

# Signature

THE OFFICIAL MAGAZINE OF PAUL REED SMITH GUITARS

PAUL REED SMITH'S  
**Rules  
of Tone**  
Pickup Primer  
PAGE 26

## Review

# 408 MT & Standard

4 Coils, 8 Sounds,  
Infinite Possibilities

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The Never-Ending Journey

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On His McCarty Violin,  
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Acoustic Brilliance  
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Dirty, Clean &  
Everything in Between

**SE CUSTOM 24 7-STRING**  
Tone Meets Range

**ARTIST PACKAGE**  
Build Your Dream PRS





COVER PHOTO: MARC QUIGLEY

# LETTER FROM PAUL

## Hello Everyone,

**SOMETHING WONDERFUL IS HAPPENING.** We put a plan in place about 10 years ago and decided that the best way to convince artists to use our gear was to make the instruments better and better, until it got to the point where it was an easy decision for these artists to use our guitars, amps, and acoustics. That plan has since matured.

On an almost daily basis, we are hearing from and building new gear for world-renowned musicians—both players you have come to know as PRS endorsers and artists known for playing other brands. Recently, Carlos Santana’s tech, Ed Adair, had a conversation with me about how much better our instruments are getting, and he wanted to understand why. This is not to say that the guitars Carlos had been playing for the last 10 years weren’t high-level instruments, but something new is going on. It is the same with our amps. We have a new Custom Amp Designs model called an MDT Custom, which essentially (with some tweaks) is an HXDA and an MDT mixed. Not long ago, Derek Trucks took my personal MDT Custom 100 on tour with him because, in his words, “It had a clarity and thickness to the high notes” that he loved. On the acoustic side, we’ve just completed an instrument for a legend in the acoustic world and got an order yesterday from a second heavy-hitter (note: when PRS has permission to release these names, we will!).

These instruments and amplifiers that are being used to record and tour are available to you, our customers. Most of what we build artists is pretty much stock to our current specifications, except for maybe model prototypes and color options. Even though I believed in the plan we came up with a decade ago, I never expected it to get to this level. Last year alone, John McLaughlin, Brent Mason, Neal Schon, and Cody Kilby joined the PRS artist family! It is an honor to work with such powerful artists, and I feel deeply appreciative to you, our customers, and to our artists for lending their reputations to our brand.

My best,



PAUL REED SMITH



THE OFFICIAL MAGAZINE OF PAUL REED SMITH GUITARS

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# PRS ARTIST PACKAGE

The PRS Artist Package is an exclusive platform for PRS Core electric guitars that offers expanded features, options, and colors on select models. Available for the first time since 2008, the PRS Artist Package has been updated with a completely new option-based platform, resulting in the most distinctive instruments available from the PRS Core production line.

► Download the 2012 Artist Package Price List PDF to design your guitar or check out the Artist Package Gallery for ideas.



## CHOOSE YOUR MODEL

**Custom 22** (only available through the AP program), **Custom 24**, **Studio**, **P22** (no pickup substitutions), **513 Maple Top** (no pickup substitutions), **SC 58**, **McCarty 58**, **Hollowbody II**, or **Singlecut Hollowbody II**.

Many of these models will have features and options predetermined by model.

Some of these models will have optional neck shapes and bridges. See the 2012 Artist Package Price List PDF for details.

With any model chosen, you will receive the following upgrades.

### Artist Package:

An Artist grade maple top, select mahogany back, premium Mexican ebony, ebony headstock veneer with inlaid signature, ebony truss rod cover, Artist bird inlays, and Artist case.

### Now it's time for the extras:

Want a quilt top on your McCarty 58? A quilt top and back on your Hollowbody model? A figured maple or East Indian rosewood neck on your Studio? Nickel, gold, or hybrid hardware? 57/08, 59/09, or 53/10 pickups? No problem.

### And finally, choose your color:

There are more than 65 colors to choose from!





# CUSTOM 24/PRS "30"



*"When I pick up [my Custom 24], the music just flows, and I'm always inspired to play. It's not just about how great [PRS] guitars look or sound. They're inspirational, and they're always reliable in the studio and onstage."*

**—TOM JOHNSTON, DOOBIE BROTHERS**

## CUSTOM 24

► **THE CUSTOM 24 IS** the PRS that got it all started back in 1985, and now it's better than ever! In 2011, the Custom 24 was updated with new pickups and a redesigned 5-way blade switch, giving the flagship model a new voice and even more versatility. For 2012, its revered uncovered 59/09 pickups have been updated with new contoured bobbins that arc with the strings, for a more spread out, open tone. First seen on PRS Collection instruments, these bobbins are a continuation of Paul Reed Smith's quest to continually tweak and refine PRS instruments in subtle ways—with the goal of a more musical instrument always in mind.

"Originally, humbucking pickups were covered to combat electrostatic and electromagnetic hum. 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 look like they were meant to be uncovered and in a ring," said Paul Reed Smith.

The Custom 24 still retains many of the original specifications that make this guitar a perennial favorite, and with the addition of these new features, it is sure to remain the choice of players and pros for many years to come.



## PRS "30"

► **DESCRIBED AS HAVING AN** English sound with an American twist, the PRS "30" amplifier features a quartet of EL84 power tubes and offers both vintage tones and modern versatility. The PRS "30" is handmade in Stevensville, Maryland, utilizing thick pc boards for consistency. All pots, jacks, power tube sockets, and switches are chassis mounted, and shielded wire is used where critical.

► **For demos, suggested settings, and more visit**  
[www.prsguitars.com/prs30/](http://www.prsguitars.com/prs30/)

## SPECIFICATIONS

### CUSTOM 24

#### Body

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

#### Neck

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

#### Hardware

- Bridge: PRS Tremolo
- Tuners: PRS Phase III Locking Tuners
- Truss Rod Cover: Custom
- Hardware Type: Nickel (Gold or Hybrid optional)
- Treble Pickup: Uncovered 59/09
- Bass Pickup: Uncovered 59/09
- Pickup Switching: Volume and Tone Control with Redesigned 5-Way Blade Pickup Switch (Position One: Bridge humbucker; Two: Bridge humbucker with neck singlecoil, in parallel; Three: Bridge and neck humbuckers; Four: Neck singlecoil with bridge singlecoil, in parallel; Five: Neck humbucker)

### PRS "30"

#### Available Configurations

- 30 Watt Head (matching cabinets available)
- 1x12 Combo (with WGS speaker - 25 1/2" Wide, 20" Tall and 9 1/2" Deep)

#### Features

- Four EL84 Power Tubes
- Volume, Bass, Mid, Treble, and Reverb Controls
- Master Volume Control and Bright Switch
- Cathode Bias





# “STRIPPED” 58/ STARLA



## “STRIPPED” 58

▶ **THE “STRIPPED” 58 OFFERS** straightforward tone, quality, and comfort in an attractive, no-nonsense package. Originally offered as a limited run for Experience PRS 2011, the Stripped 58 has a classic, resonant voice that is eminently recordable and gig ready. This vintage-inspired instrument is perfect for more traditional single-cutaway-style players, and is also instantly comfortable to musicians who grew up playing short-scale guitars. Get your hands on one today!

## STARLA

▶ **SIMILAR IN SPIRIT TO** the double-cutaway Mira model, the single-cutaway Starla has many vintage-themed appointments and is PRS Guitars’ first solidbody electric guitar featuring a standard Bigsby B5 tailpiece and a Grover Tune-O-Matic bridge. The guitar also includes exclusive Starla Treble and Bass pickups.

The solid mahogany Starla body is accented with a 24 1/2” scale rosewood fingerboard, a solid mahogany neck, and dot inlays or optional bird inlays. Proprietary Alnico magnets incorporated into the pickup design contribute to the guitar’s unique clean and crisp sound, but these pickups are also capable of rich harmonic overtones when driven. Other features include a uniquely shaped black plastic pick guard, tone and volume pots, and a three-way pickup selector.

▶ Read the reviews at [www.prsguitars.com/starla/](http://www.prsguitars.com/starla/)

*“The Starla is a great, solid recording guitar. The pickups are awesome, and I love the Bigsby. When I’m recording with it, it always sounds just right.”*  
—JOEY SANTIAGO, PIXIES

## SPECIFICATIONS

### STRIPPED 58

#### BODY

- Top Wood: Maple (10 Top optional)
- Back Wood: Mahogany
- Finish: V12

#### NECK

- # of Frets: 22
- Scale Length: 24 1/2”
- Neck Wood: Mahogany
- Fretboard Wood: Rosewood
- Neck Shape: Pattern
- Fretboard Inlays: Dots (Birds optional)

#### HARDWARE

- Bridge: PRS Two Piece Bridge
- Tuners: PRS Phase III Locking Tuners
- Truss Rod Cover: Blank
- Hardware Type: Nickel
- Treble Pickup: 57/08 Treble
- Bass Pickup: 57/08 Bass
- Pickup Switching: Volume and Tone Control for each Pickup with 3-way Toggle on Upper Bout

### STARLA

#### BODY

- Body Wood: Slightly Carved Thin Mahogany
- Finish: V12

#### NECK

- # of Frets: 22
- Scale Length: 24 1/2”
- Neck Wood: Mahogany
- Fretboard Wood: Rosewood
- Neck Shape: Pattern
- Inlays: Dots (Birds optional)
- Truss Rod Cover: “Starla”

#### HARDWARE

- Bridge: Bigsby B5 Tailpiece with Grover Tune-O-Matic Bridge
- Tuners: Vintage-Style Tuners
- Hardware Type: Nickel
- Bridge Pickup: Starla Treble
- Neck Pickup: Starla Bass
- Pickup Switching: Volume and Push/Pull Tone Control (coil-tap) with 3-Way Blade Pickup Switch



# SE 20/SE CUSTOM 24 7-STRING



## PRS SE 20

▶ **POWERED BY A PAIR OF** 6V6 tubes, the PRS SE 20 produces a wide variety of classic tones. The clean channel delivers an array of tones, from crystalline clean to light overdrive crunch, and the lead channel provides warm distortion and plenty of overdrive. This amp is perfect whether you're recording, practicing, or gigging.

As with all PRS SE amps, the 20 features 2 channels with separate EQ, an effects loop, reverb, a 0.090 aluminum chassis, a high-end "on-on-on" selector switch, custom-wound transformers, custom-voiced speakers, and even custom knobs.

The PRS SE line of amplifiers aims to expand the company's two-channel amp offerings to include boutique attitude at a price every guitarist can afford. The concept that drove this project was to offer affordable tube amps without sacrificing tone, usability, or quality. "I cannot effectively describe the sense of teamwork, passion, and hard work associated with this endeavor, but I feel it will be very evident in the final product. ... I personally can't wait until I can purchase my own, or more realistically, one of each!" said PRS Amp Designer Doug Sewell.

The PRS SE line also includes the SE 30 with "Tungsol" 5881 tubes and SE 50 with EL34 tubes.

## SE CUSTOM 24 7-STRING

▶ **THE SE CUSTOM 24** 7-String, PRS Guitars' first 7-string production instrument, takes familiar PRS aesthetics and playability to new sonic territory. Using the Custom 24 as a platform, this guitar adds a low-B string to offer increased versatility to the player who wants more tonal range. Whether you're playing rock, jazz, or metal, this guitar provides extended low-end growl, increased chordal variance, and a greater ability to embellish standard chords.

The SE 7-String features a beveled maple top with flame maple veneer, a mahogany back, and a 24-fret, 25" scale length maple neck with rosewood fretboard and bird inlays. The electronics package pairs SE HFS and SE Vintage Bass pickups with a volume control, push/pull tone control, and a 3-way blade switch. The SE HFS and SE Vintage pickups were designed to mirror the Maryland-made pickups of the same name (used on the Custom from 1991 to 2011). Originally meaning Hot, Fat, and Screams, the HFS was the evolution of the original Standard treble pickup. The HFS is a powerful pickup with a balance of aggression, clear highs, strong mid-range, and strong bass. Likewise, the Vintage bass is the evolution of the original Standard bass pickup and has a warm high-mid sound that is excellent for many musical styles.

▶ Watch the demo videos at [www.prguitars.com/secustom7string](http://www.prguitars.com/secustom7string)

## SPECIFICATIONS

### SE CUSTOM 24 7-STRING

#### BODY

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

#### NECK

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

#### HARDWARE/ELECTRONICS

- Bridge: Plate-Style, String-Thru-Body Bridge
- Tuners: PRS Designed Tuners
- Truss Rod Cover: "PRS"
- Hardware Type: Nickel
- Treble Pickup: SE HFS
- Bass Pickup: SE Vintage Bass
- Pickup Switching: Volume, Push/Pull Tone, 3-way blade switch

## PRS SE 20

### AVAILABLE CONFIGURATIONS

- 2 Channel 20 Watt Head
- 2 Channel 20 Watt 1x12 Closed Back Combo with PRS/Eminence-designed custom-voiced speaker
- 2x12 Cabinet also available
- Footswitch included: controls channel selection and volume on/off

### FEATURES

- 2 "JJ" 6V6 Tubes
- 12AX7 Preamp Tubes: Clean and Lead Channel Preamp
- 12AT7 Preamp Tubes: Loop, Reverb and Phase Inverter
- All Pots, Jacks and Switches are Chassis Mounted. Tube Sockets are Board Mounted
- 2 Channels (Lead and Clean)
- Lead and Clean Master Volume Controls
- Global Reverb
- Independent Volume, Treble, Mid and Bass Controls and Bright Switch for Each Channel
- Effects Loop with Line or Pedal Level Selector Switch
- Fixed Bias with Test Jacks and Adjustment Pot
- 4, 8, 16 Ohm Selection with Two Output Jacks
- Robust Black Vinyl Covering





# PRS CORE ACOUSTICS



**PRS ACOUSTICS WERE INTRODUCED** in 2009 and have gained considerable praise from the market. With a combination of classical and “X” bracing that help lock down the sides and help the top to vibrate, PRS acoustic instruments offer a new philosophy and a striking tone.

For 2012, the Tonare Grand and Angelus Cutaway PRS Acoustics are available with an adjustable truss rod for those who want a higher level of adjustability. Private Stock and Collection acoustic instruments continue to incorporate a carbon-fiber strength rod.

## TONARE GRAND STANDARD & CUSTOM

▶ **THE TONARE GRAND OFFERS** a prominent voice as well as substantial volume and midrange. Wonderful for all-around strumming, this award-winning acoustic also lends itself well to flatpickers.

## ANGELUS CUTAWAY STANDARD & CUSTOM

▶ **WITH RESPONSIVE AND CLEAR HIGHS**, crisply defined lows and a sweet midrange, the PRS Angelus Cutaway boasts a remarkable voice and lasting sustain. Though well suited for fingerstyle players, this model is versatile enough for myriad musical styles. Check one of these award-winning acoustics out for yourself.

*“I like instruments that I don’t have to work to play, and these virtually play themselves.”*

–RICKY SKAGGS

### SPECIFICATIONS

#### TONARE GRAND

##### BODY

- Shape: 16” Dreadnought-Style
- Bracing: PRS X-brace/classical hybrid
- Back and Side Wood: Figured Mahogany (Standard) or Cocobolo (Custom)
- Top Wood: European Spruce (Standard) or Adirondack Spruce (Custom), both with maple purfling (Custom option: Abalone top purfling)
- Finish Option: Vintage Sunburst (Standard) or Tobacco Sunburst (Custom)

##### NECK

- Neck Wood: Peruvian Mahogany
- Neck Shape: “Wide” Neck
- Fretboard and Bridge Wood: Cocobolo (Custom option: Ebony)
- Truss Rod: Adjustable Truss Rod
- Inlays: Birds with Standard Rosette

##### HARDWARE

- Nut and Saddle: Bone
- Tuners: Proprietary Robson-Designed Tuners

##### ELECTRONICS

- PRS Pickup system



#### ANGELUS CUTAWAY

##### BODY

- Shape: 15 ½” Cutaway
- Bracing: PRS X-brace/classical hybrid
- Back and Side Wood: Figured Mahogany (Standard) or Cocobolo (Custom)
- Top Wood: European Spruce (Standard) or Adirondack Spruce (Custom), both with maple purfling (Custom option: Abalone top purfling)
- Finish Options: Vintage Sunburst (Standard) or Tobacco Sunburst (Custom)

##### NECK

- Neck Wood: Peruvian Mahogany
- Neck Shape: “Wide” Neck
- Fretboard and Bridge Wood: Cocobolo (Custom option: Ebony)
- Truss Rod: Adjustable Truss Rod
- Inlays: Birds with Standard Rosette

##### HARDWARE

- Nut and Saddle: Bone
- Tuners: Proprietary Robson-Designed Tuners

##### ELECTRONICS

- PRS Pickup system

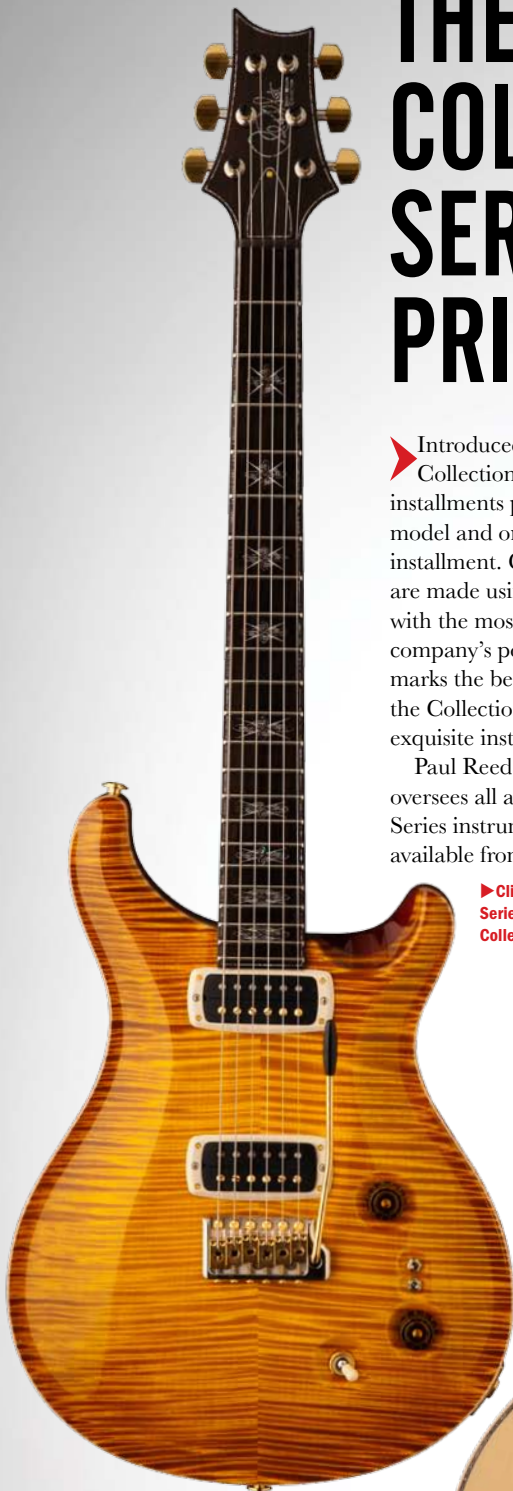


# THE PRS COLLECTION SERIES BY PRIVATE STOCK

► Introduced in the fall of 2011, PRS' Collection Series is limited to four small installments per year, with one electric model and one acoustic model offered per installment. Collection Series instruments are made using PRS' most exacting methods, with the most prized components in the company's possession. September 2012 marks the beginning of the second year of the Collection program and a new series of exquisite instruments to look out for.

Paul Reed Smith selects all woods and oversees all aspects of production. Collection Series instruments cannot be ordered, but are available from exclusive Collection dealers.

► [Click here to view the complete Collection Series gallery and find your authorized Collection dealer.](#)



*“Collection instruments are a deep point of pride for us here at PRS. We anxiously wait for the next batch each quarter. I wish I owned one of each.”*  
—PAUL REED SMITH





# 408 STANDARD & MAPLE TOP

BY EVAN HAGA

**F**OR NEARLY THREE DECADES, Paul Reed Smith has built a reputation on disproving false beliefs about electric guitar design: that an instrument with gigantic tone has to weigh a ton; that great guitars can sound fat or twangy, warm or bright, but never handle all those tones equally well, and with equal definition; that guitars flaunting handcrafted, custom-shop attention to detail—cosmetic and electronic alike—can't be successfully manufactured in quantity.

The new 408 Standard and Maple Top (MT) solidbodies might be PRS' most effective argument against those untruths yet. The models also represent a turning point in the company's manufacturing, with proprietary components and materials that make the 408 a truly self-contained, singularly fantastic instrument. The real breakthrough here is making the mega-versatile 408 pickup system—previously available only in the Private Stock Signature and Signature Limited Edition models—standard equipment in a more affordable and readily available Core line guitar. But before we get there, let's cover some specs.

The 408 Standard features an all-mahogany body, while the MT features mahogany as its back wood with a carved, figured maple cap (flame or quilt, with an optional 10 Top). Both instruments have 22-fret mahogany necks crafted to PRS' 25" scale length and are available in pattern or pattern thin shapes. The two models have rosewood fretboards inlaid with PRS' trademarked birds, and on their headstocks you'll find attractive "408" truss rod covers and PRS Phase III locking tuners. A PRS tremolo bridge and nickel hardware come standard, with options for a PRS stoptail bridge and gold or hybrid hardware.

Other options available for both the 408 Standard and 408 MT are moon inlays and a rosewood neck.

There are far too many finish choices to name here, and like other PRS instruments, the 408 impresses before it can even be heard. The 408 Standard I checked out came finished in Natural Mahogany, with an understated V12 coating that allows the beauty of the wood to stand on its own. The Maple 10 Top arrived in Black Gold Burst—eye-catching and suitable for living-room display but certainly not gaudy.

In typical PRS fashion, the craftsmanship here is immaculate and the playability is effortless. The wieldy, lightweight 408 just begs to be handled, and once you start picking, it's hard to put it down. The pattern neck is beefy and Les Paul-like—especially inviting if you have a lot of thumb and a little palm in your blues-based technique. The pattern thin is quicker and Stratier but still substantial enough to encourage serious string bending.

And then there are the tones, which should probably be anticipated by an explanation of the asymmetrical, exposed-coil 408 pickups. The 408 system, introduced in 2011, features two specially designed proprietary PRS humbuckers, a three-way blade switch, tone and volume knobs, and, most important, two mini-toggles. Unlike previous humbuckers, PRS or non-PRS, the 408 neck (bass) pickup is thinner than usual and the bridge (treble) humbucker is a bit wider. The design, according to PRS, aims 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." The main three-way toggle works in typical double-humbucker fashion, activating the bass




pickup, both pickups, and the treble pickup. Each humbucker is assigned its own mini-toggle that, when flipped up, completely deadens one coil while adding power to the slug-side single-coil (the side closest to the neck).

The four coils in various combinations yield a total of eight distinct, easily navigable tones (four coils, eight sounds, 408—get it?). Factor in volume- and tone-knob tweaking—which always unlocks a wealth of nuance on PRS instruments—and you’ve got a showroom at your fingertips.

The bass humbucker alone yields beautifully glassy, focused low-end tones fit for a Hendrix ballad or, with the treble rolled off and a little delay, 21<sup>st</sup>-century jazz. Add some overdrive and leave the tone knob at 1 or 0, and the guitar yields a killer, molten “American Woman” lead tone. The 408 bass and treble humbuckers together offer that dependable HH versatility—everything from classic blues-rock solo sounds to R&B rhythm tones. The treble pickup on its own works wonders in high-gain, palm-muted rock settings and for stinging leads. (The guitar’s sound is so centered it cleaned up trashy, fuzzy distortion and overdrive tones into something you’d actually want to record.)

But this is where the fun really starts. With the bass humbucker’s coil-split toggle activated, the bass single-coil touts a thin but assertive mid-rangey bite, great for fingerstyle funk and strummed rhythm parts. The bass and treble single-coil setting cancels the hum and lends itself well to high-reverb surf applications (you’ll want a trem model here, as I had on the MT) and British Invasion-style chime and jangle. The treble single-coil by itself offers up plenty of Nashville-session spank, and the remaining two settings (bass humbucker and treble single-coil, and vice versa) boast Fat Tele and other tones you’d otherwise have to use the soldering gun to get.

Top to bottom, plugged into tube and solid-state amps, the combination of depth and clarity in the 408 Standard is remarkable, with the MT offering a very noticeable increase in balance, presence, and resonance. Across the tonal spectrum, the 408 sounded consistently transparent but never too bright, and the switching in the electronics is comparably precise and assured. Flipping toggles back and forth, the volume stays put between humbucking and single-coil modes, an achievement that extends beyond the musical and enters the purely technological. You could say the same for the 408 as a whole. 



408 MAPLE TOP



*“The four coils in various combinations yield a total of eight distinct, easily navigable tones. Factor in volume- and tone-knob tweaking—which always unlocks a wealth of nuance on PRS instruments—and you’ve got a showroom at your fingertips.”*

► See the demos and learn more at [www.prguitars.com/408](http://www.prguitars.com/408) (maple top) and [www.prguitars.com/408](http://www.prguitars.com/408) standard

## SPECIFICATIONS

### BODY

#### MT:

- Top Wood: Carved, Figured Maple (Flame or Quilt)
- Back Wood: Mahogany

#### Standard:

- Body Wood: Mahogany

### NECK

- # of Frets: 22
- Scale Length: 25"
- Neck Wood: Mahogany
- Fretboard Wood: Rosewood
- Neck Shape: Pattern or Pattern Thin
- Inlays: Birds
- Truss Rod Cover: "408"

### HARDWARE

- Bridge: PRS Tremolo
- Tuners: PRS Phase III Locking Tuners
- Hardware Finish: Nickel
- Neck Pickup: 408 Bass
- Bridge Pickup: 408 Treble
- Pickup Switching: Volume and Tone Control with 3-Way Blade Pickup Switch and two mini-toggles

### OPTIONS

- Top Wood: 10 Top Flame or Quilt (MT)
- Neck Wood: Rosewood
- Inlays: Moons
- Bridge: PRS Stoptail
- Hardware: Gold or Hybrid





# SE ANGELUS STANDARD & CUSTOM ACOUSTICS

BY DARRIN FOX

**F**OR A COMPANY THAT SET the bar so high in the electric guitar world, diving headfirst into the acoustic guitar market was an ambitious decision to say the least for PRS. They needed to either knock it out of the park or go home. Thankfully, PRS delivered—*big time*. Nearly four years ago, they introduced the Angelus line of acoustics, and these instruments' high-quality tone woods, magical playability, and consistent, ultra-musical tones proved that PRS was indeed a major player in the acoustic guitar field. Now, with the SE Angelus line, which includes the Standard and Custom models, Paul Reed Smith's legendary attention to detail—as well as the brand's sonic sophistication and construction appointments—is available at a price point far lower than that of the SE's American-made big brothers.

Both the SE Angelus Standard and Custom flaunt a solid spruce top and a bone nut and saddle. The Standard features mahogany sides and a solid mahogany back with a rosewood fretboard and bridge, while the SE Angelus Custom struts rosewood sides, a solid rosewood back and an ebony fretboard and bridge. Both models feature optional onboard electronics and an adjustable truss rod. Underneath the hood of the SE Angelus you'll find the very same bracing pattern found on the more expensive Angelus models—and the construction is just as jaw-dropping as the brace work: clean as a whistle with nary a sign of sloppy glue work or rough, un-sanded edges. The SE Angelus' tasteful Natural Blonde finish is top-notch, catching your eye from a distance and up close with its classy golden hue—kudos to

PRS for *not* slathering the guitar, especially the top, in a hard-candy shell of varnish, thus allowing the instrument to resonate and gush volume. Cosmetically, it's safe to say that the SE Angelus more than holds its own against competitors three times the price.

When I picked up the SE Angelus, I was immediately struck by its ultra-inviting neck contours, which offer a mix of comfortable depth, chunk, and speed. Whether you're reeling off open-string bluegrass cascades or high-velocity machine-gun shred, simple campfire songs or high-octane prog pontifications, the SE's comfy dimensions are as lavish as they are practical. The cutaway, which joins the neck at the 15<sup>th</sup> fret, allows for easy access to the 17<sup>th</sup> fret and beyond thanks to the well-sculpted neck heel. Perhaps the best part of the SE Angelus' dimensions is the way it fits your body. Whether you're sitting down in a practice room or standing onstage, the balance of the SE Angelus makes anything you play that much easier.

But all of the construction appointments and slick playability in the world don't mean a thing if the tones aren't happening, right? Thankfully, the SE Angelus has tone for days. What instantly impressed me about the instrument was its thumping, focused low-end. Whether I was playing fingerstyle or with a pick, the clear, luscious bass response never became muddy or smeared, no matter how low I went or how complex a chord voicing I concocted. Likewise, the SE Angelus' warm midrange contains just the right amount of honk, allowing your parts to be heard in a densely populated track. For example, on a cut that contained layer upon

layer of instrumentation—multiple electric guitars, organ, horns, and percussion—the Angelus' sweet, musical midrange frequencies enhanced everything from tasty double-stops to chunky palm-muted riffs, not to mention lead lines which leapt out of the soundhole with punch and vigor. The bell-like treble frequencies of the SE are outstanding as well: chock full of chime with a bountiful amount of lacy detail and clarity, all the while never sounding sterile or icy.

Sonically and tactilely, it's easy to become inspired by the SE's amazingly balanced character. Strumming first-position chords, fingerpicking in DADGAD, or reeling off blistering flatpicked riffs, open strings and fretted notes blend together in an amazingly coherent way, lending a brilliant musicality to everything I played. Remarkable string-to-string definition emerges; clanging intervals bounce around with a keening clarity. The assortment of textures available just by using your hands is vast, as the SE Angelus reacts extremely well to your picking attack. Lighten up, and shimmering arpeggios lilt with a pure, breathy quality; lay into it for some power strumming à la Pete Townshend and the instrument rises to the occasion with aplomb, booming louder and louder without caving in on itself and compressing its impressive volume.

When an instrument can celebrate impeccable construction *and* unbridled musicality, it's like form meeting function; it means you *nailed it*. The SE Angelus models have nailed it by taking PRS' legacy of craftsmanship and quality materials and delivering it at an affordable price—no compromise required. 🍻

*“The SE Angelus models offer PRS’ legacy of craftsmanship and quality materials at an affordable price—NO COMPROMISE REQUIRED.”*

► See the demos and learn more at [www.prsguitars.com/seangelus](http://www.prsguitars.com/seangelus)

SE ANGELUS CUSTOM

SE ANGELUS STANDARD



## SPECIFICATIONS

### BODY

- Shape: 15 ½" Cutaway
- Bracing: PRS X-brace/classical hybrid
- Back Wood: Solid Mahogany (Standard) or Solid Rosewood (Custom)
- Side Wood: Mahogany (Standard) or Rosewood (Custom)
- Top Wood: Solid Sitka Spruce

### NECK

- Neck Wood: Mahogany
- Neck Shape: Wide
- Fretboard and Bridge Wood: Rosewood (Standard) or Ebony (Custom)
- Inlays: Birds
- Truss Rod: Adjustable Truss Rod

### HARDWARE

- Nut: Bone
- Saddle: Bone
- Tuners: PRS SE Tuners

### ELECTRONICS

- Optional Electronics: PRS Pickup system





# 2 CHANNEL “H” AMPLIFIER

BY RUSSELL CARLSON

**P**AUL REED SMITH has long been a champion of versatility, offering single guitars that can do so much. And so he continues in amps, providing relief for guitarists who want a single tube amp that provides a wide spectrum of tones—from dirty to clean and everything in between.

The rock-based guitarist’s dilemma is really as old as rock ‘n’ roll guitar itself. We want access to a clean tone that sparkles and, at the flip of a switch, we want paint-peeling distortion. Such is the fantasy, but it’s hard to find an amp that can do that and sound good across its possible settings. With the 2 Channel “H” amp, PRS makes the fantasy a reality. Players of a modern sensibility who want that kind of versatility served up with ample punch and articulation will fall hard for this head, also available as a 1X12 combo.

The 2 Channel “H” can deliver such extremes in sound because at its heart it’s essentially two amps. Brought to life by PRS amp designer Doug Sewell, the 2 Channel “H” employs discrete preamp circuits for each channel—lead and clean, each with separate pre and master volume controls, both pumped through a pair of 6L6 tubes for 50 watts of power. Those intimate with vacuum tube characteristics may have instantly begun hearing tight, 1980s metal riffs and/or crystal-clear bell tones in their heads, as 6L6 valves are known for their edgy, chiming tone. And that’s how it works in the 2 Channel “H” amp. Sewell and PRS chose these valves in particular (plus the specially designed “Heyboer” transformer) to give the amp a contemporary edge over the more vintage-sounding 2 Channel “C,” another two-channel PRS amp (one that uses EL34s in the power stage and a Cinemag transformer). The head matches nicely to a PRS closed-back speaker cab equipped with a 12-inch driver that carries a 16 ohm load, though the amp head output can be switched between 4, 8, and 16 ohms.

But enough about the specs for a moment—it doesn’t take a lick of that kind

of knowledge to notice the wonderfully defined tone this amp generates. Just plug in and play an open chord on either channel. Not surprisingly, the classic PRS Custom 24 guitar mates well with the 2 Channel “H” across the spectrum of possible tone settings. Working with the lead channel first, pushing the preamp volume nearly to the hilt and keeping the three-band EQ knobs flat save for rolling off the bass, the tone coming off the Custom 24’s bridge pickup is darn sinister—compressed and just a bit dark despite having the “bright” switch engaged. Lest that lead to thoughts of an amp solely for the metal set, that’s just the beginning. Tweaking knobs reveals the versatility of the lead channel. For instance, dialing the preamp gain to 4 o’clock and rolling back to 7 or so on the guitar’s volume pot effectively “decompresses” the overall tone and makes for an articulate sound well suited for modern rock, punchy riff/rhythm work, or any number of styles where you want plenty of dirt without sacrificing musicality.

Versatility aside, this amp’s overall transparent nature alone makes it a powerful tool for players who want to hear the true character of their axes. On both channels, guitars just sound like themselves out of this amp, from the Custom 24 to a stock Strat, SG, and—perhaps most tellingly—a fully hollow humbucker-equipped archtop that sounded very “acoustic” on the clean channel. Credit that in part to the generous headroom the 2 Channel “H” is capable of providing. One of the amp’s most interesting features is the effects loop, which, whether it’s being used or not, has bearing on the amp’s volume. The loop controls, on the amp’s back side, can be dialed up essentially to supply more volume. And on the clean channel this means enough headroom to deliver a pristine cleanliness of tone that’s nonetheless rich in harmonic complexity. Mix in a touch of the amp’s true spring reverb and it just sings.

Not that the clean channel is all lilywhite.

Just as with the lead channel, twisting knobs in the amp’s clean section can generate dramatic shifts in texture, from just a touch of grit through increasingly aggressive overdrive tones. One of the amp’s finest tones—something perfect for a rocking blues lead—came from the Custom 24 with the clean preamp gain maxed out and the amp’s master volume set just shy of halfway. And where many maxed-out clean preamps would just blur chords into raunchy blobs of sound, this one really articulates the notes within a chord even in the face of such overdrive.

The channels on this amp complement each other well, offering a wide range of sounds with a guitar plugged straight in. Players with a collection of stompboxes will be happy to know that this amp takes pedals very well (thanks in no small part to all that headroom), responding quite musically to both boutique and mass-production distortion pedals. And the 2 Channel “H” is also a good choice for those who like to switch between an amp’s channels, either as a sort of “effect” or just to get a little boost. The two channels cross over from each other quite smoothly and with no latency from the footswitch (which also includes a switch for reverb).

Not least among the amp’s attractive features is its understated appearance. The enclosure manages to stand out simply by not trying to stand out. No garish knobs, no big, bright lights. There’s just the handsome, charcoal-gray, tiger-stripped wood accent and a Paul Reed Smith signature across its face. The matching single 12-inch speaker cab is similarly unassuming and comes as a relief to players who want a lightweight cabinet option. And the amp head is an easy-to-lift 33 pounds.

With this amp PRS has filled a niche, offering guitarists a single solution that achieves a multitude of great-sounding tones, from clean to downright nasty. For gigs, recording, or home use, the 2 Channel “H” amp will prove its value within just a few notes played and few knobs turned. **A**

## SPECIFICATIONS

### Available Configurations

- 50 Watt Head (reviewed)
- 1x12 Combo (pictured)

### Features

- 6L6 Tubes
- Heyboer Output Transformer
- Global Reverb
- Volume, Treble, Mid, Bass and Bright Switch for each channel
- Lead Master Volume
- Clean Master Volume
- 4, 8 and 16 Ohm Selection
- Two Output Jacks
- Fixed Bias
- Effects Loop (send and receive level controls on back panel)
- Footswitch - Controls channel selection and reverb on/off
- Charcoal Figured Maple Fascia

*“The 2 Channel ‘H’ can deliver such extremes in sound because it’s **ESSENTIALLY TWO AMPS.**”*

► See the demos and learn more at [www.prsguitars.com/2channelamp\\_H/](http://www.prsguitars.com/2channelamp_H/)



2 CHANNEL "H"





# Don't

**JOURNEY'S NEAL SCHON HAS PLENTY TO SMILE ABOUT: A MULTIGENERATIONAL FAN BASE, A NEW INSTRUMENTAL SOLO ALBUM, AND A TO-DIE-FOR PRS SIGNATURE MODEL**



# Stop

By Evan Haga

**I**n 2012, well over a quarter-century since the band released its most successful studio album, it's still a very good time to be a Journey fan. Turn on the TV, scan through the radio, or walk into a crowded bar and soon enough you'll encounter the virtuosic high-tenor of Steve Perry and signature riffs and solos of guitarist Neal Schon. One song in particular is downright inescapable, and has given Journey miraculous staying power: "Don't Stop Believin'," the 1981 single that in the past decade has enjoyed some instant-classic TV, stage, and film spots.

Journey continues to record and perform for packed amphitheaters with current singer Arnel Pineda, whom Schon famously recruited through YouTube. But the band is only part of Schon's surprisingly storied career, one that extends back to his days as a teenaged guitar prodigy working in the Bay Area.

At 15, gigging south of San Francisco with a band called Old Davis, he met keyboardist-vocalist Gregg Rolie and drummer Michael Shrieve, both of Santana. "I guess they dug what they heard and they stuck around, and we ended up jamming until all hours of the morning after the owner closed the club," remembers Schon,

PHOTO: TRAVIS SHINN





58, on the phone from his home in Northern California. "About a day after, Gregg started picking me up. ... I started cutting school and hanging out and jamming." He spent time with the band during the sessions for its essential *Abraxas* record in 1970, and almost made it onto a cut. "But then Carlos [Santana] came back in with some 20-minute solo," Schon laughs. "He knocked me out, you know?"

Schon was eventually featured on 1971's *Santana (III)*. On tracks like "Everybody's Everything" and "No One to Depend On," you can hear a tremendously precocious rock-guitar talent: His lead playing already reflected a thorough understanding of influences including modern electric blues, '60s blues-rock, early jazz-rock, and the vocal inflections of his favorite singers, particularly Aretha Franklin. Schon followed up with work on 1972's *Caravanserai*.

Shortly before getting the offer to join Santana, Schon was courted by another guitar immortal, Eric Clapton. "He wanted me to play with Derek and the Dominos after I jammed with him, and move to England," Schon recalls. "And even though I would've been more comfortable and familiar playing with Eric and would've loved it, I was just not ready to leave and move to England. I also didn't know how long we would be together, 'cause there seemed to be some other internal problems in the band. My senses were telling me Santana was a smarter move." Schon and Rolie would go on to form Journey with other Bay Area musicians in 1973, and in '75 the band released its self-titled debut. Journey's early sound was progressive rock, straight up and down; Perry joined in 1977, and by decade's end the group had developed into certified arena-rock hitmakers.

It's the most musicianly, exploratory side of Schon that comes to the fore on *The Calling*, his new instrumental album due out on Frontiers Records Oct. 23. The album was conceived during some downtime following the recording of 2011's *Eclipse*, the latest Journey record. "I felt

prolific and I felt like something was going to come if I could play with the right guys," Schon says. He recruited some old friends: keyboardist Igor Len, special guest keyboardist Jan Hammer, and, most important, Steve Smith, the versatile drumming great who'd played in Journey during the band's most popular years and again during its mid-'90s reunion. Without any pre-written material, the sessions revolved around Schon and Smith's fluid creative rapport. "We always had a great chemistry, being able to improvise and scope out new ideas very quickly," Schon explains.

Smith, who maintains a busy schedule with Vital Information, keyboardist Hiromi, and others, speaks of the pair's working relationship in almost identical terms. "We have a very natural chemistry that we just instantly pick up on," he says.

As Smith recalls, the initial concept for each cut came quickly to Schon. "He's a prolific writer," the drummer explains. "He just always has ideas. ... It's his natural inclination to pick up the guitar and play something new." From those musical sketches, the sessions took off, loose and inspired. Smith would loop a groove, leaving Schon to work on rhythm parts and map out the tune's "imagery," as the guitarist puts it; the drummer would then return to further develop the arrangement and track his parts. Schon overdubbed his solos on top of just rhythm guitar and drums, and ended up playing bass.

Given the off-the-cuff quality of the sessions, you might expect *The Calling* to rely solely on technical bombast. Instead, the flash and heat are infused with texture, form, melody, and variety. There are songs combining hard-rocking rhythm tracks with hummable tunes, like the title cut and "Carnival Jazz"; a crystal-toned, Celtic-sounding exercise ("Irish Field"); numbers demonstrating the influence of Schon's hero Jimi Hendrix ("Blue Rainbow Sky," "Song of the Wind II"); and world-music elements ("Fifty Six [56]"). On "Tumbleweeds," Hammer's trademarked touch on synth evokes

PHOTO: ROBERT KNIGHT



**"It's a lot easier dealing with Paul than it is a CEO who doesn't play or understand guitar the way he does."**





PHOTO: MARTY MOFFATT

even had rollers up by the nut. “I really liked him,” Schon continues, “and wanted to support a young luthier I thought was doing some good work. Later, I bought the first double-neck that he had ever made.”

Over the years, Schon has acquired an arsenal of Smith’s instruments: custom single-cutaways; a variety of customized McCarty’s; and total one-offs, like a double-neck with a short-scale 12-string neck. But the crown jewel in the collection is the Private Stock Neal Schon LTD, an ax inspired in part by Paul Jackson, Jr.’s signature PRS model, the JA-15. “I’ve always been a fan of bigger boxes, whether it was a [Gibson] L-5, a 335, or whatever,” Schon explains. “So I played the JA-15 at the [PRS factory] and I really liked it. I said, ‘I’d love to make this model with a trem.’” That trem, however, ended up being not a Bigsby but a Floyd Rose. “Some people might think it’s bizarre that the bigger body has the Floyd on it,” Schon admits. “But I know for a fact that the better guitar players who have played the instrument, when they check it out they fall in love with it.” Unlike the almost entirely hollow JA-15, the Schon model is semi-hollow, with a Private Stock Grade curly maple top and back and mahogany sides. Schon’s input also included the Collection Series I pickups and custom knob placement.

“I’ve been using it onstage, the one that was made for me,” says Schon, “and I love the damn thing. It sounds amazing, and it’s not a 10-pound guitar; it’s very comfortable. It sounds open and thick, with a lot of nice top end. It cuts through.”

Schon has the same reaction to Smith’s instruments today that he had when he laid his eyes on that handcrafted double-cutaway three decades ago. “I was really impressed with the detail,” he says, “with the Mother-of-Pearl inlays, the birds. ... All that work, I took a look at it and said, ‘Wow, this is not only a great-playing and great-sounding guitar; it’s really a piece of art.’”

the seminal jazz- and prog-rock he helped pioneer.

“[T]here are so many guitar players out here at this point that have done incredible instrumental records and show incredible dexterity. I wasn’t looking at it like that,” says Schon. “I was looking at it more like a landscape, capturing an overall vibe.”

**B**eing a guitarist’s guitarist, Schon was an early adopter of Paul Reed Smith’s instruments. “Paul and I met in the early ‘80s,” Schon remembers. “I bought a couple of his original guitars around the time that he had made one for Carlos. You know—the original double-cutaway. ... It







The

# NATURAL

PHOTOGRAPHY BY MARC QUIGLEY

BLUEGRASS ACE CODY KILBY REFLECTS ON THE  
CHAMPIONSHIPS OF HIS YOUTH, THE UNDERRATED  
ART OF RHYTHM GUITAR, AND THE PRS PROTOTYPE  
HE JUST COULDN'T PUT DOWN

By Geoffrey Himes

**C**ody Kilby is a product of the national circuit of flatpicking guitar competitions, most of which he eventually won as a teenager. It was an experience that honed his skills as a soloist but left him underprepared for the dream job he landed in 2001: lead guitarist in Ricky Skaggs' Kentucky Thunder. He quickly got up to speed and has been an integral part of the band ever since, but the transition made him realize the contests' limitations.

Kilby was just 10 years old in 1991, the year he started playing guitar and the year he began to attend contests near his home in Cowan, Tenn. He had been playing banjo since the age of 8, so he already had some facility around a fretboard. But even a 10-year-old can see that a guitarist has a lot more opportunities than a banjoist, and by age 15 Kilby was devoting 90 percent of his time to the six-string instrument. That was the first year he entered the National Flat Pick Guitar Championship in Winfield, Kan. He came





**“The [PRS acoustic prototypes] were unlike anything Ricky [Skaggs] or I had heard. Nothing was leaking out of the back of those guitars; it was all coming out of the front.”**

in third that year, second the next, and won it all his third year, 1998.

“It was very competitive,” Kilby recalls, “like going to a karate match. But I liked competition. It reminded me of playing forward on my high school basketball team. I enjoy a challenge; I was attracted to flatpicking guitar because it was so much more difficult than the banjo. Seeing other young guitar players at Winfield, even though there were fewer than there are now, made me feel I was doing the right thing. After that first year, I knew what I wanted to do with my life.”

The contests became something he could do with his father, and they would travel to about 20 a year, sometimes accompanied by Cody’s mother and sister. At these festivals, he had the chance to talk and play with older musicians such as Sam Bush and Mark O’Connor, and to meet such peers as Chris Thile and Sean Watkins.

When Kilby won the MerleFest guitar competition in 1999 after victories at Winfield and Steve Kaufman’s Acoustic Kamp, he became a so-called “triple-crown flatpicking champion.” By the time he graduated from high school, he was a remarkable soloist. But when he joined Kentucky Thunder two years later, he learned there’s more to being a bluegrass guitarist than just taking solos. “The bad thing about the contests is there’s no reward for rhythm playing,” Kilby points out. “When people say, ‘Well, he’s a good contest player,’ they mean he can’t play much rhythm. I learned that the hard way when I joined Ricky’s band. In a group like that, even a lead player has to play a lot of rhythm to make the band sound tighter. It’s very different than playing in a contest.”

“[Cody] came to me and said, ‘Would you help me with my rhythm playing?’” Skaggs remembers. “I was impressed that he recognized the problem before I said anything. Once he got into a band with a singer, he realized you can’t solo while the singer is singing; you have to do something else.

“So we sat down in the studio one day and worked on rhythm things, especially in the right hand. You teach with a loving heart. You say, ‘You’re really good at this, so let’s work on that. You’re deficient in these

vitamins, so take them.’ That’s what Ralph Stanley did with me. I’d try something far-out, and Ralph would cock his eye at me and say, ‘Does that sound like the melody?’ I’d say, ‘No, sir.’ And he’d say, ‘Stick to the melody, son.’”

Skaggs had grown up around some of the most powerful rhythm guitarists in the history of bluegrass: Lester Flatt, Del McCoury, and Jimmy Martin. What made them so great, Skaggs told Kilby, was that they didn’t settle for that bouncy “bop-chink” pattern of hitting the low E string and then bouncing up to the high E. Instead, they came down hard on the top four strings at once. This gave them not only a fuller sound but more speed as well. It didn’t take long for the young guitarist to pick up the technique.

If you see Kentucky Thunder these days, Skaggs is always at the center, his brown-and-gray hair flowing over the collar of his black suit. Standing close by the leader’s right shoulder is Kilby, often in an untucked plaid shirt and faded jeans. A long, lean man with a high forehead and long, dark sideburns, he is now a muscular rhythm player, chopping out chords with his fast-flicking wrist as if his big guitar were as easy to handle as a mandolin.

But when it’s his turn to take a solo, his right wrist keeps pumping while his left hand’s long, slender fingers walk briskly but confidently across the frets. He avoids the easy choices of running scales or triads; he finds unexpected voicings for the changes, breaks those voicings down into single notes, and then connects those notes like beads on a string. “If the guitar had been his only instrument,” Skaggs suggests, “he wouldn’t have been the guitar player he is today. Because he grew up playing banjo, Dobro, and mandolin as well as guitar—instruments that have very different fingering—he has a lot of dexterity and a different way of hearing how notes fall together. When you have all that on your brain’s hard disc, you can pull from it at any time. The same thing happened to me: Playing mandolin, fiddle, and electric guitar made me a better acoustic-guitar player. I know I play fiddle licks on the mandolin and banjo licks on the guitar.”

Kilby’s album *Just Me*, released in 1997 when he was 16, sported a cover photograph of a band whose members were all Cody

Kilby. One was playing acoustic guitar; the others were playing banjo, mandolin, Dobro, and upright bass. And that’s exactly how he recorded it. He stuck to guitar and banjo on his latest album, 2008’s *Many Roads Traveled*, allowing the likes of Skaggs, Jerry Douglas, Bruce Hornsby, and Stuart Duncan to handle the other instruments, while Alison Krauss, Rhonda Vincent, the Whites, and Dailey & Vincent did the singing. Kilby reports that he has more than enough material for the next album but no schedule yet for completing it.

“Lately I’ve been listening to a lot of Alex de Grassi, Michael Hedges, and Tommy Emmanuel,” Kilby reveals. “They create solo guitar pieces that can hold your attention through the length of a whole song. That’s amazing to me. And the open tunings are so whacky that they blow my mind. There will definitely be some different tunings on my next album, though some of the things I play sound as if they’re in open tunings when they’re actually in the conventional tuning. That comes from learning pieces as a kid without knowing that they were in different tunings.”





► To hear Kilby discuss — and play — his signature Private Stock model, visit: [www.prsguitars.com/codykilby/](http://www.prsguitars.com/codykilby/)

**K**ilby remembers the Saturday afternoon in 2005 when Paul Reed Smith showed up at Northern Virginia's Birchmere Music Hall with prototypes for his first acoustic guitars. Smith had long been a name to be reckoned with in the electric-guitar world, but he wasn't well known in the acoustic-guitar world—nor did he know that world very well. He was familiar with Ricky Skaggs, of course, and he came looking for feedback on his new creations. He quickly discovered that Kilby's comments were nearly as valuable as Skaggs'.

"The guitars were unlike anything Ricky or I had heard," Kilby recalls. "Nothing was leaking out of the back of those guitars; it was all coming out of the front. If you pull an ordinary dreadnought guitar back to your body, you can deaden it, but you can't deaden Paul's guitars, because everything projects outward. Dreadnought guitars usually have a big low end. These guitars have that low end too, but it's so much tighter. It's not mushy;

it comes through the mic so clearly. You hear that tone sometimes in guitars from the '30s, but Paul's guitars are like that from the start. You just touch the top and it rings."

At the 2010 NAMM tradeshow in Anaheim, Calif., Kilby was scheduled to play five songs for a gathering of instrument dealers. Just before he started, Smith handed him a new prototype and said, "Here, play this one." After the brief performance ended, Kilby told Smith, "You're going to have a problem getting this out of my hands now."

"I'd been wanting to hear a more traditional sound from his guitars," Kilby explains, "and this one had it. It reminded me of a Martin HD-28 from the early '40s, which is a much-sought-after sound. The body was narrower by about 3/4 of an inch from the top to the back, which gave the low end a real tight punch. You know how when you turn up the bass on your car radio, it sounds kind of slappy without a lot of presence? That's what you don't want. In bluegrass, where you're playing both lead and rhythm, you want that punchiness."

The prototype never left Kilby's possession until it was replaced by a new prototype tweaked by the ongoing discussion between the guitarist and Smith. Finally, at this year's NAMM show in January, the guitar was offered for sale to the public as the Private Stock Cody Kilby Signature Acoustic. Kilby asked for a more traditional inlay that you might find on a vintage banjo or mandolin; the Kilby model is, in fact, the only PRS guitar with this inlay. He also asked for a more traditional spacing between the strings.

"I'm looking for a guitar that's very even," Kilby says, "one where both the tone and volume are even across the octaves, where one's not brighter or louder than the others. A lot of guitars will sound great on most of the strings, but maybe the low E string isn't happening. This guitar is even across all the strings. You don't have to EQ it when you mic it, because it's all there. I like the action to be pretty stiff; that way you can dig in really hard. I need that for all the rhythm playing I do these days, which can be very fast and thrashing." 🎸







BY DAVID R. ADLER

# “YOU’VE REALLY GOT TO LOVE YOUR INSTRUMENT”

JOHN McLAUGHLIN  
ON HIS INSPIRED NEW  
ALBUM, MILES DAVIS,  
AND THE SPLENDOR  
OF PRS GUITARS

W

hen John McLaughlin gave his 1978 release the matter-of-fact title *Electric Guitarist*, he was saying something about his evolving legacy as a jazz modernist, an architect of the jazz-rock era. He had already played major roles on Miles Davis’ landmark albums *In a Silent Way* and *Bitches Brew*; worked with drummer Tony Williams and organist Larry Young in the power trio Lifetime; and, of course, made the timeless recordings *Birds of Fire* and *The Inner Mounting Flame* with his groundbreaking Mahavishnu Orchestra.

At age 70, McLaughlin remains one of the definitive electric players of our time. But to stop there would be to miss the significant chunk of his career that he’s devoted to the acoustic guitar. His poetic 1971 release *My Goal’s Beyond*, his Indian ensemble Shakti (with Zakir Hussain), his virtuosic trio work with Al Di Meola and Paco De Lucia, his early ’80s group the Translators: These projects reveal an artist at home in many different environments, wringing beauty from an endless array of instruments. “I’ve played the guitar for 60 years,” McLaughlin says via phone from France, “and I’m still learning stuff every day. As long as the guitar is responding to my searching—and responding the right way—I’m a happy guy.”

Born in England’s South Yorkshire county, McLaughlin can be viewed not only as a jazz artist, but also a participant in the British Invasion—much like Cream bassist-vocalist Jack Bruce, his old friend and fellow member of Lifetime. “I was basically playing R&B and making a living,” McLaughlin says. “I toured with the Four Tops. When I started playing with Miles Davis in January 1969, it changed me forever. It’s not that he coached me, but he would ask me around his house a lot, and I always had to bring the guitar, an acoustic guitar. He’d say, ‘Whaddya hear, John?’ I was coming from rock in the mid-

PHOTO: INA McLAUGHLIN







PHOTO: INA MCCLAUGHLIN



PHOTO: ANDREA PALMUCCI

'60s, and that influence was very strong: the Beatles, Jimi Hendrix, Sly & the Family Stone, James Brown, all the Motown stuff, too. Miles was pulling that influence out of me.”

In recent years McLaughlin has again leaned heavily toward electric jazz, whether he’s collaborating with fellow Davis alum Chick Corea in the Five Peace Band or touring and recording with his current unit, the 4th Dimension. But don’t assume the acoustic guitar has gone away: “The music calls the shots,” McLaughlin insists. “There are some things buzzing around in my head. I’m thinking of calling Paco, since I wrote a new piece for him that we haven’t played. Maybe we’ll get to it sometime in the near future.”

The 4th Dimension surges forward, meanwhile, with its new release on the Abstract Logix label, *Now Here This*. The title is “not an admonition,” McLaughlin says. “It’s a little bit Zen: a play on words, a statement about the present moment, the only moment we have.” Most of the lineup from *To the One*, the band’s previous effort, remains in place, with the multitalented Gary Husband, a longtime Allan Holdsworth sideman, holding it down on both keyboards and drums. On electric and fretless bass is Etienne Mbappé, described by McLaughlin as “my old buddy since the Joe Zawinul days.” On drums is Ranjit Barot, back in the fold after a strong showing on McLaughlin’s 2008 disc, *Floating Point*.

The music on *Now Here This* is assertive, rhythmically intricate and texturally dense, from the first staccato passages of “Trancefusion” and “Call and Answer” to the pounding slow funk of the closing “Take It or Leave It.” There are calmer moments as well, such as the melodic “Not Here Not There” and the ethereal “Wonderfall”—the latter enlivened by Husband’s acoustic piano and McLaughlin’s ghostly guitar synth. McLaughlin speaks fondly of the main guitar he used on the date: a Paul Reed Smith Private Stock McCarty Violin that he acquired last year.

**O**n the back cover of the CD we see his PRS guitar in a dramatic close-up: a surface-level photo peering across the flamed Black Gold maple top, up toward a pair of PRS 59/09 humbucking pickups, with the tremolo bar cutting across the top of the frame in sharp focus. On the front cover we find McLaughlin holding a prized red Gibson Johnny Smith model. But as for the music, McLaughlin says, “This album is all Paul’s guitar. Actually, it’s not Paul’s guitar—it’s *my* guitar. She’s rocking. I mean, killer. She’s stunningly beautiful.”

The McCarty Violin is the second PRS model McLaughlin has played. Many years ago he

acquired a Modern Eagle. The ME is “radically different from the [McCarty Violin],” he says, “but in their individual ways they’re both great. There’s a response on Paul’s guitars that is very, very agreeable; I don’t know how else to say it. You pick it up and play it, and it’s unique.”

Thus far, McLaughlin has used a Godin solidbody with a Roland MIDI controller for his guitar synth needs. “The Godin came as the result of a necessity,” he explains. “We were preparing the DVD box set *This Is the Way I Do It*, an educational video on mastering improvisation. The concept was to have a score in sync with everything I played, which nobody had ever done. The only way I could do it was to record MIDI and audio at the same time, so I started hunting for a [suitable] guitar and the Godin fit the bill.”

Recently, McLaughlin acquired a prototype wireless guitar synth system developed by Larry Fishman and András Szalay, and he’s impressed: “There’s no cable and no [time] delay, none, I’m not kidding! You can really play this thing, and I’ve been fooling around with the synth guitar since the mid-’70s. I use it with a laptop computer and it works like a dream.” Nonetheless, McLaughlin is reluctant to mount the prototype on the PRS McCarty Violin. “It’s got a nontoxic tape and you stick it behind the bridge, but I’m a little nervous. The wood Paul used is exquisite. His guitars are really like works of art. The [wireless synth] prototype is not pretty, but I’m sure when the finished [product] comes out it’ll look great, and there’ll be a way for me to use it [on the PRS].”


McLaughlin continues: “I’ve been working with different preamps recently. For this recording I used the [Hermida Audio Zendrive 2] with one tube in it, and it’s really great. I like the Seymour Duncan, too—they’re all sons of Mesa Boogie preamps. Remember the Mesa Boogie preamp that looked like a Harley Davidson, with the two tubes in it [the V-Twin]? It’s great but it’s big and it’s heavy. Then Seymour Duncan put out a beautiful one using military tubes, a great unit [the Twin Tube]. But with Paul’s guitar I was sent this Zendrive unit, and the two went together beautifully.”

**“THIS [NEW] ALBUM IS ALL PAUL’S GUITAR. ACTUALLY, IT’S NOT PAUL’S GUITAR—IT’S MY GUITAR. SHE’S ROCKING. I MEAN, KILLER. SHE’S STUNNINGLY BEAUTIFUL.”**



In terms of sound, technique, and composition, there’s a clear line to be traced back from McLaughlin’s present work to his period of meteoric ascent while still in his 20s. “Those first two years, the whole of ’69 and ’70—talk about accelerated evolution,” he remembers. “Right away I was in the studio with Miles doing *In a Silent Way*, but I had come [to the U.S.] to join Tony. So the way Miles set it up, he said, ‘Whenever you’re not playing with Tony, you’re playing with me.’ How lucky can you get? The other thing was that Tony really encouraged me to write music for Lifetime, which I did. A major part of the [groundwork] for the Mahavishnu Orchestra was done during those two years.”

Gear-wise, McLaughlin started simply. “On *Silent Way*, I played a Gibson Hummingbird with a DeArmond pickup,” he recalls. “It was the only guitar I had at that time. On *Bitches Brew*, about six months later, I’d switched to a solidbody, since playing with Tony on an acoustic guitar with a pickup was impossible. I had a Fender Mustang for [*Bitches Brew*], and I liked that guitar. On the Lifetime recordings with Tony I rented a ’67 or ’68 black Les Paul Custom, which is still one of my all-time favorite guitars. By 1971 I was already playing acoustic 12-string guitar, and loved the way it sounded for arpeggios, so when I saw that Gibson had brought out a doubleneck six- and 12-string, I went bonkers. [Soon after] Rex Bogue made me a doubleneck that had the ‘Tree of Life’ inlaid in abalone on each fingerboard. Beautiful! Unfortunately this guitar was involved in an accident and was irreparably damaged.”

Having handled classic, dependable guitars like the Les Paul as well as one-of-a-kind oddities like Bogue’s “Double Rainbow” or Abraham Wechter’s drone-string “Shakti” acoustic, McLaughlin has cultivated the loftiest of standards. His PRS guitars take their place in a far-flung, historically significant gallery of axes bearing the McLaughlin creative touch. “Paul’s guitars are special,” he declares. “At my age, and after all the guitars I’ve played, you’ve really got to love your instrument. If you’re just neutral about it, that’s not good enough.” 







**57/08 TREBLE & BASS**

**THE FIRST IN A SERIES** of vintage-inspired pickups (that also includes 59/09s and 53/10s), 57/08s were introduced in 2008 and have become one of PRS' most popular pickups. PRS 57/08s are full and articulate, with plenty of sparkle and clarity in the highs. They sound musical clean or with gain, giving these pickups universal appeal and application.

Available on the following PRS models: "Stripped" 58, Studio (two PRS NF pickups and a 57/08 treble pickup), McCarty 58, SC 58, Hollowbody II, Singlecut Hollowbody II, and Al Di Meola.

**59/09 TREBLE & BASS**

**FIRST INTRODUCED** in 2009, PRS 59/09 pickups are articulate while providing rich harmonic overtones. With a powerful bridge pickup and a touch of brightness in the neck, these pickups are the perfect tool to achieve clarity and definition with a punch.



▶ [Click here to purchase your set of 59/09 pickups](#)



# RULES OF TONE

**PAUL REED SMITH ON PICKUP DESIGN, INNOVATION, AND INSPIRATION**

**"N**o matter what microphone you put on Barbra Streisand, she's not going to sound like Paul Rodgers, right?"

That's Paul Reed Smith, whipping up an analogy to explain his company's philosophy on electric guitar pickups. It's quite a leap from humbuckers to "Happy Days Are Here Again," but stay with him.

"Still, that mic you put on Barbra Streisand or Paul Rodgers has a huge impact on how the vocal

sounds on the track," he continues. "So the guitar is the voice, and the pickups are the microphone. You can't really separate the two." In short, it's all about balance. PRS pickups exist in that sweet spot between being a transparent conduit for Smith's carefully chosen tone woods and being small electromagnetic instruments unto themselves.

"We've always made our own pickups," Smith says. In 1982, when PRS pickup manufacturing began, the demands of the market called for a pickup with more gain; today, says Smith, he's





## 408 TREBLE & BASS

**THE PROPRIETARY** 408 treble and bass pickups are designed to narrow the field of the bass pickup to increase its focus, and to expand the field of the treble pickup to increase its tonal range (hence their asymmetric appearance). This pickup configuration stems back to Paul's pickup experimentation in the early 1980s and provides stunning articulation and musical clarity. The Signature/408 electronics offer eight sounds via four pickup coils, thanks to a simple but versatile switching system featuring mini-toggle switches that provide numerous combinations of humbucking and (no volume loss!) single-coil tones.

Available on the following PRS models: 408 MT, 408 Standard.

► [Click here to purchase your set of 53/10 pickups](#)



## 53/10 TREBLE & BASS

**INSPIRED BY THE TONE** of single-coil guitars from the '50s, 53/10s are the warmest sounding in the PRS vintage-themed family of pickups, which also includes 57/08s and 59/09s. These humbucking pickups, first introduced in 2010, have a unique tone with a sweet high end and warm, smooth bass.



## PRS NARROWFIELD (NF)

**"WE WANTED** a 57/08 to sound like a single-coil, but the hum wasn't acceptable," Paul Reed Smith explains. "What we got was something that sounds like a humbucker, P-90, single-coil, and mini-humbucker—the best traits of all combined. We were ecstatic." Welcome to the world of Narrowfield. It's a new PRS format that uses the same wire used for 57/08s, but squeezes the width of the pickup from pole to pole and goes deeper. Looking for exceptional clarity? You found it. Yearning to hear that full-on pick attack? The PRS NF has got you covered.

Available on the following PRS models: NF3, Swamp Ash Special NF, Studio (two PRS NF pickups and a 57/08 treble pickup).

going for universal appeal. "You want the pickup to sound beautiful and musical and old and new and not too powerful and not too quiet," he explains.


Throughout the years, that objective has meant endless manipulation and testing of the many, many sensitive factors that affect how a pickup sounds. The list rolls off Smith's tongue: "You've got wire gauge; you've got coating thickness; you've got coating type; you've got the direction in which you wind the pickup; you've got how many turns there are; you've got bobbin shape; you've got bobbin depth..."

And then, just before things get too technical, another analogy: "It's almost like

'mastering' the pickup. You got a guy sitting in the mastering studio trying to get the track right, and he's got all these knobs. And what one guy does with the knobs is different than what the other guy does with the knobs, even if they have the same ones. There are a huge number of 'knobs' in these pickups, and every one makes a difference."

In recent years, Smith and his team have tweaked those knobs with unprecedented results. PRS pickups like the Narrowfields and 408s are proprietary models that present much more than further variations on industry benchmarks (namely vintage Gibson humbuckers and Fender single-coils). Both models give players unsurpassed clarity

and versatility with an overall character unique to PRS, and both flaunt the expansive high and low ends of exposed-coil pickups without the hum that pickup covers aim to suppress.

The 408 system, consisting of two humbuckers that coil-split without volume loss, is an especially important innovation. And it's already resulting in some especially satisfied customers. "We get phone calls [from session players] who say, 'I picked up a [408-equipped Signature] guitar and I didn't touch anything else—I didn't need anything else,'" Smith says. "I'm not hearing anything except good feedback these days about what's going on." 





# My PRS

*“My tone is the most important thing to me. PRS amps give me something I’ve been looking for—they inspire me to play.”*  
—WARREN HAYNES

## CUSTOMER TESTIMONIALS

### Grand Compliment

“Today I received my new Tonare Grand Custom. I am so blown away by the guitar that I had to write.

I’ve been playing acoustics for a long time, and I’ve had some wonderful Collings, Martin, and Taylor instruments. I knew PRS would make a really nice acoustic guitar, but I wasn’t remotely prepared for a guitar this phenomenal! This guitar absolutely sets the standard. It is miles and miles better than anything I’ve ever played.”

— Les



### Custom King

“I have a friend who tells me I am never happy with a guitar. Not true, but I am very particular about what I like!

I sent a Modern Eagle singlecut trem to the PRS Tech Center (PTC) to have them do some fine-tuning. They added a Tremonti treble pickup and Santana bass pickup, new bridge saddles, and Artist tweaks, and refretted the fingerboard with larger fret wire. I even asked them to recarve the neck to the new pattern-thin shape. Let’s be honest: Who else could you trust to reshape a Brazilian rosewood neck and not worry about it? My SEs are also PTCized. I frequently ask the PTC to add some custom mods like Phase II tuners, pickup swaps, a new finish, or, on my baritone, a piezo.

I had the opportunity to meet the PTC crew, and I got to see some of the guitars they brought back to life after the Nashville flood,



angry wife, etc. I got to see some unusual wirings and electronics as well. Looks like ‘can’t be done’ isn’t part of their vocabulary. They are the PRS Special Ops for sure.”

— Alexandre



### Above All Guitars

“I am active-duty Air Force and deployed; I should be back in the States in a little over a month, and am stationed at McGuire Air Force base in New Jersey. I have been a huge fan of PRS guitars since the first day I saw one. Last year I bought two PRS guitars and I have never been happier. I even brought my SC 245 with me to keep me company while out here in the sandbox. I was supposed to go to the PRS Experience last year but I was deployed and unable to attend. I will have about seven days off when I get back to the States and I would love to plan a trip to see the factory. I even took the 245 up for a trip over Afghanistan. I don’t know if a PRS guitar has ever made a trip over Afghanistan, but it’s a first for me—lol.”

— Alex



### Satisfied Customizer

“My PTC journey started last year when I purchased a heavily used Custom 22 as a project guitar. I had full intentions of doing the work myself—that is, until I met the guys from PTC at Experience. After talking with them about PTC projects and what they do, I instantly knew that instead of settling for a decent guitar, we needed to make it great. I reached out to [Daath guitarist] Emil Werstler and PRS, who gave me permission to replicate the Charcoal-Cherry Tiger Burst finish from Emil’s Modern Eagle on my project. Everyone was so passionate and enthusiastic about the project that as soon as all the details were sorted out, I ran home and filled out a work order.

Every time I got an update from [PTC Sales Manager] Shawn Nuthall about my instrument’s progress, I got giddy. This guitar was changing before my eyes, and that alone was an experience I’ll never forget—one that



is much more personal than simply picking a guitar off a wall in a store. You can’t really appreciate the job these guys do until you realize the amount of work and skill that goes into it.

The guitar received a complete refinish, pickup upgrade, and the installation of an aftermarket piezo system—and let me tell you, this guitar could not have come out any better if it was brand new off the production line. The finish is flawless and detailed, while the clear coat looks like a sheet of glass. The piezo saddles were installed with so much attention to detail that people don’t believe me when I tell them they’re not stock. The wiring for all the electronics was done so precisely, with everything neatly wrapped and tucked away. Lastly, the playability of the PTC final setup is unmatched. Within 10 minutes of playing the guitar, not only did I know that this guitar was my new #1, but I also knew that I had about seven other PRS guitars that needed to visit Stevensville for a setup asap!

Overall, the process was nothing short of amazing, and I can’t speak highly enough about it. I’d give you more details, but I’m currently filling out the work order for my next PTC project!”

— Mike



## Six-String Stunner

“Dear Paul,

Having met you at last year’s Meet Your Maker tour stop in Ilford, England, I took the plunge and chose the woods and specified a guitar. Then I sat back and worried!

In December my guitar arrived, and the tension in the shop was high as we opened the case. The case was opened and stunned silence prevailed, with eyes from all over the place peering in. What a beautiful sight we all stared at—stunning! Eventually I

picked it up, and it was amazing. I was shell-shocked, and judging by the *oohs* and *ahhs* in the shop, so was everybody else.

Having now had a number of weeks to play this guitar, I realize it is truly a masterpiece of an instrument and one that will be enjoyed long after I have left this earth.

My special thanks to you, Paul. And please pass on my sincere thanks to all who were involved in the creation of this most wonderful instrument.”

— Chris

# CONNECT With PRS

## Official PRS Forum

Can’t decide between a McCarty 58 and an SC 58? Got a new CAD amp and want to show it off? Need help figuring out that Santana lick? Head over to the Official PRS Forum and join in the discussion on all things music- and PRS-related.

## Inside PRS Blog

The Inside PRS Blog is the place to share videos, photos, care tips, and other miscellaneous content.

## Email Newsletter

The PRS newsletter is sent about once a month and is a great way to stay up-to-date on product announcements, artist news, events, and more.

## Around the Web

### Facebook

<http://www.facebook.com/prsguitars>

### Twitter

<http://www.twitter.com/prsguitars>

### YouTube

<http://www.youtube.com/prsguitars>

### Google+

<http://plus.google.com/b/104219378466478309659/>

### Flickr

<http://www.flickr.com/photos/paulreedsmitgtrs>



## ARTIST TESTIMONIALS



“The PRS Anniversary amplifier fills the ‘35-watt plexi’ slot in my amp setup. It has the punch and midrange of a great older Marshall at a slightly lower and more practical volume than a plexi 50. I love that the two channels are bridged internally so I don’t have to jump them with a cable. Blending the two channels gives me a wide array of vintage British tone with lots of low-end punch. In addition, it’s a new hand-built amp, so I don’t have to worry about a 40-year-old transformer or filter cap failing at a gig or session. Wonderful, pure, vintage-inspired tones: I love this amp!”

— David Grissom



“I have recorded and mixed hundreds and hundreds of acoustic guitars, including mixing both live and studio cuts, and I have never heard a more musical, more natural sound from an acoustic pickup system. If that had been the only thing special about the [P22] guitar I would have been excited, but then to hear the electric tones it creates—I was blown away. The ability to blend in an acoustic sound along with whatever electric tone you are recording would be a game changer in certain situations. I noticed

that it really helped the notes ring clearly through the haze, which is a tough thing to accomplish in a complex mix.”

— Grammy Award-winning producer and engineer Don McCollister



“The NF3 pickups are so fun to play— incredible tone even in those rooms where a single-coil is almost unplayable. The noise goes away but the tone sticks around: Problem solved.”

— Jon Foreman, Switchfoot



“When touring the world with Steve Vai, I need a versatile, incredible-sounding amp with flawless reliability. I choose PRS’ 2 Channel “H” amps. Their sound, dual master volumes, reverb, and loop give me everything I need.”

— Dave Weiner



“I’m using the SE 50 onstage. It has a great punky edge, but it’s also really warm. What really sets it apart is its definition. It’s versatile. I love its clean sounds as well. ... It has a sparkly high end that I can’t get with a Marshall.”

— Joey Santiago, Pixies





# PTC

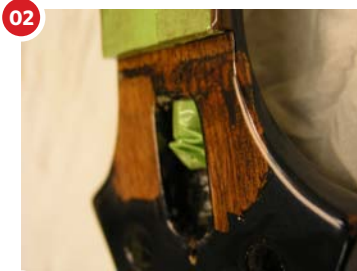
**The Paul Reed Smith Tech Center (PTC)** is dedicated to the responsible repair and authentic techniques that are true to a PRS guitar's original construction. The members of the PTC team have over 50 years of combined PRS experience (no outside contractors are used for PTC repairs) and have a dedicated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

To repair or customize your PRS, email [custserv@prsguitars.com](mailto:custserv@prsguitars.com) or visit [www.prsguitars.com/ptc](http://www.prsguitars.com/ptc)

## A FRIEND IN NEED...



► Whether it's repairing a broken headstock or modifying a fretboard from dot inlays to birds, the PTC can handle your repairs, modifications, and tweaks with style.



## 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\*
- 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](http://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/](http://melbay.com/) PRS for details.

# PRS SWAG

Visit [prsguitars.com/shop](http://prsguitars.com/shop)

## 1. PRS Long Sleeve Logo Tee

This shirt will be your casual go-to favorite featuring long sleeves, lightweight cotton with a modern fit, and a soft pre-washed feel.

Color: Black Sizes: S M L XL XXL

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Lifetime Warranty! Straight mono jack to right-angle jack 25ft cable. Made in the UK by Van Damme for PRS Guitars.

ACC-7001-25R \$64.99 EACH [BUY NOW!](#)

## 3. Signature Leather Strap

PRS Signature leather strap. Sturdy design. Padded for comfort. 2.75" wide. Adjustable to 52". Made in Canada.

Colors: Brown top/Tan backing.

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## 4. Ladies Guitar Pick Tee

Feminine styling and soft style ringspun cotton combine to make the ultimate ladies tee. Features a full front PRS Guitar pick imprint. Slim cut.

Color: Smoke Sizes: S M L XL

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## 5. Corando Tumbler

Perfect for Joe on the Go! Double-wall construction with stainless steel liner and high-gloss plastic outer. 16 oz. capacity. Push-on, thumb-slide lid. Stainless steel accent band on exterior. Includes 1 Piece Gift box. Size: 7.75" H x 3" D Color: Silver/Black

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## 6. PRS Guitar Strings

PRS Strings are the most consistent and highest-quality strings made in the world today. The plain strings are drawn through the highest-quality dies, and the bass strings are computer wound on hex core for tone. .011, .014, .020w, .028, .038, .049.

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PLEASE SEE WEBSITE FOR OTHER POPULAR PRS GUITAR STRING SELECTIONS.





# PRS IN GEAR

FOR COMPLETE  
SPECS, GO TO  
[PRSGUITARS.COM](http://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.



### 408 MT & Standard

25", 22-fret mahogany neck w/ rosewood neck option, Pattern neck w/ Pattern Thin opt, rosewood FB, birds, trem w/ stoptail opt, nickel w/ gold or hybrid opt, 408 treb/ bass, vol/ tone/3-way blade w/ 2 mini-toggles. MT: carved, figured maple (flame or quilt w/ 10 Top opt), mahogany back. Standard: Mahogany body.



NEW

### 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. Now available with the PRS Artist Package (details on pg. 2).



UPDATED

### Custom 22

Available through the Artist Package program only. Artist grade maple top (flame or quilt), mahogany back, premium Mexican ebony FB, 25", 22-fret Pattern neck w/ Pattern Thin opt, Artist birds, nickel/ gold/ hybrid opt, several neck/ FB/ pickup opts available (details on page 2). Now available with the PRS Artist Package (details on pg. 2).



NEW

### 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. Now available with the PRS Artist Package (details on pg. 2).



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 treb/ bass, vol/ tone/3-way toggle. Now available with the PRS Artist Package (details on pg. 2).



UPDATED

### 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 treb/ 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 treb/ 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 treb/ bass, vol/ p-p tone/3-way toggle. Now available with the PRS Artist Package (details on pg. 2).



UPDATED

### 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 treb/ 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 treb/ 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. Now available with the PRS Artist Package (details on pg. 2).



UPDATED

### 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 treb/ bass, 2 vol/2 tone/3-way toggle on upper bout, 2-piece stoptail bridge. Now available with the PRS Artist Package (details on pg. 2).



UPDATED

### 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 treb/ bass, L.R. Baggs/ PRS piezo, vol/ tone/3-way toggle. Now available with the PRS Artist Package (details on pg. 2).



UPDATED

### Starla

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



### "Stripped" 58

Singlecut maple top, mahogany back, 24.5" scale length, 22 fret mahogany neck, rosewood FB, Pattern neck, dots w/ bird option, 57/07 treble/bass, 2 vol/2 tone/3-way toggle on upper bout, 2-piece stoptail bridge.



### 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.

Now available with the PRS Artist Package (details on pg. 2).



### 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.



### 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 7-String

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



### 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.



### 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.



### 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.



### 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 Clint Lowry

Mahogany body & neck, 25.5", 24 fret rosewood FB, wide fat, "CL" inlays, adjustable stoptail, black nickel, SE HFS/SE Vintage Bass, vol/p-ptone/3-way toggle.



### 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.



### 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 ELECTRICS (CONT)

### 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 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.



### 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.



### 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.



### 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 four small installations per year, featuring one electric and one acoustic per installment. Paul Reed Smith selects all woods and oversees all aspects of production. See an authorized Collection dealer for available models. (Collection Series IV shown)



## Collection Series Acoustic

Limited to four small installations per year, featuring one electric and one acoustic per installment. Paul Reed Smith selects all woods and oversees all aspects of production. See an authorized Collection dealer for available models. (Collection Series IV 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.\*



## 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.

## 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.



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 "Stealth" Tolex covering. Celestion Vintage 30 speakers. Open back. European birch plywood. (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



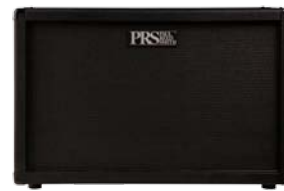
**PRS SE 20**  
20 W head or 1x12 combo w/6V6 tubes. 2 channels w/lead master vol, clean master vol, and global reverb. Independent bright switch, eq, vol, treble, mid, and bass controls. Fixed bias w/test jacks. Effects loop. Shown w/PRS SE 2x12 deep cabinet featuring custom-voiced speakers (8 ohm).



**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 Custom 24 7-String  
in Vintage Sunburst

Front Cover:  
408 Maple Top with  
a CAD Dallas Amplifier