



## Fender American Vintage '62 Stratocaster

**Model Name:** American Vintage '62 Stratocaster

**Series:** American Vintage Series

**Serial Number:** V180541

**Year of production:** 2008

**Country of production:** USA

**Current price of new model:** Approximately £1,500

### Body & Hardware

- Alder body
- Olympic White, thin nitro-cellulose lacquer finish
- American vintage synchronized tremolo with 'Ash Tray' bridge cover
- 3-ply mint green (11 hole) pick guard
- Aged knobs and switch tip
- Chrome hardware

### Neck & Headstock

- Maple, 'C' shape neck, thin nitro-cellulose lacquer finish
- Rosewood fingerboard, 7.25" radius
- 21 vintage style frets
- 25.5" (648 mm) scale length, 1.650" (42 mm) nut width
- Synthetic bone nut
- Fender/Gotoh vintage style tuning machines

### Electronics

- Three American Vintage '57/'62 Strat® single-coil pickups with aged covers
- Master volume, Tone 1 (neck pickup), Tone 2 (middle pickup), 3-position blade switch (5-position switch update kit included)

### Comments

**According to Fender:** 1962 was another watershed year for the Stratocaster guitar. Five years of experimentation after the famous '57 model culminated in another benchmark year. The American Vintage '62 Stratocaster recalls the vibe of its Kennedy-era progenitor, and features a capped rosewood fingerboard, three-ply aged white pick guard and unique '57/'62 pickups.

**Description:** This is a faithful replica by Fender Custom Shop of the 1962 Fender Stratocaster, including the authentic thin nitro-cellulose finish. Nitro allows the wood to breathe and resonate, which is believed to contribute to the warm tone and sustain of original 50s/60s Strats. The finish is not hardwearing, which means that it will age naturally, adding to its vintage appearance.

**Personal comment:** My first 'real' guitar was a white 1963 Fender Stratocaster, which I bought very cheaply in early 1968 when Strats were still relatively unfashionable (despite Hendrix!). By then I was gigging virtually every night and I abused it badly, refinished it a couple of times, and eventually sold it to fund my Gibson SG Standard. I've always regretted selling that Strat – and not just because original 1963 Strats now fetch enormous sums!... the gorgeous, shimmering sound and feel of that guitar have haunted me ever since. In 1968, I was playing the Strat through a Marshall 100 watt Plexi stack (the classic two 4x12 cabinets setup) with a Dallas Arbiter Fuzz Face and Vox Wah-Wah pedal, and the tone had clarity and warmth I've never quite been able to nail down since.

This new replica is virtually identical in every respect to the one that got away, down to the mint green pick guard, small and elegant headstock, and 7.25" fingerboard. The combination of the vintage pickups (Fender's finest), the alder body with its thin nitro finish, and rosewood fingerboard sounds gorgeous, especially through my Fender amps (a marriage made in tone-heaven!). Is it the same as I remember it? Well, it's as close as I'm likely to get. So, 40 years on, I've come full circle.



## Fender Eric Clapton Artist Signature Stratocaster

**Model Name:** Eric Clapton Stratocaster ('Blackie')

**Series:** Artist Series

**Serial Number:** SE 926703

**Year of production:** 1994

**Country of production:** USA

**Current price of new model:** Approximately £1,500

### Body & Hardware

- '57-style Alder body
- Black finish
- Blocked American vintage synchronized tremolo
- 1-ply white pick guard
- Chrome hardware

### Neck & Headstock

- '57-style 1-piece maple neck, soft 'V' shape
- 22 vintage-style fret fingerboard, 9.5" radius (241mm)
- 25.5" scale length, 1.650" nut width
- Cyclovac nut
- Fender/Gotoh vintage style tuning machines
- Eric Clapton signature and 'Blackie' legend on headstock

### Electronics

- Three Jim Wagner WCR SR single coil pickups
- Master volume, Tone 1 (neck pickup), Tone 2 (middle pickup), 5-position blade switch

### Comments

**Personal comment:** In most respects, this is the best Stratocaster I've ever played. The neck in particular is to die for! Based on a 1957 profile, the combination of the 'V' shape and silky smooth 9.5" radius fingerboard makes this guitar a joy to play. However, I've never been entirely happy with the original electronics:

- Three Fender-Lace Golden Strat Sensor pickups
- Active 25dB midrange boost circuit
- Master volume, Master TBX tone control, Master midrange boost, 5-position blade switch.

The Lace Sensors have very little hum or noise compared to standard single coils, but to me they sound soulless, and it's difficult to get a 'real' Strat tone out of them, especially the all-important 'quack' in positions 2 and 4 (my favourite tone)! The TBX tone pot is a good idea, as is the midrange boost, which effectively transforms the Strat into a humbucker-equipped guitar. But in my opinion, my **PRS Custom 22** has the same versatility and sounds better – and does it without active electronics!

In 2008 I decided the original active electronics had to go and I replaced them with a set of passive WCR SR pickups. Unlike most major manufacturers' pickups, which are mass-produced (even on their top of the range models), WCR pickups are hand-wound and assembled by Jim Wagner in his workshop in Soulsbyville, California, using his ears to judge the final tone ([www.wcrguitar.com](http://www.wcrguitar.com)). WCR pickups are VERY expensive but worth it. The tone is somehow more "Fendery" than even Fender's 'vintage' pickups, possibly more '60s than '50s, and there's a lot of Hendrix and Stevie Ray Vaughan in there – not surprising as these are two of Jim's Strat heroes! Jim Wagner's pickups have become legendary and highly sought after.

Replacing the pickups and active circuit with the WCRs has completely transformed Blackie into a glorious tone machine. The combination of premium woods, 1957 design, one of Fender's finest necks and Jim Wagner's hand-wound pickups brings the guitar into the same ballpark as the Eric Johnson Stratocaster. Between Blackie and my Eric Johnson and Vintage '62 Strats, all those spine-chilling, 'raised hair on the back of the neck' Strat sounds on blues and rock records from the '50s to the '00s, from Buddy Guy to Clapton, from Stevie Ray Vaughan to Eric Johnson, are at my fingertips!





## Fender Eric Johnson Artist Signature Stratocaster

**Model Name:** Eric Johnson Stratocaster

**Series:** Artist Series

**Serial Number:** EJ07253

**Year of production:** 2008

**Country of production:** USA

**Current price of new model:** £1,590

### Body & Hardware

- '57-style 2-piece selected alder body, 7.5lbs, with special deep contouring
- Body cavities true to '57 specs
- Two-tone Sunburst, thin nitrocellulose lacquer finish
- American Vintage Synchronized Tremolo Bridge with silver painted block and 5 tremolo springs
- '57-style string recess (no paint between block and plate)
- No back tremolo cover plate
- Single-ply parchment (8 hole) pick guard/covers/knobs
- Nickel/Chrome hardware

### Neck & Headstock

- One-piece quartersawn vintage tinted maple neck
- Soft 'V' neck profile
- Thinner vintage-style headstock, with extra smooth neck-to-headstock volute
- 12" radius maple fingerboard
- 21 highly-polished medium jumbo frets
- Thin neck cap
- 25.5" (648 mm) scale length, 1.650" (42 mm) nut width
- Bone nut
- Fender/Gotoh staggered vintage-style tuning machines which eliminate the need for string trees
- Special neck plate with engraved EJ and Kokopelli

### Electronics

- Three Custom Shop-modified Eric Johnson single-coil pickups with countersunk mounting screws
- Master volume, Tone 1 (neck pickup), Tone 2 (bridge pickup), 5-position blade switch

### Comments

**Reviewer's comment:** After years of painstaking research and design the Fender Eric Johnson Stratocaster has finally arrived. Designed with Eric by Custom Shop guru Michael Frank-Braun, this beauty is based on a '57 and combines the best of vintage design with modern electronics technology.

The '57-style 2-piece alder body has an ultra thin Custom Shop-quality nitrocellulose lacquer finish that results in better resonance. Johnson opted for a one-piece quartersawn maple neck with a 12" radius that's finished with a thin-skinned glossy lacquer and vintage tint. 19 prototype pickups were created before Johnson found the tone he was looking for. The Custom Shop-modified single coils use a new wire material and winding technique for the magnets giving them a unique sound. Johnson and Braun also included one of Eric's most famous Strat modifications by wiring the tone controls to the neck and bridge pickups instead of the standard neck/middle tone configuration of most Strats.

This guitar offers tonal perfection thanks to the discerning ear of one of the best players to ever pick up an axe. And it's pleasing to the eye as well, with its large arm contour, '57-style pick guard and shallow pickup cavities, plus thin headstock with vintage staggered tuners that eliminate the need for a string tree. Unbelievable Custom Shop-like quality in a production axe. Thanks Fender - this one was well worth the wait!

**Personal comment:** Understated perfection! Even the signature is hidden on the neck plate. The Eric Johnson Strat is an inspired combination of the best of '57 design and modern technology. The tone from the EJ pickups is gorgeous, helped no doubt by the premium wood used in the body and neck. The guitar looks stunning too, with beautiful grain in the alder body – and the soft 'V' quartersawn maple neck with its low, fast action and 12" radius is to die for!



## Fender Stratocaster

**Serial Number:** Neck: S785071

**Year of production:** Neck: 1978. Body: 2008

**Country of production:** USA

**Current value:** Approximately £950

### Body & Hardware

- 2008 American Vintage Series '70s Stratocaster®
- Ash body, 7 lbs, 4 oz, polyester finish
- Olympic White
- Vintage style synchronized tremolo
- 3-ply white pick guard
- Chrome hardware

### Neck & Headstock

- Original 1978 Maple, 'U' shape neck, gloss polyurethane finish
- Maple fingerboard, 7.25" radius
- 21 frets
- 25.5" scale length, 1.65" nut width
- Fender®/Schaller® 'F' Style tuning machines
- Large headstock
- Bullet Truss Rod Adjustment Nut
- 3-Bolt Neck Plate with Micro-Tilt™ Neck Adjustment

### Electronics

- Three vintage style single-coil Strat® Pickups with Alnico 5 Magnets
- Master volume, Tone 1 (neck pickup), Tone 2 (middle pickup)
- 5-position blade switch

### Comments

**Personal comment:** This guitar has had a chequered history. It was originally a 3-tone sunburst, bought new in 1978. Because I'd wanted a white pick guard and pickup covers instead of the then-current black, the dealer fitted a non-Fender pick guard and painted the pickup covers white! There was also a very ugly, large blemish in the sunburst finish on the lower top, between the bridge and strap knob. All in all, it was a huge disappointment, but, having just joined a new band, Oasis, I used it like this for a few months until the winter layoff, then sent the body to a London luthier for refinishing, who lost it, then disappeared! I never did get compensation.

In 1979, I bought a Mighty Mite solid ash body, put my neck on it and replaced the pickups with, at various times, Mighty Mites, DiMarzios and Fenders. I used the guitar like this in Black Mass (*see above*) and other bands until 2003, mainly with heavy gauge strings and high action for playing slide, then put it away, not really interested in it anymore.

In 2008, I restored the guitar to its original condition. I bought a new Fender '70s Reissue Olympic White body from a USA dealer, complete with specially voiced vintage pickups, white pick guard and chrome hardware, and mounted my original 1978 Fender neck onto it. In the '70s Reissues (based on the classic 1972 Stratocaster), Fender fixed some of the problems that plagued the originals (Fender's quality control in the 1970s was very poor). For example, the white finish of the new body is flawless; the 3-bolt neck attachment is much more secure – my neck fits this body like a glove – and the bridge is the better '70-'71 version. The new 'vintage' '70s pickups are among Fender's finest. Most important, the guitar is now all-Fender again! Pure tone heaven!

This was not a cheap option. In 2008, a Fender American Vintage '70s Reissue Stratocaster costs approximately £1,100, and the loaded body alone cost me \$800. But my 'ugly duckling' Strat now looks fabulous and sounds wonderful. Think Hendrix at Woodstock! The new body, hardware and electrics have given it new life. The 30-year old maple neck has aged beautifully, is in excellent condition and has plenty of life left in it.

Original 1978 Stratocasters in clean condition are currently valued at between £750 and £950. I would expect the value of this guitar to be near the top of that range, even though it's a mixture of old and new, simply because it combines an original neck (the emotional 'heart' of a guitar) with the best in Fender's current technology.





## Gibson ES-335

**Model Name:** Gibson Custom Shop 1959 ES-335 Dot Reissue

**Serial Number:** 00308710 (serializing pattern YDDDYPPP)

**Date of production:** 30<sup>th</sup> January 2008 in Nashville

**Country of production:** USA

**Current price of new model:** Approximately £1,700

### Body & Hardware

- Curly maple top, back and rims
- Vintage two-tone sunburst
- 1-piece maple centre block
- Cream single-ply binding
- ABR-1 bridge, lightweight aluminium stop bar tailpiece
- Laminated bevelled-edge pick guard
- Nickel hardware

### Neck & Headstock

- 1-piece mahogany with long neck tenon
- 1959 rounded neck profile
- Holly headstock veneer
- Indian rosewood 22 fret fingerboard
- Pearloid dot inlays
- 24 3/4" scale length, 1 11/16" nut width
- Kluson-style vintage tulip single-ring tuning machines

### Electronics

- Two '57 Classic humbucking pickups
- Two volume, two tone, 3-way selector switch

### Comments

**Description:** This is a faithful replica, hand-built by Gibson Custom, of the 1959 Gibson ES-335 Thinline semi-hollow electric archtop, one of the most famous and desirable guitars ever made. A Certificate of Authenticity is included. The ES stands for 'electric Spanish' and it's neither hollow nor solid; instead, a solid wood block runs through the centre of its body but the sides are hollow, sporting violin-style f-holes. This makes for a perfect blend of the woody tone of a semi-acoustic with the sustain and sharpness of a solid-body guitar.

**Why is the 1959 ES-335 so desirable?** The 1959 ES-335s had a 'large' or 'fat' rounded neck, which is considered to be Gibson's finest (in 1960, Gibson changed the neck to a thinner profile). The fat neck profile is one of the reasons why ES-335s and Les Pauls built in 1959 are so highly prized (not, as some believed, because of the PAF pickups, which were actually extremely variable in quality), and it's a tradition continued today by Gibson themselves and other manufacturers. (My PRS Custom 22, for example, has a similar neck profile.)

Original 1959 Gibson 335s, of which only 592 were produced, mostly in this example's two-tone sunburst instead of the slightly later, more common cherry red, fetch tens of thousands of pounds at auction.

**Personal comment:** This has been my dream guitar for many years but for lots of reasons never got round to getting one. Probably because until now a true replica of the '59 ES-335 hasn't been widely available, except for occasional limited editions at huge prices. And an original would be out of the question. I also didn't much like the later, much more common 335s with their slimmer necks, even though Eric Clapton used a 1964 model on the breathtaking 'Crossroads' recorded with Cream live at the Fillmore in 1968 ('Wheels of Fire'). Gibson's policy of once again making available authentic reproductions of their most prized instruments is a brilliant marketing move – and at last I've been able to realise my dream. But when I think about the many occasions over the years when I needed the warm, bluesy tone of the 335.....!



## Gibson Les Paul Pro-Deluxe

**Serial Number:** 73389595 (serializing pattern YDDDYNNN)

**Date of production:** 4<sup>th</sup> December 1979 in Kalamazoo

**Country of production:** USA

**Current value:** Approximately £950

### Body & Hardware

- Carved maple top, solid mahogany back
- Two-tone Tobacco sunburst
- Cream single-ply binding
- ABR-1 bridge, lightweight aluminium stop bar tailpiece
- Nickel hardware

### Neck & Headstock

- 1-piece mahogany
- Fat '50s-style rounded neck profile
- Rosewood 22 fret fingerboard
- Pearloid trapezoid inlays
- 24 3/4" scale length, 1 11/16" nut width
- Gibson DeLuxe vintage tulip double-ring tuning machines

### Electronics

- Two Gibson vintage PAF humbucking pickups
- Two volume, two tone, 3-way selector switch

### Comments

**Description:** The Pro-Deluxe was a reproduction of a mid-1950s Les Paul Standard and originally shipped with two P-90 single coil pickups. The rounded neck is similar to the 1959 Les Paul necks, which contributed so much to their unique tone.

**Personal comment:** This Les Paul was produced at a time when Gibson was emerging from its so-called 'dark period'. During the '70s, Gibson's production values and quality control hit rock bottom. I tried a few new Les Pauls in the mid-70s but they were terrible, compared to a friend's 1968 Gold-Top Reissue. I eventually bought a used late-60s black Les Paul Custom – the so-called 'fretless wonder' – but never really got on with the extremely low frets, and sold it after a few months. Then my local dealer showed me this new '79 model - and it was love at first sight!

I replaced the P-90s with Gibson PAF humbuckers. These gave the Les Paul a shiny, fat overdriven tone with tons of creamy sustain. I also replaced the original Grover tuners with Gibson DeLuxe tulip double-rings for a vintage look. A very heavy and responsive guitar with a fat but fast, low-action neck, it sounded its best at larger gigs plugged straight into a late-70s Marshall 100 watt Super Lead amplifier with two 4x12 cabinets – the classic Gibson / Marshall combination. This was my standard setup in Black Mass and other bands throughout the '80s and '90s and boy, could it move air! Hitting a power chord while standing in front of the amp, I could feel it as much as hear it - a real physical thump in the back! However, when I slimmed down the amplification to Marshall, Fender and Peavey combos in the late 1990s, the Les Paul lost some of its magic and my Strats suited me better, especially for the smaller gigs I was doing at the time.

It's often said that the Les Paul is a one-trick pony – but that pony can take you on one hell of a ride if it's come from good stock! Instantly recognisable on a million blues and rock records from the '60s on!

**Would I replace it if it were stolen?** Yes and no! Gibson seem to have entered another Dark Age (with the exception of their Custom models, e.g. the ES-335 Reissue). Standard Les Pauls are far below the quality levels of those made in the '50s to '80s. They have chambered bodies, not solid, which has an obvious effect on the tone and sustain of this once-classic guitar. So unless I was prepared to pay a premium price for a top of the range '59 Les Paul Standard Reissue, or was able to find a clean used example of a late-60s model, I wouldn't replace it.

**Famous quotes:** Nigel Tufnel (Spinal Tap), showing Marty DiBergi his '59 Les Paul....

Nigel Tufnel (imitating vibrato): "You can go have a bite and you'd still be hearing that."

Nigel Tufnel: "The sustain, listen to it."

Marty DiBergi: "I don't hear anything."

Nigel Tufnel: "Well you would though, if it were playing."



## Gibson 1960 Les Paul Special

**Model Name:** Gibson Custom Shop 1960 Les Paul Special Double Cutaway VOS Reissue

**Serial Number:** 0 9035

**Date of production:** 2009

**Country of production:** USA

**Current price of new model:** Approximately £1,900

### Body & Hardware

- Solid mahogany, double cutaway
- Cherry Red nitrocellulose finish
- Wraparound bridge/tailpiece
- 5-layer black/white/black/white/black bevelled pick guard
- Nickel hardware

### Neck & Headstock

- 1-piece mahogany
- Hand-crafted '60s-style slim-taper profile
- Bound rosewood 22 fret fingerboard
- Pearloid dot inlays
- 24 3/4" scale length
- Gibson vintage tuning machines

### Electronics

- Two Gibson vintage P-90 single coil pickups
- Two volume, two tone, 3-way selector switch

### Comments

**History:** Gibson's drive to pioneer a broad selection of guitars designed to meet the ever-growing demand for solid body electrics came full circle with the introduction of the double cutaway Les Paul Special in 1959. The model was actually introduced in late 1958, but only 958 units were manufactured that year. Its popularity, however, was almost immediate and production doubled to 1,821 units in 1959, making the Les Paul Special double cutaway Gibson's third most popular model behind the Les Paul Junior and ES-125T. This Custom Shop VOS (Vintage Original Spec) reissue is a faithful reproduction of the 1960 version, which featured Gibson's new, slimmer neck profile.

**Body and Finish:** The model itself was almost identical to the double cutaway design of the Les Paul Junior, including the neck-to-body-junction at the 22nd fret, allowing players complete access to the fingerboard. It also sported the visually attractive lined mahogany, or TV Yellow, finish, with the occasional maple body or natural and cherry red finishes. A nitro finish is very porous in nature, and actually gets thinner over time. It does not "seal" wood in an airtight shell—as a poly finish does—and allows the wood to breathe and age properly. Applying a nitrocellulose finish to any Gibson guitar is one of the most labour-intensive elements of the guitar-making process. A properly applied nitro finish requires extensive man hours, several evenly applied coats, and an exorbitant amount of drying time.

**Hardware:** This model had virtually the same features as the single cutaway Les Paul Special, including two Gibson P-90 single coil pickups, a wraparound bridge/tailpiece, upgraded bound fingerboard, and inlaid mother of pearl Gibson headstock logo. Early versions also saw the toggle switch placed directly above the volume and tone controls of the rhythm pickup, and a small piece of plastic between the end of the neck and the rhythm pickup. Later versions—like this 1960 Gibson Custom model—featured the toggle switch much closer to the wraparound bridge/tailpiece, and the volume and tone controls in a more elongated formation.

**Near-perfect Recreation:** The 1960 Les Paul Special Double Cutaway from the Gibson Custom Shop represents the model in its most stylish design—a painstaking recreation, achieving with absolute certainty the look, feel, and vintage vibe of the original. The thicker, solid mahogany body is faithfully reproduced, giving it the typical, lush resonance expected of any Les Paul. A one-piece mahogany neck and headstock is attached to the body via a long neck tenon — one of the Les Paul's more time-honoured characteristics from the "Golden Era" of Gibson guitars. The 24 3/4-inch scale length neck is topped with a rosewood fingerboard, pearloid dot inlays, and hand-crafted with Gibson's comfortable and highly playable '60s slim-taper neck. The electronics are made to the same specs, featuring CTS pots and bumble bee capacitors, along with the standard two volume and two tone knob setup and three-way pickup selector. A black, five-ply pick guard with bevelled edges accents the contour of the body. The 1960 Les Paul Special Single Cutaway comes with the standard Gibson Custom Shop case, custom care kit, and certificate of authenticity.



## Gibson SG Standard

**Serial Number:** 151858

**Year of production:** Late 1963 / Early 1964

**Country of production:** USA

**Current value:** Between £5,000 and £10,000

### Body & Hardware

- Scalloped solid mahogany body, double pointed cutaways
- Cherry red finish
- ABR-1 bridge with wire and white nylon saddles
- Maestro vibrato tailpiece with lyre and logo on cover plate
- 3-layer black/white/black/white/black bevelled pick guard
- Nickel plated hardware

### Neck & Headstock

- 1-Piece mahogany neck, slim taper
- Single-ply cream binding
- Crown headstock inlay
- Brazilian Rosewood 22 fret fingerboard
- Pearloid trapezoid inlays
- 24 3/4" scale length, 1 11/16" nut width
- Kluson Deluxe tulip double-ring tuning machines

### Electronics

- Two Gibson patented 1963 humbucking pickups
- Two volume, two tone, 3-way selector switch

### Comments

**1963 or 1964?** The serial number is in the 1963 range and the guitar has the 1960-1963 specification Kluson tuners, with the small-type exterior lubrication holes. However, the scratch plate has six screws, which Gibson started using in 1964 (four screws were used up to then). So the probability is that my SG Standard was built in the early days of 1964, using mainly 1963 parts.

**Personal comment:** In the mid-1960s, the Gibson SG Standard was my dream guitar, after first seeing George Harrison use one in 1966 ('Paperback Writer' video) and then when Eric Clapton switched to a 1964 SG Standard with Cream in January 1967. I saw Clapton's just before and after the psychedelic paint job on his SG by 'The Fool'. (Trivia: I still have the white, blue and red guitar strap Clapton gave me as a keepsake after meeting him backstage at The Marquee in 1967 and admiring the gorgeous Fool SG up close – the same strap he's using in a famous photograph of the period (*above*).

I've always thought the early 60s Gibson SG Standard (with the small pick guard) to be one of the sexiest guitars ever made, second only to a '57 or '62 Strat. Great sound too – a little lighter in tone than a Les Paul and slightly prone to microphonic feedback, but still classic Gibson, with a wonderfully clear overdriven tone and oodles of sustain, especially through the Marshall 100 watt Super Lead stack I was using in those days!

I bought mine in 1969 from Paul Kossoff, whom I knew vaguely since we played the same London blues club and college circuit. When he told me he was selling his SG because he'd formed a new band, Free, and needed money to buy a '59 Les Paul, I snapped it up. If I'd had a glimpse into the future, I would have got him to authenticate the SG! I sold my 1963 Strat to help pay for it (see the **Fender American Vintage '62 Stratocaster**). Two regrets in one – a double whammy!

This SG was my workhorse guitar during the late '60s and '70s until I got my Les Paul. With four decades of history behind her, she has real mojo. I swear she sometimes plays herself! The guitar is quite fragile now so she is semi-retired. Since the early '90s, I've only used her for recording. She needs a re-fret, but I'm so emotionally attached to her I would be very reluctant to let anyone take her for any length of time unless I was absolutely sure of their competence and honesty. I've also always been concerned about damaging the neck: if dropped, there is a real danger of the headstock breaking or of the neck snapping where it joins the body. Indeed, before me, someone (Kossoff?) had reinforced the neck/body join with two screws.

Quote from <http://www.provide.net>: "1963 to 1964 SG Standards (without the sideways vibrato, and with slightly larger, more stable necks) are the best of the SG Standards."





## Paul Reed Smith Custom 22

**Serial Number:** 5 101284

**Year of production:** 2005

**Country of production:** USA

**Current price of new model:** Approximately £1,900

### Body & Hardware

- Carved flame maple top with solid mahogany back
- Dark cherry sunburst
- PRS tremolo
- Chrome hardware

### Neck & Headstock

- Mahogany neck, wide fat profile
- 22 fret rosewood fingerboard, 10" radius
- Abalone bird fingerboard inlays. Starting from the nut the birds are:
  - \* Peregrine falcon
  - \* Marsh hawk
  - \* Ruby throated hummingbird
  - \* Common tern
  - \* Coopers hawk
  - \* Kite
  - \* Sparrow landing
  - \* Storm petrel
  - \* Hawk landing
- 25" scale length, 1 11/16" nut width
- PRS 14:1 low-mass locking tuning machines

### Electronics

- Dragon II treble and bass humbucking pickups with covers
- Volume and tone control with 5-way rotary pickup selector

### Comments

**Personal comment:** The PRS Custom 22 is a fabulous instrument, and has been at the centre of the PRS range for over 20 years. The flame maple on this particular guitar is gorgeous, and the wide 10" radius neck is a joy to play. The range of tones from the Dragons takes it anywhere from a funky Stratocaster to a full-throated Les Paul, with bags of sustain from the classic Les Paul-style combination of fat neck with a carved maple top on a solid mahogany body. The bird inlays are simply stunning. A reviewer remarked of the Custom 22: "It can sing a baby to sleep, or it can rip the balls off a charging rhino at 60 paces!" Can't argue with that!

The fat neck profile is interesting because it is directly descended from 1959 Gibson ES-335s and Les Pauls. These guitars owed a lot of their unique tonal qualities and sustain to their large 'clubby' necks. This Custom 22 has a similar neck profile to those historic Gibsons, which is not altogether surprising since Ted McCarty, ex-Gibson President from 1950 until 1966, who headed the team which designed the ES-335, Les Paul and humbucking pickups, amongst others, was mentor and adviser to Paul Reed Smith until McCarty's death in 2001.

N.B. Custom 22s are also available with optional 'slim' profile necks. These guitars may be slightly more comfortable to play, but the tone is subtly but noticeably lighter – the difference between, say, a 1959 and a 1960 Les Paul Standard.



## Di Giorgio Classical Guitar

**Model:** 'Nostalgia' No. 38

**Year of production:** 1976

**Country of production:** Brazil

### Body

- Top: Spruce
- Sides and back: possibly rosewood
- Ornate floral wood inlay/decorations on the back
- Upper bout: 285mm
- Lower bout: 365mm
- Body Length: 460mm
- Body depth: 90mm

### Neck

- Wood: unknown (possibly rosewood)
- 12 frets clear
- 19 frets total

### History of Di Giorgio Guitars

"Di Giorgio" classical guitars boast a tradition which is over one hundred years old. They represent not only one of the main artistic expression in the field of guitar luthery, but also the essence of the Brazilian music itself, Bossa Nova in particular. Many of the most famous Brazilian artists such as Tom Jobim, Joao Gilberto, Roberto Carlos, Marcos Valle, Dorival Caymmi and many more, helped to write Di Giorgio's history.

Romeu Di Giorgio, born in Rome, Italy, in 1889, established the factory "Violões Finos Romeu Di Giorgio" in 1908. He was a pupil of a lute maker who built violins, and here he started to learn the secrets and the techniques of this fine art. Step by step, the factory "Di Giorgio", initially small-sized, turned into an effective industry specialized in acoustic instruments (guitars, violins, violas) often used by European immigrants who arrived in Brazil in the first decades of the 20th century.

During the 40s, under the name "Indústria e Comércio de Instrumentos de Cordas Di Giorgio Ltda", the factory moved to São Paulo and in this period it developed, in particular, the production of violões (acoustic classical guitars). Such instruments very soon became popular and started to sign the typical Brazilian musical tradition. During the 60s, as soon as Bossa Nova was born and under the direction of the Founder's son, Reinaldo Di Giorgio, the "Di Giorgio" brand devoted itself to being the main high-class guitar (violões) supplier to musicians and composers rising in that musical context.

Actually established in Franco da Rocha, in the state of São Paulo, with a huge productive surface and a large number of employers, the factory "Violões Di Giorgio", under the direction of Reinaldo Di Giorgio Junior, still produces different models of violões and it confirms itself as one of the best world manufacturer in the field of an inimitable high-class luthery.





## Martin 000-28

**Serial Number:** 497477

**Year of production:** 1990

**Country of production:** USA

**Current price of new model:** Approximately £1,700

### Body & Hardware

- Mahogany blocks/dovetail neck joint
- 000-14 fret body size and top bracing pattern
- Solid Sitka spruce top
- Polished gloss finish
- Style 28 Rosette
- Non-scalloped 5/16" top braces
- Solid East Indian rosewood back and sides
- Style 28 back purfling
- White Boltaron® end piece with black/white Boltaron® inlay
- White Boltaron® binding
- Black/White Boltaron® top and back inlay style
- Solid striped ebony bridge, standard belly
- 2 1/8" bridge string spacing
- 16" radius/compensated/bone saddle
- White bridge & end pins with black dots
- Black pick guard

### Neck & Headstock

- Select hardwood neck, low profile
- Semi gloss/ dark mahogany stain finish
- Bone nut
- Solid/6 string diamond/standard taper headstock
- Solid East Indian rosewood head plate, raised gold foil logo
- White Boltaron® heel cap
- Solid striped ebony fingerboard
- 24.9" scale length
- 14 frets clear
- 20 frets total
- 1 11/16" width at nut
- 2 1/8" width at 12th fret
- Style 28 inlays
- Gotoh chrome tuning machines



## Martin D28

**Serial Number:** 486319

**Year of production:** 1989

**Country of production:** USA

**Current price of new model:** Approximately £1,350

### Body & Hardware

- Mahogany blocks/dovetail neck joint
- D-14 fret body size
- D OM top bracing pattern
- Solid Sitka spruce top
- Polished gloss finish, dark filler
- Style 28 Rosette
- Non-scalloped 5/16" top braces
- Solid East Indian rosewood back and sides
- Style 28 back purfling
- White Boltaron® end piece with black/white Boltaron® inlay
- White Boltaron® binding
- Multiple black/white top and back inlay style
- Solid black ebony bridge, standard belly
- 2 1/8" bridge string spacing
- 16" radius/compensated/ white micarta saddle
- White bridge and end pins with black dots
- Black pick guard

### Neck & Headstock

- Solid mahogany neck, low profile
- Semi gloss/ dark mahogany stain/ dark filler finish
- White Corian nut
- Solid/6 string diamond/standard taper headstock
- Solid East Indian rosewood head plate, raised gold foil logo
- White Boltaron® heel cap
- Solid black ebony fingerboard
- 25.4" scale length
- 14 frets clear
- 20 frets total
- 1 11/16" width at nut
- 2 1/8" width at 12th fret
- Style 28 inlays
- Gotoh chrome tuning machines

### Comments

Signed by Chris Martin IV on label in sound box during his visit to the Isle of Man in 1992.



## Takamine Jasmine Dreadnought 12-String

**Model:** TS712S Electro-Acoustic Dreadnought 12-String

**Year of production:** 1997

**Country of production:** Korea

**Purchase price:** £450

### Body & Hardware

- Dreadnought 12-String body
- Spruce top
- Nato sides and back
- Natural gloss finish
- Rosewood bridge

### Neck

- Mahogany neck
- Rosewood fingerboard
- 14 frets clear
- 20 frets total
- 25 3/8" scale length, 1 11/16" nut width
- Chrome-plated tuning machines

### Electronics

- Takamine electro-acoustic pickup, mounted under the bridge/tail piece
- Onboard preamp with individual treble, mid, bass and gain controls



## Fender '65 Deluxe Reverb

**Series:** Fender Vintage Reissue Series

**Type:** All Tube

**Year of production:** 2009

**Country of production:** USA

**Purchase price:** £850

### Output

22 watts into 8 ohms

### Speakers

One 12" Jensen® C-12K, 8 ohm Speaker with Ceramic Magnet, p/n 0057146000

### Channels

Two: Normal and Vibrato

### Features

- Tube-driven spring reverb
- Tube vibrato
- 2-Button footswitch for reverb and vibrato on/off
- Baltic Birch plywood cabinet

### Controls

- Normal Channel: Volume, Treble, Bass
- Vibrato Channel: Volume, Treble, Bass
- Reverb
- Vibrato: Speed, Intensity

### Tube Complement

- 4 x 12AX7, 2 x 12AT7, 2 x 6V6
- 1 x 5AR4 Rectifier Tube

### Covering

Black textured vinyl with silver grille cloth



## Fender Blues Junior

**Series:** Hot Rod Series

**Type:** All Tube

**Year of production:** 2008

**Country of production:** Mexico

**Purchase price:** £400

### Output

15 watts into 8 ohms

### Speakers

One 12" Fender® Special Design 8 ohm, 50 watt Speaker, p/n 0994812002

### Channels

One

### Features

- "Fat" Switch
- Reverb
- 2-Button footswitch for remote "Fat" on/off
- Chrome panel
- Vintage pointer knobs

### Controls

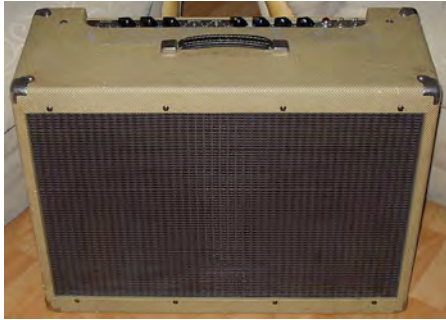
- Reverb, Master, Middle, Bass, Treble, "Fat" Switch, Volume

### Tube Complement

- 3 x 12AX7, 2 x EL84
- Solid State Rectifier

### Covering

Black textured vinyl with silver grille cloth



## Peavey Classic 50

**Model:** Classic 50/410 W/EFX

**Serial Number:** 09187995

**Type:** All Tube

**Year of production:** 1997

**Country of production:** USA

### Output

50 watts into 8 or 16 ohms

### Speakers

Four 10" Peavey Speakers

### Channels

2 Channel Preamp

### Features

- Fan cooled
- Normal and bright inputs
- Vintage pointer knobs
- Remote switch and effects loop
- External speaker capability
- Footswitch selectable channel switching and reverb

### Controls

- Pre and post-gain controls on lead channel
- Active presence controls
- 3-Band passive EQ (Bass, Middle, Treble)
- Master volume control
- Standby switch
- Reverb level control

### Covering

Classic Tweed

### Tube Complement

- 4 x 6BQ5; 3 x 12AX7

# Pedals, pedal boards and power supplies

## Boutique and highly-collectible pedals



### Barber Electronics

#### LTD Low Gain Overdrive

The LTD was requested over and over again by the legions of low gain overdrive players that have been forced to try to "shoe horn" higher gain drives into service by operating them in the lowest part of their drive range. The LTD has been designed from the ground up for the low gain player. Now players of many styles including blues, country, jazz, funk and beyond have the realistic mild breakup pedal that requires no excuses.



### Diamond

#### CPR-1 Compressor PGS Custom Shop Purple (limited edition)

A dynamics and tone shaping tool for live and studio use, constructed with low noise, ultra-linear signal buffering, smooth opto-based compression, and a versatile "tilt" EQ that musically shifts overall frequency balance. The circuit in the PGS Custom Shop CPR-1 is identical to the original version of the Diamond CPR-1, with a bit more compression available than the current production model.

Produced by Diamond as a special limited edition for Pro Guitar Shop, Oregon, it comes in a soon-to-be collectible purple sparkle finish with Fender-style cream ribbed barrel knobs and "PGS Custom Shop" emblazoned on the face.



### Fulltone

#### Mini-Deja'Vibe

An exact copy of the legendary vintage '60s Univibe, with that dripping phase-chorused tone that made Jimi's "Machine Gun" so epic!

#### Clyde Standard Wah

Jimi Hendrix and Eric Clapton used a Vox 'Clyde McCoy' model wah wah. Photos taken during the recording of "Electric Ladyland" document Jimi's as being the 'signature' model, featuring Clyde McCoy's name written out script-style on the bottomplate. The Fulltone CLYDE is modelled after the Vox Clyde McCoy 'signature' model, with its great sounding 'halo' inductor.

#### FB-2 Fatboost 2

The Fatboost offers a little bit of Tweed-style crunch tone with the drive control turned up, but excels as a clean booster.

#### Full Drive 2 Mosfet

The Full Drive 2 was chosen by Guitar Player magazine as one of the all-time top 50 effects ever!

#### RTO Robin Trower Overdrive

Touch-responsive, huge sounding, sustain for days...and crystal clear when the guitar's volume knob is reduced for great live dynamics.



### Ibanez

#### TS-808 Tube Screamer Overdrive Pro (reissue)

This is the incomparable overdrive pedal that vintage gear hounds are always hoping to find. The 2004 Ibanez TS-808 Tube Screamer Overdrive Pedal features the same famous square footswitch and the warm tones of the JRC4558 chip used in most of the original TS808s.



## Lovepedal

### COT50 Gold (hand wired)

One of the standards of the Lovepedal lineup is the COT50 boost/overdrive, or 'Church of Tone'. A Marshall Plexi in a box! The COT50 Gold is a new edition of the venerable COT50 with a master volume and a vintage tone stack, which nails down those Jimi and Billy Gibbons tones.

The Gold has all the same clear, uncompressed Church of Tone sounds and guitar volume interaction, but with additional tone options. Set this thing for "stun", proceed to rock out, and then when you roll off the guitar volume it will clean up like a drunk before Sunday Mass.

### Dragon (hand wired)

The return of the DRAGON. Super fat fuzz/distortion/overdrive.

### Eternity Fuse (hand wired)

The Lovepedal Eternity can be 3 pedals in one - Overdrive, Treble Booster and Clean booster - depending on where you set the dials. You can also blend these 3 factors. It has a socketed IC so you can swap out different ICs (extra ICs are not included.). Darker tones brighter tones, etc. Unorthodox tone control. It's a treble boost instead of a normal tone control.

It is a very smooth type of OD. It can go from nothing at all to sounding like a very warm vintage overdriven tube amp or a clean flat booster or a treble booster even a tweed amp. With the treble boost all the way off, it is warmer than most tube amps.

The Eternity Overdrive always stays true to what's coming out of your guitar so you never turn into the pedal. No matter how hard you drive it. It also breaks up the harder you dig into the strings, which is priceless.

"An amazing distortion pedal," "You must try one." ~ Andy Summers, The Police

"Heads and tails above everything else. Thanks man, you are a god amongst men!" ~ Richard Fortus, Guns and Roses

### Kanji Eternity Overdrive (hand wired)

The Lovepedal Eternity delivers fantastic, tubey overdrive at every setting. It has developed a huge following and is currently played by Andy Summers of The Police and Richard Fortus of Guns N' Roses, among others. This is one of only 200 built in a very limited custom edition of the Eternity, with sweet Kanji graphics and a circuit which is a bit cleaner and warmer, with a touch more low end.

### Les Lius Dual (Vintage Valve) (original gold version)

The Lovepedal Les Lius was designed to give the tone of small, obscure 50s combo amps. The three-way switch provides 5E3, High Power Twin, and Master Volume TCHULA. These three classic guitar amplifier tones are further enhanced by a two-stage gain stack. This allows any of the tones to be used as a boost or an overdrive.

### Super 6 (hand wired)

Bjorn Juhl a.k.a. The Mad Professor on the Super 6: "It was some time in 1979 when one of the "big guys" showed me how to dial in that Fender or MusicMan amp that always seemed to be on stage wherever you played: "Easy" he said. "It's the magic six". Volume to 6, Treble to 6, Middle to 3 and Bass to 2 (6, 6, and 3x2=6). Bright should be on, reverb set for two and master volume (if one) set so that you can be heard above the drums without drenching the vocals. "The rest of the knobs you can just ignore" because no one used tremolo in late 70s and the footswitch was always disappeared... The effect was almost like having the key to the Holy Grail - I have to admit that he was right and I joined the Magical Six Choir."

Reminiscent of the mid-60s Blackface Fender era - specifically a Blackface Super Reverb on 6. Characteristics: soft touch, true bypass, relay system, tour pro construct, lifetime warranty, Small footprint - 4"x2", epoxy powdercoat (these are hand-finished and there are small finish flaws on each one - i.e., small paint runs, small chips, some inconsistency in the lettering).

Plug the Super 6 in to ANY clean amp to nail that mid-60s American amp tone. This unit will turn a small amp into a much larger sounding amp instantly. With an onboard vintage tone stack to die for, the Super 6 gives ULTIMATE control over ANY guitar / amp / effects combination.



## Mad Professor

### Little Green Wonder

Hand-made in Finland premium quality classic blues/rock pedal that works very well with complex overdriven amp sound. It's a low compression, high headroom overdrive with high output, and it has a Body knob for adjusting low-mid content and treble. The LGW was made to be a stackable overdrive that could go anywhere in the pedal chain and the compression normally associated with this type of circuit is reduced same as several distortion mechanisms. As designer Bjorn Juhl put it: "Little Green Wonder is a tubescreamer-style pedal, but one for those who don't generally like tubescreamer-style pedals.



## Marshall

### Blues Breaker BB-1 Overdrive (original version)

This is the now very rare original version from the early 90s, distinguished by the large black aluminium casing and the blue lettering on black background. It was superseded by the vastly inferior BB-2, making the original highly sought after. John Mayer loves them!

## Standard pedals



## Boss

### DD-3 Digital Delay

A very warm-sounding digital delay. It's been said that after a nuclear war only three things will be left on the face of the planet: 1. Cockroaches, 2. Keith Richards 3. the Boss DD-3.

### HR-2 Harmonist

### FBM-1 Fender 59 Bassman

In conjunction with Fender, the FBM-1 recreates the legendary tone of 1959 Fender Bassman. Features include the same controls on the original Bassman: presence, treble, mid and bass EQ controls. The FBM-1 also functions perfectly as a "pre-gain pedal" placed before an already overdriven amp to add the tone character of the Bassman.



## DOD

### FX65 Stereo Chorus

A very sweet-sounding analogue chorus.

## Tuners



## Korg

### Pitch Black Digital Chromatic and Guitar/Bass Tuner.

This highly-accurate tuner lives on my pedal board 99% of the time. When activated, the whole board is muted, allowing silent tuning on stage.

### Pitch Black Plus Advanced Digital Chromatic and Guitar/Bass Tuner.

This model has a number of different stored settings for alternative open tunings.

## Pedal boards



## Diago

A Diago Pedal Board is the most convenient way to organise, protect and transport effects pedals. It combines a lightweight and roadworthy pedal board and hard case, making it ideal for transporting gear between home, gigs and practices. It makes set-up and take-down quick and easy, and is great for storing pedals at home. Undo the catches, remove the lid, plug in your guitar, amp and power supply and you're ready to rock and roll. Easy!

## Gigman



## Pedaltrain

These revolutionary pedal boards are made of welded aluminum alloy tubing to ensure that every Pedaltrain is as strong and lightweight as possible. There are no moving parts to loosen or wear out. A durable powder coat finish ensures the Pedaltrain looks great and last a lifetime. The unique, open frame, elevated-angle design provides added flexibility when configuring the layout of the effects. Connecting cables can be neatly routed over, under, and through the open slots in the top surface area of the Pedaltrain to keep the risk of possible accidental disconnection to a minimum. Pedals may be added, removed, rearranged, or bypassed quickly and easily.

**Pedaltrain 2, with flight case**

**Pedaltrain Jnr, with soft case**

## Power Supplies



## Voodoo Lab

### Pedal Power 2 Plus

Filter, regulate, isolate, and protect! Pedal Power 2 Plus does it, and does it well, because any less will degrade a pedal's performance. Players everywhere upgrade to Pedal Power 2 Plus because it powers what conventional power supplies can't. Hand made in the U.S.A.



## Diago

### Powerstation

The Diago Powerstation will power from 1 to 30 pedals without noise or hum. It uses digital switch mode technology, making it quiet, light, efficient and small.

# Cables



## George L's

Founded by George L. Lewis in the 1970s, George L's was one of the first high-end cable manufacturers to make people aware of the huge difference a good cable can make. George L's has been judged #1 in Best Sound Clarity by Guitar Player magazine in the U.S.A., with numerous top honours and awards around the world. It is used by numerous professional musicians and studios.

**George L's .155 Guitar Cables**

**George L's .155 Patch Cables**



## Klotz

### La Grange Guitar Cables

The Klotz La Grange guitar cable features an extra conductive shield on high quality copper-core for lowest possible microphony, Ultra low capacitance (70pF per meter) for outstanding signal flow and ground breaking fidelity, Extra thick dielectric for ultimate conductor insulation, Lead free ultra durable jacket, highly resistant to moisture, dirt and temperature, metallic spiral screen. This is a very low capacitance cable and it has phenomenal fidelity (3d sounding). The cable sounds focused, great note detail and low end beefiness. This is a sonically well balanced cable. This cable is not advertised as directional however I have found that if you plug the LA side to the guitar and the Grange side to the amp you can hear a difference. High quality Neutrik connectors.

## Lava Cable

Lava Cable is a small company based in Fayetteville, North Carolina. Owned by Mark Stoddard, Lava Cable specializes in supplying custom audio cables made to the highest standards in the industry and to individual specifications. Lava Cable is used by professionals around the world such as Greg Howe and Steve Morse.



### Lava Mini ELC™ Patch Cables

This is Lava Cable's flagship cable. The cable is specifically designed for guitar and instrument applications and is designed to be flexible, rugged and provide superior high definition. 99.9999% Pure Oxygen Free Copper (OFC) and superior components are used to make a world-class cable capable of superb performance in all situations. The capacitance of the Lava ELC at 21 pF per foot is in the sweet spot range for instrument cables and was purposely chosen to provide the best sound possible. Every aspect of this cable was designed with the guitar player in mind to provide for low microphonics, reliability, and superior frequency response. G&H straight and right angle plugs are used and each cable is assembled using German made WBT Silver Solder.