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Line 6 spider iv 75w manual

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“Your local guide to cities, towns, neighborhoods, states, counties, metro areas, zip codes, area codes, and schools in USA.”
コンテンツスベスキップ ナビゲーションに移動
肢体不自由のある児童生徒と軽度知的障害のある高等部の生徒が学んでいます。
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関心を持っていただきありがとうございます。
私たちは、自分の家族や大切な人たちに自信と誇りを持ち、勤められるサービス、将来、私たち自身が心から安心して望める最善に質の高いサービスを提供したいと考えております。
CONCEPT
私たちの業務は表面に見えるカタチではなく、一人ひとりの深く優しい思いやりと高度な技能で、お客さまに幸せな日々を提供するやりがいのある仕事です。
介護の技術や知識は常に進化しており、最新の情報習得のための研鑽を重ねて、それぞれのスタッフが介護技術や人間性の向上に努めています。
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NAVIGATING THIS SITE : If you're not familiar with my site, it's simple, and you'll love it or hate it:
(1) This page has gear that has recently arrived;
(2) Links at the bottom of this page take you to most of our gear, logically arranged by manufacturer or type, e.g. Fender, Gibson Effects, Parts, Amps, PRS, etc.
(3) Lastly, my "Semi-Just In" Page (click here), contains a lot of gear that hasn't made it back to the proper pages yet and is sort of in limbo until I move it.
It's not a fancy site but it remains unchanged since '98 so I figure, "if it ain't broke - don't fix it."
All guitars and other gear have pictures. Just click on any underlined text and it should open a picture; if you move your cursor over the pic and there's a magnifying glass displayed instead of your cursor, click the pic and it will expand it to larger size.
JUST IN
Section below – see page links at the bottom of this page (hit "Control" and "End" buttons on your keyboard) for 1000's more pieces of gear at bottom of page.
CHECK OUT THE NEW SITE. It's not ready yet but it does have a search feature (Please note: Many of the items appearing on this page DO NOT appear on the new site or its search feature), is the new site, which will become chrsguitars.com as soon as we're 100% ready to go active.
1988 Fender American Standard Stratocaster – Blackie, (front), (back), (headstock), (electronics), (neck and body marking), (case). '88 was the 2nd full year for the American Standard. Most sources state that '87 was the first year although I had one 15 years ago with a 'Nv '86 neck date. This particular one is a bit unique in that it was at least partially built by John Cruz. John went on to become one of the top custom shop luthiers and became a master builder in 2003. With the glossy black body and maple fretboard this guitar has the Clapton "Blackie" vibe that a lot of players love. Action is very comfortable and it's a typically very good sounding Strat. I've listed the specs so many times that I think I'm safe in skipping them from time to time but to answer the most common questions, it has modern frets and modern radius. This guitar is all original. At 33 years this is officially a vintage guitar and certainly clean enough for the collector but priced lower than a new one if you want to gig with it. \$1150 includes original case with latches and hinges intact and trem arm. Electro-Harmonix 15-Watt Howlitzer Amp/Preamp, (pic2). Has new for 2021, the Howlitzer provides a perfect ultra compact guitar rig, or can wait patiently in your guitar case as a backup amp. It features all the usual amp controls like Volume, Gain, and 3-band EQ, plus a Bright/Normal switch that works like a Top Boost. It even has a built-in effects loop so you can run your effects after the preamp if you'd like. I don't think this unit has ever been plugged in and is offered mint in the box. Includes power supply and paperwork. For more details and sound clips check out EXH (here). Sells new for around \$130 or get this one for \$89(HOLD-Dan (local), Squire, in order). MXR M109S Six Band Guitar EQ. Now features LED indicators so you can see it on a dark stage! The M109S lets you fine tune guitars or basses to compensate for room acoustics, round out the tone of acoustic guitars (especially piezo's), create a signature tone like a scooped mid or mid boost or as a boost control for leads. It delivers low noise and keeps your original signal relatively unaffected. Up to 18dB cut or boost covers a wide range. Sells new for \$89. I don't think this one has ever been used and is yours for \$62. Includes original box and paperwork. Fano Alt de Facto SP6, (front bridge), (back), (headstock/neck), (edge wear pic2), (case set-up). Fano's USA guitars, essentially the Alt de Facto models, are built by a small team of craftsmen hand-building their guitars, one by one in PBG in Arroyo Grande Calif. Each guitar is built by just one builder, start to finish, so it's essentially a Master-Built guitar. They excel at building timeless classics, guitars that feel like you've known it for years as soon as you pick it up. They have other models such as the Omni's which are Chinese built and their Standards which are "hand assembled" in USA. The Fano "Hand Made in USA" guitars are built at the Premier Builders Guild (PBG) factory which used to be strictly Gene Baker's b3 factory. They employ 9 craftsmen who build Fano, B3 and Koll branded guitars. The SP6 model pays homage to some of the classic American guitar makers of the 50's, combining the slab single-cut body of an LP Junior with a Tele-style string-thru design, Tele-influenced ash tray bridge with Telecaster pickup and Tele-style control plate. The aged nickel hardware and distressed finish provide an authentic vintage vibe. Features include distressed alder slab body finished in Olympic White nitro, maple bolt-on neck, 10 degree headstock pitch, vintage style truss rod, late 50's round back neck shape (370/860 at 1st/12th frets), Indian rosewood neck with rolled edges, compound radius 10" - 16", 22 Jescar medium-jumbo nickel/silver frets, aged white pearloid dot inlays, 24.75" scale, 1.687" Graphtech Tusq XL nut, nickel hardware, Gotoh vintage 3/5 tuners. "Fano" Full-Comp bridge with 3 adjustable compensated brass saddles, Lollar P90 Neck & T-Style Bridge pickups, Nitrocellulose lacquer finish and a "medium" neck & body distress level. If you're looking for a guitar that feels like an old friend the moment you pick it up, consider one of these. It excels at country twang or gritty blues and has sounded great through every amp I plugged it into. I don't know how you grade relic guitars but based on theirs I can see, I'd call it near mint (the way it left the factory). A new one of these runs near \$3K with the case. Own this one for just \$2100. Includes original Fano's G&G case with a bit of wear to the tweed, hang tag and set up sheet. Custom Telecaster HS Relic, (front bridge pickup), (back), (headstock), (neck). Hand-wound 20K bridge pickup! Very cool vibe on this ash-body Tele with Tele bridge pickup and a humbucker in the neck. Controls are simply 3-way and volume control (currently a Tone knob). I was told the builder was going for an EVH vibe on this one, i.e. if Ed built a Tele what would it look like. A few of his 'chicks include a black control plate, Strat knob, Gibson type 3-way, EVH style eyehooks for strap pins and a mix of black and chrome hardware. Also the neck humbucker has a large homemade ring around it, cut from a piece of pickguard material. This guitar plays exceptionally well and sounds good. I got some info on the bridge pickup: hand wound by a pickup maker in Croatia. It sounds terrific and while it's slightly hotter than the neck humbucker it doesn't overpower it too much. Still retains that Tele quack and sounds fantastic on country licks. Relic job is pretty cool although not custom shop attention to detail. The white finish is very thin and will wear easily if you choose to "age" it even more. If you want some minor changes we can probably accommodate that, just ask. For a killer playing Tele I think it's a good value at \$299(HOLD-Philipp K 5/20). 1998 Jackson Dinky JS10, (front), (back), (headstock). Folks like Dinky's for their small bodies which are easy to get around on and they're especially good for students or people of small stature. This JS10, from the Performer Series, is your most basic from the Dinky family featuring dual humbuckers, 3-way switch, vol-tone controls and a vintage 2-point tremolo. While it may not be the ultimate shred machine with its non-locking trem it's well enough designed and stays in tune as well as most Fenders. Other features include alder body, maple neck with rosewood board, 22 jumbo frets, 25.5" scale, chrome hardware, and SG23 Fulcrum tremolo. I'm fairly certain manufacture was in Korea during the late 90's. Overall it's in nice shape other than a cosmetic touchup on the tip of the headstock (shown here). It doesn't affect the integrity of the guitar in the least. If you're just starting out, or want a dual humbucker guitar to add to your arsenal, get this one for just \$149. Keeley Dyna effects. Just got 5 of these in and all are either new/sealed - or used just once and are mint in the box. Choose from: Keeley Dyna My Roto - 80's Multi-Chorus and Rotary. If you love the sounds of an 80's rackmount Tri-Chorus, Roto-flange or Rotary pedal you'll enjoy this one. A mini-switch selects one of three effects with 4 knobs that offer plenty of tweaking. Click here for a YouTube demo. Sells new for \$169 but this one's new or mint in the box for \$119(SOLD- John D 5/17). Keeley Verb o Trem - Reverb and Tremolo Effect. Built in conjunction with Nashville studio great Eddie Heinzelman, the Verb o Trem provides studio-quality Tremolo, Reverb, or both. It offers both spring and plate reverbs, with mini pid switches selectable by removing the back plate. It offers R-T (reverb and trem) which produces the fat tone tube-bias tremolo as found on old tube amps. The Mack settle is a vibrato that produces subtle pitch shifting to create the volume modulation, while HAR (Harmonically Amplified Resonator) produces a trippy tone via dual filters. Click here for a YouTube demo. Sells new for \$149 but this one's new or mint in the box for \$105. Keeley Vibe-o-Verb - Three Classic Reverbs in a Box. Select from Harmonic Reverb such as a vintage Brownface Amp or Keeley's DynaTrem with Harmonic Tremolo mixed in the reverb; Vibrato Reverb which is a pitch-bending effect that goes from a subtle chorus to very spacious, and Phaser Modulated Reverb which is milder but provides some space around your notes with a notch filter. Click here for a YouTube demo. Sells new for \$149 but this one's new or mint in the box for \$105. Keeley Super Hat Mod - Transparent Overdrive. Very much like the original Keeley this one has the authentic sweet break up of an overdriven tube amp but this updated version features a new JFET gain circuit for more dynamic range and responsiveness. It excels at driving your amp based on your volume control and pick attack while a mini-switch selects Flat and Phat modes, with two different bass responses. If you're looking for a great OD that won't color your tone this is it. Click here for a YouTube demo. Sells new for \$149 but this one's new or mint in the box for \$105(SOLD-Steve A 5/17). 1992 PRS Custom 24 - Scarlet Burst, (front), (back), (headstock), (case). Just shipped out a '92 and just found another! These old-factory models, easily identifiable with the original small logo and short neck heel, were actually handmade, before the move to the new factory and use of CNC machines. This one's finished in Scarlet Red with a pleasing flamed maple top, certainly not a "10" top but nice enough. Please don't refer to these guitars as "pre-factory". It drives me nuts. The early Annapolis models are nonetheless widely thought to be superior to guitars built at the new Stephenville factory which opened in '96. Around the time of the move PRS eliminated most of the hand-crafting in favor of CNC machines. Features of this guitar includes maple cap over one-piece mahogany body, moon inlays, one-piece Mil-Com tremolo, Phase I locking tuners, and "Regular" (aka Standard) neck profile which is 1/16" more narrow than a wide thin/fat, and the same depth as the wide fat (1 21/32" nut, 27/32" depth).Pickups are the stock HS5 and Vintage Bass with the standard 5-way rotary selector, volume and tone. The Custom 24, especially with the tremolo bridge, has a looser feel than a Custom 22, plus a "longer" neck, i.e. with the bridge and bridge pickup are set further forward in the body which means it has the same 25" scale as the Custom 22, but the neck extends slightly further from the body. It's not as much a Les Paul feel, but a PRS feel. Now over 25 years old this guitar is officially vintage and it's noteworthy that this is the 13,372nd guitar PRS had built in the 7 years they had been in business. By contrast, that's about the current ANNUAL production now (over 12,000 produced in a year now). Cosmetically it has some buckle scratches and minor dings in the clear coat, but no major issues and frets are in nice shape. There are no serious issues such as cracks and there's no finish checking. Whenever you play one of these older PRS's you can almost sense the meticulous human attention to detail as you're holding a guitar that will likely never be hand-crafted again. Prices on Annapolis-era Customs continue to rise but they're still a good value, especially when they're cheaper than a comparable new one. It plays like all old PRS's with low action and no dead spots. Nicely priced for an Annapolis model at \$2150. Includes original case and trem arm. 1987 Seagull 12 Acoustic 12-string, (front label), (back), (headstock). I've had a few of the Seagull S6 models and this Seagull 12 is the cousin to them. Built in 1987 when production numbers were much lower (they made 4,135 guitars in '87) than recent years. The Canadian-made Seagull offers the best value in North American made guitars in my opinion. Most, like this one, feature well seasoned quality woods and solid tops. This is a dreadnought size 12 with a solid Cedar top, and wild cherry sides and back - plus excellent quality nickel-plated Grover tuners. You can see in the pics that back is nicely figured, bookmatched with both sides from the same piece of wood. It has a comfy warm tone, but with more clarity than mahogany. Cosmetically there are some minor scrapes on the top but no cracks or repairs and is a completely solid guitar, ready for another 35 years of use. Set up is comfortable with no issues. If you're looking for a 12-string that's well made and sounds good, why not consider this vintage Seagull, especially for just \$299. Includes well-padded gigbag. 2019 Gretsch G6228-PE Player's Edition Duo Jet - Candy Apple Red, (front), (back), (headstock/neck), (case case stuff). Is there a cooler single-cut than the Duo Jet? To me that always conjure up memories of 1963 Liverpool, and the Cavern Club, where George Harrison and the boys were making a name for themselves. A few things are different with this Player's Edition with design elements that will delight many of today's players. It features a 1.85" thick chambered mahogany body to produce strong balanced mids, with a smooth attack and extended bandwidth thanks to the chambering. For looks it's hard to beat the impeccable Candy Apple Red finish with gold accents, the new V Stoptail and big block inlays. Tonally it's equipped with new Gretsch BroadTron BT65 pickups which were designed by the famed Tim Shaw. They're noted for powerful mids, extended lows and an exceptionally clear, yet smooth high-end. They may not sound like your vintage Gretsch but for most people you'll like the tone even more to the old filter 'Trons. It also has a no-load master tone pot with Squeezebox paper-in-oil capacitor, master volume with treble bleed circuit and individual pickup volume controls. Other features include mahogany neck with Standard U profile; 24.6" scale length; 12" radius rosewood fretboard with 22 medium jumbo frets; 1.6875" Graph Tech TUSQ XL nut; Nickel hardware; Gotoh locking tuning machines; Gold Plexi pickguard with black Gretsch logo and Arrow-style control knobs. Other than possibly some slight discoloration to the nickel plated knobs it's in beautiful condition with no player's wear having seen very little playing time. It's set up as easy to play as any guitar we have in stock. A new one will set you back \$2299 but get this stunning used one for much less. \$1599 includes Gretsch case in similarly clean condition, with the certificate and all the other case stuff. 2020 EVH Wolfgang Standard WG – Matte Army Drab, (front Floyd/detail), (headstock), (back). Newly new condition and finished in a classic Matte Army Drab. These are, hands down, the best buy in a dual-humbucker Floyd-equipped rock guitar and at only \$599 new, they are the most affordable Wolfgang Standards built. They have many of the same features as the pricey models including a one-piece bolt-on baked maple neck with graphite reinforcement rods and a speedy 12"-16" compound radius maple fingerboard with comfortably rolled edges and 22 jumbo frets. This means the neck plays very fast and easy and with the graphite, it will hold a set up much longer, especially during temperature and humidity changes. Other comfort features include a forearm contour for less arm fatigue as well as a belly cut that allows the guitar to fit your torso more comfortably. The EVH-branded Floyd Rose tremolo (with R2 locking nut) works very well and holds up very well even with extensive use. A pair of direct-mounted EVH humbuckers sound fat with good sustain and not as muddy as many humbuckers, possibly because of the basswood body which I think rings a bit more than mahogany. Set up is very low with no fretting out or other issues. The model sells new for \$599 but get this perfect used one, set up to perfection, for just \$429. I also have this model in a matte blue with regular maple neck lower on this page. California Set-5 Tube 1X8 Combo, (panel), (back). Bang for the buck winner in an all-tube Class-A combo. With a single EL84 cranking around 5 loud watts and a 12AX7 in the preamp this amp has a good clean tone and plenty of grit when you crank it up. It also works very well with your guitar's signal, allowing you to get clean and overdriven tones by using just your guitar's volume knob. Here's a brief demo on YouTube (link). It features a simple 3-knob configuration (Bass, Treble, Volume) plus features 8- and 16-ohm outputs for hooking up a variety of external cabinets. Advertised as "Military-Grade components", but I'm not sure what that means anymore. It features an 8" driver that sounds good but could probably be even better with a Weber or Celestion (inquire?). As with many factories in China these are manufactured under several other names including, "Archer Tubular 5W" which sells for \$254 at (link) and "Sundown ST5" which is \$239.95 (link). Again, these are identical amps to the SET-5 with just slight cosmetic differences. There are plenty of good user reviews on all of these amps but I only found one professional review (by Premier Guitar) on the Sundown ST5 linked here. Very clean shape, works perfectly, yours for \$99(SOLD-Dan L 5/14). 2020 Charvel Pro-Mod DK24 HH 2PT - Satin Burgundy Mist, (front trem), (back), (headstock), (sculpted heel). Another killer rock/metal axe, this one with the Gotoh Custom 510 2-point vintage tremolo, which is nicely recessed with a low profile. For players who don't lean on a trem like Steve Vai and don't need a double-locking Floyd, this one does the job without the hassle of a Floyd and stays in tune better than most Fender vintage tremos. It also features the new baked maple neck which is the ultimate in sleek, soft feel, much like oil-rubbed necks of yesteryear. These Pro-Mods offer an affordable, high quality San Dimas style guitar with all the bells and whistles of the more expensive USA models and provide much the same vibe as the original '80's models made famous by Warren DeMartini and others. Charvel uses some great pickups in these, namely a Duncan SH-10 Full Shred in the bridge and a Duncan SH-2 Jazz in the neck - allowing a wide variety of tone and good response to playing style and volume control. The Full Shred SH-10 is noted for a big, focused low end with incredible sustain while the Jazz has great touch dynamics and a sweet high end that's great for cleans or on the edge of break-up. In addition to a 5-way switch for both single coil and humbucker tone choices, it offers a mini-switch to series/parallel operation. A heel-mounted spoke wheel allows easy truss rod adjustments while four heavy-duty bolts provide excellent energy transfer from the neck to body. Note also the sculpted heel which allows easy access to the upper register. The Charvel Speed Neck has 24 jumbo and a pair of graphite reinforcement rods to make it as stable as a neck can be. The rolled fingerboard edges give it a nice broken-in feel and seems to allow me to play a bit faster. The neck is a compound radius (12" to 16") with a hand-rubbed urethane finish. I especially like the output jack location, on the back of the guitar and facing up to prevent accidental pullout when someone steps on your cable. Superb condition all over with perfect frets and a fantastic low setup. This model sells new for \$999 without case or gigbag. Get this beautiful used one, set up to perfection, for \$699. Add a used Charvel gigbag for \$25 (shown here). 2010 NOS Danelecro 1956 Single Cutaway - Humbucker and Dolphin Headstock, (front), (back), (headstock). Just found in the shop and an 11-year-old, new, old stock Dano. It's unplayed, immaculate, and better than new. One of the later models from Dano, who in recent years has been manufacturing one or two models, and then moving onto the next project. This is the 2nd go-around on this model, patterned after the '56 U-2, which was Dano's first production run in the late 90's, after a break of around 30 decades. This one differs from the earlier reissue in a few ways, most obviously the "Dolphin" headstock instead of the Coke bottle. Other changes include two lipstick pickups in the bridge, essentially a humbucker, as well as Kluson style tuners. With the humbucker-wired lipsticks in the bridge, this model is more versatile and especially good for garage/punk, in addition to any of the previous tones, which have been used impressively by players as diverse as Jimmy Page and Dave Matthews. The basic construction is good of Dano all the way, beautiful in its simplicity, with a hardwood/plywood construction with a solid center core and tape "binding" to cover the seam; metal base bridge with notches that hold the ball-end strings, topped off with a rosewood saddle; 5-screw neck attachment; easy access control plate on back; and pickup height adjustment on back. Other features include white knobs on dual concentric tone and volume controls, 3-way selector, a matching "seal" pickguard, double acting truss rod, flat 14" radius, 25" scale, 21 frets, C-shaped neck. Out of the box these are not great playing guitars, with high action, noisy pots, and rough feeling frets. After Martin gave this guitar the attention it deserves, polishing the frets, lubricating the fretboard, setting the action, dressing the fret ends, and cleaning the electronics, they play fantastic, just like the old mail-order guitars they're patterned after. For a NOS Dano '56 it's a nice deal at \$329(HOLD-Chris M 5/11) INCLUDING shipping. T.C. Electronics Nova System w/case, (case), (effects lit up), (back), (stock pic). Another one, and this one includes a new Gator gigbag (\$44). T.C. Electronics builds some of the finest rackmount effects I've had in stock. The Nova System takes TCE's technology and puts it on the floor for the gigging musician who wants something organized, but not as complicated as a rack system. Above all, it's made for the player who wants quality tone. The Nova System is unique in that it features an all-analog distortion/overdrive section, but incorporates digital technology for creating user presets and expression control. It also features a vast array of effects taken straight from the king of floor-based processors; the G-System, so you're guaranteed top-notch compression, EQ, noise gate, modulation, pitch, delay and reverb. It's easy to read on stage with bright lights for each of the switches and LED's in the editing buttons, plus a bright LCD screen. This is the thing is built for the road with a thick metal case and heavy duty switches. Rather than explaining with words, check TCE's site (link) for videos on editing as well as performance demos. They still have new ones at Newegg and Wal-Mart for \$429-\$440 and on Reverb for \$349. This is a very powerful super clean condition for \$179(SOLD-Kenny M 5/10) but I have another one lower on this page, mint in box, that I'll match this price on. 2014 Godin AE Ultra HG – Cognac Burst, (front w/flash), (preamp/controls), (back beveled heel), (headstock), (gigbag). I've been a fan of the A6/Acousticaster for many years and used various Acousticasters as my personal choice for acoustic/electric performances. Because of this I was very excited to get in just my second of the newer AE Ultra HG (high gloss) bursts. These guitars offer the playing confort of their electric neck and quality acoustic tones without feedback, plus the addition of a neck humbucker which opens up a whole new world in sonic possibilities. The Ultra offers dual outputs (acoustic and electric) which you can use for separate acoustic/electric amps or mixing board/electric amp - or simply use the mono out if you're only using one amp. Godin uses a preamp section designed specifically for the Ultra, with sliders for acoustic volume, treble, mid, and bass plus independent controls for the electric humbucker volume, treble and bass. Inclusion of the neck humbucker transformed this guitar from a quality stage acoustic to a guitar that's easily capable of jazz, rock, blues, or country. Features include chambered Silver Leaf Maple body with solid cedar top, mahogany neck with Richlite fretboard, 16" radius, 25 1/2" scale, 1 11/16" nut, Godin GHNL Humbucker with volume-bass-treble, and custom Godin under-saddle transducer and custom preamp with volume, mid, treble and bass, and dual output jacks: electric & acoustic mic. Map pricing on this model is \$1099, although I've seen a few blemished ones for \$958. This one is in excellent condition, with plastic still on the back plates, with a killer pro set up, for \$675. Includes high quality Godin gigbag that's very plush and has a neck stabilizer. Ibanez GSRM02 Mikro Bass – Gloss Black, (front), (back), (headstock), (strings), (gigbag). I've had around a dozen of these and everyone has loved them. This one's in a full gloss finish and it's in perfect condition. Like some I've had before this one doesn't have any printing on the headstock. Still don't know why this is but it is! It's definitely 100% original Ibanez Mikro. Unlike a lot of old short scale basses, which are lower quality, if not toys, the Mikro Bass has the same quality and backing as their full scale Soundgear basses. With a 28.6" scale, around 5.5" shorter than a full scale and very lightweight, the Mikro is a great choice for younger players or anyone small in stature, or a good transitional instrument for guitarists switching to bass. Features include mahogany body, maple neck with rosewood fretboard, 22 medium frets, pearl dot inlays, high mass B10 bridge with precise intonation and height adjustments, quality sealed tuners, and P/J combination pickups for your choice of the fat P-Bass tone - or the mid-range heavy J-bass that really cuts through the mix in the higher bass frequencies. It also uses a new truss rod cover door that easily slides to the side - no more screw to remove for adjustments. The body style is the same as other Soundgear series with the elongated upper horn, short lower horn, and deep cutaway for playing the high notes. It's very well balanced, with a tone that doesn't sound at all "small". Offered in superb condition with a great in-house set up including a new set of D'Addario flat wounds. An excellent buy on a short-scale bass, these sell in stores for \$204.98 including \$25 gigbag. Get this one with a perfect in-house set up for just \$139. Includes Mikro gigbag which is very well padded with 3 storage compartments and back straps. 1994 PRS Custom 22 - Purple 10-Top and Birds, (front front), (back), (MOP inlays), (headstock), (case). PRS are officially my hottest selling guitars. In March (pre-Covid) my inventory was 1.5 shelves, around 24 guitars. My inventory now is 11 and that's despite acquiring around a dozen during that period. Anyhow, I'm always on the lookout for any PRS but especially for older PRS's. These pre-'96 guitars made at the original factory in Annapolis were actually handmade and outwardly are easily identifiable with the original small logo and mother of pearl inlays (along with more substantive differences). A lot of people incorrectly refer to these as "pre-factory" which would indicate that Paul built over 30,000 guitars in his garage, ignoring the Annapolis factory which was used '85 to '95. Most agree that the Annapolis guitars are superior to the later Stephenville Md. which opened in '96. At the new factory PRS eliminated most of the hand-crafting in favor of CNC machines and went to create fretboard inlays and tuners and production numbers began to soar compared to previous years. I mean, that was the reason for the new factory, to increase production. Anyhow...features of this Custom 22 include mahogany body with a "10" figured maple top, Dragon Bass and Treble pickups with white paper stickers, 5-way rotary selector, master volume, master tone, mahogany neck with wide-fat neck taper, and Indian rosewood fretboard with genuine mother of pearl bird inlays. The Custom 22, especially with the fixed bridge, has a stiffer feel than a Custom 24. The 22 has a "shorter" neck, i.e. with the bridge and bridge pickup are set further back in the body which means it has the same 25" scale as the Custom 24, but the neck doesn't extend as far from the body. It's very much a Les Paul feel, but with much easier playability in the upper range, not to mention a wider selection of tones. Also on the CU24 the neck pickup is moved closer to the bridge so it's not under the 4X fundamental frequency harmonic (open string). It's not necessarily a bad thing but a lot of players prefer the pickup right where the open string harmonic rings. Coming up on 27 years in a few weeks, this one's in lovely shape with just a few clear coat scratches, and some nickel plating missing on the bridge. I might have a spare Core series bridge and I'm looking at replacing it upon request when I find it. The purple finish is prone to fading badly but this one is still very strong other than some fading at the tip of the bass and treble horns. Whenever you play one of these older PRS's you can almost sense the meticulous human attention to detail as you're holding a guitar that will likely never be hand-crafted again, at least as a regular production model. Prices on Annapolis-era Customs continue to rise but they're still a good value, especially when you can get one cheaper than a new one. Price out a new CU22 with a "10" and the cheaper birds inlays sells for around \$4330. Get this nice old-factory model for just \$2150(SOLD-Squire 5/13). These have proven to be excellent investment pieces for the collector - but for the player, it's cheaper than a new one AND a better guitar. Oh, it weighs just 7 lbs 9 oz. Includes original PRS case in nice shape. Dr Z Rote 66 Head, (top), (back), (tube layout). An original Dr. Z designed, based on the KT-66 tube originally built by Genalex which generates the "Milkshake Thick" tones as heard on John Mayall's "Bluesbreaker" album featuring Eric Clapton. Not that the Rote 66 is not a duplicate of the Marshall JTM-45, but completely original spin with new tonal end results. It has an EF-86 front-end, which is a 9 pin pentode, offering incredible gain and input dynamics. It is normally used in high-end stereos, by virtue of its accurate transfer of input signal, balance, and headroom. It features a deceptively simple tone stack, consisting of Volume, Bass, and Treble, which feeds a non-negative feedback Phase Inverter, for true harmonic content and full output tube dynamics - with a GZ-34 Tube Rectifier to complete the round enveloped tone. The total result of Z's engineering is a piano-like clarity with endless sustain, even at low volumes. At a club-size 32 watts, you can really open it up and it sings when driven hard, in a focused, thick distortion, with a remarkably tight bass response. It has outputs for 4, 8, or 16 ohms. Power tubes have been upgraded to Tung Sol and it sounds perfectly perfect and has never been gigged outside the home. For sound clips and reviews you can check out Dr Z's site. This amp cost \$1799 new. Get this nice used one for \$1099. 2010 Fender '58 Stratocaster Relic LTD, (front relic "wear"), (headstock fretboard), (pickups), (back), (case cert.). Rare guitar - only 30 made world-wide of this 1958 Candy Apple Red Relic. There are a number of things that make this guitar unique, chief among them the hand-signed Abigail Ybarra pickups, making this run some of the last pickups she wound before retiring from Fender. Other unique features are 5-way modern Strat wiring including the middle pot which is wired to roll off the middle AND bridge pickup for more creamy solos. Additionally it features a 9.5" radius fretboard with Dunlop 6105 frets, both non-vintage features but specs that players love. The neck is a 1-piece 10/56 Big V but it's not as huge as the 10/56 "Boat" necks I've had. Lastly it features a resonant very light Premium Ash Body which brings the entire weight of this guitar to a scant 7 lbs 3 oz. The relic wear on this baby is as authentic as I've seen. Lots of realistic finish wear around the edges, loads of dings, and very authentic finish checking. The wear to the anodized pickguard is likewise realistic and done very well. Here's a (demo link) by ProGuitarShop of this very guitar. Additionally, here's the Reverb listing (link) with many more pics and, again, of this very guitar. With only 30 of these produced they're few and far between on the used market. I've seen them at \$3300-\$4K but here's the deal. This one's \$2999. Includes original tweed case, cert. and all the stuff. This is a killer Strat in all regards. You will definitely love it. OFF-HOLD: 2013 AJ Yenser Chambered Lacewood Tele, (front Lacewood cap), (back), (headstock), (pickups), (wood accents). 6 lbs, 14.8 oz. A somewhat elegant Telecaster style made by AJ Yenser of "Dickhead Designs" Anaheim, Calif. Here are a few of his builds on the Warmoth site (link). A few really nice touches on this one starting with the lovely South American lacewood top, which is a thick slab and not a veneer, chambered Khayan mahogany body, ebony fretboard with abalone dot inlays, wooden pickup bobbins and rings, ebony volume and tone knobs, Gotoh locking tuners and 4-way Super Switch. Other features include 25.5" Fender scale, 1 11/16" nut width, 21 medium frets, brass nut, gold hardware and solid brass strings-thru-body bridge with brass saddles. I'm not sure what the pickups are but they sound good in this chambered body; rich sounding and not too dark. What it really excels at is harmonics. Perhaps the most harmonically rich guitar I've had in stock. It doesn't sound like a Tele but for many of you that's not a bad thing. It also has good projection and a nice acoustic tone. This is a well built guitar which originally sold on Reverb for \$1095 (link). Get it now, in nice shape, for just \$699. Includes choice of a nice gigbag or non-nice case. 2017 Don Grosh E366 ElectraJet - Lake Placid Blue, (front), (back), (headstock), (cert./specs), (case). This is the fifth one of these I've had and all are extremely cool guitars, refreshingly, not another Strat or Tele clone. It's deceptively versatile with a pair of Fralin P90s and alder body which are capable of a variety of tones, for virtually any type of music. It's truly original and innovative design combines classic, vintage styling, with a current flair, sort of like a modern day Jazzmaster. The ElectraJet features master-grade, tone-tapped woods and ultra-thin nitro-lacquer finish for beautifully complex harmonic clarity and a full acoustic voice. Extremely well balanced when strapped on, with a superb set up, this guitar is a joy to play. Features include Alder body finished in Lake Placid blue (\$150 option), with aged satin lacquer finish, maple neck with Indian rosewood fretboard, medium/large roundback neck that measures .850"/.950" at the 1st/12th fret, 1 5/8" nut, 6150 medium frets, aged vintage dots, 10" radius, Gotoh 510 vintage tremolo, Kluson locking vintage tuners, tortoise shell pickguard (\$80 option), two P90 (Grosch G90) pickups with cream covers, 3-way switch with center position hum-canceling, and amber speed knobs. Cosmetically, excellent condition with just a few clear coat minor imperfections. The set up and tone are as fine as any boutique guitar in recent memory. For a P90 fan like me this is a perfect departure from Gibson and Fender. New price on this model is over \$3K but maybe consider this lovely barely used one for \$1650(SOLD-Chuck W 5/14). Case is the original G&G that's contoured to hug the body on all sides. It's in pristine condition and includes certificate, hangtags, instruction sheets and trem arm. Harley Benton HB-35 Plus - ES-335 Style Semi-Hollow, (front), (back), (headstock), (features). Excellent playing, great looking semi-hollowbody designed along the lines of an ES-335. This one's in a rare Ice Tea 'Burst with very attractive ribbon maple flame that goes all the way side-to-side, top-to-bottom. It features multi-ply binding on the body as well as nice binding and block fretboard inlays like the 60's 335's. Electronics consist of a pair of Roswell LAF Alnico-5 Vintage Style humbuckers wired to push/pull tone pots for your choice of humbucker or single coil tones. Other features include laminated maple body dual bound F-holes, Pau Ferro fretboard, tuneomatic bridge with stopbar tailpiece, sealed chrome tuners, and dual humbuckers with chrome covers. Like the original 335 this guitar can cover a lot of ground with its maple body with a solid mahogany sustain block which reduces susceptibility to feedback. Add to that a choice of single coil/humbucker tones and it'll be playing anything from country to jazz to rock. Set up is very comfortable and it's in beautiful condition with no flaws noted. Nice playing and good sounding archtop for the money, just \$199(HOLD-Steve S 4/30). Harley Benton Vintage Overdrive Pedal. A vintage OD with true bypass for under \$75??. Here you go. I don't know but it doesn't sound that much different from a new TS808 that costs \$180. Check out this comparison video (link). Offered in brand new condition with box and manual for \$28. 1996 Fender Stratocaster Plus HSS - Olympic White & Rosewood Board, (front Duncan), (back), (headstock), (case). A lovely Strat Plus, especially considering it's 25 years old with modified electronics that should appeal to more players. Not everybody loves Lace Sensor pickups and to those people you'll be happy to see they've been changed out to an HSS pickguard loaded with a Duncan Pearly Gats, with Fender Custom Shop Texas Specials in the middle and neck. I need to also point out that it had a 9V battery installed in the trem cavity in the past. A look at this pic will show what a superb instant job that was - just check out (pic here) the route and the slightly shortened (and rounded) tremolo claw. As many of you know, the Strat Plus made its debut in 1987 and had a very successful 13-year run, ending in '99, which was the last year of the American Standard, replaced by the American Series, with the "American Deluxe" replacing the Strat Plus as Fender's premium production model. The Strat Plus was essentially a deluxe model American Standard, with upgraded electronics (Lace Sensor pickups) and hardware including locking tuners and an LSR roller nut (earlier models featured a Wilkinson). The locking tuners and LSR nut were enhancements to better keep the guitar in tune, especially for players who use the tremolo to great measure. This one's in lovely condition all over. No noteworthy flaws noted other than some light fret wear that needs no attention. It has a wonderful in-house set up so it plays with ease. If you're looking for a really nice USA Strat with the versatility of a bridge humbucker, plus top-notch middle/neck pickups, here you go. I'm including a Fender Tele case in place of the stock plastic case. Really nice Strat for \$899. Includes '90's Fender Telex case in nice shape and trem arm. 2000 Parker Fly Jazz (Cons), (front bridge), (controls), (back touch-up), (headstock), (case and acc.). Weighing just 5 1/4 lbs and ergonomically designed and balanced, Parker Fly's are the most comfortable guitars ever made and perhaps the biggest engineering feat since Leo designed the Broadcaster in 1950. The carved body features the classic Fly contours and Parker's design and materials make it resistant to climate changes. The mahogany body is paired with a basswood neck that features the classic Parker headstock shape, stainless steel frets which are impervious to wear, and Sperzel locking tuners. For electronics you get your choice of a pair of DiMarzio humbuckers (including a specially voiced neck pickup) and a quality Fishman Piezo Active Pickup/Preamp/Mixer System. The Parker bridge is made of aluminum and equipped with stainless steel saddles with the Fishman piezo underneath. Super lightweight, I laugh whenever I pick one up, but playing them is anything but funny - I have serious tone and loads of versatility. It features a stereo output with a mono pushbutton switch, so you can either run magnetic/acoustic to separate channels/amps or run mono if using just one amp/channel. Like all Fly's, the set up is perfect and they tend to stay that way for a long time. It's a great looking guitar, with gold hardware contrasting the super glossy transparent cherry finish. There was a finish touch up on the back (see arrows in pic) that's around 1"x1/4" with the color matched rather well, as well as light clearcoat scratches on the front and back of the body. We will buff it out prior to shipping and it will clean up much of this. Parker guitars have always been pricey. The '00 list price on this model was \$3750, which was \$800 higher than a Fly Deluxe. It's an excellent value right here at \$1850(SOLD-Dennis L 4/30). Includes one of the best gigbags ever made, manual, warranty, and tools. Black Paisley Strat Pickguard w/Texas Specials. (detail), (back). Really cool all-Parts pickguard with black paisley/olf finish on beveled plastic (\$38.89) with a trio of Custom Shop Texas Special pickups (\$229). USA 5-way switch and imported pots. Parts alone will run you over \$275 but get this assembled good ready to drop into your Strat for \$175. 60's Teisco ET-440 "Spectrum 4", (front front detail), (back), (headstock/neck), (trem sleeve). Fairly rare one from Teisco. Japan, one of the huge suppliers during the guitar boom of the 60's. My first guitar was a Teisco, EVH's first guitar was a Teisco (we will always share that) and in fact EVH's Teisco was an ET-440! This one is a few years later and looks a bit fancier with the engraved floral pickguard and etched pickup covers but it's the same model. Japan companies weren't afraid of taking chances and, hey, if 3 pickups are good - 4 pickups are better! In fact, these Spectrum pickups are labeled "Bass" for the three bass string pole pieces, and "Treble" for the treble string poles! As with many Teisco's, this one has no logo on the headstock and never did. As you can see this one's in really nice shape and it's rather striking with a glossy 3-tone sunburst body, beveled body edge, block fretboard inlays, walnut headstock veneer, floral pickguard, and lots of chrome accents. There are also plenty of controls including individual channel on/off switches for each of the pickups, Rhythm/Bass/Solo 3-way switch, and Volume/Tone knobs. There's also a string mute lever for playing "Mrs Brown You've Got a Lovely Daughter". The trem arm on this one was MIA so we simply attached a screw-on sleeve for a Floyd arm so the trem is fully functional and I'll include a trem arm with it. If you ever come across an original arm (basically a flat piece of metal) this one can be removed without modification. Martin went over the electronics and has everything working well although the difference between Rhythm and Bass on the 3-way is barely discernible. The 4 pickup switches all work and the vol/tone pots are clean and work fine. It needs new rubber in the string mute and if you're going to use that function we can install a new mute strip. If you're a player, or collector of vintage MJ guitars, this one plays very well, looks good and has a unique tone. Yours for \$399(HOLD-Sean local 5/5). MXL 440 Condenser Mic Pair w/Shockmounts and stand adapter, (shockmounts). If you're putting together a studio and don't have unlimited resources, MXL mics perform well, at a fraction of industry standard mics. These condenser mics are well suited for stereo recording drum sets, acoustic guitars, pianos, strings or anything else that benefits from a stereo field in the mix. Characteristics include a fast transient response with a high SPL, of 137 dB which is important on loud sources such as close drum m'ing. The feature a cardioid pattern. Includes a dual-mic stand adapter (but not mic stand) and a set of shockmounts. Sold for \$149 at most retailers. Get this clean used set for \$65(HOLD-Harry H CA 4/28). Including the stereo stand adapter and shockmounts. If you need a boom stand I can include that for \$15. 2008 PRS CE24 Maple Top, (front), (back), (headstock). One of PRS's oldest models, first appearing in '88 and in production until 2008, when this one was made. They wisely resurrected the model in 2016 and it's still in production today. A regular CE had a solid mahogany body, or for around \$250 more you could get a CE Maple Top. Body is mahogany with a figured maple cap, finished in Crimson Red. Neck is maple with PRS's 25" scale with rosewood fretboard and non-painted headstock which was more rare on the older CE's. Other features include PRS tremolo, PRS Phase II locking tuners, moon inlays, Wide-fat neck carve. Pickups are the popular HFS bridge and Vintage Bass neck, controlled by 5-way rotary selector for choice of humbucker tones and inside single coils - and outside single coils. This PRS is in nice shape with just some minor clear coat dings and scratches on back and perfect frets. Many players prefer the feel and tone of PRS's bolt-on's and the quality is every bit as good as their set necks, in fact, the list price on this guitar was \$1100 higher than the set-neck McCarty Korina. Back in '08 this guitar listed at \$3060 and sold at discount for \$2142. It's an excellent value today at \$1199(HOLD-Brian L 4/27). I didn't get a case with this one but it does include a quality PRS gigbag and trem arm. OFF-HOLD: 1996 Fender American Standard Stratocaster Ltd Ed – with Fender/G&G Black Tolex Case, (front), (back), (headstock), (case). Rare Burgundy Mist which I've had before and it's obviously seen little playing time. All other specs were the same as a regular American Standard. I believe the colors used were Olympic White, Candy Apple Red, Ocean Turquoise, Sea Foam Green, Lake Placid Blue, and this Burgundy Mist which I've read is probably one of the more rare colors. Overall this guitar is in really nice shape and it's obviously seen little playing time. All set up is low and buzz-free and it sounds lively, both acoustically and plugged in. If you need specs let me know but I've written them so many times I'm just guessing that everybody else knows them by now. If you're a Strat collector, especially of custom colors, here's a nice one. I've got it paired with a Fender/G&G black Tolex case in beautiful condition. Get it with this nice case for \$1129. Includes case key and trem arm. 2017 PRS S2 Vela - McCarty Tobacco Sunburst, (front), (back), (headstock), (gigbag etc.). "As new" condition - only the second S2 I've had and this is another impressive PRS in all regards. PRS came out with the S2 line a few years ago as a slightly more affordable USA model but nothing about this guitar seems less than their core models. Featuring an offset contour mahogany body, the Vela looks instantly familiar to PRS fans. The Vela features a Starla humbucker in the bridge (with coil-tap) and one of their new Type-D single-coils in the neck. The bridge humbucker provides a traditional sweet PR

[illegible]

dobnoe handle, and flat Fender logo, while its modest 40 lbs. weight is easier on the back than most vintage amps. One important upgrade over most old Fenders is the effects loop, deemed essential by most pro players. A 4-button footswitch controls "Burn" on/off, "Normal/Fat" switch, Reverb on/off, and effects loop in/out. For a rundown of all the features, click here for a demo – while a good performance demo is here. Offered in beautiful condition with no flaws noted and very little playing time. With a new one running \$1049, this is the deal for \$739(HOLD-Paul S local 3/16). Includes Fender pickup and 4-button footswitch with long cable as well as assorted paperwork (new tubes, upgraded speaker, etc.). 1972 Guild A-50 Acoustic Archtop, (front), (side), (back), (headstock), (case case2 case candy). Absolutely stunning collection of instruments! There's not a lot of info on this model during this era, but this is Guild's base model acoustic hollowbody archtop, but a high quality guitar nonetheless. The sister to the more common single pickups X-50, it features an all-maple laminated body with binding front and back, mahogany neck, rosewood board with dot inlays, Guild "harp" tailpiece, adjustable rosewood bridge, raised black pickguard with modern Guild logo, dual unbound f-holes, decal gold logo, and Guild open-gear strip tuners. One of my books has this model available only through 1970 but the serial number falls clearly in the 1972 year so it's definitely a '72. The top has some figuring, which is certainly more interesting than a plain piece of maple. Judging by the case and accessories included, this guitar hasn't traveled much and the overall condition tells me it hasn't seen much playing time. Unlike a lot of old archtops with high action, this guitar plays with ease, as the neck was quite possible, and very professionally, reset. This guitar sounds very good for Delta blues playing and it has a full tone for an acoustic archtop. Overall condition is very tidy and it includes some nice case stuff like original packed Guild polishing cloth, warranty card, and key manila folder. Likewise, original case is in beautiful condition as shown. A sweet buy at \$899(HOLD-Wanda B 3/9). Vintage Fender Jazzmaster Pickguard. Nice vintage condition for your 70's Jazzmaster. \$99. Vintage Kalamazoo KG-2 Pickguard. Nice vintage condition for your late 60's Kalamazoo, i.e. Gibson's attempt to enter the Fender market. \$35. Lindy Fralin PR9 Cover. Might have a pair of these in stock. \$7/each. PRS J. Hiland Aluminum Truss Rod Cover. Etched signature but not gold. Solid aluminum. Rare. \$18. PRS Trem Arms – Core Series. I got tired of looking for missing trem arms so I ordered too many new ones. For your Custom, Singlecut, Standard, McCarty, etc. \$14.99/ea. Vintage Stombox Battery Cover for this type of pedal. Hard to find battery cover for 80s Japan pedal including those branded Washburn, Logo Box, Electra, Redson, Cutec, Jig, and others. \$15. 1970s/80s Amp Name Plates. Choice of Alamo, Gorilla, and two EVM Equipped. \$10 each or \$10/pair for the EVM. EVH Decal Set and CD Rom. Includes 5150 reflective decal and two stars, 1984 reflective decal and two more stars, one Kramer Pacer logo, and CD on building a 5150 replica. \$30 takes it. SWR 1-button Footswitch. Standard footswitch with ¼" mono jack and long stage cable. Originally went to an SWR Mo' Bass amp but will work with almost any single-button footswitch amp inputs. If you're looking for an original SWR switch you know how hard these are to find without an amp attached. This one's clean and just \$25. Electro-Harmonic Oceans 11 Reverb, (pic2). If you need an outboard reverb, whether your amp isn't equipped with it or you simply need more versatility, the Oceans 11 is an excellent choice. Simple to use and it sounds great. It features 11 reverb types with up to 3 variations for many reverb types with the Mode switch. The Tails switch allows you to choose whether or not your reverb cuts off abruptly when you bypass the pedal while a Secondary knob mode allows access to "hidden" parameters with details contained in the included manual. A cool spring reverb emulation allows you to "crash" the virtual reverb tank (yeah, THAT sound) by double-tapping the footswitch. You can also connect an external footswitch to trigger infinite reverb effects. Reverb types include Hall, Spring, Plate, Reverse, Echo, Trem (Hall+Tremolo), Mod (Modulated), Dyna (swells, gates and ducks according to your dynamics), Auto-Int (a wash of reverb with each note or strum), SHM (octave-shifted wash that blooms behind the note) and Poly (two pitch shifts). You may only want to use traditional reverb effects but should you want to get frisky with some new sounds, especially in the studio, this baby shines. Runs on a standard 9V DC power supply, i.e. the supply in your pedalboard. New ones are going for \$151. Although it doesn't include the wall-wart, this one is "as new" in the box with manual, warranty and sticker... to \$95(HOLD-Mike W 2/23). 2009 EVH/Fender Wolfgang Catalog, (pic2). The "new" Wolfgang, made after Ed's jump from Peavey to FMC. Pics and specs of guitars, amps and accessories. 16 pages including covers. \$25. Schaller Locking Strat Tuners M6 Pin. Mint in the box, never installed. Standard Fender style install using 2 pins to prevent shifting rather than a set screw. Features stagger height which makes string truss optional. Best quality 100% made in Germany, bright chrome, with S logo. You can get these for \$289.95 on Amazon (I don't make this stuff up, or get this "as new" set for \$59(HOLD-Punkit 2/19) 2019 Epiphone Tom Delonge ES-333, (front pickup), (back), (headstock), (optional gigbag). There are a lot of Tom Delonge fans out there. Like the Fender Tom Delonge Strat, the Epiphone signature model has tripled in price since the models were discontinued. Both models share one thing. Simplicity. Both feature just a single humbucker and a volume control. That's the entire electronics package. Built to the exact specifications of the Blink-182 guitarist, it's an archtop semi-hollowbody design with a powerful Gibson Dirty Fingers humbucker with a mahogany center block for increased sustain and feedback resistance. It's instantly recognizable with Delonge's paintjob with a cream-colored racing stripe down the center of the olive green satin finished body. Features include laminated maple/birch top, back, and rims; single-ply binding on top and back; rosewood fingerboard on a mahogany neck; single-ply neck binding; Dot inlays; 1960 Slim-Taper neck with 22 medium jumbo frets and 12" radius; 24-3/4" scale length; 1-11/16" nut width; Grover die cast tuners; Epiphone LockTone Tune-O-Matic bridge; Epiphone LockTone stopbar tailpiece and "Tom Delong" signature on the back of the headstock. Condition on this guitar is superb with no player's wear at all, perfect frets, plastic still on the backplate. The set up is similarly superb with very comfortable action and no dead spots. Epiphone stopped building these in '19 and within 6 months prices started to soar, going up every month since Jan '20. If you look at Reverb sales history (link), they've been going up virtually every month. This one is well below market value, in beautiful shape, at \$1050. I have a new Ultimate Support gigbag available for \$29 if needed or possibly a used Gibson archtop gigbag for \$45. 2015 Jimi Hendrix Stratocaster w/Texas Specials, (front trem), (back), (headstock), (Tx Spec's), (case post strap). Designed as another tribute to perhaps the most iconic Strat player of all time. At the general look of a flipped over Strat, as Jimi's looked as a lefty who played righty guitars with a reverse headstock and "backwards" tilted bridge pickup. More than just cosmetics, you'll find different mojo in your tone by having the bass strings closer to the bridge; treble strings further away. Likewise, while the scale length is your standard 25.5", the distance to the tuners is altered with the reverse headstock. On a traditional Strat, the highest strings (E, B) are longest while upside down they become the shortest, so they don't have to be pulled as tight to be in tune. The fact that they were easier to bend allowed Hendrix to give songs like "All Along the Watchtower" that Jimi sound. Features include alder body with gloss poly finish, 21 medium jumbo frets on a C-shaped maple neck, 9.5" radius, synthetic bone nut, 6-Saddle vintage-style Synchronized tremolo, aged white plastic parts, Jimi's facsimile signature on back of headstock and 4-bolt neckplate with an engraved image of Jimi. Stock pickups were Fender Pure Vintage '65's but the original owner had them changed out with Custom Shop Texas Specials. It's a pro install. I'll upload a pic tomorrow. A couple of cool extras are included with this including a large Hendrix/Woodstock poster, Woodstock guitar strap, and hardshell case. New price on these is \$999. Get this one in beautiful condition with a killer set up, with the extras, for just \$775(HOLD-Richard C 2/20). TC Electronic Dark Matter Distortion. The 2-band EQ gives you control not possible with the common Tone Control. You can dial out the mud in your lead tones which isn't possible with a single tone control. It also features a Voicing switch to further fine-tune your bass response. Typical TCE quality, made to last. It also features true bypass, easy access battery and high quality components throughout. Clean shape and a truly good value in a distortion effect at \$35. MXR Super Badass Distortion. Versatile distortion capable of loads of dirt, whether it be vintage low gain tube amp drive or modern scooped metal tones. The 3-band EQ is key here and with the gain control you can dial in a very wide variety of OD tones, as mild or nasty as you want. The Badass Distortion gives you true bypass switching, a robust housing, and bulletproof components. Clean shape. Nice pedal for \$65. JBL 308P MkII 8-inch Powered Studio Monitors (Pair), (front), (back back panel). Offered "as new" in the box – most pics are stock pics from JBL. With more and more of our customers doing some great home studio work I've been on the lookout for nice studio gear. The JBL 308P MkII studio monitors provide quality near- and mid-field monitoring for any home or professional studio when accuracy is a must. These were designed with advanced features from JBL's 7-Series and M2 Master Reference Monitor, top shelf stuff here. With JBL's Image Control Waveguide and superb transducers you're guaranteed excellent accuracy and dimensional stereo imaging. Unlike much of the competition they have a broad sweet spot - a much larger "perfect position" to hear an accurate stereo field. With many others what sounds great from the engineer seat sounds completely different to the guy standing 5 feet over his right shoulder. Their Boundary EQ settings compensate for low-frequency anomalies caused by the environment while the patented Slip Stream low-frequency port provides superior bass performance. They each deliver 112 watts (56 LF, 56 HF) with a frequency response of ±3dB, 45Hz–20kHz. A HF Trim switch adjusts high-frequency output to accommodate room response; features balanced XLR and 1/4" TRS inputs. Features 10dBV input-sensitivity switch as well as a volume control. They're sleek and modern looking and, more importantly, are shielded for placement near magnetically sensitive equipment. For full specs and videos go to JBL's page here. These sell for \$249/each (\$499/pair). Get this "as new" set for just \$349. Korg EXP-2 Expression Pedal and Boss FV-50L Volume, (Korg EXP-2), (Boss FV-50L). Two excellent MJ pedals in nice shape. They share an identical case, possibly made in the same factory. The EXP-2 is foot controller/expression pedal can be used with various modules and effect processors and can be used for guitar or keyboards. Use as a volume pedal via Input-1 and Output-1 or as an expression pedal when using Output-2. It features a slider on the side to adjust the minimum volume setting from 0 to around 50%. The Boss FV-50L is a low impedance unit. Boss makes a FV-50H (high impedance) volume for using the unit before the input of your amp while this 50L unit is low-impedance allowing direct control of stereo keyboards and stereo effects units. It has stereo in's and stereo out's. It has a blue knob on the to set a minimum volume level plus there's a convenient Tuner Out jack. The Korg unit sells now for \$109.99 but this clean used one is \$65. The Boss unit sells for \$123.99 – get this nice used model for \$75. Boss AW-3 Dynamic Wah, Guitar and Bass Wah with Humanizer. The latest and greatest from Boss, gives guitarists a wide range of classic auto-wah and dynamic wah effects (responsive to how hard you pick), plus a new "Humanizer" effect, which can simulate human voice-type vowel sounds. A dedicated Bass input even provides a variety of funky wah sounds for bass guitar. Tempo can be set for pedal control or at fixed rate via Manual mode. Sells new for \$143.99 but this one's mint with box and manual for \$89. Boss BCB-6 pedal holder and PSM-5 Power Supply. Includes daisy chain and 9V wall adapter. Room for the PSM and 5 more pedals - plus a slot for tuner. All latches/springs intact. Makes stage setup a breeze. \$75(HOLD-Rich G 2/11). Includes the BCB-6, PSM-5, daisy chain, and wall adapter. Fender 60s Classic Strat with Chunky Neck and Upgrades, (front), (back), (headstock), (case). More than the stock "1960s" features found on the original, this one actually looks like a '65 with a 1965 Transition logo with 4 patents, vintage amber neck tint and a sunburst body that looks pretty convincing as a '65 with correct bands of black, red and amber. Upgrades include a fairly hefty (.92" X .95") V-shaped neck courtesy of WD, Custom Shop Texas Special pickups, and a Fender Tolex case. The rest of the guitar is stock 60's classic including body, vintage tremolo with heavy trem block, aged plastic parts, USA pots and switch, and vintage tuners. Cosmetically it's in nice shape with no blemishes on the back and just a few clear coat dings on the neck that aren't down to the wood. The neck looks new with no fret wear. For this guitar with the Texas Special pickups I think it's an excellent buy at \$639. Includes Fender Pro Series case and trem arm. 2020 Gibson SG Standard '61, (front), (back), (headstock), (case). A real beauty in Vintage Cherry, offered in flawless condition. We've been going through some SG's lately, both Gibson and Ep. In 1961, the Les Paul model was the most popular guitar in the '50s. It was discontinued in favor of the double cutaway "beveled edges" model for "solid guitar". This '61 model has all the styling of the vintage models including slim taper mahogany neck, trapezoid inlays, crown headstock emblem and a bound rosewood fingerboard. The lacquer-finished mahogany body features deeply sculpted body carving, a 5-ply teardrop pickguard and a 22nd fret neck joint with nickel-plated hardware includes a classic ABR-1 bridge and dual-line, single-ring keystone tuners. Gibson's pickups for this model were voiced especially for the '61 and include the 61R and 61T humbuckers which are more aggressive than most Gibson humbuckers, but clean up nicely with the volume dialed back. Electronics also features audio taper pots orange drop capacitors. For me, I've always found SG's fun to play. They're very lightweight, easy to play in the upper register, and the slim neck seems to make me faster somehow. This guitar could be sold as new - not a scratch with the plastic film still on the pickguard. With a new '61 running \$1799, why not save some cash and get this "as new" 2020 model for \$1299(Tent. Hold – Joe C 2/10). Includes brown Gibson case in similarly perfect condition. 2002 Fender Standard Precision Bass with Extras, (front pickups), (back), (headstock). Fender's Standard basses were the best value going until they recently discontinued the line. The iconic P-Bass was the world's first electric solidbody bass. It debuted with a slab body and single Tele style pickup but by 1955 it took on the appearance that stayed with it until today with the contoured edges, belly cut and split-single coil pickup which is actually a humbucker. This one sounds the way you want a P to sound with a deep tone and a killer thump that sounds at home in Motown or heavy metal. There are some nice upgrades with this one including a quality DiMarzio Model P" pickup set (\$69.99), vintage-style tortoise shell pickguard and classic flatwood strings. The set up is low and comfortable and the tone is fat with good sustain. Cosmetically it's in really nice shape. You can still find a new NOS Standard P's out there for around \$625 without a case or gigbag. Get this one with some modern upgrades, plus a quality gigbag for less. \$499. 2006 Fender Classic Player 50's Stratocaster - 2-tone Sunburst, (front trem), (back), (headstock), (59 pickups, stock pickups). Designed by Fender Master Builder Greg Fessler, this fine Strat features a blend of the old and the new, something Fender has been featuring throughout much of their line in the past 15 years. The '50's Classic Player, has some unique features, most notably higher-end pickups (USA Vintage 57/62 or '69's, depending on year) and Fender's new vintage-style 2-point fulcrum bridge that had never been offered outside of the custom shop before this model. Other features include very thin poly gloss sunburst finish alder body, maple "C" shape neck/fingerboard with flatter 9.5" radius, 21 medium jumbo frets, 5 way pickup selector, chrome hardware with Gotoh vintage style locking tuning machines, "Custom Shop designed" engraved neck plate, 60th anniversary coin on back of headstock and aged plastic parts. The stock pickups on this particular guitar were the USAV 57/62 were unique for this model as they had the middle pickup RWRP. Original owner had these replaced with a set of Fender Pure Vintage '59s which are similar but are a bit beefier with a slightly higher output, and flat, staggered poles instead of beveled staggered on the 57/62. Take your choice with this guitar - if you want the stock 57/62 we'll swap them back for a nominal \$20 charge. This model sold new 15 years ago for \$799, not bad for a pro quality instrument that appeals to players looking for serious vintage tone but with the modern features everybody likes. In my opinion this is an excellent quality Strat especially considering it's yours for just \$639. Includes Fender gigbag. 2012 Fender American Deluxe HSS Stratocaster - Sunburst, (front), (back heel), (headstock), (controls bridge), (case). Lovely condition, finished in classic 3-tone sunburst with maple fretboard. This is one of the last version Deluxe's with the 3rd generation of the Noiseless pickups (N3), with a DH-1 Atomic humbucker in the bridge. There are plenty of switching options with the S-1 switch (click here), which doubles the tonal choices of the 5-way selector, plus a "Passing Lane" pushbutton, which, regardless of the 5-way and S-1 selection, takes you directly to the bridge humbucker wired directly to the output jack for pure, powerful rock tone. In addition to the electronics other deluxe appointments include Fender locking tuners, raised chrome logo, rounded heel for easy access to the top frets, maple neck with satin urethane finish (gloss headstock), new taller narrow medium jumbo frets (6105), LSR roller nut, Deluxe two-point high-mass tremolo with pop-in arm and aged knobs/covers/tip. The new compound radius fretboard which goes from 9.5" at the first fret to a flatter 14" at the top fret, which lets you form chords easily on the steeper curve of the lower frets, while the flatter upper frets are perfect for shredding, bending, and or soloing in general. These SCN N3 pickups were the latest and greatest from Fender for creating warm tone and responsive bite, a genuine vintage tone, but without the noise, which the DH-1 bridge humbucker is fat, loud, and meaty. Like most Deluxe's, it has a great neck which for fantastic low action and crystal clear bends. Offered in excellent condition with perfect frets and a killer low set up. These were priced at \$1749 when new but get this really nice barely used one for just \$1050(HOLD-Harry H CA 2/8). This was the first year for Fender's improved case with ATA latches, which is included, as well as pop-in trem arm and quality leather strap with strap locks installed. 1959 Fender Custom Shop Caballo Tono Limited Edition Relic Telecaster, (front pickups/bridge), (back), (headstock), (edge-wear neck-wear), (case cert. Traveler). Newest member of the Cabronita family, the Limited Edition Caballo Tono(translates to Tone Horse Tele) carries on the Cabronita tradition, with more actual Tele tone this time. The silhouhette is pure Tele comprised of a traditional two-piece light weight (7 lb 3 oz) alder body attached to a one-piece quartersawn maple neck and fretboard. Although it has its share of clear coat dings, edge wear, and finish checking, by Relic standards it's on the NOS side of heavy relic. The neck features authentic looking "wear" to the fretboard in at all the right spots with the black bare wood throughout the heavily traveled area. Just nice enough to be an authentic 60-year-old working Tele. This model features a TV Jones Classic neck pickup (3.9K) screwed directly into the body with no height adjustment, paired with a hand-wound Custom Shop Texas Special (10.1K) bridge pickup and standard Tele control plate with the addition of the 'Greasebucket' tone circuit. You'll note the reversed control plate which is an old Nashville trick to make it easier to do volume swells. A few obvious modern touches include medium jumbo frets that are tall and thin as well as the flatter 9.5" modern radius. A few other hot-rod features include nonlocking Sperzel tuners with lovely pearl buttons, and a Fender RSD bridge with its distinctive Tele coverplate outline that offers a lower profile wall and three offset 'intonated' brass saddles. You'll note the outer saddles are machined with bullet ends while the middle one looks like it's a 2-piece but it's just machined that way and is simply an offset barrel. As I mentioned, with the hand-wound Tx Spec bridge pickup it delivers the classic Tele honk while the TV Jones in the neck is slightly more muted than a traditional Tele neck pickup. It almost sounds like a humbucker and has more clarity than a Tele neck and it excels at touch-sensitivity and works great with your pick attack, and complex voice. The Greasebucket tone control with these pickups focuses on the upper frequencies. As you back it off it brings down not only the highs but a bit of the mids as well. It's a killer player with low action and for your chunky neck fans will appreciate the larger U-shape neck that measures .88/.94" at the 1st/12th frets. Lastly, it features a Custom Shop Limited Edition neckplate and Custom Shop seal on the back side of the headstock. This is a superb Tele by any measure. It plays beautifully and has excellent sustain, and can deliver both traditional Tele tones and some sweeter tones not normally associated with a Tele. I would describe it's condition as "relic mint" with no wear of flaws other than factory. Frets are perfect. This model sells new for \$3990. Save \$1200 and get this mint one for \$2700. Includes Custom Shop blonde case with crushed velvet interior with the lid embroidered with the C/S logo. Inside the case you'll find the certificate, original Shop Traveler build sheet, Fender leather strap, leather tri-fold portfolio, serialized hang tag, Custom Shop picks, bumper sticker, and a comprehensive custom guitar design guide. Ibanez Wau Wau Standard (Model 57), (pic2), (inside). Made from ca. '73 to '79 and similar to the Model. 58! I had recently, but this is straight wah pedal, without the fuzz. Does a good wacka-wacka tone and fatter sounding than the Crybaby's which were more popular in the '70's. These pedals seem to run forever so you'll likely have many years of use without problems. Pretty nice vintage condition. \$129. Zildjian 12" Cymbal. Don't know if it's a splash or a hat but it's in pretty nice shape (looks better than the pics). This is a top quality from ca. 1970's (link) with the no-bell "Zildjian Co" logo, 1 3/16" stamp size, and uniform machine imprint. Nice vintage cymbal for just \$89. Victor RK50C Richie Kotzen Signature 112 Combo, (top), (panel), (back), (footswitches), (map), (cover). Victory Amplifiers of England have teamed up with the great Richie Kotzen for a superb signature model combo (a head is also available). The combo version uses a single 12" Celestion G12M-65 Creamback speaker to deliver a decidedly mid-focused tone with 50 watts of beautiful British-made power. Using a duet of EL34's and a trio of 12AX7's, it yields versatility despite its single channel. In true Kotzen fashion it's built for incredible, saturated gain tones with loads of dirt when you crank the gain. Far from a one-trick pony, it also delivers a powerful clean as well, simply by backing off the gain. For you no-nonsense players who appreciate a true grab-and-go amp this is as simple as they come. You've just got gain-tone-volume plus onboard spring reverb and tremolo circuits. It includes a footswitch for the reverb and tremolo, as well as a separate footswitch to engage the boost function. The front panel also has a switch for low/hi power output (50W vs. 9W). I understand that Richie runs his amps at 9 watts in the live setting. Go figure. On the rear panel you'll find a switch for speaker damping, turn off for increased bass response and speaker resonance. You'll also find a series effects loop for running your outboard effects after the preamp section as well as external bias test points and adjustment and external speaker outputs. The top, bottom, and sides are built from solid pine, with the back and baffle built of ply. Here's a good demo by Anderton's (link) with mostly shredding but at around 23:10 you get to hear some cleaner stuff. Includes a nice Victory slip cover, both footswitches, and manual. This amp sells new in the USA for \$2249. This one has seen very little use, in the home only, and is offered at a nice price of \$1450. Ships in original Victory box with cover, footswitches, and manual. Vintage 1950's Electro-Voice 623 Microphone, (with stand). Clean, modern lines that exude the elegance the 50's were noted for. The Model 623 is a dynamic omnidirectional microphone designed for use where "reverberation or random noise is not a particular problem", to quote their design brief. It is equipped with a "on-off" switch and can be mounted on a floor or desk stand or held in the hand. 150 ohms, Low-Z but impedance can be changed to Hi-Z via cable connector. Offered in average condition for its age and works properly. Includes proper 4-conductor plug to ¼" gray cable. Reverb price on these is \$126-\$149. Get this one for \$75, or \$12 more if you want the telescoping desk stand. Ernie Ball Volume Pedal. The choice of many pros, gaining its popularity decades ago among Nashville's finest players. Simple design but it's accurate with a very natural and gradual feel under your foot. Your for ½ the price of a new one - \$65 takes it. 1996 Gibson Les Paul Classic Plus - Heritage Cherry Sunburst, (front front2 front3), (back), (headstock), (case). Right after I sell a '96 Classic, I get another one in! Nice used condition with a nicely figured "Plus" AA maple top that's among the better Plus tops you'll see. The '60 Classic has all the classic features including '60 slim taper neck and mahogany body with figured maple cap, all finished in a high-gloss, hand-sprayed nitrocellulose lacquer. The classic tone comes from this marriage of maple's clarity and definition and mahogany's richness and depth which combine to produce a tonal complexity that no single-wood guitar has ever matched. Its resonance and sustain are only further enhanced by the deep-set quarter-sawn mahogany neck with 17-degree back-angled headstock. Other features include Nashville bridge with stopbar tailpiece, trapezoid fretboard inlays, bound body top and back, bound neck, inlaid headstock logo, and vintage-style tuners with tulip buttons. Pickups are the 496R in the neck position, wound with 42-AWG wire like a traditional PAF for rich, warm, vocal-like tones, but carries a ceramic magnet for enhanced punch and clarity - plus the 500T in the bridge, wound with finer 43-AWG wire to pack the coils to the max and built with a ceramic magnet for hotter leads, excellent sustain and controllable feedback. You'll note that the pickup covers were added for aesthetic reasons. Set up is very comfortable and especially with the thin taper neck, this one's a joy to play. Includes cream pickguard that's correct other than missing the "1960" engraving on front. I have a clean "1960" gigan I can substitute for \$25 if you'd like. Cosmetically, it is a buckle scratch pattern on back (visible in the pics) that's too deep to buff out but does not go through to the wood. There's also a tiny spot on the front that's been finished over (detail shown here). These came from the factory without pickup holes drilled and this one has never had a pickguard attached so no screw holes. If you've looked at a few of these you're likely aware that this is one of the nicer Plus models you'll find. For the price, a real beauty for \$1850(Tent Hold Jim S, local 1/29). Includes original brown case with plush pink lining and protective shroud. Includes Gibson black case, warranty, and cream pickguard with mount. 2017 Gibson Custom Modern Les Paul Standard Class 5 w/Bigsby, (front pic2 pic3), (back), (headstock), (spec sheet), (case stuff). Strikingly beautiful Custom Shop model in 100% flawless condition. It also has a cool non-destructive modification to make it even better. It will include the Bigsby vibrato with Vibramate that can be easily removed and returned to stock should you prefer. With the Vibramate kit there's no drilling into the body required so it's as good as new if removed. This model was called the Class 5 Modern Standard later in its production run but it's the same identical guitar. Features include 2-piece figured maple top with chambered mahogany body, solid mahogany neck with long neck tenon, rosewood fretboard with Trapezoid inlays, new Apex headstock to increase strength, Burstbucker 23 humbuckers, 500K CTS pots, hand-wired harness and Switchcraft toggle. This limited edition model was available in a rainbow of 7 colors but for me this amber looks the best. Also, if you look around Reverb at other examples this guitar is the best frame you'll find on this model. Don't get this confused with the regular production (non-Custom Shop) "Modern Les Paul" models that sell for \$2K less; they're completely different guitars in all regards. This model sells new for \$4799. When you consider the Custom Shop quality, overall value, and versatility of having the Bigsby option, it's a good value at \$3299(HOLD-Kevin F 4/27), especially considering it includes a \$250 option. Includes custom shop case, certificate, original bridge and tailpiece. Gibson-supplied extra 3-way switch cover, polishing cloth, extra knob set, warranty, hang tag and more. Pine Island T Style - Poplar - Butterscotch Blonde, (front), (headstock), (back), (bridge). Excellent value on a USA guitar. At one time I had 15-20 of the Pine Island guitars and this one was just traded in after three years. They don't build guitars like this but you can check their Facebook page for more info (link). Pine Island, located in Southwest Florida, used good quality parts and, most notably, their own hand-shaped bodies, made of alternative or exotic woods. This one was the most traditional of the Tele's from Pine Island and features a solid poplar body with a butterscotch blonde finish and black pickguard, giving it the appearance of the legendary '52 Telecaster. Poplar is nearly identical to alder in its tonal properties so, with a set of Fender USA Hot Tele pickups, it has all the Tele wang you know and love. This one also has a modern C-shaped neck, 22 medium jumbo frets, rolled body sides, 6-saddle bridge, WD electronics and Gotoh hardware. At 7.4 lbs. it's lightweight with very good sustain. Set up is excellent. If you're looking for a great deal on a USA guitar with the tone and vibe of a real classic, this one's just \$479 with gigbag or \$529 with a hardshell case. 2014 Blueridge RP-163 Historic Series 2000, (front), (label), (back), (side), (headstock), (Hbone top), (case). An incredible value... read the description: The BR-163 is reminiscent of a fine American 000, namely the 000-28, built prior to WWII, made with the same techniques as their vintage counterparts, including many by-hand processes, and built of all solid woods. The looks, feel, and tone of this guitar are reminiscent of a USA "Golden Era" and you'd never guess it was an Asian import. This isn't hype, this is my honest opinion. Like true quality heirloom instruments, Blueridge guitars aren't overbuilt, they're crafted to be light and resonant. Meticulous craftsmanship is displayed in the traditional, forward-position, hand-carved parabolic X-bracing which allows the solid Spruce top to ring loud and true. It also features a traditional dovetail neck joint, slim mahogany neck, adjustable truss rod, and butternut-bean-board, Kluson-style tuning machines with an updated mechanism for modern precision and feel. Features include select solid Sitka spruce top, hand-carved forward X-pattern parabolic braces, solid select Indian rosewood back and sides, 000 body size, slim mahogany neck, East Indian rosewood fingerboard with vintage Snowflake inlays, dovetail neck joint at 14th fret, bone nut and saddle, plush gloss finish, 1-11/16" nut width, 25-1/2" scale length. East Indian solid Sitka spruce top, hand-carved forward X-pattern parabolic braces, solid select Indian rosewood back and sides, 000 body size, slim mahogany neck, East Indian rosewood fingerboard with vintage Snowflake inlays, dovetail neck joint at 14th fret, bone nut and saddle, plush gloss finish, 1-11/16" nut width, 25-1/2" scale length. 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maple neck that fills your hand out a bit more than the modern C. It also features Tim Shaw-designed 50's style single coil pickups with Alnico II and III magnets, Formvar-coated wire and staggered and beveled pole pieces, for the real quack and growl of the Tele's of old. Other features include solid alder body, vintage ash tray bridge with 3 brass barrel saddles, vintage style tuning machines, and knurled dome knobs. Cosmetically it's got the look as well with classic custom colors such as this Fiesta Red, single-ply white pickguard and vintage-tinted neck. This guitar plays with ease and despite the vintage frets/radius, no fret buzz or weak spots. It's in beautiful condition with no flaws noted. You can get a new one for \$899 with gigbag or perhaps chose this one that looks new and INCLUDES Fender PRS Series tweed case (new cost \$139) for \$759, or less if you want a gigbag. PRS Aluminum Johnny Hiland Truss Rod Cover. Aluminum on the headstock is much livelier than plastic. Improve your tone for just \$22. Fender Pure Vintage '65 Pickguard, (pic2), Drop-in ready, pro assembled. Vintage mint green with cool gold dome knobs and switch tip. \$230 online this one's barely used for \$165. Tone King Sky King 1X12" Combo, (panel), (top), (back/footswitch), (back panel), (circuit). Barely used – mint condition. One of my favorite boutique amp builders, I've loved them since Mark Bartel and I were "next door neighbors" at a Philly guitar show 20 years ago. They nail everything that's great about hand-built American amps. I love the onboard trem and reverb and the 35-watt Sky King also has really cool features like built-in attenuators, one for each channel on this model! Factor in pure blackface and tweed tones and all things add up to the perfect grab 'n' go combo. The touch responsiveness is incredible with the simple the flip of the mode switch taking you from increased presence in the pentode mode to a spongy feel in ultralinear mode. Both the channels give a nod to the 50s and 60s Fender and with a tweak of the Mid-Bite control you'll notice tighter gain, more like a Marshall in responsiveness. Both the Reverb and Tremolo are tube driven, with the Trem being the preferred bias-modulated circuit which is much more lush than a signal shunting type. Both of the effects on this amp are warm, smooth and very lush - and both are footswitchable. Tone King used their "Ironman II" power attenuator on this model. They also sell the Ironman as an onboard standalone attenuator. It allows the amp to go from searing leads to subtle whispers, all with clarity and warmth. The reactive load technology makes your sound transparent on at any output power selected and it ensures you'll have the same "feel" and responsiveness at full power as you have dialed way back. Again, there is a separate attenuator for each circuit. Love it. Speaker is a 12" Tone King 1660 by made by Celestion. It's a top quality speaker than you'll probably love. Tube complement includes 4 x 12AX7, 1 x 12AT7, 2 x 6L6GC (power) and 1 x 5AR4 (rectifier). It weighs in at around 50 lbs. It also features dual speaker outs with loads of 4 ohms or 8 ohms. Click here for a really good demo. This guy is good. This model sells new everywhere for \$2999. Better yet, this one is mint with only a few dozen hours of living room use and it's priced at the same \$2099(HOLD-Lou D 12/17). Electro-Harmonix HOG Octave Generator/Synthesizer. EHX masters the technology of allowing your guitar to function as a tone generator, essentially a synthesizer, WITHOUT the need for a digital-analog converter. These tones have been available for almost 40 years but you needed a special pickup mounted on your guitar, a digital to analog converter box, and then some sort of synth. It was cumbersome and if you only needed it for a few songs a night, too much to lug around and hook up. Enter the HOG, which first became available in 2005, followed by units such as the C9, B9 and Synth9 and more. Without any special equipment the HOG allows your guitar to sound like a synth. Just hook it up like any other stop box, from your guitar to your amp, and you're in business. You'll have control of up to 10 interval pitches including fifth and third intervals, filter sweeps and pitch bends. Using dedicated filtering and envelope filters, with numerous setup and footswitchable options, the HOG is an ultimate performance tool. It can simultaneously generate multiple octaves and harmonics as you play single notes, arpeggios or full chords, all with tracking that's more accurate than most guitar synths that came before. It also has seven expression modes which let you modify your sounds on the fly via expression pedal, MIDI controller, or the expression button on the HOG itself. It has the ability to store six of your presets. There's too much to describe here. For a video demo click here. You can get a new HOG 2 for \$478 but if you're on a budget this original model does the job fine and at less than ½ the price. \$215 includes original power supply. Vintage Solid Brass Saddle Set-1, (Set-2). I have two sets of these, solid brass, and my guess would be either Brass Factory or Star Guitars as the manufacturer. Take your pick. Just \$25/set(Both Solid + Chip 2/5). KGC (Killer Guitar Works) Solid Brass Strat Bridge Plates. Two of these in stock. Both are new but slightly tarnished but we will polish upon request. These are solid brass and milled, not bent. Sells new from KGC for \$60/each. Get them here for just \$35/each. Seymour Duncan SHR-1N Hot Rails. Great pickup for your Strat. Good for neck/middle but since it's a rail pickup works great for bridge as well and with a 10.65K output it's plenty hot any position. 4-conductor for multiple wiring schemes. Leads are shortened to 6"-7" so measure if you're going to use in neck. \$85 new or get this clean used one for \$49. Includes original box, screws and instructions (not shown). Gibson '57 Classic Pickup Pair – Zebra. Includes the '57 Classic and '57 Classic Plus (bridge) with Alnico II magnets and dual conductor vintage wire both with full length leads. "Patent Applied For" stickers on the bottom. Sells new for \$328/pair. Get this clean used pair for \$100 cheaper - \$228(HOLD-Dennis K 12/9). Gibson '57 Classic/Burstbucker Pro Lead Pair - Nickel. Includes '57 Classic (neck) as above except nickel cover and 4-conductor wiring plus Burstbucker Lead Pro (bridge) which is also 4-conductor. The Burstbucker features Alnico 5 magnet and wax potting. This pair sells new for \$361. Get this pair for \$239. 2003 Gibson Les Paul Parts – '60 Classic, (pickguard). Nearly all the accessories you need for restoring or building a Les Paul. Includes hard to find cream "1960" pickguard with bracket, screw and nut; ABR-1 bridge with studs/thumbscrews; stopbar tailpiece; Gibson Deluxe "vintage green" tuners with screws and inserts; pickup selector ring and washer; switch tip; pickup rings; output jack plate with washer; and knobs. Individual part prices are \$55 pickguard, \$45 bridge and tailpiece, \$55 tuners – or buy these three and get the knobs/rings/output plate/knobs through in free. \$155 takes it all. 2003 Ibanez Arctore AM73 - Trans Brown w/Upgrades, (front), (back), (headstock tuners), (case). Tuners upgraded with Sperzel locking! These Arctore series are the best archtops for the money on the market. They are nicely appointed, have quality hardware and good sounding pickups. I've bot one that didn't set up with comfortable action and playability similar to guitars costing 3X the price. The Ibanez ACH1 and ACH2 pickups are medium output pickups that accurately reproduce the cool, complex tones of a hollowbody and work well with effects, notable in a hollowbody. Features set-in neck (at the cost of most bolt-on's), bound body, neck, headstock and F-holes; maple top-back-sides; Quik Change II tailpiece; ART-1 tuneomatic bridge; 22 vintage frets; and Arctore profile mahogany neck. It's also designed with deep cutaways that offer improved access to the upper frets. Cosmetically there are plenty of clear coat scratches but no structural issues at all. Ibanez is at the forefront of producing quality guitars at amazingly low prices and this Arctore is a perfect example. These tuners run \$80 and with a hardshell case this is a nice buy at \$299. Notes: (1) Case is a bit large for the guitar. (2) we will be replacing pickup selector prior to shipping. MXR Analog Chorus. Excellent and affordable choice for players who treasure the warmth of the chorus's of the late 70's and '80's. After CE-2's and CS9's players needed an affordable alternative and these are around ½ the price of the vintage pieces. It has the usual rate, level, and depth controls, plus low and high EQ cuts to tailor your tone. Click here for a simple demo from MusicTyz. Like the delay above this one's super clean with the box and paperwork. These are very clean other than Velcro on bottom. Don't pay \$99, get this nice clean one for \$65. Fender Supersonic 22 Combo with 25W Greenback - Blonde, (panel), (top), (back – with Greenback), (back panel), (label), (footswitch). Fans of the 90's custom shop Prosonic combo are aware of the versatility of combining Fender's classic clean circuit with a hot-rodded modern channel, mixing in Fender's classic reverb. Fender borrowed design elements from the Prosonic in designing the Supersonic 22, using a pre-Silverface voiced clean channel along with the cascading-gain power. To add a bit of shaping the clean channel includes a two-band EQ, as well as a "voicing switch" which offers tones inspired by the classic Fender Vibrolux and Fender Bassman amps. Initially offered in a higher powered combo, the new Supersonic 22 delivers a fatter tone with more bass. This amp delivers 22 watts from a pair of 6V6 power tubes, with five 12AX7/12AT7 preamp tubes. One upgrade has been made: the stock 12" Fender/Eminence "Lightning Bolt" speaker has been replaced with an Eminence Patriot "Texas Heat". The Texas Heat is much better for rock/blues than the wimpy stock speaker and costs \$95. Cosmetically the Supersonic has the looks of a '60 amp with blonde textured vinyl covering, white knobs, dogbone handle, and flat Fender logo, while its modest 40 lbs. weight is easier on the back than most vintage amps. One important upgrade over most old Fenders is the effects loop, deemed essential by most pro players. A 4-button footswitch controls "Burn" on/off, "Normal/Fat" switch, Reverb on/off, and effects loop in/out. For a rundown of all the features, click here for a demo – while a good performance demo is here. Offered in beautiful condition with no flaws noted and very little playing time. New cost on these was \$1049 with a stock mediocre speaker. Get this one with a new Celestion G12M Greenback (\$125 new) for \$799, or stock speaker for \$739. Note: Fender cover with embroidered logo is included as well as footswitch/cable. Digitech Whammy 4V, (selector), (side), (bottom). The Original Whammy pedal revolutionized guitar shredding beginning in the late 80s with the original Whammy which was the first pedal that could do foot controlled pitch shifting effects. In a basic sense, this pedal emulates a guitarist using the vibrato bar on the guitar, but it adds a much larger pitch range and doesn't put your guitar out of tune. This model 4 is the closest model to the original Whammy but it also adds Midi control and the dive bomb feature. A few players who have used it extensively include Tom Morello from Rage and Audioslave, Dimebag Darrell, Steve Vai, Joe Satriani, and Jack White. To a lesser extent players like David Gilmour, Noel Gallagher (Oasis), Kevin Shields (My Bloody Valentine), and even Jimmy Page have used these on select songs. The model 4V includes 6 Whammy modes including the popular 2 Octave Up, 10 Harmony Bend modes including 2nd Up to 3rd up simulating pedal steel bends, expression pedal controls dive bombs and bends, cutting-edge pitch detection engine designed specifically for guitar deliveries fast accurate shifting, and MIDI In and Out/Thru to control pitch bends. I appreciate all the tricks the guitar slingers can do on this thing but for me it's worth the price for shallow and deep detune, which are the chorus effects. Check out this YouTube demo for a better idea. This unit is extremely clean and has seen only a few hours of use. For a unit this clean it's a nice buy at \$115. Includes power supply. Kahler Spyder Tremolo. Another Floyd licensed tremolo but not a dead knockoff of the OFR. The Spyder was used on many of the popular metal axes of the '80s including the HM Strat and Peavey Vandenberg. Note that one of the saddles is black. Single saddles are frequently on Ebay for under \$12/shipped. Includes trem arm. \$85. Kramer Sustainer Circuit Board, (installed). From 1989. Keeps your Sustainer sustaining. A few of the teeth used to solder in place are broken off but new ones can be soldered on. If you need this part grab this one for just \$75. Gibson ABR-1 Bridge – Nickel. New in sealed pack. Upgrade that swayback bridge or gnarly saddles. Sells everywhere for \$70. Get this one for just \$49. Gotoh Tuneomatic Bridge. New in sealed pack. Good choice for your project axe if you're on a budget. These are \$35 from Aliparts. Get this one for just \$22. USA Customs Stratocaster w/Acoustic Bridge (insert pic depicts actual green color), (pic2 - back pic taken with flash to show color), (headstock/neck), (Fishman bridge). For those of you who aren't familiar with USA Customs, they've built a solid following, initially via Ebay sales and more recently directly from their web site, www.usacustomsguitars.com, offering quality guitar parts and completed guitars, made to order. We've had a few of them and in our opinion they're excellent guitars, at least as good as USA Fender, definitely pro quality in all regards. Starting with an Alder body that's a nice light/midweight with, with a pearloid pickguard loaded with Fender Vintage Noiseless pickups - with CTS pots and switch. You might recognize the bridge as being identical to a PRS bridge and you're correct - it's a "Mann Made" bridge, the same suppliers as PRS bridges. This particular bridge is the Fishman V-Mann made, which has piezo saddles which offer a pretty nice acoustic tone out of an electric guitar. The output jack is a stereo jack and with a Y-cable, you can send your electric tone to one amp; your acoustic tone to an acoustic amp or mixing board. There are a number of wiring options which can be used but for now it's wired in the most basic layout. This guitar has seen very little playing time and is in lovely shape. Last owner paid \$1200, which is reasonable for a quality USA guitar with these features. If you want some great Strat tones, with the flexibility of an acoustic bridge, here's a really nice way to go - just \$850, which includes hardshell case. This is a very nice Strat. Victoria 35310-2 "Tweed Bandmaster", (panel), (top), (back), (label). Very clean early model from '09. 95, serial 110 and signed on the tube chart by the great Bob Baier. Based in Naperville, IL. Victoria amps are considered by most to be the best "pure" recreation of the classic 50's Fender tweed amps. Other than a few subtle enhancements, Victoria circuits have always been completely faithful to the originals, using the correct caps, resistors, transformers, pots, and eyelet boards, completely hand-wired, point-to-point soldered. Each pine cabinet is crafted in the precise manner of those built in the '50s, and covered in lacquered cotton tweed that is still worn today by the original manufacturer. This amp is Victoria's reproduction of the fabled Fender 3x10 tweed Bandmaster produced between '54 and '60. The solid pine cab features a 5/16" plywood speaker baffle (as per original specs) with a trio of MojoTone MP10-R 10" Alnico speakers, which are close to the original Jensen P-10Rs. Borrowing some technical info here but under its chrome-plated chassis you'll find a vulcanized fiber eyelet board with precisely the same component spacing as the original with Allen Bradley carbon-composition resistors. Even the wire is an exact duplicate of the solidcore, waxed-cotton Celanese type used in the old Fenders and, yes, wire can make a difference. Victoria uses a cathodyne-type (distributed load) phase inverter - a design that excels at maintaining an even balance between the two output tubes and is true to the original. The coupling caps are a special Sprague design that closely approximates the tonal characteristics of the original's halowax-impregnated Astrons. A nice update to Fender's design is a bias-adjustment pot to aid in rebiasing whenever the output or rectifier tubes. Also crucial to the tone are transformer design and Victoria used Mike Holland input and output trannies. The dual output tubes are mounted in phenolic sockets and secured with spring-and-hat retainers. No detail was overlooked! For a 3x10 amp this one isn't overly large (around 20X23X10) or heavy (43 lbs). This amp sounds incredible, with plenty of clean headroom and a nice articulate breakup when cranked. This baby is officially vintage at 25 years old and it sounds perfect. Victoria sells the current model for \$2660 but get this early model in lovely shape for just \$1599(HOLD-Kevin K 3/31). Fender Pawn Shop Series Greta Tube Amp, (top), (back). Refinished in Gold with a black front panel! The Greta is part of Fender's cool Fender Pawn Shop series, reflecting the styling of a 1950's tabletop radio. Rated at around 2 watts with a 12AX7 preamp tube, and a 12AT7 power tube, with its impulse and tone controls you can actually coax a variety of tone out of it. At very low volume it has a nice clean, but if you want some solid output you'll need to drive it into at least some light distortion. The tone control seems to work very well with the volume and reacts according to how hard the amp is being driven. It's a very pronounced tone control that you'll definitely want to experiment with. Not really intended to be a studio amp, this baby was built to have fun and to look cool. Some players have used this on the desk at the office, or in the living room at home. Most people won't even know it's a guitar amp! With an extra 1/8" stereo input, it was designed to play your iPod or phone through it and/or jam along with your tunes. It also features a 1/4" line out to drive other amps, as well as an ext. speaker output. Internal speaker is a 4", 8 ohm. The lighted V-mid meter serves as a clean/overload indicator. The stock color on these was all red but this one has a cool gold/black/red combination plus a Supreme Hats Can in the Hat sticker on top. Original list price on the Greta was \$259 but some are going above that on Ebay (link). This one has a unique look, works well, and is yours for \$175. 1992 PRS Custom 24 Quilt Top, (front front2), (back), (headstock), (neck), (case candy), (case). Made with pure unobtainium – PRS no longer does quilt tops, even on special orders. Lookie here - another exciting PRS. This one's an old-factory Custom 24 with a rare quilted maple top and flamed mahogany neck, plus we had a NOS Sweet Switch so I had Martin install that for some more icing on the cake (original tone pot and knob are included in the case, PRS has always charged a premium for their quilted maple, well above their price for flamed maple, so you just don't see many of them. The flamed neck is just a gimme. PRS didn't offer this as an option, usually reserving figured mahogany necks for their ultra expensive instruments. This beautiful example, finished in Vintage Sunburst, has all the old-factory features: small logo, 1-piece Mil-Cm tremolo, short neck heel, pearl bird inlays, and original version locking tuners. The "10" during this era is imprinted near the serial rather than written in gold pen, as shown in the headstock pic. Other features include wide-thin neck, HFS and Vintage Bass pickups, with a 5-way rotary, volume, and tone or sweet switch. This guitar is in beautiful condition. We've buffed it out removing nearly all of the clear coat scratches and only a few very short ones remain on the back. I would say it easily presents as collector's grade. It plays as beautiful as it looks with a superb sweet tone and low action. Officially vintage now, grab this beauty for less than a new flame top custom. Just \$2699(HOLD-Greg H 3/10). Includes clean original case and all the case stuff. Marshall JCM800 1982A (back) (speakers) and Marshall JCM800 1960B (back) (speakers) (side) Cabinets. I need room and it's time to start moving big gear. The top cab is model Lead 1982 rated at 2800W and loaded with Celestion G12M-70 speakers. Bottom cab is loaded with British-made Celestion Vintage 30's. Top cab is better cosmetically than the bottom and both cabs show hints of road use but all speakers work and they sound good. Nothing is cooler than a full Marshall stack and if you're looking to piece together your own, get the pair for \$800 (or \$450/each). Source Audio Programmable EQ. Full function programmable EQ in a compact stompbox! It provides a plus/minus 18dB of range over 7 bands, plus an additional frequency band at 62Hz, accessible via the Octave Extend function which optimizes the frequency spectrum to accommodate the specific frequency range of the bass. After you dial in your guitar or bass tone, save it in one of four programmable user presets. Presets are accessible via push button or via scrolling by holding down the footswitch while the pedal scrolls through each preset at an adjustable rate. The scrolling can also function as a tremolo as seen in the videos above. A MIDI input provides remote access to user presets or engages/disengages the effect. This lets you run a MIDI signal from your POD, Eventide Space reverb, TC Nova System, etc. It also functions as a quality clean boost with up to 12dB of boost. It runs on 9V batter or standard external power supply. For good measures click here for ProGuitarShop and click here for a more detailed look. The new EQ2 pedal adds 3 more bands and a built-in tuner but at \$269 you might prefer to opt for this very clean V1 model at less than 1/2 the cost. Just \$125 for this very useful pedal. Taylor Dreadnought Case. Late '90s, excellent protection, brown with plush black interior. One of the best cases made. Fits a Taylor X-10 (410, 510, 810, etc.) very tightly; most other dreadnoughts snug but not as tight. Overall nice shape. \$110. Ca. '83 Kramer Brown Case. I believe these fit the aluminum neck models only, too short for a regular 6/size Strat style. Rare case for fairly rare guitars and nice vintage condition. \$125. OFFERED WITH CHOICE OF PICKUPS: SX SEG-2 EVH Wolfgang/Axis Cpy w/Upgrades, (front/back), (side), (headstock), (pickups), (truss rod adj.). Here's what you do when you happen across an excellent playing instrument that's just a few parts away from being a pro quality axe. First you throw away the no-name Asian humbuckers and replace them with a pair of Seymour Duncans (Duncan Distortion bridge and neck). And because a good sounding guitar is wasted if it's out of tune, you replace the generic die cast tuners with a quality set of locking Sperzels. Over \$200 worth of upgrades in parts alone, but it transformed a mediocre guitar into one that you can gig with. Features include 4+2 headstock, quilted maple top with matching headstock, maple neck with truss rod adjustment wheel at the base of the neck, locking tremolo and nut, bound body and neck, 3-way pickup selector with only a single volume control. This guitar has seen very little use and is in lovely shape with no fret wear or scratches, and plastic film still on control cover. This guitar was worth sinking some money into and I'm glad to offer it at a price that's reasonable these quality upgrades, just \$299 with the Duncans – or \$199 and we'll install a set of decent Korean pickups, Fender Japan '58 Stratocaster Reissue, (front), (back/serial), (headstock), (body). Custom built Strat using a 1997 '58 Neck, paired with a 2004 Japan reissue 1958 body humbuckers. Body is mint with plastic still on the pickguard, with proper 2-tone sunburst and 3 single coil routes and is loaded with ceramic single coil pickups, pots, 5-way switch and stamped saddles on heavy tremolo bridge. Neck exhibits some light flaws around the edges but frets are excellent and it's overall in very nice condition. It has a '50s style deep V-shape with vintage 7.25" radius and smaller vintage frets. We replaced the Kluson style tuners with a used set of Sperzels which are much better for holding tune. It features a single string tre and 50s spaghetti logo. Pickguard is proper single-ply white, 8 screw, with "aged" covers, knobs, and tip. Neckplate is the generic F plate. I know some guys don't favor ceramic pickups but these honestly have plenty of sparkle without being harsh, and the neck pickup has a low end that hits you in the chest. Regardless, we can swap them out with Alnico's for a nominal charge. It plays beautifully, looks great, and is a Japan Strat for the price of a new Mex. \$650 includes gigbag. Wampler Reflection Reverb, (pic2). Simple to use digital reverb that sounds superb and gives you much more control than you'll find on your amp. Four knobs (Volume and Tone; Pre-Delay and Decay) let you dial in just the right amount of reverb and adjust when it kicks in and how long it lasts. The most frustrating thing about amp reverb is if you want a huge wash, it hangs around way too long and muddies up your tone. With this one, just cut back the Decay and have a wash for just a second or two. Another great feature is the mini switch that selects a "big tank" type spring reverb, or studio grade plate reverb. It also features internal switches to control the effect's tails and dry signal! It features high-grade components, top-mounted jacks to ease in pedalboard placement, 9v-18v power jack, infinite decay and up to 140ms early reflection and internal dip switch for true bypass/buffered to allow 'rails' (factory set to true bypass). Made in USA. Offered in brand new condition in the box. Highly recommended for amps without reverb or anyone looking for more control out of the reverb tone. Sells everywhere for \$199, get this one for \$145. 2004 Epiphone Goth Les Paul Studio - Floyd Rose - Seymour Duncan Upgrade, (front), (back), (headstock), (pickups), (Floyd). Excellent quality import from the Unsung (Korean) factory. The Gothic Les Paul Studio is a barebones rock/metal axe, offered in either a stop tail or, this version, with a quality Floyd Rose trem. This is a very good quality Floyd, and appears to be identical to the "Original Floyd Rose", although stamped with the "Epiphone" brand. There have been a few changes to this guitar, most importantly, the generic non-covered black humbuckers have been replaced with a great sounding pair of Seymour Duncans - the Alnico Pro II Bridge and Alnico Pro II Neck - as used by "Slash" and many other top name players. Cosmetically, some stick on fretboard cross inlays have been added, and "BLS" (Black Label Society) stickers added to the front and back. I think they look pretty cool but we can remove prior to shipping if desired. Also, it's been buffed out nicely, so it looks more like a gloss finish than the factory satin finish. This guitar is like the original 50's Black Beauty Les Pauls in that it's 100% mahogany, with a carved mahogany top. It's fatter sounding than the maple top versions and with these Duncans, has a classic 'Burst tone which lets your playing style shine through rather than a scorching high-output sound. The set up is super comfortable, the Floyd stays in tune especially well, and it's an excellent guitar, especially in this price range. With around a \$200 pickup upgrade, a super nice buy on a Korean LP at \$399 with gigbag or substitute a black Gibson case for \$75 more. 1984 Kramer Pacer Neck – Complete, (pic2). Fairly rare but documented at Vintage Kramer, 1 ¾" nut, satin finish, with a plain (no) model logo. Includes original German-made Schaller M6 tuners with nickel finish, original Floyd nut, and wrench holder/wrenches. Overall very nice vintage condition. Frets had a light dressed and have a fresh crown. These early Kramers are hard to find parts for. This one has no issues and includes original tuners and Floyd nut for \$299. Hotone Jogg Guitar Interface. Dedicated guitar interface for connecting to your laptop or mobile device at a size of just a mini pedal. It's advanced DSP delivers great sound quality and dynamic response. Features include 24-bit A/D/A conversion and 44.1KHz/48KHz sample rate; universal audio interface compatible with PC, Mac, iOS, and Android; plugin 'n' go - No driver needed; Gain knob provides up to 12dB gain; 1/4" Hi-Z instrument input; 1/4" unbalanced stereo outputs; aux in and headphone output for expanded performance and monitoring; XLR output takes the pure sound direct to the mixer. Runs on 9V DC adapter or USB charges as well. Sells everywhere \$99 to \$119. This one's mint for \$65. Includes shorty USB cable shown. 2002 Fender '60 Stratocaster Relic - Sunburst, (front front2 finish checking), (back back2), (headstock/neck), (case cert.). Another great Custom Shop Time Machine series, built to specs of the 1960 Strat, which was a pivotal year for the Strat. This was the year Fender started producing Strats with a rosewood "slab" fretboard, clay dot inlays, and a smaller C-shaped profile. Back in '02 Fender made these in '56, '60 and '69 but the '60 was perfect for most players, primarily due to the familiar C-profile neck shape. The '60 also featured the spaghetti logo and green pickguard. Please note that I got this from a John Mayer fan, thus the Fender tortoise pickguard, but the original green guard is in the case. This particular example is only moderately worn, with just a number of small nicks, mostly around the edges, but the nitro finish is moderately checked all over. Like a snowflake, every one of these is different, since they are distressed by hand and this one is very accurate compared to original examples I've seen. Hardware is oxidized nicely, with just a little bit of rust. Other features include 2-piece Alder body finished in 3-tone sunburst with proper tooling marks and era-correct crude pickup routing, nitro finish with proper Fullerplast undercoat, nitro finished neck with 7.25" vintage radius, modern medium-jumbo frets, Custom 60's pickups with cloth wires, Fender/Gotoh vintage tuners, American Vintage tremolo system, nickel-plated hardware, 3-ply green pickguard, and aged plastic parts. Nice weight at 7 lbs 14 oz. This is a very resonant Strat acoustically and delivers the classic bell-like tone when you plug it in. Fender no longer builds these light Relics but the '60 heavy Relic sells new for \$4500. Get this one, set up to perfection, for almost have that. Take it home for \$2300. Includes proper '60 G&G/Fender brown case, trem arm and certificate. Green pickguard is included but we can reinstall it for free, using the tortoise guard to offset labor charge. Also, part of the "Original Contour Body" decal is missing. We can replace this for \$25 if desired. 2005 Fender American Deluxe Stratocaster HSS, (front), (back), (headstock), (stock features), (Bardens pickupguard assem.), (case). Just back from the finish shop with a nice repair done to a finish crack (shown here) which now looks like (this). Early American Standard (version 2) upgraded with a killer set of Joe Barden pickups. Stock pickups for this model were the first vintage vintage Noiseless which are decent pickups but it's hard to argue that Bardens aren't a definite upgrade. Click here for Bardens site with a great review from musicradar.com. The outfit includes two S-Deluxe sing coil sized pickups and one HB twotone humbucker, wired to a 5-way switch with push/pull tone pot allowing the bridge HB t either full humbucker or single coil tones. All come with 4-conductor shielded cable to allow various wiring combinations. They sound exceptional. Other features of the American Deluxe from this era include LSR roller nut, locking tuners, polished chrome 2-point bridge, abalone dot inlays and raised chrome logo, and of course a 3-tone alder body, maple neck with modern C shape, and 9.5" modern fretboard radius. Cosmetically it's in overall nice shape for 15 years. Nice dark rosewood fretboard feels silky smooth and now set up with low action it's super easy to play. When you consider the expense of the Barden HSS set this is a very nice guitar for the price. Just \$899 and includes clean original case and trem arm. Hamer Standard Flatmetop (STDF-CS) (cons), (front), (back), (headstock), (case). An earlier Korean model from the XT Series (later ones were made in China and Indonesia). This gorgeous Standard Flatmetop is an excellent quality import that's a recreation of the "original" Hamer, which was basically a dead knockoff of a Gibson Explorer down to the body shape and headstock. Although stamped with a "2" for cosmetic 2nd, this one's in stunning condition and we have no idea what the flaw was. It has a killer setup and a quality tone thanks to a pair of Seymour Duncan Designed HB-102 humbuckers. This model, available in Cherry Sunburst only, was available '01-'09 and features a flame maple top, set neck design, ivoroid bound body and neck, crown fingerboard inlays on rosewood fretboard, modern wood maple frets, stopbar tailpiece and tuneomatic bridge, chrome dome black knobs (2V, 1T) and inlaid logo on a hockey stick headstock. I'm offering this with a top quality brown case with pink lining and heavy proctive blanket. List price on this model was \$740 without case or bag, with original USA models now going for \$2K-\$3K and up, maybe consider this quality Korean model for a fraction. \$599(HOLD-Wanda B 11/2). Includes the Gibson case or \$475 without case. 2006 Epiphone G-1275 5S Double-Neck "Heritage G" Flatmetop (cons), (front), (back), (headstock), (case). Ah, the iconic double neck. Who can't look at one of these without thinking of Jimmy Page in concert or "The Song Remains the Same" concert documentary. These aren't typically guitars you play all night long but whip it out for a few select songs and the audience inevitably claps louder because you can "play two guitars at once", and you'll be able to use it like Jimmye, Slash and John McLaughlin, etc. Etc. Made these in bolt-on or this more expensive set-neck model. Later years these Chinese made guitars were made in the USA and are more accurately superior to Chinese. The set up on this guitar is fantastic, on both necks, with low action and nicely dressed fret ends. For those who aren't familiar, there is a 3-way selector to choose 6-string, 12-string, or both. Both is used when you want the un-used neck for its special "driving" effect, which sounds pretty cool if used properly. Each guitar also has the standard 3-way pickup selector for neck, bridge, and both pickups. The pickups are Alnico humbuckers and they sound very good. Nothing makes the crowd go "wow" more than when you pull out the double neck and you needn't spend thousands of dollars to get a great playing, nice sounding Gibson. A new Chinese model with a proper case will run you around \$1300 but this one's in beautiful shape and just \$850. Includes Epiphone case and one killer pro set up. (Note: broken string will be replaced, LOL). USA Customs Strat with Fishman Acoustic Mann-Made bridge, (pic2 - back pic taken with flash to show color), (neck pic - shows orange vintage tint). Just 7.2 lbs.! For those of you who aren't familiar with USA Customs, they've built a solid following, initially via Ebay sales and more recently directly from their web site, usacustomsguitars.com, offering quality guitar parts and completed guitars, made to order. I've had several of them in the past, all have excellent guitars, with quality is at least as good as USA Fender, definitely pro quality in all regards. Starting with an Alder body that's a nice light weight, with a pearloid pickguard loaded with Fender Vintage Noiseless pickups - with CTS pots and switch. Neck is 21-fret with Gotoh vintage tuners, truss adjust at headstock, and clay dot inlays. It is nicely rounded and fills out the palm of your hand. The profile is very close to a recent USA Fender in the bottom register but it gets noticeably deeper as you go up the neck. You might recognize the bridge (pic here) as being identical to a PRS bridge and you're correct - it's a "Mann Made", the same suppliers for PRS bridges from '85 thru '00's. This particular bridge is the Fishman VMV Mann-made, which has piezo saddles which offer a pretty nice acoustic tone out of an electric guitar. The output jack is a stereo jack and with a Y-cable, which can be included, you can send your electric tones to one amp; your acoustic tones to an acoustic amp or mixing board. There are also a number of wiring options which can be used but for now it's wired in the most basic layout. This guitar has seen very little playing time and is in really nice shape. Last owner paid \$1200, which is reasonable for a quality USA guitar with these features. If you want some great Strat tones, with the flexibility of an acoustic bridge, here's a really nice way to go - just \$850 with case. Note: Fender vintage logo can be installed for \$30 to \$70, depending on the style of installation. Wampler Plexstortion Distortion, (pic2). Made for the seekers of 80s rock tone. If you're into the sound of Van Halen, Dokken, Rat, Gn'R, Dokken or AC/DC, chances are this pedal will give you what you're looking for. This is another Wampler Marshall-in-a-box pedal with a medium-to-high gain approach similar to a pegged JCM800 through a 100W Greenback cab. It differs from the Pinnacle below as being less focused on the "brown sound" and adept at everything from hard rock to neoclassical shredders to heavy metal and speed metal to hair metal. This pedal will make a crappy amp sound decent; a good amp sound great. It features controls for Gain and Volume, as well as a full three-band EQ for versatile tone shaping and a Vint./Modern Toggle switch. Here's a good demo with a cheap dual humbucker Sterling (link) and check out the tone at 3:30 which sounds remarkable to me. Here's another (link) by ProGuitarShop. Clean shape in the box and just \$139(HOLD-Jeff M 4/1). Keeley 30ms Automatic Double Tracker Delay, (pic2). An amazing little pedal that was designed to emulate the sounds of the Abbey Road studio. Not just for guitar, this pedal can add that cool vibe to bass, keyboard or vocals. Using an array of studio doubling effects it creates a natural, thicker sounds and even includes an "Abbey Wave" circuit "that simulates the reverb chamber in the famed Studio Two. In the Dimension Mode you can create up to two different voices for a stereo double tracked feed. The Abbey Mode can do more similar to a conventional chorus, simultaneously synched tape decks with varying tape speeds running in parallel. Works in either mono or stereo mode. There's also a Slapback Mode for 50s rockabilly, with a delay range that goes up to 100ms in this mode. In addition there are two internal DIP switches which let you change to pro mode. This thing really sounds breathtaking so maybe take a listen to this demo, (link), with some distorted guitar started around 9:00. Robert Keeley's pedals are as fine as there are. Own this one for \$139(HOLD-Wanda B 10/28). Electro-Harmonix Bass Clone Chorus. Good sounding chorus based on EHX Small Clone but made specifically to suit the lower frequencies of an electric bass. By adding a crossover switch they have provided a way to preserve the fat punchiness of your bass tone and effect only the higher frequencies. The Treble knob adjusts the highs of both your dry and wet signals while the Bass knobs controls only the low frequencies of your dry signal only. It features true bypass and runs on a 9V battery or external power supply. Clean shape and just \$45. Ampeg SCR-DI - Bass Preamp with Scrambler Overdrive, (pic2). Ampeg has long been the choice of pros for bass amplification, whether it's their 60's Porta-Flex "Flip Top" amps and SVT amps, which were the first high-powered amps made - to their outdoor gear like this SCR-DI. Ampeg knows bass. This pedal lets you get a high quality electric bass sound sent directly to the PA system or mixing desk via the balanced XLR output. Simply tweak the output via the onboard EQ and the Scrambler OD when you want some hair on your tone. You can also split the signal, either affected or unaffected, to your bass amp. It's also a quality practice tool with a dedicated 1/8" or ¼" stereo input to mix in your MP3 or CD etc. plus a 1/4" headphone out. This unit has been used only once or twice and is in perfect condition (I'll wipe off the dust before shipping). With a new one costing \$249, how about a clean used one for \$165. TC Electronic Arena Reverb. The Arena features all of the sounds from their successful Half Off Fame reverb plus four added TonePrints that were created just for this pedal. In all there are 10 reverb types plus TonePrint with custom tweaks by players who are more famous than you or me. It features stereo in and out, try bypass, decay-time-level controls to tweak your tone and has a small footprint on your pedalboard. Click here for a demo. Sells new for \$149 but this one's perfect in the box for \$89. Boss MO-2 Multi-Overtone. First one of these I've ever had and it's a pretty radical effect for Boss. The MO-2 produces pitch-shifting and modulating effects which can take the form of an octave or 12-string guitar, as well as a multi-layered organ or steel drums. It's really breathtaking when you're driving two amps or channels in the stereo mode but it will work fine with mono. Best of all it's really easy to use, just 4 knobs! Here's a good demo from ProGuitarShop (link). Don't pay \$129 when you can get this clean used one for \$85. Decibel Eleven Time after Time Analog Delay DB11-2T, (pic2). Mint, never used. That classic analog delay sound with modern features that bring it into the current decade. Specifically, it uses vintage Bucket Brigade technology with more than 1/2-second of delay time, an all-analog signal path, and two-speed modulation with adjustable depth. For modern features this baby can store 11 memory presets, includes TAP tempo control, allow full MIDI control and has true bypass. Here's a demo (link). Sells for \$229 everywhere. Get this one, new in the box, for \$169. PRS 59/09 Pickup Set. One of the best PRS pickup set for delivering a true vintage tone. Articulate with rich harmonics, they will work great with virtually any wiring system you want including 3-way, push-pull, five-way blade or rotary 5-way. Made with Alnico magnets, they have a slightly hot tone around 9K with some brightness that adds note definition. These sell new for \$180/each. Get this brand new pair, never installed, for \$250. 3 Fender Precision Pickguards. Lot of 3 includes Gold Anodized (metal), 3-ply parchment and 3-ply black. You're going to pay \$46.95 for an anodized by itself but get these 3 for less than the price of a new anodized. \$45/4el. Fender Jazz Tortoise Pickguard. Genuine Fender in nice shape. \$24. 1973 Fender Jazz Control Plate - complete with control plate, pots, capacitor, knobs and output jack, all pots dated 10th week of '73. \$150. 1977 Fender Jazz Bass Case Candy. Includes both covers, thumb rest, screws, owner's manual/hangtag, and inspection hangtag. Nice stuff to fill out your case compartment for \$175. Fender Reissue Jazz Bass Covers. Includes bridge and neck pickup covers. Clean shape. \$24. Vintage Fender Bass Case #1, (inside), (bottom), Ca. '67 to '72 in average vintage condition. Lining in good condition as is the storage compartment and door; all latches and hinges work. Handle has tape around it but works fine. You want to add \$400 to the value of your vintage P or J bass? Get the right case. This one's just \$250. Vintage Fender Bass Case #3, (inside), (latch), (bottom/back), (handle/latches). We just came across some NOS Cheney latch hasps which is allowing us to repair a few old Fender cases which had broken or missing hasps. These are the same brand and type used back in the day and they work perfectly. Cosmetically, this one isn't great but it's got plenty of vintage vibe. It was covered with stickers which I removed but didn't clean it as some players don't like the clean ArmorAll look. Also has some duct tape on the ends (I said it wasn't pretty). Structurally though it's all there with all latches and hinges working and all original except for both end hasps as shown. Logo is the chrome metal Fender without tail, with the registered "R", which dates it from '72 through the mid-70's. Isn't your old Fender bass worth \$150 for a proper home? Fender Short Scale Bass Case. This isn't labeled as a Fender but the construction is identical including original Cheney latches and hinges. Fairly recent, ca. 2000 I would guess. Handles instruments up to 45" with a lower bout of 13.5". Will probably work on some guitars in addition to short scale basses. Super clean shape. Includes keys. \$125. 2007 Taylor GC-7 Grand Concert, (front), (back), (headstock), (label), (appointments app2 app3), (case case2). Fantastic smaller body Taylor with surprising volume and an excellent choice for the fingerstyle player. One of the first things you'll notice is the slotted headstock with the shorter scale (24 7/8-inch) the GC-7 delivers a more "woody" tone and an easier feel on the fretboard. With its solid cedar top, this one has the mellow tone that sounds older than the guitar. The Grand Concert is the smallest of Taylor's full-size body shapes which makes it extremely comfortable to play, especially seated, with a more intimate feel and tone. The smaller size reduces undesired overtones and allows a more focused, articulate sound. Perfect for recording and stage work. Features include Western Red Cedar top, Indian Rosewood sides/back, Tropical Mahogany neck with Ebony fretboard, Tusq nut and saddle, Indian Rosewood headstock veneer, Rosewood truss rod cover, Taylor slotted headstock with gloss finish, gloss finish body on all sides, satin finish neck, gold tuners, abalone dot inlays, ebony bridge pins with abalone dots, 24 7/8" scale, 15" lower bout, 4 3/8" body depth, 1 3/4" nut width, bracing: forward shifted pattern with relief route, mother of pearl logo, and abalone rosette. The slightly wider neck allows for faster, wider fingering and the shorter scale contributes lighter tension and, thus, slightly slinkier feel on the strings. It's well-appointed for a Taylor: nothing gaudy, but very nice, with multiple ply body binding, cream neck binding, and just enough abalone trim to make you take notice. These carried a retail price of \$2995. This one's in exceptionally nice condition and a fantastic Grand Concert for \$1499. Includes lovely brown Taylor luggage case with maroon crushed velvet lining and truss rod wrench. Schecter Hellraiser V-1 Flying V, (front/abalone binding), (headstock), (back), (battery cover/output jack), (case). Killer Flying V style with dark looks and fat tones that are tailor made for heavy music. The Hellraiser V1 is a remarkable guitar in terms of features, playability, and looks, at an incredible price. It features high-end EMG-81 active pickups with coil split via push/pull volume knob; TonePros Tune-O-Matic with three-body string mounting; stunning Abalone inlay along the entire edge of the top; Abalone bound headstock; Abalone Gothic Cross inlays, black chrome hardware, set-neck construction with "ultra access" design for easy playing to the top frets, 24 extra jumbo frets, 25.5" scale, mahogany body with 3-piece mahogany neck-thru. The high gloss black finish and loads of abalone trim on this guitar are absolutely gorgeous. More importantly, with these EMG's this guitar sounds fantastic and plays incredibly easy with low action and bends with ease. The design of the neck joint and body contours make this the most comfortable V I've played, especially in the upper register. For a quality made Korean set-neck, with top-quality hardware and EMG's, the Hellraiser V retailed at a remarkable \$1069...without case. Better still, this one is as nice as a new floor model and with our killer in-house setup, is an incredible value at just \$579 and INCLUDES Dean case. JHS Anyr Charlie V3 - Channe Divider, (pic2). Excellent OD/Distortion unit that drives your tone into JCM800 territory. JHS faithfully recreates the famed Marshall tone stack with knobs that cut or boost (straight up is flat) giving your tone the hot-rodded British amp tone most players lust after. Don't pay \$199 when this one's like new for just \$139. Note: I also have JHS Moonshine and The AT in stock. Tom's Line AHAR-3 Harmonizer, (stock pic). Solidly made micro pedal that does a lot for its size. Range knob adjusts the harmony in 1/2 step increments up to an Octave or 2 Octaves up or down. Individual knobs control the amount of wet or dry mix. 3 way switch selects Up, Down, or Detune. Features true bypass. Click here for a demo. Doesn't have all the features of a Boss Harmonizer but, hey, it's pretty cool for at \$35. Moer Cruncher High Gain Distortion. Good sounding micro pedal, especially for rock with a focus on mids and loads of gain to throw your amp into 80's metal heaven, very Marshallly sounding. Built like a tank and features true bypass. Nice pedal for \$29. Xotic EP Booster. Killer mini boost pedal from the fine designers at Xotic. Discrete FET preamp pedal with a low impedance output, based around the classic preamp side of an Echoplex to provide a shimmering boost tone that adds some high end sparkle and definition. It features up to 20db of gain and two internal DIP's can be used to adjust Unity Gain and Brightness. It's perfect for adding extra sparkle for darker sounding instruments, just enough edge or shimmer to make it stand out in the mix. The Unity Gain makes the boost at 0db at the fully counter-clockwise position and with the switch off you get a 3db boost at the fully counter-clockwise position. By turning off the Bright Switch you can get a

