

Eddie Van Halen

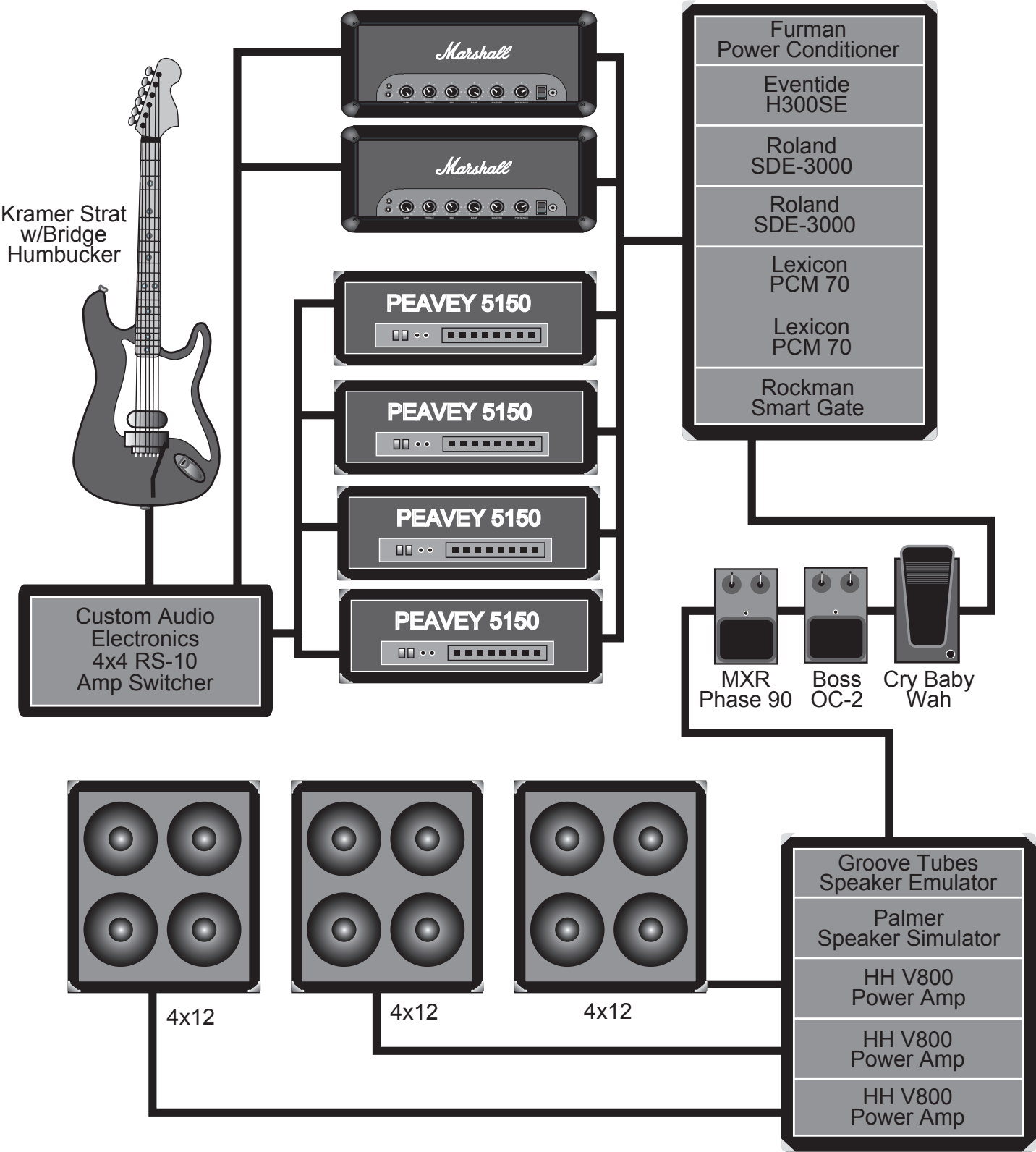
He's come a long way from the days when he would just plug a "Frankenstein Strat" into an MXR Distortion+ and a Phase 90. Actually, the Phase 90 is still in his rig, but Eddie's setup has become a little more sophisticated. He gets all of his distortion from the amps, whether Marshalls or Peavey 5150s. The amp switcher can select the path between the Marshall and



Peavey, and the time-based effects (which include Eventides, Rolands, and Lexicons) all come via the amps' effects sends.

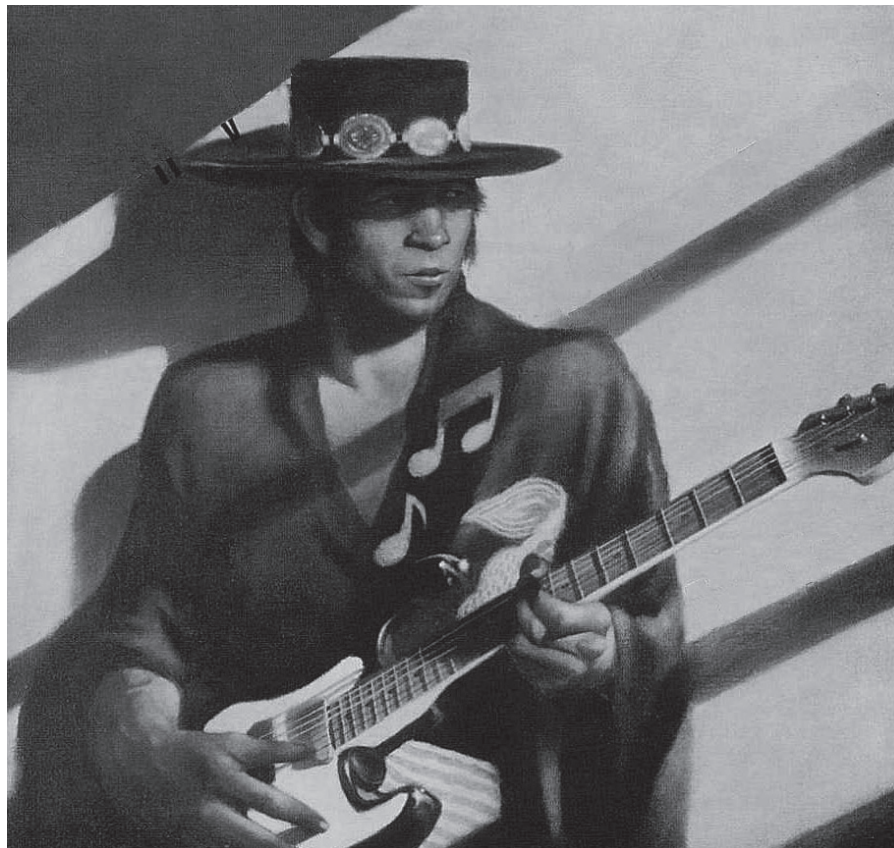
After going from the amp preamps to the effects sends to the effects rack, the signals are not returned, so the power amp section of the Marshalls and Peaveys never gets used. Instead the signals are sent to three pedals (a Cry Baby wah, a Boss OC-2 octaver, and the abovementioned Phase 90) before going into a rack containing speaker simulators and power amps. The speaker simulators

are necessary to take the high-end edge off of the line-level signals from the Marshalls' and Peaveys' preamp sections. After being simulated, the line-level signal is delivered to the power amps and sent to three 4×12 cabinets.



Stevie Ray Vaughan

He was a little bit blues and a little bit rock and roll. Stevie Ray Vaughan's setup gave a nod to Hendrix, with the Vox wah in front and the Diaz Square Fuzz and Tycobrahe Octavia in the chain. Vaughan also employed a Boss chorus pedal and a real Leslie before driving an armada of Fender-made amps. Vaughan also played through a Marshall configured with 6550 power tubes instead of EL34s.



From the cover of the Hal Leonard release *Stevie Ray Vaughan - Texas Flood* (ISBN: 978-0-7935-4093-8 HL 00690015)

