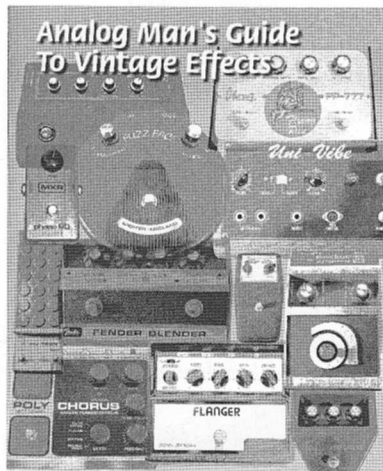


proving once again that we are surely living in the midst of the second 'Golden Era' of guitar building. *Quest forth...TO*

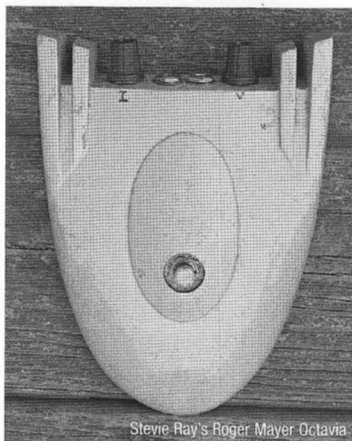
www.prsguitars.com  
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ANALOGMAN  
**Astro Tone Fuzz**



If you are fond of guitar effects, we urge you to buy a copy of "Analog Man's Guide to Vintage Effects" by Tom Hughes. In addition to the glossy color pictures of obscure and famous pedals accompanied by detailed descriptions, the history of guitar effects is thoroughly

chronicled in a non-technical and very well-written style that does not require an engineering degree for easy comprehension. Transistors fueled the development of effects, beginning with the Maestro Fuzztone, and the fact that the transistor was invented not long after the mysterious military cover up of whatever happened in Roswell, New Mexico was not lost on the author. You'll also find a few gems from the lips of famous types like Roger Mayer, who eloquently busts the musical equipment industry for routinely selling guitarists a load of crap. For example: "One of the things you might stress to your people is that when they hear a sound on a CD, that's a recording; it's got nothing to do with the live sound. In the case of Jimi you've got multiple-path processing, you've got equalization, you've got limiting on the recording



Stevie Ray's Roger Mayer Octavia

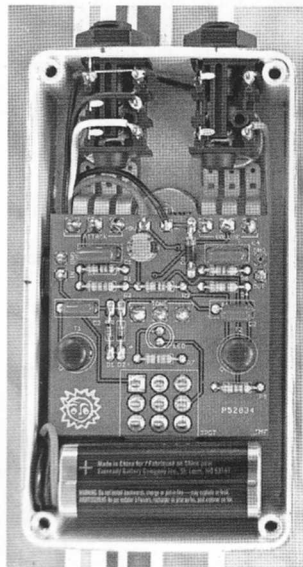
consoles, right? Plus, you've got the mastering process, haven't you? And then you're seven generations away from the original. Not to mention the fact that the sound you're hearing and trying to emulate is being heard on loudspeakers. Certain manufacturers would have you believe if you buy their guitar and



*plug into it and this and that, you're gonna sound like that; but it's a load of crap. If you're going to write a serious book, you'll be the first to make these points. You might not be the most popular man, but you'll be the most truthful. Making sound and effects is a lot more than just buying a box."*

Of course this is music to our ears, as you can imagine, for as much as we enjoy turning you on to inspiring stuff to make music, we've also become keenly sensitized to the role that bullshit plays in marketing gear. Or presidents, for that matter. Sometimes you just have to decide whose lies will go down the easiest.

Certainly the concept of sounding like one of your heroes if you just buy *this* is nothing new – we have all succumbed to that emotion, even though we instinctively know it is based on a false promise. It's only when we start buying stuff to sound like ourselves that such exploratory adventures acquire real meaning. So you won't be hearing any comparisons drawn to Jimi, Jimmy, Stevie or Eric, Derek, Duane, Dickie or Doyle, Eddie, Freddie, Peter or Pete as we pull the curtains back on Analogman's Astro Tone Fuzz. It won't make you become any of them, but it could help you become a better version of you.



You realize of course that all boost, distortion and fuzz effects basically amplify the signal from your guitar to create distortion that would otherwise be unavailable through your amp alone. It's the way in which the signal is modified and affected as it is amplified that determines whether or not we like what we hear. Well, in theory at least, but that statement presupposes that your rig didn't sound like ass to begin with... It's entirely possible to heap distortion on top of an inelegantly jacked up guitar and amp and wrongly blame the pedal. Assuming you've fattened up your unaffected clean tones and are happy with the result, some pedals may indeed sound too thin, others too