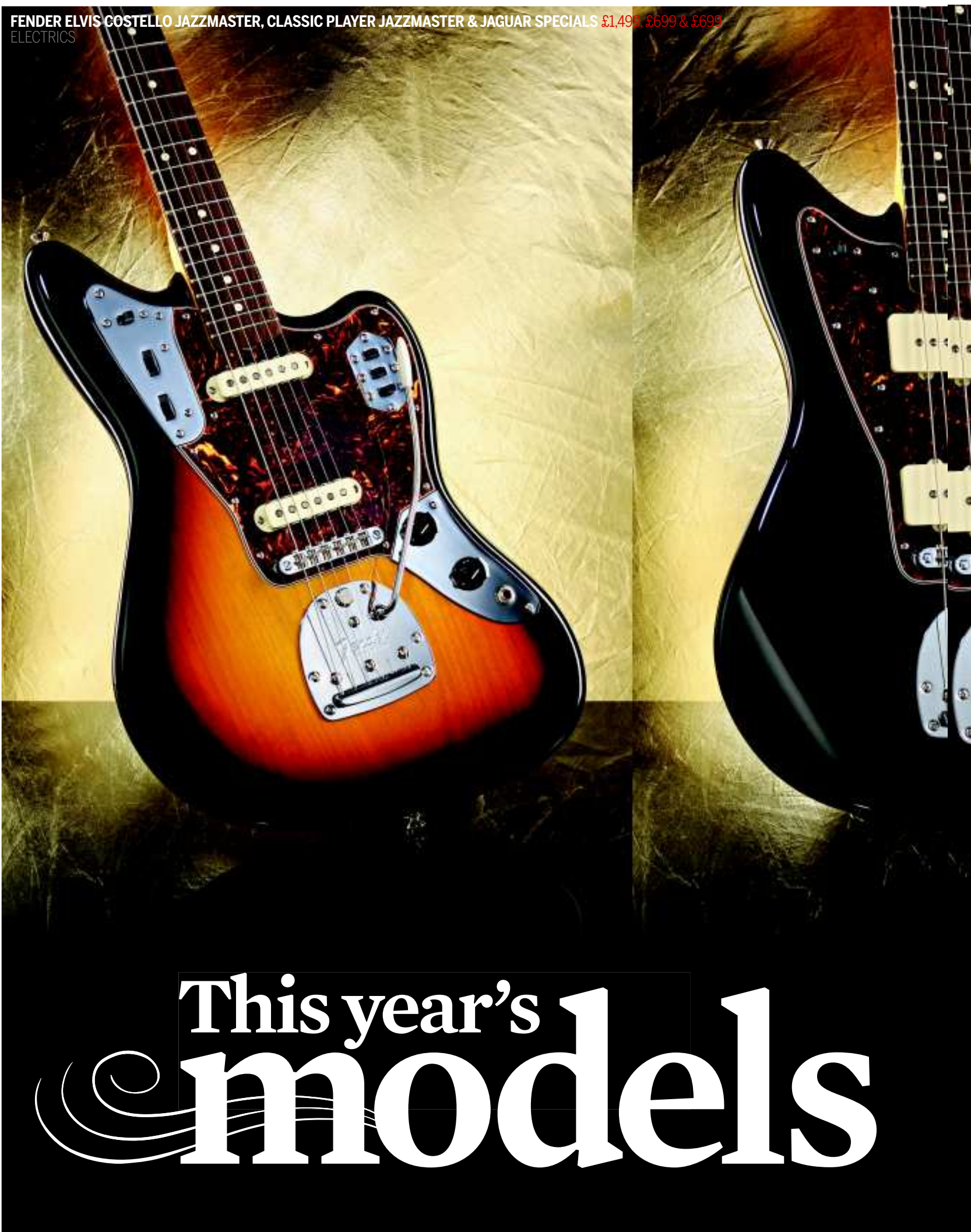


FENDER ELVIS COSTELLO JAZZMASTER, CLASSIC PLAYER JAZZMASTER & JAGUAR SPECIALS £1,499, £699 & £699
ELECTRICS



This year's models

PHOTOGRAPHY BY PHILIP SOWELS

FENDER ELVIS COSTELLO JAZZMASTER, CLASSIC PLAYER JAZZMASTER & JAGUAR SPECIALS ~~\$1,499, \$599 & \$699~~
ELECTRICS

Fender is marking the 50th anniversary of its Jazzmaster with a series of new updates on the old classics, plus an Elvis Costello signature edition that aims true...

By Dave Burrluck



Fender Elvis Costello Jazzmaster, Classic Player Jazzmaster & Jaguar Specials £1,499, £699 & £699

What we want to know

1 Jazzmaster, Jaguar? What's the difference?

The Jazzmaster came first; the Jaguar arrived four years later to improve the Jazzmaster's 'mistakes'. The Jazzmaster is a full 25.5-inch Fender scale; the Jaguar drops, considerably, to 24-inches.

2 What's going on with all those knobs and switches?

The Jazzmaster and Jaguar share a 'dual circuit': a lead circuit and a rhythm circuit. On the Jazzmaster the lead circuit involves a three-way toggle switch, master volume and master tone, on the Jaguar there's an on/off switch for each pickup and a 'tone switch'.

3 So who's gonna play 'em?

If you look back at the more contemporary Jazzmaster and Jaguar artists they're 'anti' guitar heroes – players who want to be listened to for their music and songs, not necessarily for their hot licks.

So, the Jazzmaster is 50. Its past is one thing but what of the present: what's the state of the Jazzmaster, and its close cousin the Jaguar, in 2008? Surprisingly healthy would be our assessment. Along with the pretty constant availability of the Japanese-made reissues over the past 20 years, the American Vintage '62 reissue pair are now nearly a decade old. We've seen two signature Jazzmasters added in as many years – J Mascis and, this year's model, Elvis Costello – while 2005's Jaguar HH makeover (all black, tune-o-matic-style bridge and stud tailpiece, dual humbuckers) laid the foundation for, perhaps, the best ever Jazzmaster and Jaguar: this year's Classic Player Specials. But first let's remind ourselves of the original Jazzmaster recipe in its latest incarnation...

Elvis Costello Signature

If the Classic Players can be considered quite forward looking in Fender's ultra-conservative world, the Elvis Costello Jazzmaster is a slice of nostalgia – more of a 'Tribute' model but in the standard signature range so it's far from the £9k price of, for example, Andy Summers' Tribute Tele of 2007. But like Summers'

instrument, this Jazzmaster has been fundamental to Costello's career right from the recording of his first album, *My Aim Is True*.

"I started recording that album with a CBS-era Telecaster," recounts Costello. A friend, a previous drummer, had worked for Fender so could get a company discount. The new Tele was, reckons Costello, "set-up like a Dobro" but he naively didn't realise it could be changed and just thought he was unlucky. As such he played the guitar, without a set-up, for a couple of years – including the first sessions for *My Aim Is True*.

Back in Hounslow, where he lived at the time, Costello walked past a shop window that had a Jazzmaster in it. "I'd never seen one before; it kinda looked like a Strat someone had cut a bit off. I didn't even know the guitar existed." So he traded in his Tele for the Jazzmaster. "I think I'd seen one other guy playing one," he remembers, "Danny Adler of Roogalator." Costello's new squeeze came with a DIY refinish, a "home furniture varnish like you would have on your auntie's footstool. That's the guitar on *My Aim Is True*."

Later he had it professionally refinished, in LA, in a "not entirely attractive grey finish and put my

name up the neck 'cos I was always into country and western-style guitar gimmicks. And I figured no one would nick it then, it'd be useless to them."

Costello doesn't say how he adjusted from the compact simplicity of the Telecaster to the much bulkier Jazzmaster. For example, if a Strat measures some 980mm from the tip of its headstock to its base, the Jazzmaster is approximately 70mm longer at 1,050mm. The body itself isn't that much bigger but the waist is broader. From a player's viewpoint the differences are more dramatic. Seated, with the treble side waist on your leg, a Strat's 12th fret position feels like home. Swap to the Jazzmaster and that 'home' position is more like the 16th fret and the Strat's nut coincides with the 2nd fret on the Jazzmaster: in short, the neck sticks out a lot more! Strapped on the differences are marginally less but still very noticeable. The Jaguar is about 25mm shorter than the Jazzmaster.

According to Fender: "Uniquely Costello-inspired features include a post-1968 neck design, a walnut stain finish and a tremolo with easier and greater travel, essential for that *Watching The Detectives* tone, or what Costello calls the "spy movie sound".

Those features aside, the Costello is a very close cousin of the American Vintage '62 so we get an old style 7.25-inch fingerboard radius, small frets (approximately 2.1mm x 0.9mm), and the original positioning of the vibrato with a push-in, as opposed to screw-in, arm. There's no modern tune-o-matic-type bridge, instead we have the original, which holds six threaded-rod saddles – adjustable for height and intonation – in a 'U' shaped base. Its two legs fit,



sloppily, into body inserts – each with a conical base. Running through each leg is a small diameter screw with a pointed end which locates into the base of the leg and acts like a pivot point: as you down-bend the vibrato the bridge moves forward with the strings. Set correctly it works fine, but the shallow string back-angle behind the bridge means that the strings can easily move or pop off their saddles and vigorous use doesn't always return the vibrato's bridge to the same position.

"The internal tremolo spring is set looser," says Fender's marketing director of electric guitars, Justin Norvell, "the arm is bent out from the body more, to allow a more Bigsby-like feel."

Pickups here are as per the American Vintage '62 reissue and electronically, of course, the Jazzmaster really was very

different to the Strat in that it offered two control circuits: 'lead' and 'rhythm'. The lead circuit consists of a well-placed volume and tone control and three-way toggle switch on the lower horn. A small slide switch, in about the same position as a Les Paul pickup selector, switches from lead to rhythm: just the neck pickup and a roller volume and tone. Simple.

The headstock logo is different from the '62 reissue – "a later period logo on the headstock which we've never done before," says Norvell – while Costello's signature is discreetly placed on the back of the headstock. Of course, there's the guitar's finish that replicates the original's DIY job: stripped, sanded, brown-stained then sealed. Here it's a little posher than Costello's original would have been as we get a nitro-cellulose gloss finish over the brown stain.

The Costello is a close cousin of the American Vintage '62 so we get small frets and the original vibrato

The neck, like the Classic Player Jazzmaster Special, has a hint of a 'V' in the lower positions and there's a really good resonance – our reference '62 feels very similar, but the Costello would be the one you'd pick if you had three or four to choose from.

Classic Player Jazzmaster & Jaguar Special

The Classic Player treatment has already been applied to the Strat and Tele with, we think, great success. In short the guitars are re-evaluated reflecting common player modifications and needs, but they're made in Mexico not

the USA, hence the lowly price. The alterations here iron out some original issues and at the same time reflect how the guitars have been used over the past couple of decades. Fender's 'Unique Features' list on the new models also sums up their deficiencies. "New pickups with fatter tone and more output," are a good place to start and Fender has added a fixed 'Adjusto-matic bridge' (it's a tune-o-matic) in place of the original 'floating' bridge. A 9.5-inch fingerboard radius and medium jumbo frets bring the guitars into the modern world and even the original vibrato has been moved closer to the bridge to increase behind-the-bridge string angle and, hopefully, sustain. Finally, along with new white plastic knobs, we get the much more important screw-in vibrato arm where the old ones pushed in.

"In general terms (painting with an admittedly broad brush) the Jazzmaster and Jaguar have typically had two primary audiences: the vintage surf/pop style (which the '62 reissue covers) and the indie-rock scene (Sonic Youth, My Bloody Valentine, Mudhoney, Pavement, Nirvana, Stereophonics, Tad, Dinosaur Jr, etc)," explains Norvell. "So we sought to make these Classic Players fit well with the latter scene so now we have both style bases covered. To play more aggressive styles on these instruments there is this 'mod-club' of sorts where pickups and bridges are replaced, necks are shimmed and such – so we wanted to make a family of guitars that



Pickups for the Costello signature are the same as used on the American '62 reissue



The Rivals



Italia Modena £399

There's influence of Gibson non-reverse Firebird shape and a little Jazzmaster vibe. Powered by three Wilkinson design mini humbuckers, the four available sparkle finishes are sure to get you noticed. Oh, and we always have a chuckle over the vibrato: it's a Wigsby!



Malden Mozak from £415

Malden guitars are designed in the USA and made in Korea (although there are high-end USA models as well, £POA) and the Mozak very combines a Jazzmaster-derived body shape with a Tele-like bridge and Tele-style pickups. The Liquid (£454) has dual P-90s and Strat-style vibrato. Nice.



Wilson Ventures Series VM100 £489

A close-ish clone of a Jazzmaster, the VM100 offers dual P-90-style pickups with Jazzmaster-style vibrato and separate bridge. The interest here is that these Wilson Ventures series guitars were actually designed by the legendary band themselves!

had all of these things done at the outset for these players. Nearly everyone loves the shape of these instruments, they've just always been a little 'tweaky' to play in a modern rock context. So these instruments 'fix' many of these issues to create better playing instruments that look super cool." Let's take a closer look...

Slightly lighter than our '62, the Jazzmaster's neck is standard vintage-style Fender fare and

basically identical to a Strat (headstock aside); the Classic Player really only differs from the '62, or the Costello, with that flatter radius making it seem – viewed from the side – a little chunkier. Side dots sit on the glue line of the two contrasting timbers on both new and reissue and the neck tinting is slightly darker on the Mexican model. Shape-wise the Classic Player is of a similar depth to the '62/Costello – 21.5mm at the 1st, 23.5mm at the 12th – although the shaping has, like the Costello, a very slight 'V' to it in the lower section which, to this writer's hand at least, makes it feel that little bit better than either the '62 or the Jaguar.

There are other playing improvements. Bigger frets (approximately 2.6mm x 1.25mm) make the feel more contemporary, then we have the tune-o-matic-style bridge which still moves slightly as you down-bend the vibrato. The neck pocket is also angled, producing a slightly steeper neck pitch. "For ages this has been achieved by many players placing shims in the pocket," says Norvell. "Now that it is part of the physical construction of the instrument it creates truer wood-on-wood contact, so tone, sustain and stability are all improved." Radius-wise it's marginally flatter than the fingerboard, but really doesn't affect what is one of the nicest playing Jazzmasters we've encountered. The feel is helped by the positioning of the vibrato closer to the bridge, by about 20mm, which not only increases the behind bridge string angle but loses some 'dead' string length – all good for sustain.

Aside from the arm fixing, the vibrato hasn't changed. We still have the rarely used vibrato lock, which can be set to stop up-bend

The Jaguar pickup switches are confusing initially, so you can't remember which is on or off and, yes, you can mute the guitar totally



Woo – sideways pots! What do they do?



The Classic Player gets a screw-in vibrato arm instead of the old push in ones

(so if you break a string the others won't go wildly sharp) but that central screw is used to tension the single large spring hidden under the vibrato baseplate which, like a Strat's spring claw, can be used to alter tension and create a stiffer/slacker feel. The Bigsby-like travel is limited, you'll be lucky to get a semitone up- or down-bend on the high E and you can dump the lower strings around three semitones.

The Jazzmaster's distinctive pickups appear to have been replicated here. However, on closer inspection you notice six slot-head polepieces, like a Gibson P-90; the Jazzmaster's pickup uses six slug magnets, like a Stratocaster. Removing a pickup we see the P-90 observation is quite accurate. The Classic Player's pickups use a taller, less wide coil with two magnets at the bottom. "We sought to beef them up a little," explains Norvell, "and voice them to respond to distortion a little better, and to be less 'sizzly' in those conditions. We went toward a P-90, but not all the way, keeping some of the Jazzmaster's inherent sound intact." The polepieces, however, aren't height adjustable – they're mirrored on the underside of the pickup and simply hold the assembly together.

Jaguar Special

This new Classic Player Jaguar is very similar in terms of build to the new Jazzmaster with the same improvements to vibrato position, neck pitch, fingerboard radius and larger frets. But it's the original 24-inch scale that throws us a little bit – it is small, but feels more manageable on the strap.

Aside from this, the main difference is in the electrics. Again we have the dual circuit laid out the same as the Jazzmaster,

although on the lead circuit we get three slide switches mounted on a chromed metal plate inset into the scratchplate. The two upper switches are on/off for the neck and bridge pickups – 'on' is with the switch pushed up towards the neck. The lowest switch is a tone switch that acts as a high pass filter – nicknamed the 'strangle switch'. Pushed away from the body we get the full sound of the guitar, pull it up towards the neck and the sound retains its crystalline high end, but the mids and lows are all slightly reduced.

Again the pickups are advertised as being hotter although they look identical to older Jaguar models. "We still beefed these up a touch as well: took them more toward a darker Tele pickup – just to make them less thin sounding and more balanced," says Norvell.

Sounds

A much maligned guitar, our reference '62 Jazzmaster kicks out a low output, very classic sixties vibe, excelling at ringing clean and clear tones with archetypical Fender-like percussive clarity. Less characterful than either a good Strat or Tele but mellow? Not really, a little smoother and wider sounding perhaps. The bridge pickup can be excessively attacking and 'sizzly'; the neck pickup retains the bite but adds more depth while the mixed pickup is jangle heaven. Oh, and there's the hum – only in mixed position is it hum-cancelling.

The Costello sounds, obviously, very similar. It is a little woodier overall with a little more firmness to the sound. "The pickups are stock '62s – the woodier tone probably comes from the fact that there's less paint or finish on the body, so there is improved resonance," agrees Norvell.

The Rivals



Fender Japan Jazzmaster/Jaguar
from £599

Dumped by Fender in terms of USA build in 1980, production moved to Japan and the guitar returned in a high-quality reissue package in the mid-eighties. These are the Jazzmasters/Jaguars most of us have played. See this month's Used Gear.



Henman-Bevilacqua S2
from \$5,900

Not really a rival but this high-end, small number, boutique guitar – featured last month – illustrates that the Jazzmaster's influence on guitar makers is far from dead. It also proves that twin humbuckers and a Bigsby suit the Jazzmaster-esque platform to a tee.



Fender American Vintage '62 Jazzmaster/Jaguar from £1,499

Reinstated into the USA-made line in 1999, if you fancy a wider choice of finishes than the Costello, this is the place to go. The detailed American Vintage build is more than good – very similar to the Costello guitar but with that wider finish choice.



Power Up

Leo Fender on the Jazzmaster and Jaguar pickups

Tom Wheeler's ground-breaking American Guitars: An Illustrated History contains one of the few interviews with Leo Fender that helps to explain the new pickups he'd designed. Of the Jazzmaster's pickups, in relation to his previous designs, he is quoted as saying: "The pickup wasn't so deep and it was wider, thinner and more spaced out. See, the more spaced out the coil is – the wider the spectrum under the string – the warmer the tone. But a broad spectrum of tone places a lot bigger demand on the amp, and the earlier tube amps we had were kind of limited in the amount of power they could handle – I mean the actual wattage. But if you can

concentrate your energy into a narrower spot under the string, you can deliver a little more useable power with less apparent distortion."

"Is that why you came out with the Jaguar pickup?" asks Wheeler. "Yes," affirms Leo, "the Jaguar pickup was narrower, and it put out a little more punch and a cleaner sound."

Unique to Fender's pickup designs, the Jaguar's pickup – more like a standard narrow single-coil, like the Stratocaster or Telecaster – also featured distinctive U-shaped, saw-tooth sided metal surrounds that not only aided shielding, but also concentrated the magnetic field under the strings.



Jazzmaster pickup (above left) from the '62 Reissue contrasted by the P-90 style design of the new Classic Player Jazzmaster Special



The Jaguar's volume and tone controls sit in a classy chromed metal plate

It still has the stinging highs, but as a rhythm guitar you certainly begin to hear what Costello loves about the guitar: "This is a brutal-sounding guitar. It suits the way I play... and I've just always stuck with it; I always come back to it. I've done all sorts of different music, but whenever it's involved electric guitar, I don't think there's one record I've made on which the Jazzmaster doesn't feature somewhere."

Certainly with a slightly crunchy amp it really is percussive – like hitting a wood marimba with metal hammers. The rhythm circuit is simply the neck pickup with a preset tone roll-off – like if you voice the neck pickup in the lead circuit and wind down the tone control to around three. With clean sounds, well, it sounds rounded and mellow – a sound that many would say is jazzy – but up the amp gain considerably and we're into 'woman' tone territory: Santana-y, Clapton-y, though we're wishing we had bigger frets to bend on. For sure, like an archtop, there is less sustain here. Some might describe it as a little plunky, but in a rock 'n' roll context it works in the guitar's favour for snarly leads that you have to work to evoke. The volume control acts like a subtle tone control; a slight roll off noticeably reduces high end.

Yet for all its quirks, and despite the extra length and bulk, the Costello soon edges a way into our heart, especially bringing the vibrato into play. 'Spy movie' or not, the light, loose feel with some gained amp tones begins to make sense. Turn down the rhythm circuit volume and the rhythm/lead circuit switch becomes a modern day 'kill switch'. Maybe Leo was simply ahead of his time...

The Classic Player Jazzmaster is, however, the one that finally makes sense, not just as a period piece full of evocative sounds, but as a modern working guitar. Its more P-90-style pickups give it a more mainstream sound and juicy focus, so now you can play electric blues and sound convincing. But here's the deal, there's not much a good P-90-style pickup can't handle whether it's clean, biting Tele-like leads, old school rockabilly and rock 'n' roll or grinding seventies snarl – punk or stadium. It's a rock 'n' roll animal – Sweet Jane, indeed! The bigger frets certainly help and the vibrato is extremely useable.

There's a little less noise pick up perhaps, though not much, and again the mixes are hum-cancelling. If we had to do a journeyman gig – and look pretty damn cool to boot – this is the one. Even the rhythm circuit sound is more useable and overall there's less noticeable short decay, or plunk. We think Fender has just reinvented the Jazzmaster!

And the Jaguar? A bit odd is our first impression. The shorter scale length has quite a dramatic effect on both the feel and sound here. We seem to have returned more to a sixties bright tonality, but there's less zing somehow, although it's far from mellow. It's not at all bad, especially for more left-field esoteric stuff, but we're struggling a bit and it feels a little toy-like.

Those pickup switches are confusing initially, so you can't remember which is on or off and, yes, you can mute the guitar totally. As for the third 'tone' switch, its effect may be discernable through a very clean hi-fi amp, but it sounds pretty subtle at average lower volumes. A healthy dollop of gain helps things along and with some quite excessive crunch we're into a punkier, grungy sound, but it's quite microphonic and switching pickups results in a metallic clang out of your amp. Bigger strings would definitely help to firm things up and give the Jaguar more of a trademark sound but, compared to the new Jazzmaster, it's lacking the ability to give us a strong sonic hallmark.

The third new Classic Player is the twin-humbucking Jaguar, which, though it increases output, doesn't really win us over either. It's easier to rock out on, and the rhythm circuit is only here for show because it's permanently wired as a 'kill switch' (the volume and tone don't work).


Verdict

There's a lot to digest here and these guitars are easily the most idiosyncratic Fender has ever produced. To be honest, picking the winner is an easy task and that has to be the Classic Player Jazzmaster Special. It re-evaluates the Jazzmaster, retains the good bits and upgrades the bad. The Jaguar gets the same impressive makeover yet that short scale really is something you need to try. Then there's the even more unusual pickup switching. The twin-humbucking version

cures the hum and delivers a more mainstream sound but it's still that scale length. We can't help thinking that a dual-humbucker Jazzmaster might have more legs...

The Costello is a little less impressive on one hand: it's basically just an American Vintage '62 Jazzmaster with different finish and slightly altered vibrato feel yet still with many of the original quirks that, for many of us, could be annoying. That said we prefer the sound over the regular reissue model although, obviously, not everyone is going to think brown is a cool colour.

And there is a little foot-shooting here too. The difference in feel, build quality and sound between the USA models and the Mexican-made Classic Players doesn't, in our opinion, warrant the over 100 per cent price difference. These Mexican guitars might not use a nitro-cellulose finish but they really are very, very good for the price.

Time to get down to your guitar shop and plug in, we reckon... 

The bottom line

Fender Elvis Costello Jazzmaster

We like: Build quality; vintage detail; evocative sounds

We dislike: Vintage radius/frets; hum pick up

Guitarist says: American Vintage '62 Jazzmaster with appealing 'DIY' finish vibe

Fender Classic Player Jazzmaster Special

We like: In terms of a Jazzmaster, everything!

We dislike: So long as you accept the added size, nothing

Guitarist says: A Jazzmaster for a modern player with an original cool vibe

Fender Classic Player Jaguar Special

We like: Added bling; characterful sounds, especially with gain; modern playability

We dislike: The short scale; microphonic switches

Guitarist says: Compared to the Jazzmaster it's a highly idiosyncratic guitar



Fender Elvis Costello Jazzmaster

PRICE: £1,499 (inc case)

ORIGIN: USA

TYPE: Offset double-cutaway solidbody electric

BODY: Alder

NECK: One-piece maple, bolt-on

SCALE LENGTH: 648mm (25.5-inch)

NUT/WIDTH: Synthetic/42.1mm

FINGERBOARD: Rosewood, white dots, 184mm (7.25-inch) radius

FRETS: 21, small

HARDWARE: Fender vintage-style 'floating' vibrato with lock button, Fender/Gotoh vintage-style tuners – all chrome-plated

STRING SPACING, BRIDGE: 55mm

ELECTRICS: Two special design Fender American Vintage Jazzmaster single-coils. Lead circuit, volume, tone and three-position toggle pickup selector. Rhythm circuit volume and tone (roller knobs), lead/rhythm slide switch

WEIGHT (kg/lb): 4.1/9

OPTIONS: None

RANGE OPTIONS: The only other USA-made Jazzmaster is the American Vintage '62 (£1,499/£1,569 in sunburst). The only other signature Jazzmaster is the J Mascis (£839)

LEFT-HANDERS: No

FINISHES: Walnut nitro-cellulose (as reviewed)

Fender GBI 01342 331700

www.fender.com

Test results

Build quality	★★★★★
Playability	★★★★★
Sound	★★★★★
Value for money	★★★★★

GUITARIST RATING ★★★★★



Fender Classic Player Jazzmaster Special

PRICE: £699 (inc case)

ORIGIN: Mexico

TYPE: Offset double-cutaway solidbody electric

BODY: Alder

NECK: One-piece maple, bolt-on

SCALE LENGTH: 648mm (25.5-inch)

NUT/WIDTH: Synthetic/42mm

FINGERBOARD: Rosewood, white dots, 241mm (9.5-inch) radius

FRETS: 21, medium jumbo

HARDWARE: Fender Adjusto-matic bridge with vintage-style 'floating' vibrato with lock button, Fender/Ping vintage-style tuners – all chrome-plated

STRING SPACING, BRIDGE: 52.5mm

ELECTRICS: Two special design Hot Jazzmaster single-coils. Lead circuit, volume, tone and three-position toggle pickup selector. Rhythm circuit volume and tone (roller knobs), lead/rhythm slide switch

WEIGHT (kg/lb): 4/8.75

OPTIONS: None

RANGE OPTIONS: The Japanese-made Jazzmaster reissue costs £599/£629 in sunburst

LEFT-HANDERS: No

FINISHES: Black (as reviewed), three-colour sunburst

Test results

Build quality	★★★★★
Playability	★★★★★
Sound	★★★★★
Value for money	★★★★★

GUITARIST RATING ★★★★★



Fender Classic Player Jaguar Special

PRICE: £699 (inc case)

ORIGIN: Mexico

TYPE: Offset double-cutaway solidbody electric

BODY: Alder

NECK: One-piece maple, bolt-on

SCALE LENGTH: 610mm (24-inch)

NUT/WIDTH: Synthetic/42.4mm

FINGERBOARD: Rosewood, white dots, 241mm (9.5-inch) radius

FRETS: 22, medium jumbo

HARDWARE: Fender Adjusto-matic bridge with vintage-style 'floating' vibrato with lock button, Fender/Ping vintage-style tuners – all chrome-plated

STRING SPACING, BRIDGE: 52.5mm

ELECTRICS: Two special design Hot Jaguar single-coils. Lead circuit, volume, tone, two-position tone switch and two on/off pickup switches. Rhythm circuit volume and tone (roller knobs), lead/rhythm slide switch

WEIGHT (kg/lb): 4.1/9

OPTIONS: Available with dual humbuckers as the Classic Player Jaguar Special HH (£699)

RANGE OPTIONS: The Japanese-made Jaguar reissue costs £599/£629 in sunburst. Other Jaguars include the none-more-black HH (£699) and the Baritone HH (£629). The Squier Jagmaster costs £279

LEFT-HANDERS: No

FINISHES: Three-colour sunburst (as reviewed), candy apple red

Test results

Build quality	★★★★★
Playability	★★★★★
Sound	★★★★★
Value for money	★★★★★

GUITARIST RATING ★★★★★