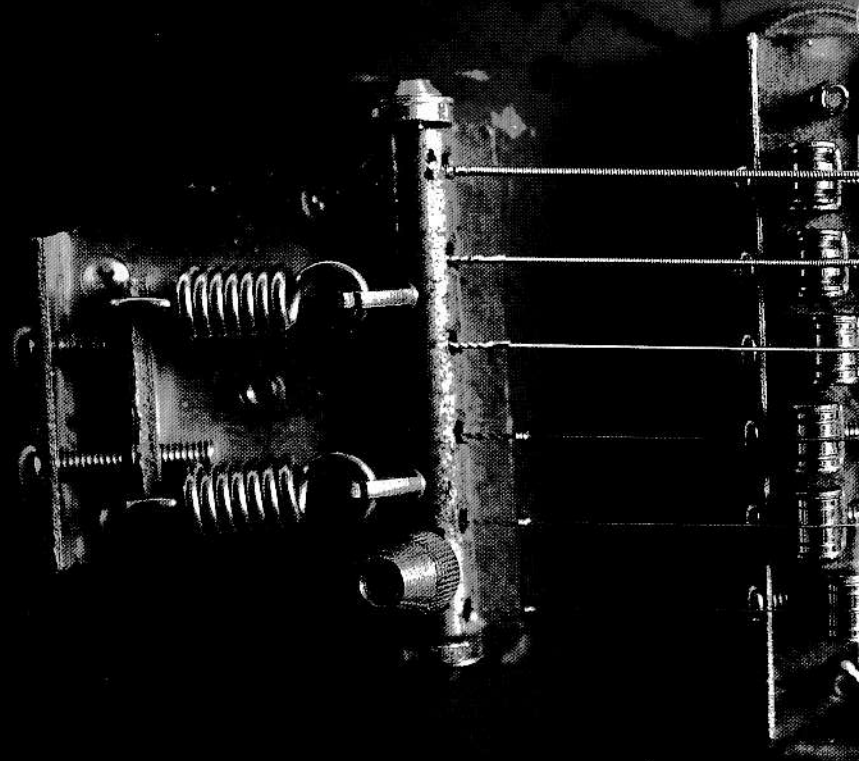


THE \$100 GUITAR PROJECT

Disc A (73:46)

- 1 **Chris Murphy** *Blockhead* (1:39)
- 2 **Amy Denio** - *Deni-zen Koun* (06:30)
- 3 **Greg Anderson** *Bale Wagon* (2:14)
- 4 **Alex Skolnick** *\$100 Guitar Blues* (2:19)
- 5 **Josh Lopes** - *Hundo* (2:46)
- 6 **Nick Didkovsky** - *A Fire in God's Path* (00:40)
- 7 **Biota** - *Watch and Watch* (1:58)
- 8 **Caroline Feldmcier** (of Paracutá) - *A Fond Lover* (1:28)
- 9 **David Starobin** - *Berceuse bas de gamme (Cheap Lullaby)* (3:15)
- 10 **Taylor Levine** *Fish Eye* (2:15)
- 11 **Nels Cline** *Seared Beard* (1:28)
- 12 **Andy Aledort** - *Hundredollars 'o' Lovin'* (2:50)
- 13 **Ron Anderson** *Chainring Compatibility* (3:16)
- 14 **Mark Hitt with BCTD** - *Boogiemon* (1:45)
- 15 **Rhys Chatham** - *The Out of Tune Guitar (\$100 Guitar version)* (4:35)
- 16 **Zwerm** - *100\$ pedalfest* (2:24)
- 17 **Nick Didkovsky** - *Son of Lion* (00:11)
- 18 **Joe Berger BCTD** - *D & B Eurotunnel* (2:01)
- 19 **Han-carl Park** - *apophenia: A atomic symphony in 10 movements*
If you seek III a comfortable spot to listen IV to this V track the sofa perhaps
VI or the VII floor however VIII standing hand IX suspended over the volume
X control you XI find that XII it is (01:07)
- 20 **Shawn Persinger is Prester John** - *Medley: 100 One-Dollar Guitars / Siciliano from*
Violin Sonata No. 1 by J.S. Bach (excerpt) (2:52)



- 21 **Del Rey** – *Leadbelly's Jalousy* (1:55)
22 **Marty Carlson with Joe Bouchard** – *Adjustable Rod* (2:54)
23 **Mike Lerner** – *Requiem* (1:18)
24 **Marco Oppedisano** – *Red Cent* (2:08)
25 **Jon Diaz** – *Harmonic Prayer* (2:56)
26 **Mike Keneally** – *Hi Ma* (1:14)
27 **Mark Solomon** – *Stethoscope* (2:31)
28 **Larry Polansky** – *duchess bridge* (2:42)
29 **Julia A. Miller** – “jseq_a” – *5.2.onnne* (3:30)
30 **James Moore** – *Birds* (1:53)
31 **Bruce Zeines** – *The Earth Still Turns While I am Still On It* (1:53)
32 **Chuck O'Meara** – *until it all went terribly awry* (1:48)
33 **Karl Evangelista** – *escrah* (1:54)
34 **Bill Brovold** – *Little Fire* (1:55)
35 **Teisco Del Rey, with Bob Spalding** – *House of the Rising Sun* (3:42)

Disc B (73:14)

- 1 **Colin Marston** – “_____” (3:36)
2 **Fred Frith** – *Light erases the thought* (6:10)
3 **Thomas Dimuzio** – *Fog Rolls* (2:38)
4 **Janet Feder** – *The Wind that Brought the Fire* (2:06)
5 **Marco Cappelli** – *Do Ut Des* (2:10)
6 **Barry Cleveland** – *Arab Spring* (3:06)
7 **Kai Niggemann** – *when \$100 was precious* (2:00)
8 **Roger C. Miller** – *The Hundred Buck Stopped Here* (1:42)

- 9 **Nick Didkovsky** - *Monkey and Determination* (00:19)
 10 **Jesse Krakow** - *A Song Like This* (1:09)
 11 **Blancah** - *ReD* (3:29)
 12 **Nick Didkovsky** - *Could have been an Ankle's Tableau* (00:16)
 13 **Steve MacLellan** - *M-Theory* (2:02)
 14 **Jesse Kranzler** - *Music For The Modern Man Pt. 3* (1:36)
 15 **Michael Bierylo** - *Koralate* (2:04)
 16 **Hans Tammen** - *I hate zero crossings* (2:21)
 17 **David Linaburg** - *Distance, No Distance* (1:27)
 18 **Nick Didkovsky** - *I can imagine you dancing to this* (00:08)
 19 **John Shiurba** - *Down the Drain* (1:28)
 20 **Bruce Eisenbeil** - *Red Winged Blackbird* (3:24)
 21 **Henry Kaiser** - *I Forget* (2:53)
 22 **Wiek Hijmans** - *Wicks* (1:08)

- 23 **Ken Field** - *Sonic Wrubble* (3:51)
 24 **Juan Parra Cancino** - *Life is too precious...* (1:30)
 25 **Ava Mendoza** - *Normal Nagual* (3:23)
 26 **Elliott Sharp** - *Ninety-Nine Ninety-Nine* (3:15)
 27 **Kobe van Cauwenberghe** - *Himi* (2:25)
 28 **Keith Rowe** - *Table* (3:52)
 29 **Raymond T. Kallas** - *Malchiro (when blossoms fall they look like they're dancing)* (2:09)
 30 **Phil Burk** - *Snow Falls on the Rising Tide* (2:42)
 31 **Nick Didkovsky** - *Feeble Little Weakling* (0:18)
 32 **Mark Stewart** - *Hum! Scratch!! Rub!!!* (2:56)
 33 **Tom Marsan** - *Stairwell Blues* (1:31)
 34 **Matt Wilson** - *White Bird* (00:25)

In terms of basic design properties, all guitars are the same. If you can play one, you can play any other. Yes, yes, guitarists speak in hushed tones of collectible instruments, but the thing that's responsible for the sound coming out of the guitar is the human playing it. Years of fun, sadness, disappointment, excitement, craziness, introspection and more blends with ideas and influences and comes out through the fingers and that's what's important. That's what this project is about – the players, not the very, very basic and unadorned instrument they all took turns playing.

In the fall of 2010, I found the guitar on line, showed it to Nick, and out came the question “Wouldn't it be great if we bought it and passed it around among our guitar player friends, each one could record a track and we can put it out as a CD!” Then we laughed. Then we bought the guitar, and it became reality: guitarists were invited and they, in turn, invited other guitarists. What Nick and I thought would be an amusing side project quickly escalated beyond our expectations. Within forty-eight hours after inviting a few players to join us, we had enough people signed up to fill an entire audio CD. And still the requests to participate kept coming, forcing us to turn this into a two CD set. (We could easily have added a third CD but it had to stop somewhere). The enthusiasm never waned. Players from all levels – established pros to hudding amateurs and every stripe between - gave their time, talent, energy and money passing the instrument from one player to the next, back and forth across the country (with a stop in western



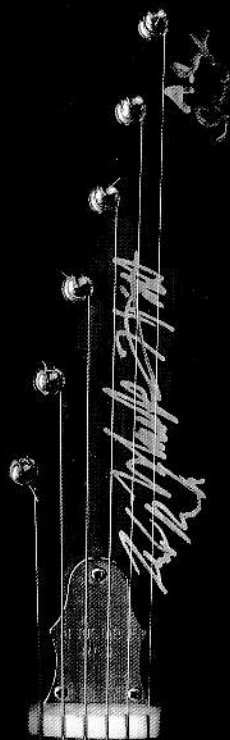
Europe and a brief trip to Hawaii). There were a (very) few rules: each guitarist was supposed to keep the guitar for only a week; nobody could permanently modify or alter the guitar; each guitarist was responsible to ship, deliver or hand off the guitar to the next player on the list; and no cover tunes (because getting copyright clearances was too overwhelming).

So here you have it – dozens and dozens of styles, techniques, sounds, compositional approaches and all of it played on the same, unmodified, very basic \$100 guitar.

– Chuck O'Meara, Nov. 11, 2012

This is the music of your friends and neighbors: real, raw, and honest. motivated by the love of playing, pushed to excellence by the high bar everyone set for themselves, and delivered by a humble instrument with no name. Listen in one continuous sitting if you can. And when you're done, if you don't release a sigh, or a “whew”, or shake your head and murmur, “whoah...”, well then we might have to do this again with an even cheaper guitar.

– Nick Didkovsky, Nov 11, 2012



Notes and bios: DISC A

1) **Chris Murphy** began playing guitar in high school, and has fronted a number of bands since. His guitar skills were forged in bars and clubs, scorching through covers by the likes of UFO, Zeppelin, Tull, and Nugent. "Chris exemplifies what I look for in a contemporary guitar player - the ability to improvise without depending on 'generic' riffs, thus making it difficult to second guess what he'll play next.... a real player's player!" - Mark Hitt, Aug 22, 2012, NYC

On **Blockhead**, Chris is joined by Dan Coveney on bass and Shawn Brown on drums. The band launches a heavy 8+9 riff like it's most the natural thing in the world, and finish with a searing guitar solo. - ND Chris Murphy, all guitars; Dan Coveney, bass; Shawn Brown, drums; Publisher: Chris Murphy

2) **Amy Denio** heard sounds prenatally, in her bass-playing mother's womb. Multi-instrumental, field-recording, vocalizing appreciator of perfect moments (thank you, Spaulding Gray). International traveler, medium-sized polyglot and short film maker. Collaborator. Eavesdropper. Member of ACLU. Created over 40 recordings, many multi-media projects and much music for dance.

Deni-zen Koan The guitar had wandered all over the country, and had landed once again at Nick's Manhattan apartment. I took a few trains from Brooklyn, and rode the elevator up. The red guitar was awaiting. Its strings quickly came to life under my fingers. Harmonics leapt out, a perfect little moment. Amy Denio - \$100 guitar; Recorded at Punos Music by Nick Didkovsky; Publisher: Spot Music (ASCAP)

3) **Greg Anderson** plays some instruments and produces albums for people. He played bass with Doctor Nerve

for 15 or so years but hasn't in a while. He currently plays guitars and things with the band Daisy Cutter, and with Eileen Ivers & Immigrant Soul.

Bale Wagon is a simple little 9/8 country-blues riff. The Guitar was used for all guitar and bass parts, and its pickup was also used as a microphone on the other instruments: the electric fiddle was run through an amp, with The Guitar leaned against it running into another amp, which was mic'd. The acoustic fiddle and banjo were recorded by holding The Guitar close and cranking up the level to tape. Credits: Greg Anderson - the \$100 Guitar in its many guises; banjo: Sara Milonovich - electric & acoustic fiddles; Steve Holloway - drums; Drums recorded by Scott Petito at NRS Studios, Catskill, NY; Everything else recorded by GA at home. Mixed by Mark Dann and GA at Mark Dann Recording, Woodstock, NY Publisher: Quartet Music (BMI)

4) **Alex Skolnick**, born in 1968, is one of the more diverse guitarists of his generation. Although best known for the Bay Area thrash metal band Testament (which he joined at 16), he would eventually move to New York City, earn a BFA in music from New School, University. In addition to metal, he's made a mark in jazz (Alex Skolnick trio, Randy Klein Duo), world music (Rodrigo Y Gabriela) and more. In the mid 00's, he would reunite with Testament, helping the band experience a resurgence as well as begin a popular blog (SkolNotes), co-create web series (Louder Education) and write a book (Geek To Guitar Hero). Website: www.alexskolnick.com

\$100 Guitar Blues was done in under an hour, on my laptop at home in Brooklyn. One cup of coffee was consumed during recording. I tried to capture the fact that this whole was a very spontaneous occurrence. In that spirit, I built off the very first thing that came out as

I started recording. Several more tracks were layered and the best sections were chosen. The final result is a fun, wacky montage of 60's era cheap guitar sounds. Publisher: Skolnick Music (ASCAP)

5) **Josh Lopes** is a New Jersey-based educator and guitarist. He plays with the Dither Electric Guitar Quartet and Nick Didkovsky's Häßliche Luftmasken, as well as composes, teaches and performs a wide variety of music in the Northern New Jersey area.

Hundo was written in October of 2011, and reflects that season's rustling, desiccated creepiness. The \$100 guitar was recorded direct into the soundcard of a laptop. The percussion, throat-singing, and audio manipulation were added later. I am working on a fully realized version of **Hundo** for the Dither Guitar Quartet. Josh Lopes - \$100 guitar, percussion, throat singing; Publisher: Shoji Scums Publishing

6) **Nick Didkovsky** is a guitarist, composer, and programmer. He founded the rock band Doctor Nerve in 1983 (www.doctornerve.org) and the metal band Häßliche Luftmasken in 2011 (www.tinyurl.com/maskenmetal). With Phil Burk, Didkovsky created the music programming language JMSL (www.algomusic.com). His Black Sabbath Guitar Lessons on YouTube have been received with great enthusiasm by metal fans all over the world.

I began each of six short pieces as a vocal improvisation which I recorded into multitrack audio software. I then mimicked the vocal sounds using extended techniques on the \$100 Guitar, eventually replacing my original voice completely. Recorded at Punos Music by Nick Didkovsky; Publisher: Didkovsky/Punos Music (BMI)

7) **Biota** formed in 1982 as a spinoff of Mnemonists, a studio-based ensemble founded by Mark Derbyshire and William Sharp. Biota's latest album is "Cape Flyaway" for ReR London. Contributing here strictly with the \$100 Guitar are long-term Biota players Tom Katsimpalis, Mark Piersel, and Charles O'Meara. www.biotamusic.com

All sounds in **Watch and Watch** were derived from the \$100 Guitar. The framework was built with superimposed fragments of five solo compositions recorded by Piersel in Hawaii. Katsimpalis then refined the structure in Biota's Colorado studio. Lastly, the accompaniment by O'Meara was drawn serendipitously from his first session with the instrument two years earlier. Mark Piersel, Tom Katsimpalis, & Charles O'Meara - \$100 Guitar; William Sharp - editing, mix, electronic processing at Dys Studio, Bellevue, Colorado, Summer 2012. Publisher: ReR:glass

8) **Caroline Feldmeier** is the main vocalist and guitarist in a bi-lingual indie rock band called Paracutá and an AV Systems Designer, responsible for overseeing the design and construction of several large-scale, high profile professional recording systems for commercial recording studios, theaters, clubs and schools.

A Fond Lover is an anagram of the inspiration for this piece. Caroline Feldmeier - guitar; Amelia the cat - amp tones

9) **David Starobin** specializes in new music as well as 19th century guitar music played on period guitars. He teaches at Curtis Institute of Music and Manhattan School of Music, and was inducted into the Guitar Foundation of America's "Hall of Fame" in 2011.

Berceuse bas de gamme (Cheap Lullaby) is quiet, repetitive music, composed for the \$100 guitar. The range of the guitar was expanded using a slide and sixth string tuned to low C. David Starobin, \$100 guitar, Charlie Post, engineer; Adam Abeshouse, mix engineer. Publisher: Editions New Rochelle (ASCAP)

10) Taylor Levine is a guitarist in the NYC area. He is a founding member of Dither, an electric guitar quartet. In addition, Taylor often performs a variety of notated and improvised music with a number of other groups. Some of these include Signal Ensemble, Kronos Quartet, Marc Ribot, Tyondai Braxton, Ethel, Bang on a Can, Eighth Blackbird, Blarvuster, Newband, Meredith Monk, Theo Bleckmann, Eve Beglarian's BRIM, New York City Opera, New World Symphony, BBC Orchestra, and Wordless Music Orchestra. Taylor also pursues an active role as an educator. He studied at The Manhattan School of Music and The Amsterdam Conservatory. Taylor currently resides in Brooklyn, where he can often be found building a variety of electronic circuits.

11) Nels Cline (born 1956 in Los Angeles) - Nels has been playing guitar since 1967, for better or worse. He is currently best known for his work in the band Wilco., though he continues to lead his own groups/projects and collaborate with improvisors and the like all over the place.

All I did for my track was to retune the guitar (in Standard with a low Eb), set up some effects pedals on the floor to my right and a surdo on its side on my left, on which I stuck a bass drum pedal + beater. There are no overdubs. Instruments used: the \$100 guitar, effects pedals, surdo, sound effects toys; Recorded by Julio Cann. Publisher: Nebsonic Music (ASCAP)

12) Andy Aledort is a senior editor for the top guitar-oriented music magazines GUITAR WORLD, GUITAR

EXTRA, and GUITAR WORLD ACOUSTIC. His work is unsurpassed as a music transcriber, instructional columnist and journalist. He is often tapped for high-profile appearances with artists such as Buddy Guy, Dickey Betts, and the Allman Brothers band.

Hundreddollar 'o' Lovin': "I decided to use a variety of altered tuning for this track, starting with open C (C G C E G C) for the main lick and slide melodies. After that I'm not sure but there were a few tweaks, as well as some capo stuff. The guitar was plugged into a relatively new TS-9 straight into a Bruno Underground 30 (3 10" speakers and 30 watts). The wah is a Tesci RMC4." Drum track is by Vito Luizzi (Johnny Winter) and I played the bass part. The 'seagulls/dolphins-on-acid' sound that comes in at 1:38 was created by plugging the wah-wah in backwards and then tripling the track and starting each segment a few milliseconds apart." Andy Aledort - all guitars, bass; Vito Luizzi - drums; Publisher: Groove Swing Music (ASCAP)

13) Ron Anderson - multi-instrumentalist intuitive music maker, born in 1959 Jersey City, New Jersey. Known for his work with his bands The Molecules and PAK. He has toured North America, Europe and Asia extensively and has appeared on over 60 releases, most recently Ron Anderson's PAK - Secret Curve on Tzadik. www.ronanderson-molecules.com

Because of a busy schedule, I had only one day with the guitar. I edited, shuffled and mutilated some leftover drum tracks from the Secret Curve recordings and then added the one hundred dollar guitar. Ron Anderson - guitar; Keith Abrams - drums; Publisher: Ron Anderson (BMI)

14) Mark Hitt, legendary NYC guitarist with over 40 years of professional experience, played/recorded with

many rock icons including John Entwistle, Jack Bruce, John Bonham, Brian Johnson, Cliff Williams, and was a long time member of Rat Race Choir with Steve Luongo (who later became Entwistle's drummer). Mark has been an inspiration for many legendary rock guitarists.

The music track for Mark Hitt's performance is BoogieMan from Joe Berger's latest album BCTD Sessions at the Cave. The musicians are Chris Clark (keyboards), Charlie Torres (bass), Jay Dittamo (drums). Mark played the \$100 guitar through an Alairex Halo, Eventide Pitch Factor & Eventide Space pedals direct to Logic. Mark Hitt - guitar; Joe Berger - rhythm guitar; Charlie Torres - bass; Chris Clark - keyboards; Jay Dittamo - drums. Publisher: Joe Berger/Earth Fusion Music (ASCAP)

15) Rhys Chatham is a composer, guitarist and trumpet player from Manhattan, currently living in Paris.

The recording is a unique version of The Out of Tune Guitar made especially for the \$100 guitar project. The guitar was put through three Line 6 delay modules, each module going respectively to the left, right and center pan positions of a Mackie 802 mixer. Rhys Chatham - electric guitar; Publisher: Post Minimalist Music Publishing Company (BMI)

16) Zwerm is a Belgian-Dutch electric guitar quartet. Their first cd called *The World's Longest Melody* was mentioned by *The Wire Magazine* as 'an obvious contender for album of the year 2010'. They gave concerts in the UK, Europe and the United States. Zwerm is described in the press as: 'An exciting, sometimes alienating and always quirky musical discovery as you rarely get to hear' (Goddeau Maart 2011). www.zwerm.be

Pedalfest: Less guitars, more pedals... Imagine four guitarists lost in a desert of cables, amps and effect loops trying to control a world of illegal sounds. And in the centre of this, just one guitar, quietly feeding a signal into the system. Kobe Van Cauwenberghie, Toon Callier, Bruno Nelissen, Johannes Westendorp - \$100 guitar and about 100 effect pedals

17) Nick Didkovsky (see Disc A, Track 6)

18) Joe Berger is a NYC guitarist/engineer with over 38 years of professional experience. He played with rock and jazz legends including John Entwistle, Jack Bruce, Billy Cobham, Jon Anderson, Vangelis, Jon Hammond, Teruo Nakamura & mixed over 35,000 shows, hundreds of albums, and 30 years of trade show performances.

The music track is from my latest album BCTD Sessions at the Cave. I re-recorded the guitar track using the \$100 guitar. The musicians are Chris Clark (keys), Charlie Torres (bass), Jay Dittamo (drums). I played through an Alairex Halo, Eventide Pitch Factor & Eventide Space pedals direct to Logic. Joe Berger - \$100 guitar; Charlie Torres - bass; Chris Clark - keyboards; Jay Dittamo - drums; Joe Berger/Earth Fusion Music (ASCAP)

19) Improviser, guitarist and constructor Han-earl Park works within/around traditions of fuzzily idiomatic, on occasion experimental, mostly open improvised musics. He is part of Mathilde 253 with Charles Hayward and Ian Smith, Numbers with Richard Barrett, and is the constructor of the machine musician io 0.0.1 beta+++. Batling hum. Recorded by Scott Friedlander.

20) Shawn Persinger is Prester John: From solo fingerstyle guitar to avant-rock band (Boud Deun); compositions for the classical music world to his acoustic duo, Prester John, Persinger's musical

sensibility is unlimited. As a teaching artist he has taught thousands of students and directed countless music workshops. He has also written for Guitar Player, Frets and Taylor Guitar's Wood & Steel.

Medley: 100-One Dollar Guitars and Siciliano by J.S. Bach. Part I was composed by playing just about every style I could think of. At some points there are 16 tracks of layered guitars. The Siciliano is my own arrangement, solo and unplugged. Publisher: Prester John Music (ASCAP)

21) Del Rey has played guitar since age four. She usually plays metal resonator guitars and ukuleles. She just recorded album number thirteen for Hobemian Records. She lives near Seattle in White Center, known to locals as Rat City. www.hobemianrecords.com

Whenever I come to New York I sing Huddie Ledbetter's great song "NYC" under my breath as I stroll around. It moves at the perfect pace for hustling through a crowd. I was thinking about what Leadbelly might play on the \$100 guitar. Recorded by Shawn Persinger, at Jalopy in Red Hook. Del Rey - guitar; Publisher: Hobemiansongs (ASCAP)

22) Marty Carlson, guitarist, recording engineer and owner of Barking Spider Studio, first got his hands on a six string at the age of 3 and has been obsessed with guitars ever since. He currently plays with the roots rock/alt country band The Regulators out of Northwestern CT.

For my track I thought it would be fun to do a classical inspired but cartoonish piece. Tracked live, with Roger Cannavaro on bass, Gary Tracy on drums myself on guitar. I then overdubbed doubles, harmonies, slide and wah leads. Special guest, Joe Bouchard, plays the final solo.

23) Mike Lerner is a Los Angeles born guitarist and composer living in Brooklyn, NY. He is known for his work in Behold... The Arctopus as well as his solo project, Direwolf. 2012 marks the launch of his mobile app company Byte3 and his first app, Sight Reader, which is an interactive music learning tool that helps students become better sight readers on their instruments.

Requiem is a piece I wrote for the \$100 guitar project that uses only the guitar and pedals. No other instruments were involved, highlighting the guitar itself. It's an octet and a modern take on Gregorian Chant with slow moving contrapuntal lines, tremolo picked in a metal style. There's a percussion part that's made up of sampled guitar sounds to help it build up to the ending climax. Mike Lerner - guitars; Publisher: Mike Lerner (ASCAP)

24) Marco Oppedisano is a New York City based guitarist and composer whose compositions focus on the use of electric guitar in the genre of electroacoustic music. His three solo albums and other various released material to date uniquely combine rock, contemporary classical, electronic music, film music and experimental music influences.

Red Cent is an electroacoustic composition that consists only of sounds performed by me on the \$100 Guitar. I focused on depicting the many facets of the instrument with the diverse samples created. The guitar had a certain charm and it truly inspired the work. Marco Oppedisano - electric guitar; Publisher: Out Your Ear (ASCAP)

25) Jon Diaz is a Peruvian born guitarist living in New York. He is a member of Vera Beren's Gothic Chamber

Blues ensemble, The Drone Twins, The Orchestra of Crafty Guitarists directed by Robert Fripp and The Diaz Ensemble. Jon dreams of a planet that only uses music as language.

Harmonic Prayer - Perhaps this is a musical journey? A collage of sounds hit you while walking through neighborhoods in a far off land. A voice through a megaphone comes from afar and everyone drops down to their knees in prayer. It's nothing more than a page from my musical journal. Jon Diaz - guitar and prepared guitar; Recorded by John Kilgore at John Kilgore's Sound & Recording in NYC. Publisher: Jon Diaz/Jonny Raga Music (ASCAP)

26) Mike Keneally was born in Long Island and bred to be a keyboardist, but The Beatles and Frank Zappa made him need to play guitar as well. His work is always audible at www.RadioKeneally.com. As of this writing his newest album is Wing Beat Fantastic, a collaboration with Andy Partridge.

Hi Ma is dedicated to Josephine Keneally, and was recorded immediately after visiting with her. The main guitar part was written as it was being recorded, edited down to the reasonably well-played bits, then quickly overdubbed upon. Mike enjoys over-thinking many of his recordings. This time he enjoyed not over-thinking. Produced, engineered and mixed by Mike Keneally; Associate Producer: Sarah Crochet; Pre-mastered by Mike Harris; MK: \$100 guitar (3 tracks of it), synth bass; Recorded at Chatfield Manor; Leucadia CA; MK appears courtesy of Exovax Recordings; Publisher: Spen Music (BMI)

27) Mark Solomon

Born 1958
New York
USA Guitarist Composer
18 Words about Stethoscope:
Electro-acoustic
Positive feedback
Deconstruction/reassembly
Control/chaos
Tactile meditation
Gesture/reaction
Stasis/movement
Improvisation/composition
Binary form
Mark Solomon - guitar;
Publisher: Mark Solomon (BMI)

28) Larry Polansky (b. 1954) is a composer, theorist, teacher, writer, performer, programmer, editor and publisher. He lives in Hanover, New Hampshire, is codirector and co-founder of Frog Peak Music, and teaches at Dartmouth College.

Duchess Bridge is a multi-tracked set of variations on a song learned from Ruth Crawford Seeger's 22 American Folk Songs. Different tunings were used for each track. Larry Polansky - guitar; Publisher: Larry Polansky Publishing

29) Julia A. Miller: sound artist, guitarist, improviser, composer, visual artist, curator, educator. Developed the "Articular Facet" concert series. DJs "Articular Facet with jseq_a" on www.numbers.fm. In 2012, produced John Cage's Variations V and partnered with Gino Robair on an improvised opera workshop. Debut solo guitar album on Pan Y Rosas this fall.

for
devices that draw
electricity psychic vampire
is a person
when not in use
who feeds
off the
life force
of their living
prana
drain
self

30) James Moore is a versatile guitarist and multi-instrumentalist. A native of the San Francisco Bay Area, he has been immersed in New York's creative music community since 2006, earning the titles of "local electric guitar hero" by Time Out NY and "model new music citizen" by the NY Times. He is a founding member of the electric guitar quartet Dither, and performs internationally as a soloist and ensemble player.

Birds - As luck would have it, when I first started playing the \$100 guitar it began cutting in and out, creating beautiful glitchy distortion. So I plucked out a pretty song and let the guitar do its thing. The track is one "clean" take of the tune, on which I superimposed a few of my favorite malfunctions. Thanks to Wil Smith for letting me use his recording gear. Publisher: James Moore Music (BMI)

31) Bruce Zeines is an artist, designer and acoustic fingerstylist. He has been playing guitar ever since he tripped over his sister's broken instrument at age 13. He comes out of his hole occasionally to play the local coffee digs.

I am essentially an acoustic player. My education on guitar has always centered around classical finger

picking, jazz and modal scales integrated into my own improvisatory style. For this piece, there was an opportunity to step away from my comfort zone and still create a piece that is both reflective and questioning. I felt as the last player in the series, I wanted to end on a very calm and quiet note. Recorded at Punos Music by Nick Didkovsky

32) Playing since age eleven, guitarist/composer **Chuck O'Meara** (aka C. Vrtacek) is best known as the composer/guitarist for the band Forever Einstein. O'Meara has released six solo albums and collaborated/performed/recorded with Nick Didkovsky, Thomas Dimuzio, Steve MacLean, Julia Miller & Biota.

Signal path: guitar to Kalamazoo overdrive box by Lovepedal to Mesa Boogie Blues Rocker amplifier. Recorded using a Shure SM-57 mic in front of the amp plugged into a Mackie board and recorded using Cakewalk/Sonar software. No tricky editing, improvised. Publisher: Leisure Time Music

33) Filipino-American guitarist/composer Karl Evangelista (b. 1986) ranks among a new wave of creative musicians grounded in jazz, 20th century experimentalism, and popular song, exploring the place of multiculturalism and ethnic co-existence in an increasingly post-cultural, transidiomatic cultural space. More details at: www.karlevangelista.com & www.grexsounds.com.

escroh was an attempt to formulate a structure that was both fundamentally guitaristic and not really "about" the guitar's foibles. I discovered that the instrument still had plenty there—resonance, range, and tone—and by virtue of exploring these elements, I probably drew attention to the little junker's idiosyncrasies...Karl A.D. Evangelista - guitar. Publisher: Karl Evangelista

34) Bill Brovold has been the leader of the group Larval. During the 1980s he was in the Rhys Chatham Ensemble and the Zen Vikings in NYC. He has released recordings on Tzadik, Cuneiform and Knitting Factory Records. \$100 is more than he has ever spent on a guitar.

Little Fire. I live in the country and enjoy being outside around the campfire on any evening possible. Usually I tell stories and accompany myself on acoustic guitar or ukulele. I like this low-fi recording because of the sound of the fire crackling is like scratches on an old record.

35) Award winning cheapo-guitar journalism pioneer Teisco Del Rey learned *House Of The Rising Sun* at 12. Though among his biggest thrills, backing idols the Ventures and Duane Eddy cemented Teisco's resolve to avoid anything resembling a tour. **Bob Spalding** is a member of instrumental rock icons the Ventures. His most recent solo CD is *Transitions*.

Not on the cheapo: Bob's rubato intro and bass, and Teisco's skank rhythm and Guitorgan. On the cheapo: Teisco plays the melody and two solo choruses (one biting with lots o' bends, the other muted - or as the Japanese call it "ticky-ticky"), then soloing to the fade. Bob combines pick, fingers and a Phase 90. Teisco Del Rey - lead guitar, rhythm guitar; Guitorgan; Bob Spalding - guitar (second solo), bass, drum programming; Recorded at Big Dog/Little Dog Studios (Spicewood, TX); Bob Spalding, engineer; Publisher: Public Domain, arr. Teisco Del Rey/Sleazy Listening (BMI)

Notes and bios: DISC B

1) Colin Marston runs a recording studio in Queens, NY called Menegroth, The Thousand Caves and plays guitar, bass, and Warr Guitar. His current active bands are Behold The Arctopus, Dysrhythmia, Krallice and Gorguts.

I recorded a bank of feedback tones, running the \$100 guitar through a Boss Metal Zone distortion pedal, into a Roland Jazz Chorus and an Ampeg SVT from the JC's line out. I used the JC's chorus and vibrato, varying the speed and depth for various tones. Once I had a satisfactory collection of steady feedback tones, I cut out individual notes and arranged them to create a piece for a 7-piece fake string ensemble of sorts. Publisher: Orange Donut (ASCAP)

2) Fred Frith is a songwriter, composer, improviser, multi-instrumentalist and educator. He is the subject of *Step Across the Border*, the award-winning documentary film by Nicolas Humbert and Werner Penzel, and lives in Oakland, California.

Light Erases the Thought was recorded on March 5th, 2011 in my living room in Oakland using an Edirol portable digital recorder. For me the most striking characteristic of the instrument was resonance, so that's what I decided to work with. I played three improvised pieces; *Light* was the first. Publisher: Anthill Music (GEMA)

3) Thomas Dimuzio is a musician, composer, improviser, and mastering engineer living in San Francisco. A master of synthesis and innovator of live sampling techniques, his music transports the listener into other worldly sonic realms through sound, noise and texture. Chris Cutler, Dimmer, Dan Burke, Suu's, Negativland, and Matmos are among his many collaborators.

Fog Rolls is a live in the studio improvisation with the \$100 Guitar in tandem with an array of stomp boxes, signal processors and controllers. Inspired by the sound of the distant foghorns, I played the \$100 Guitar as the dark and dense San Francisco fog loomed on a Sunday afternoon. Thomas Dimuzio - \$100 Guitar; EBow; live sampling and processing; Publisher: Gench Music (BMI)

4) Janet Feder is most widely known for pioneering genre-resistant composition and improvisation for prepared guitar. She teaches, tours and collaborates widely, making music with a remarkable list of extraordinary artists. 2012 collaborators include MediaLive 2012, cowhouse, Tatsuya Nakatani, Susan Alcorn, Steven Vidaic, Darwin Grosse and Andrew Pask.

Wind whistled around Bill's house; he said it was exactly the same the day it blew the fires to his door, burning the landscape and everything in it. This vision influenced every note I played: conjuring birds, flames, and the shimmering heat from what had passed through weeks earlier. Janet Feder - Prepared \$100 Guitar, solo live recording Bill Sharp - engineer; Publisher: Janet Feder/Brainbox (ASCAP)

5) Marco Cappelli first become familiar with rigorous written music, then with free improvisation. He has collaborated with Anthony Coleman, Michel Godard, Butch Morris, Franco Piersanti, Jim Pugliese, Enrico Rava, Marc Ribot, Elliott Sharp, and others. He cofounded the Italian contemporary music group "Ensemble Dissonanzen". (<http://marcocappelli.com/>)

Do Ut Des for \$100 guitar; ebow and clips; This piece is entirely based on the note C (raka Do, aka Ut a while ago) as it sound on the \$100 guitar. Since it was impossible to call it "In C" (for obvious reasons :-), the title recalls the Latin formula do ut des ("I give that you might give"), which expresses the reciprocity of exchange in ancient society and the contractual nature of Roman religion. Remixed by Nick Didkovsky at Punos Music. Publisher: SIAE (Italian Society of Authors and Publishers)

6) Barry Cleveland's music spans a panoply of styles—from ambient and experimental to world fusion to psychedelic and progressive rock. His guitar playing is enhanced by cutting

edge electronics and unorthodox playing techniques, and he has been involved with looping technology since the early 1980s. His most recent release is Hologramatron.

'Arab Spring' was improvised. The tuning was D, A, D, A, A, D, and I played with my thumb and the occasional finger—a technique I've never employed previously: I used a Chinese erhu bow for orchestral string sounds and Masley Bowhammers to bow and slap out some low notes. Barry Cleveland - guitar, gizmos, bows Publisher: ElevenEleven Music (BMI)

7) Kai Niggemann is a freelance composer and musician from Germany, working in theater, film, and music-production. His interests include electro/acoustic musics, field recordings, and sound installations. He uses the computer, double- and e-bass, synthesizer and sound makers to create different styles of experimental music solo and with partners. www.kainiggemann.com www.paradeiserproductions.com

When \$100 was precious is an exploration of sounds made with the guitar, recorded, collected, edited and arranged in a live-dub-mixing setup. By developing, varying, changing and rearranging the original guitar sound the piece reflects on the values and virtues of money, goods, and work, as well as the passage of time, nostalgia, and reminiscence. Publisher: Kai Niggemann (GEMA)

8) Roger C. Miller Guitarist/vocalist/songwriter for Mission of Burma; Keyboardist/composer for the Alloy Orchestra; Prepared Pianist/improviser for M2; Bassist/vocalist/songwriter for Sproton Layer (1969-1970). rogerclarkmiller.com.

The Hundred Buck Stopped Here A one hundred dollar guitar is a beautiful thing, I'm sure I've played many

of them over the years. With the help of my favorite devices - Electro-Harmonix 16 second delay/looper (1983 version), the Boss RPS-10 neo-backwards device and a custom fuzz-tone, I'm all set. Roger Clark Miller - Hundred Dollar Guitar: some devices; Publisher: Fun World Music (BMI)

9) Nick Didkovsky (see Disc A, Track 6)

10) Jesse Krakow has worked with Shudder To Think, The Shaggs, John Zorn, Nona Hendryx, Kate Pierson, Aaron Freeman (Gene Ween), Julie Cruise, Nina Persson, Gary Lucas, Ruins, The Losers Lounge, Time of Orchids, is a member of Doctor Nerve, Häflliche Luftmasken, Manly Treasures, and leads We Are The Musk Brigade.

A Song Like This is a song I have always dreamed about. A song about someone doing lots of things, one of them being the singing of the song currently being sung. Holding the \$100 guitar gave me that extra push over the cliff to make my dreams come true! Jesse Krakow - all instruments; Publisher: Chacho Tunes (ASCAP)

11) Blanch (**Hillary Fielding**) has been creating and performing Experimental Music in the SF Bay Area since the 80's; She co-founded ArTpUnk band Holy Sisters of the GAGA DADA; cavorted with noise/improv group The Philosophers; saxed with Ovaryaction, etc. She has taught 5 instruments, and is currently studying audio production at CCSF.

The massive earthquake/tsunami hit Japan... I've always believed that every guitar has something it wants to express through the player. The \$100 Guitar had its way with me. So ReD was born. Strangely, all 4 takes were used. Russ Vogel and Amy X Neuburg magically engineered the piece. Thanks everyone. Blanch - voice, words, and the \$100 Guitar; Publisher: Holy Sisters Productions (ASCAP)

12) Nick Didkovsky (see Disc A, Track 6)

13) Steve MacLellan Roswell Rudd Quartet, early Doctor Nerve, collaborations with Didkovsky and also O'Meara, currently MeRCy, Steve MacLellan Ensemble and solo (ReR label), Monroe Institute, festivals New Music Across America, Sonic Circuits, co-founder Portland Experimental Music Collective, curator 2001 New Music Odyssey, hundreds of free improvisation concerts. Professor, Berklee College Of Music.

\$100 Guitar used to prepare a piano played by "another guitar". Microphone was the \$100 Guitar pickup plus 2 contacts attached for unique configuration. Alternate themes from single note with eBow mappings in modular synthesizer triggering melodic figures by moving to highest amplitude over pickup and back for various timbres. Publisher: Light Spectrum Music (ASCAP)

14) Jesse Kranzler is a 21-year-old multi-instrumentalist, composer, and producer currently based in Brooklyn (with a musical cessation in East Africa this spring). Jesse has toured around the US and Europe in the realms of both experimental and pop music; with avant-rock trio WITT, indie/folk band Town Hall, and folk band Snuffaluffagus. jessekranzler.com

For this project, I wrote a brief guitar quartet and recorded each part. I later edited out human elements from my recording (fret buzz, sliding fingers, etc.) to allow the guitar to emerge as the star - making the piece come across as a quartet of \$100 guitars rather than one of \$100 guitarists. Jesse Kranzler - guitar; Recorded by Dan Knobler

15) Michael Bierylo is a guitarist and electronic musician. In my work I look for the unexpected possibilities to be found in sound that's either performed or acquired. I play

with Birdsongs of the Mesozoic and work at Berklee College of Music in Electronic Production and Design.

Koralate: *Instruments speak to the player. Playing the \$100 guitar conjured up the sound of African guitar music, and by extension, the kora. This music is the result of playing the instrument one afternoon and letting it speak. All sounds here originate from the \$100 guitar. Performance, processing, and production: Michael Bierylo, Publisher: eMBeez Music*

16) Hans Tammen creates sounds that have been described as an alien world of bizarre textures and a journey through the land of unending sonic operations. Signal To Noise called his works "...a killer tour de force of post-everything guitar damage".

A metal ring between the strings near the bridge makes them vibrate slower, and the resulting low frequencies are fed into constantly looped recording buffers. Due to long wavelengths the cuts occur usually at random points on the cycle, avoiding zero crossings, causing clicks to appear in a rhythmic fashion. Hans Tammen - \$100 Guitar, Publisher: Hans Tammen (GEMA)

17) David Linaburg is a guitarist living in Brooklyn NY. Having been educated in VA, SC, and NYC, David's career is as diverse as his background. He can be found performing gospel, hip hop, R&B, folk, pop, contemporary classical, disco and more depending on the night.

For this piece I decided to deal with the guitar as an instrument and hear what it sounded like in a very clean context. It was plugged straight into my late '70s Princeton Reverb for my attempt at a warm clean sound. A few chords and the piece developed itself. Publisher: David Linaburg (BMI)

18) Nick Didkovsky (see Disc A, Track 6)

19) John Shiurba is a composer and guitarist whose artistry includes improvisation, art-rock, modern composition and noise. Shiurba has recorded and toured the U.S. and Europe as a member of the bands Pink Mountain, Eskimo, The Molecules and Spezza Rotto, with Anthony Braxton's ensemble and leading his own groups.

I thought that the \$100 guitar had an interesting acoustic sound, so I decided to record my piece by placing a microphone very close to the guitar and mixing that sound with the electric signal. John Shiurba - guitar, Publisher: John Shiurba/Eskimo Ditties (BMI)

20) Bruce Eisenbeil (b. Chicago, 1963; B.A. in Music from SUNY) is a composer, improviser, and guitar instrumentalist. With twelve CD's, Eisenbeil has performed throughout the world; received awards and grants; worked with Cecil Taylor, David Murray, Evan Parker, Jeff Buckley, Matthew Shipp, Milford Graves, Peter Evans, Tom Hamilton and others.

Red Winged Blackbird, recorded January 4, 2011. was inspired by the sounds I got from the guitar. The sounds evoked events where a few days earlier more than 5,000 red winged blackbirds mysteriously plummeted to their death in Arkansas and Louisiana. Bruce Eisenbeil - guitar, engineer www.eisenbeil.com; Publisher: Bruce Eisenbeil/Ironaxe Publishing (BMI)

21) Henry Kaiser is a diver in the US Antarctic program. He also makes films and plays guitar.

Short Note: I forgot. Henry Kaiser - guitar, Publisher: Fractal Music (BMI)

22) Wiek Hijmans (Netherlands, 1967) tours all over as a soloist and ensemble player. His interest in both contemporary classical as well as in popular music gave him a task for life: integrating the electric

guitar in the classical tradition, thus adding a new world of sounds to that tradition.

My improvisation was played on the 100 dollar guitar unplugged. What dynamics are left without amp? I am trying to tell a very short story about a busy life, a short focus span, and the desire for depth and silence. A beautiful toy causes space in the head. Publisher: Wiek Hijmans (Buma/Stemra)

23) Ken Field is a saxophonist, flautist, and composer. A member of the modern music ensemble Birdsongs of the Mesozoic, Field also leads Revolutionary Snake Ensemble, an improvisational brass band. His solo releases document his work for layered saxophones. Field is an Applied Microphone Technology Endorsor and a Vandoren Performing Artist.

Sonic Wrubble: Not being a guitarist, I treated this instrument as a sonic source, along with the bubble wrap that it was shipped in. The recording was done in 5 passes, plus one for the bubble wrap, with Andy Pinkham, Mortal Music, Charlestown, MA. I did the mix on my Mac laptop. Ken Field - guitars, bubble wrap, mix; Andy Pinkham - recording engineer; Publisher: Conical Music (BMI)

24) Juan Parra Cancino Composer, guitarist and computer performer. Founder of The Electronic Hammer (Computer and Percussion) and Wiregriot (voice & electronics), he collaborates regularly with Ensemble KLANG and Richard Craig, among many others. He is currently based at the Orpheus Research Centre in Music (ORCIM) in Ghent, Belgium, focused on performance practice in Computer Music.

Life is too precious... is an experiment on sonification of Kathleen Coessen's poem "A day in my life". Each paragraph carries a particular atmosphere, that I

aimed to recreate using the 100 dollar guitar and a self-programmed spatialization environment. The title bridges between the original poem and the words of Harry Parich, who served as a lighthouse throughout the process. Juan Parra C, guitar and electronics; Publisher: Juan Parra Cancino (Buma/Stemra)

25) Ava Mendoza - I've played guitar most of my life and been active since 2002 in many groups. I always try to bring expressivity, energy, and a wide sonic range to the music. Currently I play solo and lead my own trio. I've worked with Tune-Yards, Carla Bozulich, Nels Cline, and others. www.avamendozausic.com

I wanted my track to highlight some of the guitar's natural sound qualities. Firstly it has a warm, distinctive 50s/60s tone. Secondly, when turned up the single pickup gets killer squealing feedback. I wrote my song with the guitar's tone in mind, and had a feedback party during the outro. Ava Mendoza - guitar. Recorded by The Norman Conquest. Publisher: Ava Mendoza

26) Elliott Sharp leads Orchestra Carbon, Tectonics, and Terraplane and has been featured in the Venice Biennale, Donaueschingen, and Darmstadt festivals. Recent notable events include a documentary about his work, Doing The Don't, as well as his operas About Us for the Bayerische Staatsoper and Binibon at The Kitchen.

NINETY-NINE NINETY-NINE was recorded in one take at Sharp's Studio zOar. Guitar scordatura plugged into Celmo compressor and Fender Champ mic'd with Royer 121 into ProTools. I've always loved cheapo Japanese guitars and their unique tones and feel. Elliott Sharp - guitar, engineer; Publisher Zoar Music (BMI)

27) Kobe Van Cauwenberghe studied guitar in Antwerp, Ghent and New York City. He's an active improviser as well as a committed performer of the music of today. In the past years he played concerts in Europe, The United States, Mexico and Canada. Beside solo-playing he's also member of the electric guitar-quartet Zwerm, the Nadar ensemble, Soundinitiative and he forms a guitar-duo with Matthias Koole. www.kobevancauwenberghe.com

himi a cold february afternoon in brooklyn. a 1008 guitar. a volume pedal. a loop station. a fender blues jr. and a white fluffy himalayan cat named himi.

28) Keith Rowe originally trained as a painter, in the mid sixties adopted the agenda from the plastic arts and applied it directly to the electric guitar, regarding the instrument as a blank canvas, through this short circuiting developed various prepared guitar techniques: placing the guitar flat on a table and manipulating the strings, body and pickups in unorthodox ways to produce sounds described as dark, brooding, compelling, expansive and alien

The piece.....

Po Chu-i poem.

"i lay my harp on the curved table,

sitting there idly, filled only with emotions.

why should i trouble to play?

a breeze will come and sweep the strings."

Can a hundred dollar guitar can make a difference?.

Recorded at Punos Music by Nick Didkovsky

29) In the 1970s, **Ray Kallas** played bass alongside guitarist Chris Murphy in the Connecticut based band Ledi Quad. While primarily a bassist, he now composes on guitar as well. Today Ray lives in Southern California, and plays bass for the LA area Rock on Espanol band Xperimento56.

Malchiro (*when blossoms fall they look like they're dancing*) I've had the harmonic bass track for a while, but the rest was inspired by a documentary on the Japan Tsunami of 2011, its effect on the Japanese people, and their yearly Cherry Blossom festival. From the movie: "It's sad when flowers die. Even when the flowers fall, we love it. That's the heart of a Japanese person." **Raymond T. Kallas** - guitar and bass; **Sean Kallas** - cymbals Publisher: Raymond T. Kallas/Rayzorx Publishing

30) Phil Burk has been using a guitar as an input device for his computer and custom electronics since the early 80's. Phil develops experimental music software such as HMSL and JSyn. He also develops audio software for video game consoles.

Snow Falls on the Rising Tide: This piece is a progression of sonic textures that range from melodic to catastrophic. The buzzy sounds are from a custom stomp box designed by Phil. The box has several modes including a guitar synth with portamento. You can also hear JSyn's granular synth chewing on recorded guitar sounds. **Phil** - guitar, custom effects, JSyn; Publisher: Phil Burk

31) Nick Didkovsky (see Disc A, Track 6)

32) Mark Stewart is a multi-instrumentalist, composer & instrument designer. He has worked with lots of fancy folk from Milton Babbitt to Paul McCartney, but he plays all the time with Polygraph Lounge, Bang on a Can and Paul Simon. Mark thinks that the word "musician" is too often used to discourage people from participating in their birthright as soundmakers.

Hum! Scratch!! Rub!!! is a piece for electric guitar that includes U.S. 60 cycles, left and right thumbs and a quartet of friction mallets. All sounds are made on/from the guitar. **Cage**

sold his piano because 6th Ave. sounded better. Art-i-facts are fun. **Mark Stewart** - guitar, thumbnails, friction mallets; Publisher: Big Dolly Music (ASCAP)

33) Tom Marsan has been trying to play guitar for over 20 years. One of the founding members of the mid '70's noise band Mydrum he later moved on to form the dirty water band Delta Garage. Teamed up with front man Ross Owens, Marsan added the mustard and 'kraut to Delta Garage's authentic pushcart flavor.

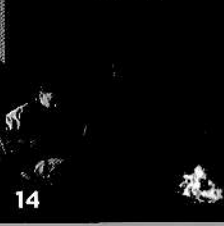
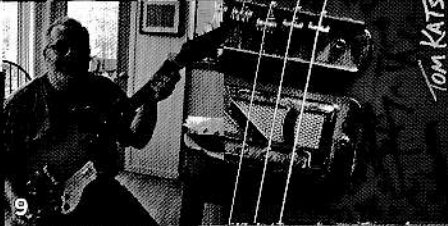
Stairwell Blues: Tom took the \$100 Guitar and a low wattage battery-operated amp into the reverberant stairwell of a ten-story building and improvised. His track is a selection from this session. Recorded at Punos Music stairwell by Nick Didkovsky

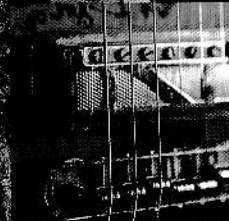
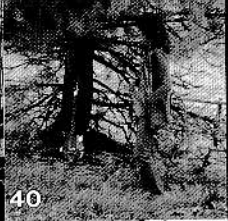
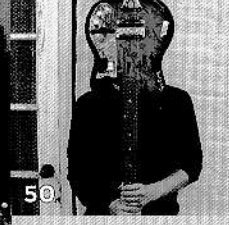
34) Matt Wilson (1981/New Haven, CT) - guitarist/pedal steel guitarist. Always looking to play wherever and whenever, Matt has had the opportunity to play with several bands and musicians. He is currently playing a guitar solo, somewhere, as you are reading this. He uses 10's. Inspired by 60's/70's instrumental records by session musicians spotlighting their instrument and style.

My track is a solo section of a fictitious song. First the \$100 guitar then the \$100 guitar played as a "lap steel" with pedal steel style bends. **Matt Wilson:** \$100 guitar, bass **John Miller:** drums

(pictured on next page)

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Curated by Nick Didkovsky and Charles O'Meara

Produced by Nick Didkovsky

Track sequencing by Nick Didkovsky

Mastering Engineer: Thomas Dimuzio

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