

If you ask "Catfish" Collins to describe his style, he'll tell you, "I play James Brown style." If you ask him who his influences are, he'll say one name: "James Brown." At this point it doesn't take a brain surgeon to figure out that Jimmy Nolen and Alfonzo Kellum are the backbone of his sound. With a little effort you can get "Catfish" to drop a few names like B.B. and Wes, but he's very single-minded when assigning credit to his mentor. "Catfish" explains, "We used to play a lot of his stuff so when I got with my own style, it was based on James Brown. That was the thing at the time. When we hooked up with him, we were in awe. We treated it like we were going to school."

"Catfish's" humility and unpretentious nature would lead you to believe that he's nothing more than a Nolen-Kellum wannabe, but that is completely false. While his "Sex Machine"

guitar parts are structured around Jimmy Nolen's beloved E<sub>b</sub>9th voicing, he also incorporates 13th chords, which were not part of the arsenals of either Nolen or Kellum—or any other James Brown guitarist up to this point. Additionally, the rhythms are unique to "Catfish," as are his feel and attack.

The second guitar part in the verse presents a bit of an enigma because "Catfish" was the only guitarist in the band at the time "Sex Machine" was recorded. That means the part would have had to have been an overdub. The problem with this explanation is that James Brown never overdubbed guitar parts during this eight-track period. It was all done live. Either "Catfish" played both parts simultaneously, there was another guitarist lurking around the studio, or the second guitar figure actually was a rare overdub. ♦

**VERSE** (♩ = 106)

Play 4 times

**Gr. 1**

**Gr. 2**

**TAB**

**BRIDGE**

Play 4 times, then back to Vers

**Gr. 1**

**TAB**