

THE ONLY ALL-GEAR MAGAZINE

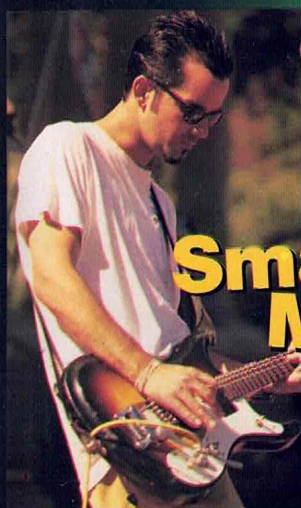
# GUITAR SHOP

TESTED

- Epiphone's Korina Flying V & Explorer
- 3 Colorsound Fuzzes
- Rivera Acoustic-Electric Combo
- Roland's V-Guitar Upgrade!
- SansAmp's Acoustic Box
- T.C. Electronic Multi-Effects Unit
- Hughes & Kettner's Tube Leslie Simulator
- Axon Guitar Synth

## Gibson vs. Paul Reed Smith!

Which Guitar Is Better:  
The Les Paul Standard  
or PRS McCarty?  
*We Decide!*



**Smash Mouth!**

**AWESOME  
ACOUSTIC-  
ELECTRICS**

**8** Piezo-Powered  
Guitars Rated

**Stevie Ray Vaughan**

**Michael Hedges 1953-1997**



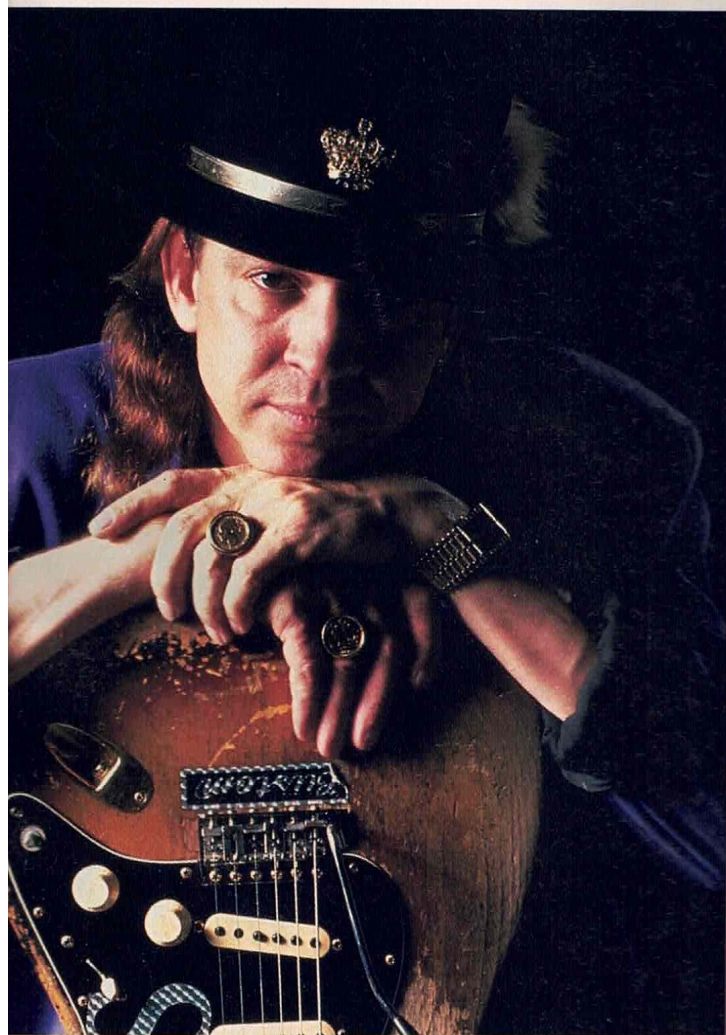
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"All The News That's Fit To Pick"

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Want to change your pickups, but don't have a clue what to buy? Check out this exhaustive exam of 26 replacement pickups, including plenty of single-coil, humbucking, soapbar, and active models to choose from. Dive in!

### 24 Black Magic Tone *by Pete Prown/gear photos by Rick Gould*

When you talk about both "rock 'n' roll" and "great tone," the name Carlos Santana isn't far behind. For nearly 30 years, his legendary tone has set the world on fire, as well as beguiled a generation of guitarists. For the first time, Carlos allowed the cameras to come backstage and shoot his live rig and guitars. You'll be amazed at how his massive lead tone comes from such a tiny amp.

### 38 COVER STORY: Gibson vs. Paul Reed Smith

*by Pete Prown & Lisa Sharken*

Who's better, who's best? Guitarists have long argued about which is the better humbucker-fueled solidbody: the great Les Paul Standard or that brash newcomer from PRS, the McCarty Model. Now *Guitar Shop's* top two editors go head-to-head on this combustible subject, arguing, pulling hair, and throwing more than a few punches (hey, watch those low-blows!). Now let's see who won.

### 46 Remembering Stevie Ray *by Lisa Sharken*

Double Trouble members Chris Layton and Tommy Shannon recall Stevie Ray Vaughan's early days, including the fabled 1984 concert at Carnegie Hall (just released on CD). Also, a gallery of rare, unpublished studio photos from the *In Step* recording sessions.

### 54 Piezo Power *by Pete Prown & Baker Rorick*

*Guitar Shop* rounds up eight smallbody acoustic/electric axes for inspection. These smallbodies offer guitarists the exciting possibility of playing a guitar that feels just like an electric, but emanates an acoustic-like tone. Too cool to be true? Turn the pages and find out for yourself. Plus an interview with piezo guru, Larry Fishman.



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Cover photo by Tim Radigan  
Cover inset photo by Jay Blakesberg  
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# TONE

*Straight From The*

# SOUL

Few would question Eric Clapton's assertion that Santana is "Soul Man #1" when it comes to rock guitar. For 30 years now, Carlos has earned his keep, night after night, by squeezing out the most emotional notes on the planet. Although he's grabbed a Strat from time to time, Santana has always gravitated towards humbucker-loaded guitars, first Gibson SG, Les Paul, and L5S models, and then Yamaha SG2000 axes later in the '70s. But around 1980, Carlos got a new solidbody from a Baltimore-area luthier named Paul Reed Smith and the rest is, well, guitar-tone history.



His amp journey has been similarly complex, starting with ancient Fender Twins and Gallien-Krueger amps. But then Carlos hooked up with yet another "Smith"—this one amp-guru Randy Smith—and the result has been a 20-plus year association with MESA/Boogie amplifiers. With Boogies on the backline and a PRS in his hands, Carlos has codified a sound that has become synonymous with the term "soulful guitar." Let's go backstage and see what Mr. Soul is plugging into these days.

## A Backstage Tour Of Carlos Santana's Live Rig

by Pete Prown





## PRS & ALVAREZ GUITARS

Carlos' current favorite PRS axe is dubbed "Number 1." This gold-stained guitar is a replica of the original PRS that Paul built for him lo those many years ago, but it differs from the production Santana in a few ways. It has a single volume knob, yet no tone control, while mini-toggle switches control the neck and bridge pickups. The peghead and wooden truss-rod cover boast custom mother-of-pearl inlays (the bird motif is common to all PRS Customs). Identical copies of this guitar were built for Carlos, including this turquoise Santana with a PRS tremolo and separate volume and tone controls. Each guitar has mini-toggle switches to activate the pickups or turn them off. Carlos also uses an Alvarez-Yairi Electric Classic nylon-string onstage for acoustic parts.



ALL GEAR PHOTOS BY RICK GOULD



JAY BLAKESBERG/RETNA



## THE "PRICELESS" AMP

This vintage amp is one of the most historic amplifiers in the world, and has been dubbed "priceless" by collectors. At Carlos' behest some 20-odd years ago, Boogie founder Randall Smith took a small Fender Vibro-Champ practice amp, stripped its insides, and installed the souped-up circuitry from a larger 60-watt Fender Bassman 4x10. He then added an extra "master volume" circuit that would drive the tube preamp section into natural distortion. The usual volume knob controlled the level of sound which came out of the amp. Middle and Presence knobs were added to sculpt the tone. The sound is then squeezed through a single 12" JBL speaker. This tremendously helped shape the unique tone that Santana is known for.



## RACK 'EM UP

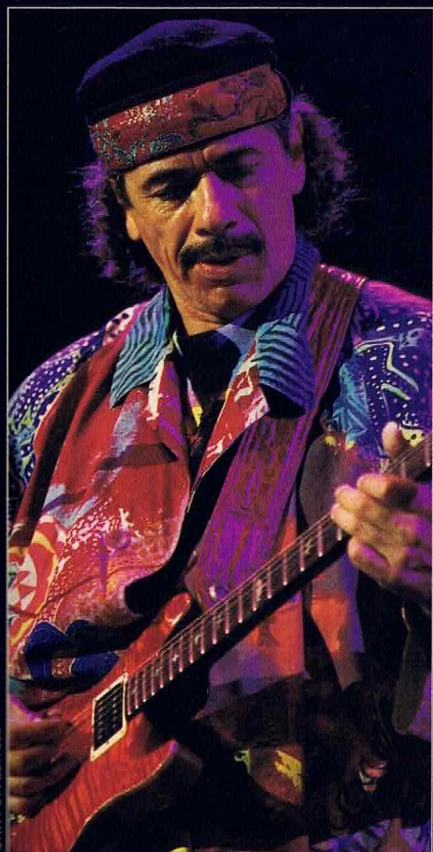
Carlos' live setup is elegantly simple. On the left is his MESA/Boogie rack, containing two Mark I heads and a Mark IV head. The top Mark I is for the quintessential Santana lead tone—think "Europa" or "Samba Pa Ti." The one underneath is its backup. The Mark IV on the bottom is used for special guests who come on stage to jam or, occasionally, for clean guitar parts.

On the right is the "Heartbreaker rack." On top is an Alesis QuadraVerb II. Carlos' tech, Angus Sutherland, uses a program called Ambient Chorus, to which he adds 510ms delay to beef up Carlos' "Marshall sound," which is used a lot for power chords. This Marshall-type sound—a big, fat rock tone with plenty of bottom end—is delivered by the top Heartbreaker head. If Santana is going through the Mark I and decides to pump it up, he may turn on the Heartbreaker head, combining the two for an even fatter tone. The Heartbreaker underneath is used for clean tones and both of these amps drive 4x12 cabs. There's a slave signal from the "clean" Heartbreaker that also goes into the Boogie SimulClass 2:90 power amp pictured under the Quadraverb. This power amp goes out to power the two Revolvers, which are MESA/Boogie's answer to a Leslie rotating speaker cabinet. These are always on for clean parts.

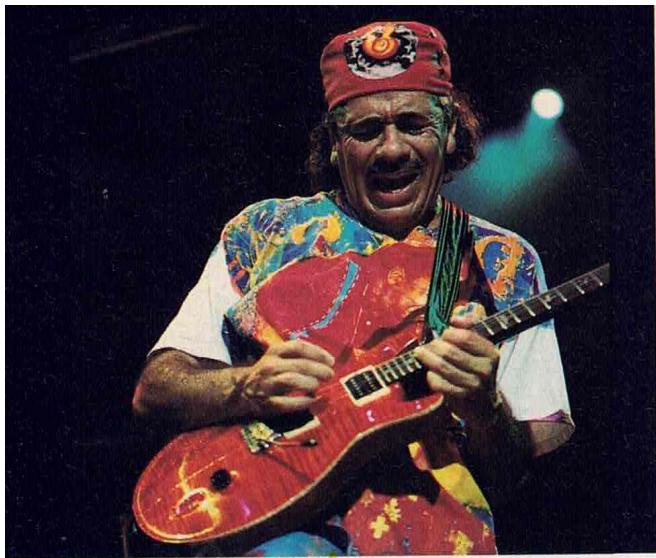


## HAIL THIS CAB

Here is Santana's backline, going left to right: Boogie cabinet with 1x12 Altec speaker (main lead tone from the Mark I head), Boogie 4x12 (powered by top Heartbreaker head for "Marshall sound"), first Revolver, another Boogie 4x12 (bottom Heartbreaker for clean), second Revolver, and a Fender Twin to run an old Echoplex for spacey effects, often at the end of the track "Exodus." It also serves as Carlos' "last resort" backup amp, or if he simply wants to play with a little Twin sound.

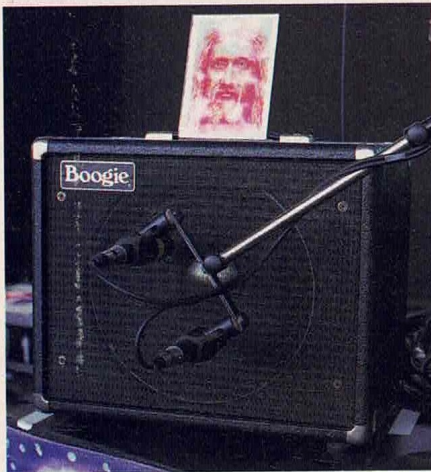






## FLOORS EFFECTS & AMP SWITCHER

On the left is the amp switcher which can turn any amp on or off, as well as use them in any combination. Next is the QuadraVerb bypass pedal (marked "Echo Bypass"), followed by an Ibanez Modulation Delay pedal that's labeled "Boogie Echo" (this is in Boogie Mark I's signal path). On the far right is the Mu-tron wah-wah, which is actually the first thing Carlos plugs into in the signal chain. ↓



## HOLY TONE

Carlos' main 1x12 Boogie cabinet with a picture of Jesus on top.



Put away your toys.

TONEWORKS  
HYPERFORMANCE PRODUCTS  
KORG

