, etc., but otherwise it's a nice challenge to make parts. I mostly make my own tuners and frets unless people ask me to use standard



materials. It turns out that every time I make a new instrument one somehow gets sold and it's really nice to see people actually play my three- and four-string guitars.

When we go to artisan markets people are usually pretty interested and it's nice to explain something about the guitars and sell them on occasion. It's always good when a guitar ends up in the hands of somebody who has an eye for details. For instance, one guitar we sold to a CBG collector was called the "Teres Angulus" and had angled frets, fretmarks made out of aluminum tubing filled with beech, a "fretboardless" neck, "fado" style tuners, knobs made with copper tubing and some hardwood, a specially designed tailpiece and adjustable bridge made from a brass bolt and a "humbucker" pickup – all placed at the same angle.

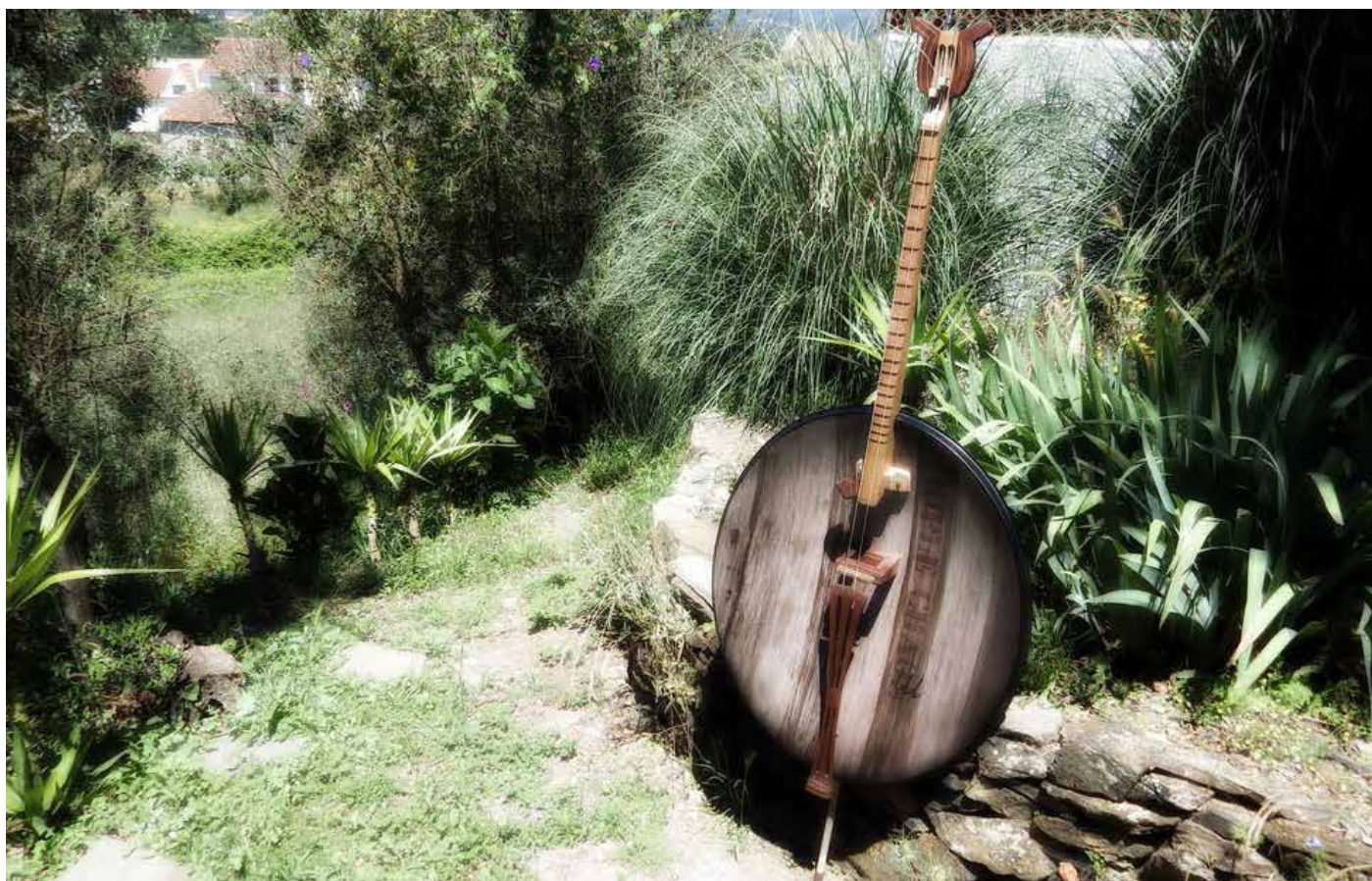


"It's always good when a guitar ends up in the hands of somebody who has an eye for details"



Obviously not everything I make is made out of a box. For example, one of my creations was a three-string guitar and case made out of sheet metal from an old dishwasher. The sides of the guitar were "upholstered" with strips of old leather and the tuners were cased in a little Dutch "Panter" metal cigar box.





Our stand-up bass was made out of a satellite dish, the back of an old chair, a corner post of a cabinet that our neighbours threw away and a few pieces of hardwood that came from the showroom samples that a friend gave me. I extended it with a bridge piezo and pre-amp. All in all, the bass cost around 20 euro (\$22) including the strings. Of course, time and labor are another question, but you can see how I built it in “#52 A Satellite Dish Stand-Up Bass” on my “Not Just Sawdust” YouTube channel along with “the making of” videos for most of the instruments I have made.

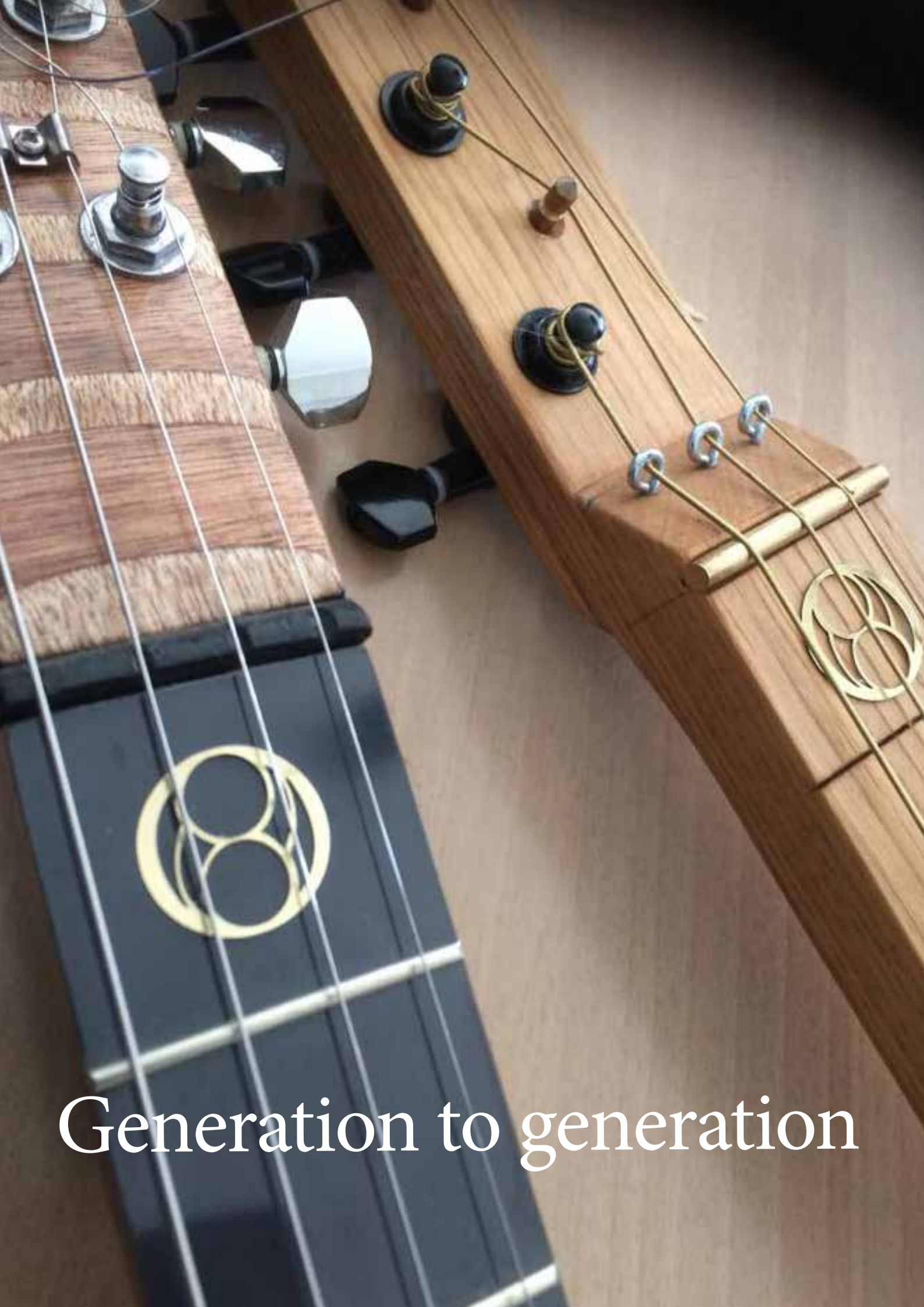
“Of course, time and labor are another question”

You can find many of the Triple Chaos projects and RGBs on our Triple Chaos blog or visit us on Facebook. Or, if you're ever in Portugal, come visit our workshop in the heart of Portugal! ■

www.3xchaos.weebly.com
www.facebook.com/3xChaos







Generation to generation

Wim Kuipers, Infinity cigar box guitars

Ermelo, Netherlands

More and more people are building and/or playing cigar box guitars and related instruments these days. For someone like myself, it was too hard not to jump on the bandwagon a few years ago. As a teacher at a school for children with learning and behavioral problems, I have found that CBGs, diddley bows, canjos and other musical instruments that you can build with your own hands can be an exciting educational tool. And it's not just the kids that learn, but now this old dog also has a few new tricks!

Music has a way of livening up and loosening up the atmosphere. Making our own instruments is an added bonus as it absorbs our imagination and helps us all learn to focus more on the task at hand. And it encourages group activities as well. When I started working on CBGs in the classroom, friends wanted to help too, sometimes bringing me cigar boxes. One time a colleague showed up with a couple of old worn-out boxes and asked if I could use them. They had belonged to a little old lady who had lived to be 102.

"That's when the real beauty of homemade instruments really struck me"



That's when the real beauty of homemade instruments really struck me. I started to repair the boxes and turn them into something fun and useful, but also of true sentimental value! This time I set out to do it just like they did in the old days – taking hand tools and whatever materials were laying around to build a guitar.

And so the “Flamingo” was born, with an old cigar box, a piece of hazelwood for the neck, a nut and bridge made out of a soup bone, tuners made out of hardwood from a an old clock and the tailpiece from an old horseshoe nail. I punched out the flamingo sound holes with a nail. The only non-old-school parts were the strings I took from an old Spanish guitar. I made it fretless and tuned it DAd, and when I heard the first sounds from it, I had the feeling I could be playing on somebody's porch all those years ago!



*“He wrote ‘it’s all good’
and I couldn’t agree
more”*

My first handmade guitar was a three-string single-coil guitar and was signed by Seasick Steve at a concert in Utrecht in the Netherlands. He wrote “it’s all good” and I couldn’t agree more. The “Seasick” guitar is one of my treasures, but I put other guitars up for sale and call my business “Infinity” because I say the power of music is never ending!

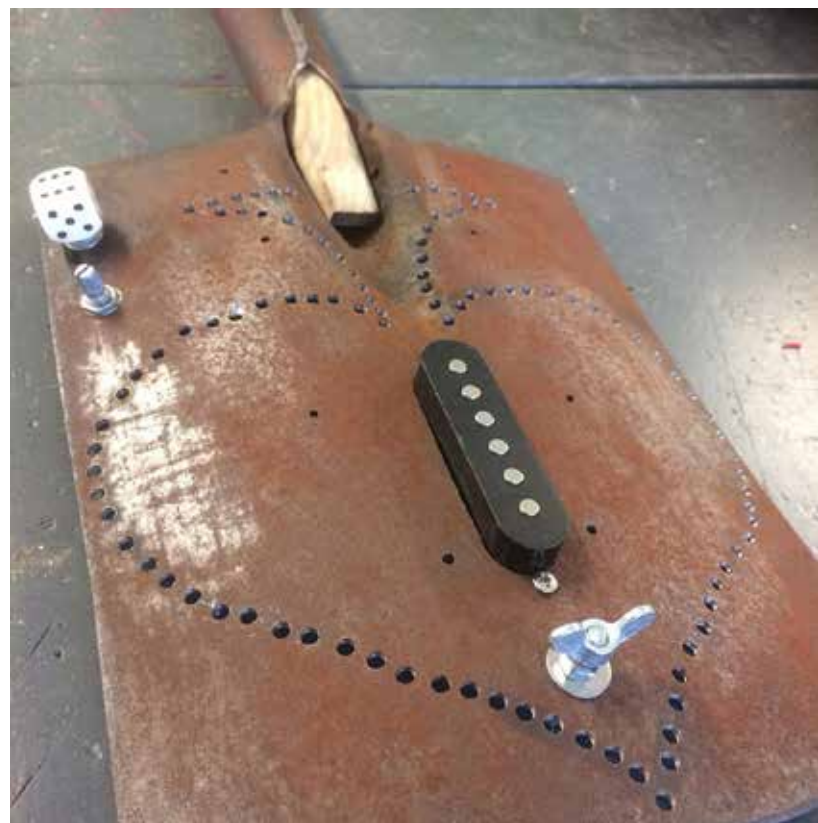


Sometimes you have to try something else, so don't be surprised if you stumble across guitars that I have built out of books (why read on a rainy day, when you can play instead?), a pair of Dutch clogs, an antique copper bedpan (a "bedpanjo") and a bed warmer, or whatever else is lying around or I can pick up at a flea market. I used horseshoe nails for the frets on my "Ace of spades" shovel guitar.

Every year I go to the Delta Calluna Dutch CBG Festival (the organizers say it's the biggest Cigar Box Guitar festival in Europe!) at the American Roadhouse in Ommen to meet people, hear all kinds of Roots & Blues music, and talk about building with other builders, customers and anyone else young or old who's interested in homemade music. Needless to say I really enjoy the CBG community and I hope that this music and way of life will be passed on from generation to generation as it has been in the past. And I plan to do my bit in achieving that goal. ■

<https://www.facebook.com/Infinity07009/>

"It's not just the kids that learn, but now this old dog also has a few new tricks!"





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Contributors

Jay Hoad is a singer/ songwriter who began his musical career in Fiji and has since toured, performed and studied music in 42 countries around the planet. Jay's high-energy show sees him sitting in a cockpit of instruments including voice, didgeridoo's, drums, dulcimer, dulsitar, guitar, cricket bat guitar, cigar box guitar, lap steel guitar, shovel guitar, skateboard guitar and steampunk guitar. Lungs, hands and feet work in harmony as Jay fuses all genres of music, creating a sound that is hard to believe comes from only one person.



Ted Crocker creates guitars and music gear. He calls it his "therapy." He makes them as much for himself as for his clients. He'll tell you there is a deep satisfaction from creating something by hand – something that sings... One claim to fame was that he was chosen to create a "new fangled" electric guitar for the film "Honeydripper." Ted's designs range from CBGs that could have been made over a hundred years ago to signature custom-built guitars with futuristic designs.



Stevo Atambire is an internationally touring musician from Ghana in West Africa who fuses modern and traditional music with his two-string kologo to produce a unique blend of Afrobeat, hip hop, jazz, blues, reggae and more. Stevo started performing ten years ago and released his first album in 2012, which sold over 50,000 copies in the Northern part of Ghana alone. His latest solo album "Teach me" mixes the "old" with the "new" with some phenomenal results.



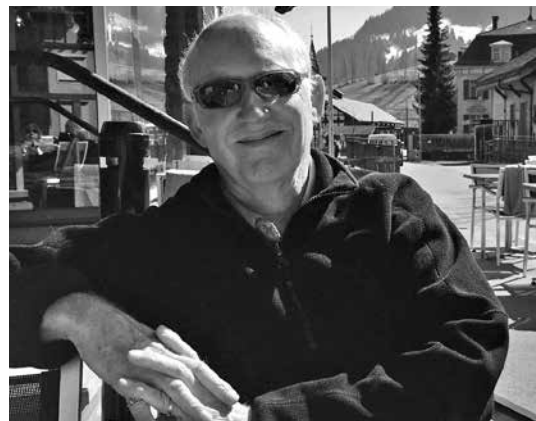
Gerrit Klaassen, born and raised in The Netherlands moved to Portugal about thirteen years ago and runs a little recycling and woodwork shop called "Not Just Sawdust" with the motto "Aut Viam Inveniam, Aut Faciam" – there's always a road, if not, we'll make one. Triple Chaos is the part of the business where Gerrit builds out-of-the-box musical instruments, including cigar box guitars, stomp boxes, recycled box guitars (RBGs) and other exotic recycled instruments.



Wim Kuipers is a teacher who uses CBGs, diddley bows, canjos and other musical instruments as an educational tool. His first handmade guitar was signed “it’s all good” by Seasick Steve and Wim calls his business “Infinity cigar box guitars” because the power of music never stops. Wim says it’s not just the kids that learn, but he’s also learned a lot from CBGs and he hopes the music and way of life of the CBG community will continue to be passed on from generation to generation.



Ross Hewitt a.k.a. Huey Ross was born in Australia in 1953 on BB King’s birthday – 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.



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