

Signature

THE OFFICIAL MAGAZINE OF PAUL REED SMITH GUITARS



Dave Navarro

ESCAPING THE ORDINARY

WITH JANE'S ADDICTION AND HIS NEW SE SIGNATURE MODEL

Hot PRS Artists

DAVID GRISSOM

GEORGE PAJON JR.

JOEY SANTIAGO

New Sensations

THE P22

CODY KILBY PRIVATE STOCK ACOUSTIC

CUSTOM MDT AMP

and more!

New!

SE SIGNATURE MODELS

CUSTOM COOL AT POPULAR PRICES



COVER PHOTO: NEIL ZLOZOWER

LETTER from PAUL

Everyone,

I'VE BEEN ON THE ROAD a lot in the last months, and I am finding a very interesting situation. When I was young there were only a few guitar companies: Gibson, Fender, Gretsch, Martin, Ovation . . . maybe 12 companies tops. Now if you go to NAMM (the musical instrument industry's main trade show), there are easily 200 guitar companies. It is becoming a very crowded market. So, who do you believe? Who do you put your trust in when you buy an instrument? While no one has directly asked me these questions at trade shows and clinics, most of the questions I hear circle around this concern. Part of *Signature* magazine's purpose is to give you a view into what we are doing, what our artists believe and are doing, what's new for us, and what could be new for you. My hope—in what is a crowded, muddled environment—is that you'll at least be able to see clearly what we're up to.

So as an overview, in this issue of *Signature* we recap some recent artist tours and our Experience PRS event from the fall; we interview Dave Navarro, David Grissom, George Pajon, and Joey Santiago about their current projects and the PRS guitars and/or amplifiers they are using; we announce some new models and specifications (the P22, new bobbins on the Custom 24, a new top carve and pickup controls for the SE Custom, revamped Chris Henderson, Orianthi, and Nick Catanese models, the new Cody Kilby Private Stock acoustic, etc.); we spill the beans (at least a little!) about the tweaks that we have implemented in our production lines; and as always, there is a full product guide resource in the back.

We are now becoming a fully integrated electric guitar, semi-hollow electric guitar, acoustic guitar, and guitar amplifier company. This expansion has been both difficult and highly enjoyable. Our goal is to spread our wings so that almost anyone can get a wonderful instrument that they can love and use to create music.

Happy 2012!

Sincerely,



Paul Reed Smith

Signature

THE OFFICIAL MAGAZINE OF PAUL REED SMITH GUITARS

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NEIL ZLOZOWER (NAVARRO, SANTIAGO)

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PARTY ROCKIN' THE HOUSE

HIP HOP, POP, AND R&B GUITARISTS HIT THE ROAD WITH PRS

When the biggest names in hip hop, pop, and R&B take the stage, they are supported by guitarists using one of the most beloved names in guitars—PRS. Though it's not the first place you'd expect to see PRS instruments, they are gracing the stages of heavy hitters from party rockers like LMFAO, to chart-topping rappers

like Lil Wayne and Kanye West, to smooth soulful singers like Mary J. Blige and Justin Timberlake. Be sure to look out for these artists when they visit a venue near you. And, for a more in-depth look into how PRS plays in this world, check out the interview with The Black Eyed Peas' George Pajon on page 24.



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JOHN BROUSSARD (JACKSON JR.); ERIC BROWN (ROSENAU)



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- 02** Erick Walls works that Swamp Ash Special with Mary J. Blige
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- 10** David Boyles keeps the party rockin' with LMFAO and his SE Custom 24



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01

A PIECE OF THE ACTION

EXPERIENCE PRS 2011 GUESTS ENJOY A HANDS-ON ADVENTURE

ON SEPTEMBER 23-24, 2011, PRS once again opened its doors to PRS enthusiasts, retailers, distributors, and the media for Experience PRS 2011. Now in its fifth year, this annual event gave attendees a rare opportunity to tour the PRS factory, check out clinics, see the newest PRS products before the general public, and listen to

performances by dozens of PRS artists, which this year included Opeth's Fredrick Åkesson and Mikael Åkerfeldt, Al Di Meola, David Grissom, Davy Knowles, Bernie Marsden, Ricky Skaggs, and many others.

This year PRS offered guests the most up close and personal interactive Experience event ever. Attendees participated in a variety of fun, hands-on activities that included free-flowing factory tours, Private Stock demos where guests could try their hand at staining woods and installing frets,

an interactive amp demo room that provided a variety of guitars for auditioning amps, and the popular Jam Session stage where players could sign up and perform backed up by PRS's own house band, the Rocky Mountain Stoneflies.

More than 2,600 people attended Experience PRS 2011. "It was humbling to celebrate this event's fifth anniversary with such energy," says Paul Reed Smith. "The passion and support from each guest was felt and appreciated beyond words."



02



03



04

BOTTOM RIGHT: PHOTO BY SEAN NAPIER; ALL OTHERS: PHOTOS BY CHAD THOMAS



05



06



07

01 Paul Reed Smith welcomes attendees to the evening's concert festivities.

02 Emil Werstler (Dåath, Chimaira) and Dave Weiner (Stevie Vai) demonstrate the JA-15's versatility.

03 The Jam Stage was a very popular new addition to this year's event.

04 Donna Grantis electrifies the main stage with a powerful performance.

05 Guests learn how to stain maple from PRS experts at the Private Stock Finish Hall.

06 Members of the audience get up close and personal with Paul Reed Smith during a Q&A session.

07 Opeth's Mikael Åkerfeldt performs with his SE Mikael Åkerfeldt model.

08 The interactive amp and guitar demo room allowed players to try the newest PRS models.

09 Guests looking for a new PRS guitar had hundreds of instruments to choose from.

10 Private Stock Specialty Guitar Luthier Eric Granroth explains set up and maintenance details to guests.



08



09



10





P22

➤ **WHEN PRS INTRODUCED PIEZO** bridges on select Hollowbody models more than a decade ago, the option proved very popular with guitarists who loved the versatility of an instrument that provided both electric and acoustic tones. Over the last year, PRS again partnered with LR Baggs to execute the design of a brand new compact piezo bridge that fits into a solidbody guitar, featured for the first time ever on the P22 model. This newly designed bridge features a circuit identical to that of the PRS/LR Baggs piezo system featured in

PRS Hollowbody models, offering the same pristine sound in a package that's 60 percent smaller than the original.

The bridge combined with uncovered 53/10 humbucking treble and bass pickups provides players with instant access to a rainbow of tones from screaming electric sizzle to mellow acoustic magic or a combination of both. Guitarists who favor solidbody instruments can now enjoy the same electric/acoustic versatility that PRS previously offered Hollowbody players.

➤ *"I've never heard MORE MUSICAL, NATURAL SOUND from an acoustic pickup system."*
— DON MCCOLLISTER
 GRAMMY-WINNING PRODUCER/ENGINEER



SPECIFICATIONS

P22

- Body**
- Top Wood: Carved Figured Maple (Flame or Quilt, 10 Top optional)
 - Back Wood: Mahogany
 - Finish: V12
- Neck**
- Number of Frets: 22
 - Scale Length: 25"
 - Neck Wood: Mahogany (Rosewood optional)
 - Fretboard Wood: Rosewood
 - Neck Shape: Pattern Regular
 - Fretboard Inlays: Birds
- Hardware**
- Bridge: PRS Piezo Adjustable Stoptail
 - Tuners: PRS Phase III Tuners
 - Truss Rod Cover: "P22"
 - Hardware Type: Nickel (Gold or Hybrid optional)
 - Treble Pickup: 53/10, Uncovered
 - Bass Pickup: 53/10, Uncovered
 - Electronics: Volume, Tone, 3-way Toggle Pickup Selector, LR Baggs/PRS pickup system



SIGNATURE LIMITED/MDT CUSTOM AMP

SIGNATURE LIMITED

➤ **LAST YEAR PRS ANNOUNCED** the Private Stock Signature model, which was limited to an exclusive run of only 100 guitars. PRS is pleased to now introduce a 400-piece limited run of this innovative instrument built by the Core production line. In addition to its striking appearance courtesy of its Artist Grade figured maple top and V12 finish, the Signature Limited impresses with its expansive tonal palette. The proprietary Signature/408 treble and bass pickups are designed to extend the guitar's tonal spectrum by narrowing the field of the bass pickup to increase its focus and widening the field of the treble pickup to increase its sound field (hence their asymmetric appearance). This pickup configuration stems back to Paul's experimentation on the Sorcerer's Apprentice guitars in the early 1980's and provides stunning articulation and musical clarity. The Signature Limited offers eight sounds thanks to a simple but versatile switching system featuring mini toggle switches that provide numerous combinations of humbucking and singlecoil tones and is endorsed by Tom Wheeler, Howard Leese, Michael Ault, Davy Knowles, and, of course, Paul Reed Smith.

"Every thought behind the Rules of Tone is included in the creation of this model's specifications," says Paul Reed Smith.

MDT

➤ **DESIGNED AND BUILT BY** the Custom Amp Designs (CAD) department at PRS, the MDT combines the character of popular British and coveted American boutique amps and marries them to a unique, classic, tweed-style tone stack. The result is a single amp that provides multiple iconic tones and produces the most singing, fat, and orchestral tones you've ever heard.

While the amp's front panel controls look deceptively minimal, the MDT offers a surprisingly wide variety of complex and flexible tones. The gain circuit is carefully adjusted to capture the subtlest nuances from the player's fingers, providing exceptionally musical and expressive performance while avoiding compression, noise, and buzz. The MDT represents the latest refinements and advances of Paul Reed Smith and Doug Sewell's relentless quest for tone.

➤ *"EVERY THOUGHT BEHIND THE RULES OF TONE is included in this model's specs."*
— PAUL REED SMITH

SPECIFICATIONS

SIGNATURE LIMITED

- Body**
- Top Wood: Artist Grade Figured Maple
 - Back Wood: Mahogany
 - Finish: V12
- Neck**
- Number of Frets: 22
 - Scale Length: 25"
 - Neck Wood: "Sinker" Mahogany
 - Fretboard Wood: Rosewood
 - Neck Shape: Pattern
 - Fretboard Inlays: Paua Heart Birds with Mother of Pearl outlines
 - Headstock Veneer: Rosewood
 - Headstock Inlay: Paua Signature, Mother of Pearl "Signature Ltd"
- Hardware**
- Bridge: PRS Tremolo or Stoptail (200 of each will be made)
 - Tuners: PRS Phase III Tuners
 - Hardware Type: Hybrid
 - Treble Pickup: Signature/408
 - Bass Pickup: Signature/408
 - Electronics: Volume, Tone, 3-Way Toggle Pickup Switch & 2 Mini Switches



MDT

- 50 Watts
- 2 EL34 Output Tubes
- 3 12AX7 Preamp Tubes
- Front Controls: Input, Bright Switch, Volume, Treble, Bass/Boost, Presence, Master
- Rear Controls: Power Switch, Standby Switch
- 4, 8, and 16 Ohm Selection with 5 Output Jacks
- Fixed Bias with Bias Test Jacks and Bias Adjust Pot on Rear Panel
- Options: 100 Watts, Effects Loop, Custom Color Tolex, Figured Wood Logo Panel

CUSTOM 24/SE CUSTOM 24



PRS 2-CHANNEL
"H" COMBO

CUSTOM 24

CUSTOM 24

➤ **THE CUSTOM 24 IS** the original PRS model that got it all started back in 1985. Updates for 2012 include uncovered 59/09 treble and bass pickups with new contoured bobbins that complement the classic looks of the guitar's gorgeous carved figured maple top. "Originally, humbucking pickups were covered to combat electrostatic and electromagnetic hum," says Paul Reed Smith. "As the years passed and the covers came off, there was a gap between the pickup and the pickup ring. These new bobbins not only provide extended low and high end, they also look like they were meant to be uncovered and fit in a ring."

The Custom 24 still offers many of the original features that made this guitar a perennial favorite, including a 25" scale, 24-fret neck, patented PRS Tremolo bridge, locking tuners, and attractive figured maple top. Its exciting new features make the Custom 24 now better than ever!



SE 50 COMBO

SE CUSTOM 24

SE CUSTOM 24

➤ **ONE OF THE MOST** popular PRS SE model guitars, the SE Custom 24 pays homage to the Custom 24—the original PRS guitar introduced by Paul Reed Smith at a trade show back in 1985. Newly improved and updated for 2012, the SE Custom 24 now features a shapely beveled maple top with flame maple veneer.

With its SE HFS and SE Vintage Bass humbucking pickups, 3-way pickup selector, and addition of a coil tap switch, the SE Custom 24 delivers classic PRS tones. Its 25" scale, 24-fret Wide Thin neck provides the acclaimed PRS feel that players rave about. High quality materials that include the body's maple top and mahogany back, maple neck with rosewood fretboard, and durable nickel-plated hardware combine to produce resonant, responsive tone. The SE Custom 24 offers incredible value to players looking for timeless tone and feel.

The original PRS model that got it all started back in 1985 IS NOW BETTER THAN EVER!



SPECIFICATIONS

CUSTOM 24

Body

- Top Wood: Carved Figured Maple (Flame or Quilt, 10 Top optional)
- Back Wood: Mahogany
- Finish: V12

Neck

- Number of Frets: 24
- Scale Length: 25"
- Neck Wood: Mahogany (Rosewood optional)
- Fretboard Wood: Rosewood
- Neck Shape: Pattern Regular (Pattern Thin optional)
- Fretboard Inlays: Birds

Hardware

- Bridge: PRS Tremolo
- Tuners: Phase III Tuners
- Hardware Type: Nickel (Gold or Hybrid optional)
- Treble Pickup: 59/09, Uncovered with Contoured Bobbins
- Bass Pickup: 59/09, Uncovered with Contoured Bobbins
- Electronics: Volume, Tone, 5-Way Blade Pickup Selector

SE CUSTOM 24

Body

- Top Wood: Beveled Maple with Flame Maple Veneer
- Back Wood: Mahogany

Neck

- Number of Frets: 24
- Scale Length: 25"
- Neck Wood: Maple
- Fretboard Wood: Rosewood
- Neck Shape: Wide Thin
- Fretboard Inlays: Birds

Hardware

- Bridge: PRS Designed Tremolo
- Tuners: PRS Designed Tuners
- Hardware Type: Nickel
- Treble Pickup: SE HFS
- Bass Pickup: SE Vintage
- Electronics: Volume, Push-Pull Tone, 3-Way Blade Pickup Selector

SIGNATURE AND SE SIGNATURE MODELS



CHRIS HENDERSON

CHRIS HENDERSON

➤ **AS A PLAYER OF PRS** guitars since 2000, Chris Henderson of 3 Doors Down was honored when PRS introduced the Chris Henderson signature model in 2007. This year, Henderson worked with PRS to update his signature guitar with a new dual humbucker design, featuring 250 treble and #7 bass pickups. Based on the SC 250 model, it features a Singlecut body shape, carved figured maple top, fast action courtesy of its 25" scale, 22-fret Pattern neck, and powerful tone that's made the Chris Henderson signature model a favorite with discriminating players.



SE ORIANTHI

SE ORIANTHI

➤ **IT ONLY MAKES SENSE** that an awesome player like Orianthi would design an awesome guitar like the SE Orianthi. For 2012 the SE Orianthi is updated with the new SE beveled maple top with gorgeous flame maple veneer and a push/pull tone control that splits the SE HFS treble and SE Vintage bass pickups' coils. As a result the guitar looks even more stunning and offers an even wider variety of tones that can be quickly accessed with the fast-action 3-way blade pickup selector.



SE NICK CATANESE

SE NICK CATANESE

➤ **WHEN PRS INTRODUCED** the SE Nick Catanese model it became an instant hit with metal guitarists. Now PRS has updated the SE Nick Catanese's appearance with aesthetics that can only be described as awesome thanks to its Scarlet Red finish, black binding, and ebony fretboard with no inlays. With EMG 81 treble and EMG 85 bass humbucking pickups, a TonePros adjustable stop tailpiece, and Wide Fat neck with 22 Jumbo frets, the SE Nick Catanese is perfect for players who like it heavy and hard.

SPECIFICATIONS

CHRIS HENDERSON

Body

- Top Wood: Carved Figured Maple (Flame or Quilt, 10 Top optional)
- Back Wood: Mahogany
- Finish: V12

Neck

- Number of Frets: 22
- Scale Length: 25"
- Neck Wood: Mahogany
- Fretboard Wood: Rosewood
- Neck Shape: Pattern
- Fretboard Inlays: Birds

Hardware

- Bridge: PRS Adjustable Stoptail
- Tuners: PRS Phase III Locking Tuners
- Hardware Type: Nickel (Gold or Hybrid optional)
- Treble Pickup: 250
- Bass Pickup: #7
- Electronics: Two Volume, Two Tone, 3-Way Toggle Pickup Selector on Upper Bout

SE ORIANTHI

Body

- Top Wood: Beveled Maple with Flame Maple Veneer
- Back Wood: Korina
- Finish: Scarlet Red

Neck

- Number of Frets: 24
- Scale Length: 25"
- Neck Wood: Maple
- Fretboard Wood: Ebony
- Neck Shape: Wide Thin
- Fretboard Inlays: Birds with "0" at 12th fret

Hardware

- Bridge: PRS Designed Tremolo
- Tuners: PRS Designed Tuners
- Hardware Type: Nickel
- Treble Pickup: SE HFS
- Bass Pickup: SE Vintage
- Electronics: Volume, Push/Pull Tone, 3-Way Blade Pickup Selector



SE NICK CATANESE

Body

- Wood: Singlecut Thick Mahogany with Maple Veneer
- Binding: Black
- Finish: Scarlet Red

Neck

- Number of Frets: 22 Jumbo
- Scale Length: 25"
- Neck Wood: Mahogany
- Fretboard Wood: Ebony
- Neck Shape: Wide Fat
- Fretboard Inlays: None

Hardware

- Bridge: TonePros Adjustable Stoptail
- Tuners: PRS Designed Tuners
- Hardware Type: Nickel
- Treble Pickup: EMG 81
- Bass Pickup: EMG 85
- Electronics: Volume, Tone, 3-Way Toggle Pickup Selector on Upper Bout

PRS ACOUSTICS



CODY KILBY
PRIVATE STOCK ACOUSTIC



SE ANGELUS CUSTOM

CODY KILBY PRIVATE STOCK

FROM HIS BEGINNINGS AS a bluegrass prodigy to his current role in Ricky Skaggs's band Kentucky Thunder, Cody Kilby's distinctive voice as a guitarist has always stood apart from the pack. A fan of PRS Acoustic guitars since their introduction, Kilby has now helped PRS develop a very special Private Stock model—the Cody Kilby Private Stock Acoustic. Based on the Tonare Grand that until recently was Kilby's main guitar, the Cody Kilby Private Stock Acoustic features several modifications such as a shallower body depth similar to the PRS Angelus model (previously only seen on Collection Series instruments), custom "Traditional" inlays, and a wide 1.75" nut to accommodate Kilby's preferences.

The Cody Kilby Private Stock Acoustic shares several acclaimed features like the hybrid x-bracing pattern, carbon-fiber strength rod, and proprietary Robson hand-machined tuners also found on PRS Acoustic models. A wide variety of Private Stock options, including tone woods for the back and sides, top, neck, fretboard, and bridge allow players to customize the guitar to their tonal preferences. All the warmth, definition, and depth of the

guitar's natural acoustic tone is preserved with its built-in proprietary PRS pickup system.

SE ANGELUS

LIKE THE PRS SE Electric line, the SE Acoustic line strives to provide the finest instrument possible in its price point. PRS currently offers two SE Acoustic models—the SE Angelus Standard with mahogany back and sides and the SE Angelus Custom with rosewood back and sides. Both models feature a 15.5" cutaway body shape, hybrid x-bracing, and a Standard Carve mahogany neck with bird inlays. Both models also offer a PRS pickup system as an option.

"The SE Acoustic line is a major moment for PRS," says Paul Reed Smith. "I believe it will be very well received." In addition to their hybrid bracing pattern, SE Acoustic guitars share several distinctive construction features as the core PRS Acoustic line to deliver incredibly rich, resonant, and responsive tone. Upscale attributes such as bird inlays, PRS's traditional headstock design, high-quality materials, and impeccable finishes make the SE Angelus an incredible value.

Cody Kilby has helped PRS develop a very SPECIAL PRIVATE STOCK MODEL.

SPECIFICATIONS

CODY KILBY PRIVATE STOCK ACOUSTIC

Body

- Shape: 16" Tonare Grand with Angelus Depth
- Bracing: Hybrid X
- Back and Side Wood: Private Stock Options
- Top Wood: Private Stock Options

Neck

- Neck Wood: Private Stock Options
- Neck Shape: PRS Wide Neck
- Fretboard and Bridge Wood: Private Stock Options
- Truss Rod: Carbon
- Inlays: "Traditional" (Exclusive to Cody Kilby Model), Private Stock Inlays Optional

Hardware

- Nut and Saddle: Bone
- Tuners: Proprietary Robson Hand-Machined Tuners
- Electronics: PRS Pickup System



SE ANGELUS STANDARD AND CUSTOM

Body

- Shape: 15.5" Cutaway
- Bracing: Hybrid X
- Side Wood: Mahogany (Standard) or Rosewood (Custom)
- Back Wood: Solid Mahogany (Standard) or Solid Rosewood (Custom)
- Top Wood: Solid Sitka Spruce

Neck

- Neck Wood: Mahogany
- Neck Shape: PRS Standard Neck
- Fretboard and Bridge Wood: Rosewood (Standard) or Ebony (Custom)
- Inlays: Birds

Hardware

- Nut and Saddle: Bone
- Tuners: PRS Designed Tuners
- Electronics: Optional PRS Pickup System



COLLECTION SERIES I ACOUSTIC



COLLECTION SERIES I ELECTRIC

COLLECTION SERIES

FEATURING THE FINEST CRAFTSMANSHIP, materials, and innovation the PRS Private Stock division has to offer, the Collection Series is an exclusive line of limited edition instruments for players who want the ultimate PRS guitar. In 2012 PRS will be producing four installments of Collection Series instruments (one each quarter). Only one electric and one acoustic model from every group will be distributed to each of the authorized PRS Collection dealers worldwide.

Paul Reed Smith personally oversees all aspects of the Collection Series guitars' design and construction, and the production of each batch is documented with photographs that are included with each guitar. These guitars offer several proprietary attributes found only on Collection Series instruments, including Pernambuco necks, Celtic Knot inlays, and custom colors (electrics only) and incorporate a balance of traditional PRS features and exclusive, "prototype stage" specifications. Materials for these instruments are hand-selected from PRS's most exquisite stash of rare, exotic tone woods.

This year's batches of Collection Series instruments are expected to ship around March, June, September, and December. Visit prsguitars.com/privatestock/collection for more information about these exclusive instruments and this rare opportunity to own a truly special PRS guitar.



Collection Series II Acoustic bodies staged for neck and body assembly



David Grissom and Paul Reed Smith select woods from the Private Stock Vault for Collection Series II Electrics

SPECIFICATIONS

COLLECTION SERIES II ELECTRIC: COLLECTION DGT*

- Top Wood: One-Piece Quilted Maple
- Back Wood: Lightweight Mahogany
- Scale Length: 25"
- Number of Frets: 22
- Neck Shape: DGT
- Neck Wood: Pernambuco
- Fingerboard Wood: Dark Honduran Rosewood
- Fingerboard Inlays: Mammoth Ivory Celtic Knots
- Headstock Veneer Wood: Dark Honduran Rosewood
- Headstock Veneer Inlay: Mammoth Ivory Paul Reed Smith Signature & "Collection"
- Truss Rod Cover: Mammoth Ivory "DGT"
- Purfling: Mammoth Ivory Purfling on Fretboard, Headstock Veneer, and Truss Rod Cover
- Bridge: PRS Tremolo
- Tuners: DGT with Faux Bone Buttons
- Hardware: Hybrid
- Treble Pickup: DGT
- Bass Pickup: DGT
- Electronics Controls: Two Volume Controls and Push-Pull Tone Control with 3-way Toggle Switch
- Finish: Orange Glow Burst

Proprietary Features

- Paul Reed Smith and David Grissom hand-selected all the wood from the PS Vault
- David Grissom signed all the backplates
- Pernambuco neck
- Celtic Knot inlays

COLLECTION SERIES II ACOUSTIC: COLLECTION ANGELUS*

- Shape: 15 1/2" Cutaway
- Bracing: PRS Proprietary X Brace/Classical Hybrid
- Top Wood: Bearclaw Sitka
- Back & Side Wood: African Blackwood
- Neck Wood: Pernambuco
- Fingerboard Wood: African Blackwood
- Bridge Wood: Ebony
- Fingerboard Inlays: Paua Heart, Mammoth Ivory, and 14k Gold Celtic Knots
- Headstock Veneer Wood: Ebony
- Headstock Veneer Inlay: Hand-signed Paul Reed Smith Signature and Mammoth Ivory "Collection"
- Purfling: Paua Heart Purfling on Fretboard and Headstock Veneer
- Bridge: Ebony
- Tuners: Proprietary Robson Hand-Machined Tuners with Ivoroid Buttons
- Nut: Bone
- Saddle: Bone

Proprietary Specs

- Pernambuco neck
- Celtic Knot inlays
- New neck shape (combination of the standard PRS and the Martin Simpson signature model neck)

Special details

- Paul Reed Smith and PRS signature artists Tony McManus and Martin Simpson designed this Collection model together
- Paul Reed Smith hand-signed the front of the headstocks
- Tony and Martin hand-signed the label inside the soundhole

*Specs are examples for 2011 Collection Series II models only. Specs for 2012 Collection Series III-VI models will vary.



PHOTO: NEIL ZLOZOWER

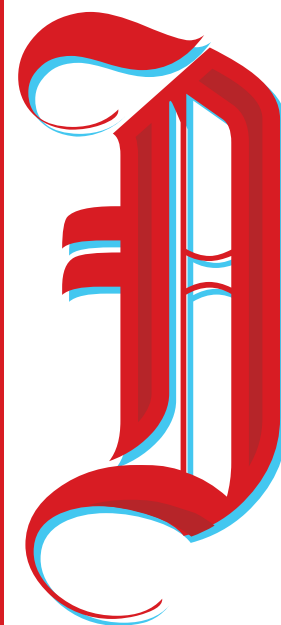
Dave's
LIBERATION
story by: CHRIS GILL

Dave Navarro EXPANDS HIS PLAYING HORIZONS ON THE LATEST JANE'S ADDICTION ALBUM,
The Great Escape Artist

Dave Navarro on his new PRS SE Dave Navarro model: "It's my act of gratitude to other musicians out there."



PHOTO: NEIL ZLOZOWER



DAVE NAVARRO has participated in numerous bands and projects over the years, including the Red Hot Chili Peppers, Camp Freddy, The Panic Channel, Deconstruction, and his solo efforts. However, the 44-year-old guitarist will always be inextricably linked with his first breakthrough band, Jane's Addiction, which to his fans' chagrin has spent more years apart than together. // When Jane's Addiction announced that they would be releasing *The Great Escape Artist* in October 2011, the event was as rare, highly anticipated, and full of mystery as a total eclipse of the sun. That's because studio albums by the band have been few and far between, even though Jane's Addiction has been around for more than 25 years. *The Great Escape Artist* is only the fourth studio album by the band, preceded by *Strays* (2003), *Ritual de lo Habitual* (1990), and *Nothing's Shocking* (1988), with the band's eponymous live debut album rounding out their catalog.

While the extended time span between Jane's Addiction albums would make a magicians' world seem restless, the wait has always been worth it. *The Great Escape Artist* is perhaps the band's most radical departure from the alternative rock-meets-metal intensity of their early work, favoring moody atmospheres, unusual sounds, and vast textures to the in-your-face riffs and bludgeoning power that characterized previous efforts from "Mountain Song" to "Superhero."

"Jane's Addiction has such a great back catalog of rock songs," says Navarro. "I love playing them—don't get me wrong. I love the hard rock and alternative rock that we've done, but from a guitar standpoint it seemed redundant and unnecessary for us to attempt to do another album like that. My approach to this album was to use a little bit more of a sense of subtlety and space to allow the tracks to breathe and become more hypnotic. I also wanted to remain inspired and amused by my instrument. To repeat something that I had already done was less exciting for me."

While *The Great Escape Artist* maintains Jane's Addiction's distinctive character, the songs and production are reminiscent of industrial post punk bands like Bauhaus and Killing Joke, modern trip hop artists Massive Attack, early efforts by the Cult (particularly the *Love* album),

and even the classic psychedelic rock of Pink Floyd. "I've been drawn back deeply into the Pink Floyd catalog over the past two to three years," Navarro admits when asked about the inspiration for his expansive, textural guitar tones on the album. "Pink Floyd is one of the only bands around where you really need to listen to the entire album from beginning to end, especially albums like *Dark Side of the Moon*, *Wish You Were Here*, or *Animals*. Those are beginning-to-end albums. The sonic structure of those records is cohesive. The songs are dynamic, but they also have a lot of space. I wasn't intentionally trying to emulate anything in particular, but at the same time that kind of approach was pretty ingrained in my mind."

Navarro may be best known for his intense riffs and blazing shredding, but this wasn't the first time he took a more textural and ambient approach to his playing, where the rainbow of tones he summoned were as important as the notes themselves. His playing on *The Great Escape Artist* is reminiscent of the finest moments on his first post-Jane's effort, the one-off Deconstruction project, which allowed Navarro to greatly expand his horizons as a player.

"The Deconstruction album reluctantly became a guitar record," he explains. "That was not our intention while we were making it, but we didn't have structure. Back then we

were experimenting with electronics and different approaches to songwriting before it was popular to do that in rock music. That allowed me to expand quite a bit. We weren't writing 3 1/2-minute verse/chorus/bridge/chorus songs. I took a little bit of that school of thinking into this album."

Although the guitar sounds vary significantly from song to song—many individual songs themselves even deliver 10 to 12 distinct guitar tones—Navarro recorded most of the album using just his PRS Dave Navarro signature model. "I played the PRS on almost every track," he says. "We had an arsenal of guitars at the studio, some that I can't even name because I don't have any idea what they were. While recording I tried anything and everything I could get my hands on, but the only guitar that came a remote second to my PRS guitars was a Telecaster Plus. The wonderful thing about my original custom PRS is that it has a 5-way pickup selector switch that gets pretty damn close to whatever tone I need. It's really helpful in a live setting where I can recreate almost any tone without changing guitars."

Navarro has remained a dedicated PRS player since 1991, when he discovered the guitars somewhat by accident while on tour with the first Lollapalooza Festival. While playing the festival's first show in Tempe, Arizona,



Navarro has remained a dedicated PRS player since he first discovered the guitars during the 1991 Lollapalooza tour.



Navarro decided to throw all of his guitars into the audience during the middle of the band's set, leaving him with no instruments to play.

"I was in a pretty dark place at the time," says Navarro. "I think I did that to spite Perry (Farrell) and the band, or myself, or all of us. I still don't know where those guitars are to this day. I was left standing on stage going, 'I don't know what to do. I guess we have to wrap it up.' I just wanted to stop playing. The next day when we got to San Diego I didn't have any guitars to play. Chris Haskett from the Rollins Band, who was a PRS player at the time, loaned me one of his guitars to get through the set. I just fell in love with the guitar. With the exception of my time in the Chili Peppers, which is a Strat-oriented band, I became a dedicated PRS player from that day forward. I've always used a PRS in Jane's Addiction since then, as well as in my cover band Camp Freddy and with The Panic Channel."

Navarro initially played a PRS Custom 24 with Dragon pickups, but when Jane's Addiction reformed for a tour in 1997 he contacted Paul Reed Smith about designing a customized instrument. "I called Paul," he says, "and we talked about it and came up with a configuration that I liked. Cosmetically I wanted something that popped on stage, so we went with a white finish with gold-plated hardware. Part of that was inspired by my love of Jimi Hendrix. I wanted to emulate the Strat that Jimi played at Woodstock. PRS built me the guitar for the tour, and that's the main one I've been playing ever since."

That guitar became the basis for the PRS Dave Navarro signature model, which was introduced in 2005. The only difference between the signature model and his original customized Custom 24 is the replacement of the five-way pickup selector with a three-way switch and push/pull tone control that engages a coil-splitting function. "I like the three-way switch because it makes it easy for me to get to the neck pickup quickly," he says. "When you split the coils you can get that Hendrix Strat neck pickup tone. It's real warm, smooth, and bluesy sounding."

This year Navarro and PRS are proud to announce the introduction of the SE Dave Navarro model. Like the PRS Dave Navarro signature model, the SE Dave Navarro features a body with a maple top and mahogany back and a 25-inch scale neck with 24 frets and a

rosewood fretboard with bird inlays. The hardware is also gold-plated, and the pickups are SE versions of the HFS Treble and Vintage Bass humbuckers found in his signature guitar. Even the volume, push-pull tone, and three-way toggle controls are identical.

"It's just a more affordable version of my signature model," Navarro explains. "A lot of people have asked me about my signature model, but when they find out how much it costs they get this look in their eyes like I'm out of my mind. The fact of the matter is our economy is in not such a great place. One of the greatest ways to escape life's realities is turning towards music. When instruments aren't affordable, you're limiting that form of escapism. This is a way to make my guitar available to people who turn to music and artistry as a way of dealing with the world. It's my

control instead of stepping on pedals, and I probably use the volume control more than I use pedals to create different tones, especially when I'm going between rhythm tones. The placement of the volume control on my PRS guitars makes that really easy for me.

"I have smaller hands than most guitar players," he continues. "I found the PRS Pattern Thin neck pretty forgiving. I grew up playing metal, and I like to have the ability to get into shredding mode once in a while. Even though the PRS isn't necessarily built for shredding, it's shreddable. The pickups sustain like a cranked up Les Paul, but the guitar is about a third of the weight. All of those elements combined in a guitar that wouldn't break my back when I was playing made it easy for me to make the switch to PRS."

Jane's Addiction has played only a handful

"ONE OF THE GREATEST WAYS TO ESCAPE LIFE'S REALITIES IS TURNING TOWARDS MUSIC."

act of gratitude to other musicians out there. Paul isn't going to put out anything that's subpar. The pride that Paul takes in his instruments is amazing. I've never met anybody who is as obsessed with his own work as he is, in a good way, except maybe Perry Farrell. They both have a foot in the right direction."

Navarro says the reason why he's remained a dedicated PRS player for more than two decades is simple: "It's all about the playability of the guitars. PRS guitars are really easy to use and control in a live setting. During a show I ride my volume control constantly, backing it down a little to lighten the gain, cranking it up for the solos, and turning it down again to get a clean tone. I prefer to use the guitar's volume

of shows since the new album has come out, and Navarro is hoping to have more opportunities to perform the new material in large venues in front of appreciative audiences. "The new songs sound incredible on stage," he says. "With all of that space they become absolutely huge. At this phase where Jane's Addiction is, especially with our live show, I still get to play heavy guitar-dominated songs like 'Three Days' and 'Mountain Song' within the set, but it's also nice to have moments where I can sit out for 16 bars and let my playing breathe for a moment. In the context of Jane's Addiction show I'm now able to touch upon a very wide variety of different styles, which is very exciting for me as a player."

BACK to the CORE

BY CHRIS GILL

David Grissom revisits his roots with his electrifying solo album, *Way Down Deep*

Austin-based guitarist David Grissom has played a wide variety of impressive gigs since making his debut as Joe Ely's lead guitarist in the mid Eighties. His on stage and studio résumé includes stints with rock legend Ringo Starr, blues icons Buddy Guy and John Mayall, roots rockers John Mellencamp and Chris Isaak, country headliners the Dixie Chicks and Brooks & Dunn, and even a brief period as a member of the Allman Brothers Band, where he replaced Dickey Betts.

While most sidemen with similarly diverse experience are chameleons who adapt their playing to each particular situation, Grissom has always maintained a bold, distinctive voice while still managing to perfectly complement the artists he accompanies. But, with the exception of the three studio albums that Grissom recorded with his band Storyville in the Nineties, his longtime fans wondered what he would play to please himself instead of another artist or producer. Grissom finally satisfied the curiosity of those fans in 2008 when he released his first solo album, *Loud Music*. Since then he's

PHOTO: MATT STURTEVANT



Grissom blazes on his DGT signature model during his Experience PRS 2011 set



PHOTO: CHAD THOMAS

released two additional solo efforts, including 2009's *10,000 Feet* and *Way Down Deep*, which came out September 2011.

"I almost have a solo career now," says Grissom. "I did my first record just for fun, but I planned on going back to doing what I was doing before I recorded it. But each time I make a new solo record I feel like I'm getting back to the core. All of the influences that I've picked up over my lifetime are coalescing into my music. The first two records were a little bit broader stylistically, while *Way Down Deep* goes straight down the middle of the pike where I am right now. It's more focused. It's an electric record more in the blues/rock Austin vein where I feel really at home."

Way Down Deep gave Grissom a rare opportunity to totally be himself. However, after completing *Way Down Deep* he received an invitation to play a gig that he couldn't refuse—joining Robert Plant and Patty Griffin's latest project, Crown Vic. Other members of Crown Vic include keyboardist Michael Ramos, bassist Glenn Fukunaga, and drummer Dony Wynn. Crown Vic made its live debut at a festival on September 22, 2011, in Marfa, Texas, and Grissom admits that he's not certain when or where the band may surface again.

"The whole thing is in wait-and-see mode," he says. "Robert has dropped anchor in Austin for a while. He really enjoyed the show we did, so I think it's going to go forward. Robert is very curious musically, and he's a wealth of knowledge about American roots music. We played several Led Zeppelin songs, but he *did not* want it to sound like the original stuff. He wanted to deconstruct the songs and have everybody play the way they'd normally play to bring out the personality of each player."

Grissom has never had any problems leaving his own personal stamp on the music or even the guitars he's played over the years. An early fan of PRS guitars, he's played an important role in the design of several models, including the McCarty model and his own DGT signature model. In fact, he's considered Paul Reed Smith one of his most important musical collaborators over the years.

"Paul is always engaged in a relentless pursuit of tone," says Grissom. "Being able to work with someone who is as passionate about the guitar as I am is amazing. Early on I was special ordering custom features, and eventually those features helped lead to the McCarty model. My McCarty served me incredibly well for a long time, but

there were still tweaks that I wanted to make, and that logically led to the evolution of the DGT model.

"With the DGT the whole is greater than the sum of its parts," he elaborates. "A lot of the modifications seem minor, but they all add up to make a really big difference. I love the sound of the PRS Tremolo—having a subtle shimmer on a chord or note is an integral part of what I do—but it was only available as a special order item on the McCarty. The neck shape is a hybrid of my original PRS Gold Top, which was a little larger than other Gold Top necks, and that of the McCarty guitar that I played for several years, which is slightly smaller than the Wide Fat neck shape. We interpolated that and came up with a neck shape that is perfect for me. We also put

“
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”

bigger frets on it, which allows me to use heavier strings and still do my pedal steel bends."

Some of the biggest changes on the DGT model involved its electronics. Grissom wanted individual volume controls for each pickup to allow him to dial in a wide variety of tones when both pickups are engaged. He also worked closely and carefully with Paul for a long time on pickup design.

"We constantly A/B'ed the pickups with almost everything else that was on the market," he says. "We did that to get a perspective on where we were. We also listened to some PAFs in a great old ES-335 that I had. I wanted to replicate the special quality that was in those particular pickups. I've owned and played a lot of guitars that had PAF pickups in them, and they range

from shrill and brittle to super mellow. When you get something in between, that's where the magic happens. The DGT Treble and Bass pickups are powerful, and they have this beautiful, open top end. It's like extra harmonic content is being added. When you hold a note and it starts to feed back, it jumps up an octave."

While *Way Down Deep* offers listeners an incredibly vast menu of delicious guitar tones, Grissom says that most of the album was recorded using his DGT guitar and four different PRS amp heads—a Super Dallas, Anniversary, Signature, and a custom PRS 30 that Doug Sewell made for him. "I used those amps for about 70 percent of the record," he explains. "I made an effort to orchestrate the guitar tones, and those amps covered so much ground. They're very versatile and they record very well. The challenge with recording many vintage amps is that they may sound phenomenal in the room but what the mic picks up may not sound as flattering. I didn't have that problem with the PRS amps."

Grissom was particularly impressed with the tone of the Signature amp: "It's a high gain amp, and I never liked high gain amps before in my life. It has a lot of low end, whereas other high gain amps seem to remove all of the low end. You can really focus the mids as well. Playing through that amp inspired me to write the main riff to 'Way Down Deep.' If you don't have a great sound coming out of your guitar and amp from the beginning, all the technology in the world isn't going to fix your tone. The source has to be happening to begin with. Having an instrument and amp that make the sounds that I hear in my head is phenomenal."

Enjoying the freedom of his solo career as well as the opportunity to play with a legend like Robert Plant, Grissom is excited about his current situation. "*Way Down Deep* was exactly the record that I wanted to make," he says. "I've found my focus. I've done so many things across the spectrum stylistically and worked with so many amazing people. At this point in my life excitement comes from new experiences and the opportunity to continue to grow. There are so many other factors to consider than how big the paycheck is going to be or how big is the stage. People like Robert have inspired me to pick the right fork in the road."

George Pajon Jr. lights up the night with his PRS Starla on stage with BEP's Will.I.Am



PHOTO: NAOMI PAJON

ELECTRIC *City*

GEORGE PAJON JR. BRIDGES THE GAP FROM HIP-HOP TO ROCK WITH THE BLACK EYED PEAS *By Alan Paul*

WHEN GEORGE PAJON JR. started playing with the Black Eyed Peas in 1998 he had no idea that the band would eventually sell out stadiums. However, it didn't

take long before the group outgrew clubs and started playing everything from the WARPED tour to Australia's landmark Big Day Out festival. Along the way they've shared stages with some of popular music's biggest names.

"We've played with over 450 bands," says Pajon. "I've gone from opening for Metallica and having Will (I.Am.) tell me to crank up the rock to entering worlds where the guitar really doesn't live and figuring out a way to make it work. It makes my position very difficult and unique. Being able to experience that drastically changed my mentality as a player. It's all about being able to adapt to whatever the scenario calls for."

While Pajon constantly faces new challenges on stage and in the studio with the Black Eyed Peas, he's discovered that he can rely on a single guitar to deliver everything he needs—his PRS Starla. The California native plays a stock Starla guitar, the only customization being the silver sparkle finish and mirrored pickguard designed to match the Peas' stage set.

"As soon as I picked up the Starla, it was like a perfect marriage," says Pajon. "I played it that night on stage in Australia and have never looked back or requested anything other than the cosmetic changes. To me, it's a universal instrument. It plays great loud and cleans up really nicely, and it works perfectly for both chordal and single-string work."

"I have to reinvent the songs for the stage," he continues. "I've learned the hard way that you crank it up in front of Metallica, and if you're doing a hip-hop tour, forget about distortion

because it doesn't live there. My PRS guitars live in all these worlds. If you turn the Starla up, you can rock it out. If you turn it down, you can do the jazzy, bluesy thing. I also like that it looks and sounds vintage."

Pajon describes his playing on BEP tunes like "Pump It" as "recreating the Dick Dale surf thing." To do so, he wanted a guitar that could deliver a Strat's bite but with less noise and a thicker sound, which the Starla, he says, delivers in spades. He also has a small army of supplemental PRS guitars, including two SC 245s, two SC 250s, an Angelus acoustic, and a Custom 22, which he favors during the section of BEP shows when he is asked to improvise.

"Will changes stuff up every night to an extent that would shock people," says Pajon. "It never

stays the same. He keeps a section open where we'll just flow. He'll walk up to me and say 'Play some rock stuff,' and if he doesn't like where I head he goes right on to the next guy, so I have to be ready to hit it. That kind of spontaneity is a nightmare for the pyro, video, and lights guys, but it's great fun and extra challenging for me and the other musicians."

The improvised spots in the show also give Pajon the opportunity to showcase his playing, much the way he thought he would as a young guitarist striving to be "the best guitarist in the world." Pajon shifted his focus from playing mind-bending licks to songwriting at the urging of several musicians he was recording with, including David Paich, the Toto keyboardist/arranger/songwriter, who has worked with Michael Jackson, Boz Scaggs, and many others.

"David always asked me why I was so obsessed with guitar. When I said that I wanted to be the best guitarist in the world he laughed and said, 'Why? That's pointless.' He taught me that songwriting was the key to making playing music a real profession, and that really put everything into perspective to me. I changed my entire mindset, and it has really paid off."

Pajon has co-written many of the Peas' tunes, but his biggest success is "Let's Get It Started," which has become a sporting event anthem. "That song is what I live on," he laughs. "It's bought every guitar I have, my studio, my cars... I'm very blessed to be a part of that."

With the Peas set to begin a lengthy hiatus, Pajon is exploring options to play with other artists. He's previously worked with Santana, Macy Gray, Ricky Martin, Candy Dulfer, and others, and he's looking forward to the prospect of exploring new opportunities. Expect him to pop up somewhere soon, no doubt with a PRS in his hands.






TONE Machine

PIXIES GUITARIST *Joey Santiago* GETS BLOWN AWAY BY THE NEW PRS SE SERIES AMPS

By *CHRIS GILL*

ONE OF THE PITFALLS of being a musical pioneer is that it can often take the public a while to catch on and appreciate the artist's efforts. While the Pixies initial run lasted from 1986 until 1993, their last album, *Trompe le Monde*, came out in 1991 about a year before Nirvana topped the charts and Kurt Cobain credited the Pixies as a major influence. By the time the public took notice, the Pixies were gone.

Absence makes the heart grow fonder, as they say, and over the passing years the Pixies' following grew larger than ever. When the Pixies played their first comeback show in April of 2004, the reception was as overwhelming as the reunion was unexpected.

"When we left we never thought we would do this again," says Pixies guitarist Joey Santiago. "But there was this amazing demand from people who wanted to see us play. We're one of those lucky bands that people missed when we were gone. We don't take that for granted."

Frequent tours have allowed the Pixies to revisit their back catalog in great detail. That's presented Santiago with the considerable challenge of replicating various tones on stage as he used a wide variety of amps in the studio to make the original recordings. Recently he found the perfect solution when PRS introduced its SE series amplifiers.

"I'm using an SE 50 on stage right now," says Santiago. "That amp hits about 70 percent of the sounds that were on the albums. It has this great punky edge, but it's also really warm. What really sets it apart is its definition. I was afraid that the SE 50 would sound too heavy metal, but it has just enough looseness to work for me. It's versatile. I love its clean sounds as well, even though I hardly use that. It has a sparkly high end that I can't get with a Marshall."

Santiago also has an SE 30 amp that he plans on incorporating in his stage rig eventually. "I discovered these amps in the middle of our current tour," Santiago explains. "The SE 30 is a great two-channel amp. The Clean channel is nice and clear with a very pleasant high end. The Overdrive

channel has great crunch and punch. Next time we go out I'll probably have two PRS SE heads up there. Right now we're playing big halls so I need something that I can crank up really loud. I don't have a monitor in front of me so I rely on the push of the sound coming from the amp behind me. The SE 50 does that for me perfectly."

When the current tour ends,

Santiago hopes to continue recording scores for film, television, and commercials. Some of his more visible projects have included the television series "Weeds" and "Undeclared" and the "Blood Sweat & Tears" ad campaign for Nike soccer.

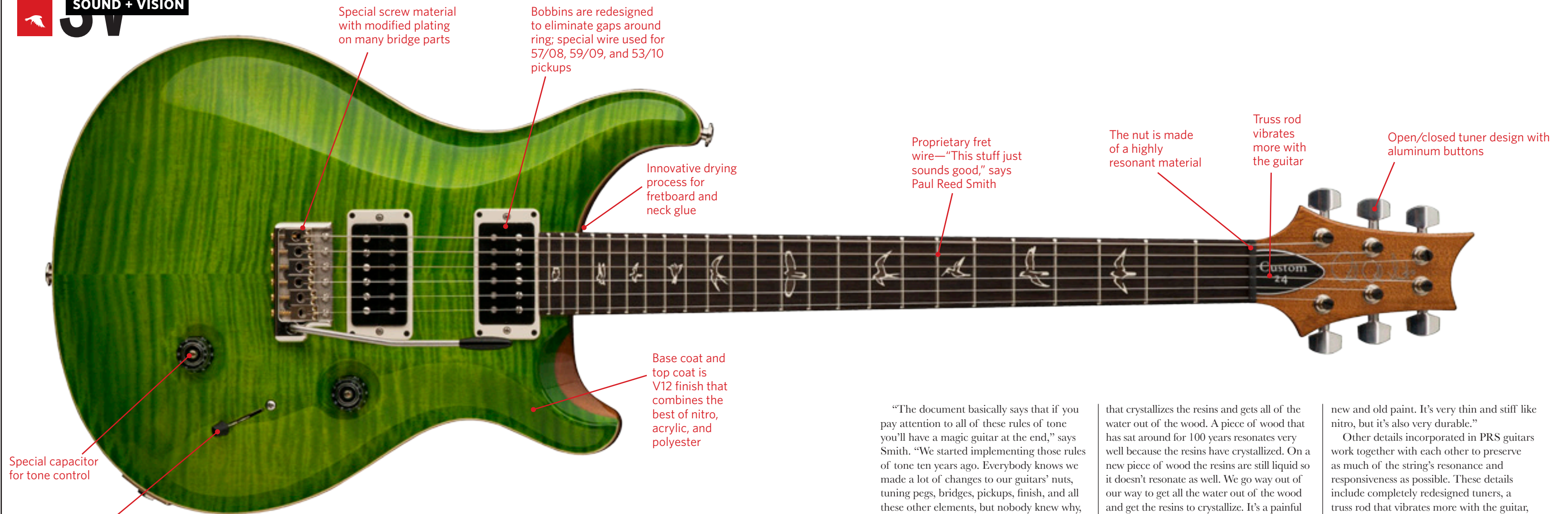
Santiago owns a variety of classic guitars that he's collected over the years, but he prefers to use his PRS Mira, Singlecut, and Starla models in the studio. "The Starla is a great, solid recording guitar," he comments. "The pickups are awesome, and I love the Bigsby on it. When I'm recording with it, it always sounds just right. I'm more into the way a guitar sounds, so that's the first thing I'll focus on. Then I'll come up with some riffs. If I can come up with some cool sonic textures at the beginning it's much easier for me to play."

While the Pixies have now been together longer on the second go-round than they were the first time and have toured to locations around the world they never dreamed they'd play, they've only recorded a handful of songs since reuniting. Santiago isn't certain when, if ever, the band will record a new album.

"Touring together for the last seven years has helped us gel," he admits. "That should translate well to the studio. It's always a challenge to play with Charles (guitarist Black Francis), whether it's with the Pixies or on his solo records. He doesn't use stock chord progressions, so when I come up with a cool guitar line I'm really proud of it. I think this would be a good time for us to finally make another record, but who knows when that will happen?"

PHOTO: NEIL ZLOZOWER





Special screw material with modified plating on many bridge parts

Bobbins are redesigned to eliminate gaps around ring; special wire used for 57/08, 59/09, and 53/10 pickups

Innovative drying process for fretboard and neck glue

Proprietary fret wire—"This stuff just sounds good," says Paul Reed Smith

The nut is made of a highly resonant material

Truss rod vibrates more with the guitar

Open/closed tuner design with aluminum buttons

Base coat and top coat is V12 finish that combines the best of nitro, acrylic, and polyester

Special capacitor for tone control

Multi-layer pickup selector switch accommodates special wiring functions

RULES OF TONE

PAUL REED SMITH EXPLAINS THE TONE INNOVATIONS AND DETAILS THAT GO INTO THE DESIGN OF PRS GUITARS

WHEN IT COMES TO the finer details of guitar design, most guitar companies are content to either rest on the laurels of their past achievements or more likely rest on someone else's laurels without giving these attributes much thought or consideration other than their most basic functions. While Paul Reed Smith has studied the design details of numerous classic guitars since he started making instruments, he knew that there was room for

improvement. As a result he has done extensive experimentation and research into all aspects of the guitar and how they individually and collectively play a role in the instrument's tone.

About a decade ago Smith decided to write down his findings in a document called "The 21 Rules of Tone." This document was not intended for public view however, but rather a private record of PRS trade secrets written down to ensure that Paul's discoveries were never lost or forgotten.

"The document basically says that if you pay attention to all of these rules of tone you'll have a magic guitar at the end," says Smith. "We started implementing those rules of tone ten years ago. Everybody knows we made a lot of changes to our guitars' nuts, tuning pegs, bridges, pickups, finish, and all these other elements, but nobody knew why, and we wouldn't talk about it."

However, now that Paul's rules of tone have been incorporated in PRS guitars for quite some time, he's starting to open up and share some of the details. Recently Smith discussed several details of his "Rules of Tone" in a video that can be seen at the PRSGuitars.com website.

The idea behind the "Rules of Tone" document originally came from a conversation that Paul had with his father about physics. "Broadly the document says that guitars are completely subtractive," says Smith. "If you put an A string on ten different guitars it's going to sound ten different ways. The string itself isn't doing anything different, but each guitar is subtracting different things that affect its tone."

Smith notes that body and neck materials play a crucial role in a guitar's tone, but there's more to materials than just obtaining the finest tone woods available: "We developed a process

that crystallizes the resins and gets all of the water out of the wood. A piece of wood that has sat around for 100 years resonates very well because the resins have crystallized. On a new piece of wood the resins are still liquid so it doesn't resonate as well. We go way out of our way to get all the water out of the wood and get the resins to crystallize. It's a painful process that's not so easy to do."

While experimentation and innovation play a crucial role in Smith's rules of tone, he also acknowledges attributes that worked well in the past and haven't been improved upon since: "The worst day for guitars was the day the auto industry converted the bumpers on cars from chrome to rubber because that was the day that they perfected paint that wouldn't crack. They essentially added silicone rubber to paint so it would bend. Guitar makers who used whatever the paint of the day was started spraying guitars with all this paint with silicone rubber in it, which may be great for bumpers but isn't very good for tone. Our V12 finish combines the best of

new and old paint. It's very thin and stiff like nitro, but it's also very durable."

Other details incorporated in PRS guitars work together with each other to preserve as much of the string's resonance and responsiveness as possible. These details include completely redesigned tuners, a truss rod that vibrates more with the guitar, resonant nut material, special fret wire and specific glue for installing frets, a distinctive drying process for fretboard and neck glue, unplated bridge parts, special wire for winding pickups, the tone control's capacitor, a multi-layered pickup selector, and more.

"Every PRS model we make today incorporates our rules of tone," says Smith. "Even the SE line has seen many of these tweaks. When I wrote the 'Rules of Tone' document it was very clear what the path was. The goal is to make a guitar that you can take out of the box and play a gig with, and it will sound more alive than any other guitar that you've ever played before."

To find out more about Paul Reed Smith's Rules of Tone, visit the PRS website at prsguitars.com/rulesoftone to view this special video interview.

PTC

The Paul Reed Smith Tech Center (PTC) is dedicated to responsible repair and authentic techniques that are true to a PRS guitar's original construction. The members of the PTC team have over 50 years of combined PRS experience (no outside contractors are used for PTC repairs) and have a dedicated pride and respect for PRS instruments. Their personal approach and in-depth knowledge of PRS traditions is directly reflected in the meticulous quality of their work.

PTC services include full factory setups with new nut, new pickup installation (including the coveted 57/08, 59/09, and 53/10 vintage-series pickups), fret leveling and recrowning, refretting, finish repairs, and electronics conversions.

Don't trust your PRS guitar to just anyone! Rest easy knowing your beloved PRS is being taken care of at the one and only authorized PRS service center, PTC.

E-mail custserv@prsguitars.com or visit www.prsguitars.com/ptc

TONE IS WHERE THE ART IS

Updating your PRS guitar with the latest tone tweaks and secrets

WHILE THE BEST WAY to enjoy all the benefits of Paul Reed Smith's innovative "rules of tone" (as described on the previous page) is to buy a new PRS guitar, PTC can retrofit many of these upgrades, which include new tuners, bridge saddles, stoptail studs, and pickup springs, on your older PRS model. Below are just a few examples of the parts replacements and modifications PTC will perform to enhance the tone of your PRS guitar.

01 New saddles featuring unplated height adjustment screws and intonation screws are installed



02 New tuners with brass shafts replace the previous tuners



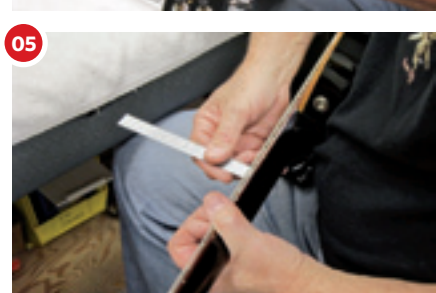
03 A new nut is installed and slots are cut to accommodate the owner's string gauge preference



04 A PTC tech measures string height to confirm that the nut slots are cut to proper depth



05 String height is also measured to ensure correct neck relief and ideal bridge height



Pickup Artist

UPDATING THE TONE OF A BELOVED CUSTOM 24

Dear PTC,

Recently the PRS Tech Center exchanged the original HFS/VB setup on my Custom 24 for 59/09 pickups. My Custom 24 previously sounded really good, but I was absolutely floored the first time I heard it with the 59/09 pickups installed! Every note rings clear, and the unbelievable sustain and overtones coming from my amp sent me instantly into "the zone."

The 59/09 pickups can handle everything I throw at them. The pickups respond to variations in pick attack like nothing I've experienced before. I play every style from the Sixties through modern rock at every gig—these pickups cover the vintage tones with ease and really scream when I need them to, and the coil-tap brings out the snap in funk and dance.

My guitar now sounds, feels, and plays better than the day I bought it. This won't be the only guitar I'll send to you!

Thanks,
Derek

Connect with PRS

Web
www.prsguitars.com

Facebook
www.facebook.com/prsguitars

Twitter
[twitter.com/#/prsguitars](https://twitter.com/prsguitars)

You Tube
www.youtube.com/prsguitars

Newsletter
www.prsguitars.com/newsletter/



Signature
CLUB

Have you ever wanted to receive exclusive discounts, be one of the first people to read *Signature Magazine*, or know Paul Reed Smith's road show schedule so you have the chance to meet your maker? Join the PRS Signature Club and experience PRS in a whole new way! In addition to PRS "Road Show" email alerts, members also enjoy:

- A welcome pack, including "members only" Signature Club t-shirt, member certificate, PRS guitar strings, PRS lanyard, and Signature Club truss rod cover
- A 10% discount on everything in the PRS online lifestyle store*
- A subscription to Signature Magazine delivered right to your door
- Invitations to exclusive "members only" events
- Email alerts about PRS events in your area
- 25% off all purchases from Mel Bay—a music industry leader in instructional texts and courses**

Sign up for your membership at prsguitars.com/signatureclub

*U.S. members only
**Signature Club members outside the U.S. must call in their orders to receive their discount. Go to melbay.com/ for details.

PRS SWAG

Visit prsguitars.com/shop

A. Private Stock Hoody

Keep the chill out with this full-zip hooded sweatshirt with sherpa lining. Antique nickel full-zip front. 1x1 rib cuffs and waistband. Features unique printed and embroidered left chest design and back Signature imprint. Color: Army/Natural
PRS-J6 \$49.99



B. PRS Foiled Tee

This shirt features a unique, eye-catching foil-accented front imprint that's as attractive as your PRS guitar! 100% preshrunk heavyweight 6.1 oz. ring spun cotton, full cut, taped neck, seamless collar, and double-needle stitched throughout. Color: Black
PRS-S31 \$22.00



C. PRS Signature Leather Strap

Sturdy design. Padded for comfort. 2.75" wide. Adjustable to 52". Available in red w/tan padding. Made in Canada.
ACC-3129 \$69.00



D. Acoustic Strings

Based on gauges carefully chosen by Paul Reed Smith to achieve the feel and sound he wanted for PRS acoustic instruments. Plain strings are drawn through the highest quality dies. Wound strings are computer wrapped on hex core for tone. .012, .016, .025, .035, .045, .056
ACC-3141 \$15.00



E. PRS Instrument Cable

Straight mono jack to right-angle silent mono jack. 18'. Made in the UK. Lifetime warranty!
ACC-7001-18RS \$71.95



F. PRS Guitar Cleaner

Keep your PRS in original factory condition with the same non-abrasive cleaner we use. Perfect for removing grime and fingerprints. May be used on nitro or standard PRS finishes.
ACC-3110, \$7.00



ULTIMATE PRS PRODUCT GUIDE

FOR COMPLETE SPECS, GO TO PRSGUITARS.COM/PRODUCTS

CORE ELECTRICS

305

Alder body, 25.5", 22 fret lightly sealed maple neck, maple FB w/ rosewood opt, birds, Pattern Reg neck, trem, nickel w/ gold or hybrid opt, 305 single coil treb/mid/bass, vol/tone/5-way blade.



513

Maple top, 25.25", 22 fret mahogany neck & back, rosewood neck opt, rosewood FB, Pattern Reg neck, birds, trem, nickel w/ gold or hybrid opt, 513 treb/mid/bass, vol/tone/5-way blade, 3-way blade mode selector.



Custom 24

Maple top, mahogany back/neck, rosewood neck opt, 25", 24 fret Pattern Reg neck w/Pattern Thin opt, rosewood FB, birds, trem, nickel w/ gold or hybrid opt, uncovered 59/09 treb/bass w/contoured bobbins, vol/tone/5-way blade.



UPDATED

DC3

Alder body, 25.25", 22 fret lightly sealed maple neck, maple FB w/ rosewood opt, Pattern Reg neck, ring dots w/bird opt, trem, nickel w/ gold or hybrid opt, DC3 single coil treb/mid/bass, vol/tone/5-way blade.



Hollowbody II

Maple top and back w/mahogany sides, 25", 22 fret bound mahogany neck, rosewood FB, Pattern neck, birds, L.R. Baggs/PRS piezo, nickel w/ gold or hybrid opt, 57/08 treble/bass, vol/tone/3-way toggle.



Hollowbody I 12-String

Maple top, mahogany back/sides, 25", 22 fret mahogany neck, rosewood FB, 12-string neck, birds, 12-string bridge, nickel w/ gold opt, Archtop treble/bass, vol/tone/3-way toggle.



JA-15 Paul Jackson, Jr.

15" spruce top, curly maple back, mahogany sides, 25", 22 fret bound curly maple neck, ebony FB, Pattern neck, ME birds, 2-piece bridge, nickel w/ gold opt, 53/10 treble/bass, vol/tone/3-way toggle.



McCarty 58

Artist-grade figured maple top, mahogany back, 25", 22 fret bound mahogany neck, rosewood FB, Pattern neck, ME birds, nickel w/ gold or hybrid opt, stoptail, 57/08 treble/bass, vol/p-p tone/3-way toggle.



ME Quatro

Artist-grade figured maple top, mahogany back, 25", 22 fret bound rosewood neck & FB, Pattern neck, ME birds, stoptail w/trem opt, nickel w/ gold opt, 53/10 treble/bass, vol/p-p tone/3-way toggle.



Mira

Mahogany body, 25", 24 fret mahogany neck, rosewood FB, Pattern Reg neck w/Pattern Thin opt, dots w/bird opt, stoptail, nickel, Mira treble/bass, vol/tone/3-way blade/mini toggle coil tap.



NF3

Korina body, 25.25", 22 fret maple lightly sealed neck, maple FB w/ rosewood opt, Pattern Reg neck, ring dots w/bird opt, trem, nickel w/ gold or hybrid opt, NF treb/mid/bass, vol/tone/5-way blade.



P22

Carved figured maple top, mahogany back, 25", 22 fret mahogany neck w/rosewood neck opt, Pattern Reg neck, rosewood FB, birds, nickel w/ gold or hybrid opt, uncovered 53/10 treb/bass, vol/tone/3-way toggle, LR Baggs/PRS piezo.



NEW

SC 58

Singlecut artist-grade figured maple top, mahogany back, 24.5", 22 fret bound mahogany neck, rosewood FB, Pattern neck, ME birds, nickel w/ gold or hybrid opt, 57/08 treble/bass, 2 vol/2 tone/3-way toggle on upper bout, 2-piece stoptail bridge.



Singlecut Hollowbody II

Maple top/back, mahogany sides, 25", 22 fret bound mahogany neck, rosewood FB, Pattern neck, birds, nickel w/ gold or hybrid opt, 57/08 treble/bass, L.R. Baggs/PRS piezo, vol/tone/3-way toggle.



Starla

Mahogany body & neck, 24.5", 22 fret, rosewood FB, Pattern neck, dots w/bird opt, Bigsby, vintage tuners, nickel, Starla treble/bass, vol/p-p tone/3-way blade.



Studio

Maple top, mahogany back/neck, 25", 22 fret Pattern neck w/Pattern Thin opt, rosewood FB, birds, trem w/stoptail opt, nickel w/ gold or hybrid opt, 57/08 treble, NF bass/mid, vol/p-p tone/5-way blade.



Swamp Ash Narrowfield

Swamp ash body, 25", 22 fret lightly sealed maple neck, maple FB w/ rosewood opt, Pattern Reg neck, birds, trem, nickel w/ gold or hybrid opt, NF treble/mid/bass, vol/tone/5-way blade.



Al Di Meola Prism

Maple top, mahogany back, 25", 22 fret mahogany neck, cocobolo FB, Pattern Reg neck, birds, trem, nickel, 57/08 treble/bass, vol/p-p tone/3-way toggle.



Chris Henderson

Singlecut carved figured maple top, mahogany back, 25", 22 fret mahogany neck, Pattern neck, rosewood FB, birds, adjustable stoptail, nickel w/ gold or hybrid opt, 250 treb, #7 bass, 2 vol/2 tone/3-way toggle on upper bout.



UPDATED

Dave Navarro

Carved maple top w/mahogany back, 25", 24 fret mahogany neck, rosewood FB, Pattern Thin neck, birds, trem, gold, HFS treble, Vintage bass, vol/p-p tone/3-way toggle.



DGT David Grissom

Maple top, mahogany back/neck, 25", 22 fret, rosewood FB, DGT neck, moons w/bird opt, trem, nickel, DGT treble/bass, 2 vol/1 p-p tone/3-way toggle.



Tremonti

Maple top, mahogany back, 25", 22 fret mahogany neck, rosewood FB, Pattern Thin neck, birds, trem, nickel w/ gold or hybrid opt, Tremonti treble/bass, 2 vol/2 tone/3-way toggle on upper bout.



Santana

Maple top, mahogany back/neck, purfling, binding, 24.5", 24 fret, rosewood FB, Pattern neck, birds, trem, nickel w/ gold or hybrid opt, Santana treble/bass, vol/tone/3-way toggle.



SE ELECTRICS

SE 245

Carved maple top w/flame maple veneer, mahogany back & neck, rosewood FB, wide fat neck, 22 fret, 24.5", birds, stoptail, nickel, SE 245 pickups, 2 vol/2 tone/3-way toggle on upper bout.



SE Custom 24

Beveled maple top w/flame maple veneer, mahogany back, 25", 24 fret maple wide thin neck, rosewood FB, birds, trem, SE HFS treb/Vintage bass, vol/p-p tone/3-way blade.



UPDATED

SE Custom Semi-Hollow

Maple top w/flame maple veneer, mahogany back, sound hole, 25", 22 fret mahogany wide fat neck, rosewood FB, birds, stoptail, humbuckers, vol/tone/3-way toggle.



SE One Korina

Singlecut korina body, 25", 22 fret bound korina wide fat neck, rosewood FB, birds, stoptail, pickguard, 1 soapbar, 1 vol.



UPDATED

SE Singlecut Korina

Beveled singlecut korina body, 25", 22 fret korina bound wide fat neck, rosewood FB, birds, stoptail, humbuckers, vol/tone/3-way toggle.



UPDATED

SE Singlecut Trem

Beveled maple top w/flame maple veneer (excluding Opaque Black), mahogany back/neck, 22 fret, 25", rosewood FB, wide fat neck, birds, trem, nickel, humbuckers, vol/tone/3-way toggle.



SE Torero

Mahogany body w/flame maple veneer, bound body/neck/headstock, 25.5", 24 fret maple wide thin neck through body, ebony FB, Floyd Rose trem, EMG 81/85, vol/tone/3-way toggle.



SE Bernie Marsden

Beveled singlecut maple top w/flame maple veneer, mahogany back, bound body/neck, 24.5", 22 fret mahogany wide fat neck, rosewood FB, birds, vintage tuners, stoptail, SE 245 pickups, 2 vol/1 tone/3-way toggle on upper bout.



SE Dave Navarro

Beveled maple top, mahogany back, 25", 24 fret maple wide thin neck, rosewood FB, birds, trem, gold, SE HFS treb/Vintage bass, vol/p-p tone/3-way toggle.



NEW

SE Fredrik Åkesson

Singlecut (extra deep cutaway) maple top w/quilt maple veneer, mahogany back, 24.5", 22 fret mahogany wide fat neck, ebony FB, jumbo frets, birds, TonePros adjustable stoptail, SE 245 pickups, 2 vol/2 tone/3-way toggle on upper bout (reversed knobs).



SE Tremonti

Singlecut mahogany body, 25", 22 fret mahogany wide fat neck, rosewood FB, bound body/neck, birds, stoptail, humbuckers, 2 vol/2 tone/3-way toggle on upper bout.



SE ELECTRICS (CONT)

SE Mike Åkerfeldt

Beveled singlecut maple top w/ flame maple veneer, mahogany back, 25", 24 fret maple wide fat neck, ebony FB, jumbo frets, birds, trem, SE HFS treble/SE Vintage bass, vol/tone/3-way toggle, Opeth "O" logo on body, gold hardware.



SE Mike Mushok Baritone

Mahogany body w/ binding, 27.7", 22 fret maple neck, ebony FB, bound neck/headstock, string through body, stoptail, humbucking pickups, vol/ tone control/3-way blade.



SE Nick Catanese

Beveled singlecut thick mahogany body w/ maple veneer and black binding, 25", 22 fret mahogany wide fat neck, ebony FB, jumbo frets, no inlays, TonePros adj stoptail, EMG 81/85 humbuckers, vol/tone/3-way toggle on upper bout.



UPDATED

SE Orianthi

Beveled maple top w/ flame maple veneer, korina back, 25", 24 fret, maple wide thin neck, ebony FB, birds w/ "O" at 12th fret, trem, SE HFS treb/Vintage bass, vol/p-p tone/3-way blade.



UPDATED

SE Paul Allender

Beveled maple top w/ flame maple veneer, mahogany back, 25", 24 fret maple wide thin neck, rosewood FB, jumbo frets, bat inlays, trem, EMG 89/81-TW humbuckers, p-p vol/ tone/3-way toggle.



UPDATED

SE Santana

Beveled maple top w/ flame maple veneer, mahogany back/neck, 22 fret, 24.5", rosewood FB, wide-fat neck, birds, trem, nickel, SE Santana humbuckers, vol/tone/3-way toggle.



SE Tim Mahoney 311

Mahogany body, maple neck, rosewood FB, 25", 24 fret wide thin neck, birds, nickel, stoptail, SE HFS treble/SE Vintage bass, vol/tone/3-way toggle.



SE Zach Myers

Beveled singlecut maple top w/ flame maple veneer, thick mahogany back, 25", 22 fret mahogany wide fat neck, ebony fretboard w/ 12th fret fleur-de-lis, TonePros adj. stoptail, triple humbuckers, 2 vol/2 tone/3-way toggle on upper bout.



PRIVATE STOCK

Gary Grainger 4-String Bass

24 fret, 34", GG 4-string bridge GG 4-string treb/bass, pickguard optional. PS options available: top, back, neck, and fb wood, finish, inlay, hardware.*



Gary Grainger 5-String Bass

24 fret, 34", GG 5-string bridge GG 5-string treb/bass, pickguard optional. PS options available: top, back, neck, and fb wood, finish, inlay, hardware.*



Collection Series Electric

Limited to 80 pieces per year. Paul Reed Smith selects all woods and oversees all aspects of production. See authorized Collection dealer for available models. (Collections Series I Electric shown.)



Collection Series Acoustic

Limited to 80 pieces per year. Paul Reed Smith selects all woods and oversees all aspects of production. See authorized Collection dealer for available models. (Collection Series I Acoustic shown.)



Cody Kilby

Private Stock Signature Model

16" Tonare Grand (with Angelus depth), hybrid X bracing, carbon truss rod, 1.75" nut width, bone nut and saddle, hand-machined tuners, PRS pickup system, "Traditional" inlays (exclusive to Cody Kilby model). PS options available: back/side, top, neck, fb/bridge woods, and inlay.*



NEW

Tony McManus

Private Stock Signature Model

15.5" Angelus Cutaway, hybrid X bracing, carbon truss rod, 1.75" nut width, bone nut/saddle, hand-machined tuners, PRS pickup system. PS options available: back/side, top, neck, fb/bridge woods, inlay.*



Martin Simpson

Private Stock Signature Model

15.5" Angelus Cutaway, hybrid X bracing, carbon truss rod, 1.81" nut width, bone nut/saddle, hand-machined tuners, PRS pickup system. PS options available: back/side, top, neck, fb/bridge woods, inlay.*



*PS options exclude Celtic knot inlays and pernambuco necks. These specifications are exclusive to Collection Series instruments only.

CORE ACOUSTICS

Angelus Standard and Custom

15.5" cutaway, hybrid X bracing, mahogany neck, birds w/ standard rosette, adjustable truss rod, bone nut/saddle, hand-machined tuners, opt PRS pickup system, Vintage Sunburst opt. Standard: European spruce top, figured mahogany back & sides, cocobolo FB/bridge. Custom: Adirondack spruce top, cocobolo back & sides, cocobolo FB/bridge w/ ebony opt, abalone top purfling opt.



Tonare Grand Standard and Custom

16" dreadnought style, hybrid X bracing, mahogany neck, birds w/ standard rosette, adjustable truss rod, bone nut/saddle, hand-machined tuners, opt PRS pickup system, Vintage Sunburst opt. Standard: European spruce top, figured mahogany back & sides, cocobolo FB/bridge. Custom: Adirondack spruce top, cocobolo back & sides, cocobolo FB/bridge w/ ebony opt, abalone top purfling opt.



SE ACOUSTIC

SE Acoustic Angelus

Standard and Custom

15.5" cutaway, hybrid X bracing, solid Sitka spruce top, mahogany neck, birds, bone nut/saddle, PRS-designed tuners, opt PRS pickup system. Standard: mahogany sides, solid mahogany back, rosewood FB/bridge. Custom: rosewood sides, solid rosewood back, ebony FB/bridge.



UPDATED

CORE AMPS



25th Anniversary Amp

50 W head w/ EL34 power tubes, treb/bass gain, treb/mid/bass/presence controls, 6-position attenuator switch, Cinemag 50 output transformer, handwired. Shown w/ 2x12 Pine Cab (8 ohm).



Super Dallas

50 W head w/ EL34 power tubes, vol/treb/mid/bass/reverb controls, master vol, bright switch, Cinemag 50 output transformer, fixed bias, handwired. Shown w/ 2x12 Pine Cab (8 ohm).



"30"

30 W head or 1x12 combo w/ EL84 power tubes, vol/treb/mid/bass/reverb controls, master vol, bright switch, cathode bias, handmade. Shown w/ 1x12 Pine Cab (16 ohm).



2 Channel "C"

50 W (head only) w/ EL34 tubes and proprietary "Cinemag" transformer. 2 channels w/ global reverb. Independent treble, mid, bass, gain, and master vol controls; effects loop w/ send & return vol controls; fixed bias w/ test jacks.



2 Channel "H"

50 W head or 1x12 combo w/ 6L6 tubes and proprietary "Heyboer" transformer. 2 channels w/ global reverb. Independent treble, mid, bass, gain, and master vol controls; effects loop w/ send & return vol controls; fixed bias w/ test jacks.



Sweet 16

16 W head or 1x12 combo w/ 6V6 power tubes, vol/treb/mid/bass/reverb controls, master vol, bright switch, cathode bias, handmade.



Birch Speaker Cabs

• 2x12 DB "Big Mouth" cab: Heavy-duty tubes, vol/treb/mid/bass/reverb controls. Available as: closed back 1x12 (16 ohm) or 2x12 (8 ohm).
• 4x12 Speaker Cab: Heavy-duty "Stealth" Tolex or paisley covering. Celestion Vintage 30 speakers. Closed back. European birch plywood. (16 ohm).



Pine Speaker Cabs

Heavy-duty "Stealth" Tolex or paisley covering. Solid pine. Finger joint construction. Available as: closed back 1x12 (16 ohm) or 2x12 (8 ohm) w/ Celestion Vintage 30 speakers, or open back 4x10 (8 ohm) w/ Celestion G10 Greenback speakers.

SE AMPS



PRS SE 20

20 W head or 1x12 combo w/ 6V6 tubes. 2 channels w/ lead master vol, clean master vol, and global reverb. Independent bright switch, eq, vol, treble, mid, and bass controls. Fixed bias w/ test jacks. Effects loop. Shown w/ PRS SE 2x12 deep cabinet featuring custom-voiced speakers (8 ohm)



PRS SE 30

30 W head or 1x12 combo w/ 5881 tubes. 2 channels w/ lead master vol, clean master vol, and global reverb. Independent bright switch, eq, vol, treble, mid, and bass controls. Fixed bias w/ test jacks. Effects loop..



PRS SE 50

50 W head or 1x12 combo w/ EL34 tubes. 2 channels w/ lead master vol, clean master vol, and global reverb. Independent bright switch, eq, vol, treble, mid, and bass controls. Fixed bias w/ test jacks. Effects loop.



PRS SE Bigmouth Cab

2x12 cabinet with custom-voiced speakers. Robust construction using 5/8" plywood and heavy-duty black Tolex. (8 ohm).

CABLES



Instrument Cables

10', 18', and 25' lengths. Straight to straight or straight to right angle connectors. Straight to right angle connectors available in "regular" or "silent" opt. Lifetime warranty.



Speaker Cables

3', 6', 10', and 20' lengths. Oxygen-free copper conductors. Lifetime warranty.



Patch Cables

Two 6" cables w/ 0.25" right angle connectors on both ends (per box). Silver-plated, oxygen-free copper conductors. Lifetime warranty.



SE DAVE NAVARRO MODEL (LEFT) AND PRS DAVE NAVARRO SIGNATURE WITH PRS SE 20 AMP