

From: SCOTT DENETT <[REDACTED]>

To: J Epstein <jeevacation@gmail.com>

Subject: Fwd: Fretted Americana Weekly - Just In!!!

Date: Sat, 18 Jan 2014 22:13:39 +0000

if i could i would get you one of these

anyway happy early Birthday

keep this as a guide to streaming your music and movies in palm beach

-scott

seriously you might find some of these designs cool -best wishes

PALM BEACH MUSIC PLAYBACK GUIDE

you must be on network

NEW_CABANA

choose an iOS device or mac and set playback to Apple TV this is for audio playback at your bose desk

if Bose is off

turn on and wake Apple TV with controller

gym and bedroom

use universal remote

PRESS APPLE

choose a iOS device or mac and set playback to Apple TV this is for audio OR VIDEO playback

WHEN DONE PRESS MAIN AND THEN A-OFF

Fretted Americana Weekly

Fretted Americana, Inc.

Saturday, January 18th, 2014

Six Unique Ladies to Spend the Weekend With --- Just Don't Tell the Wife!

Check 'em out...

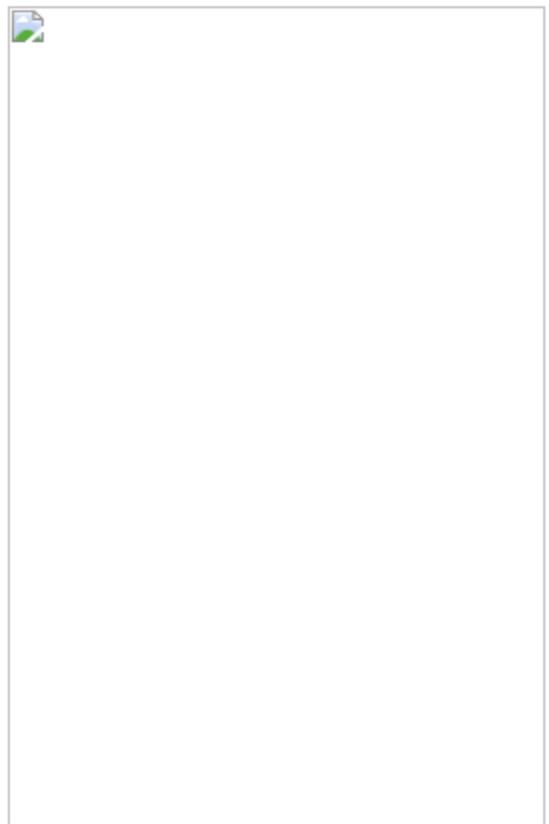
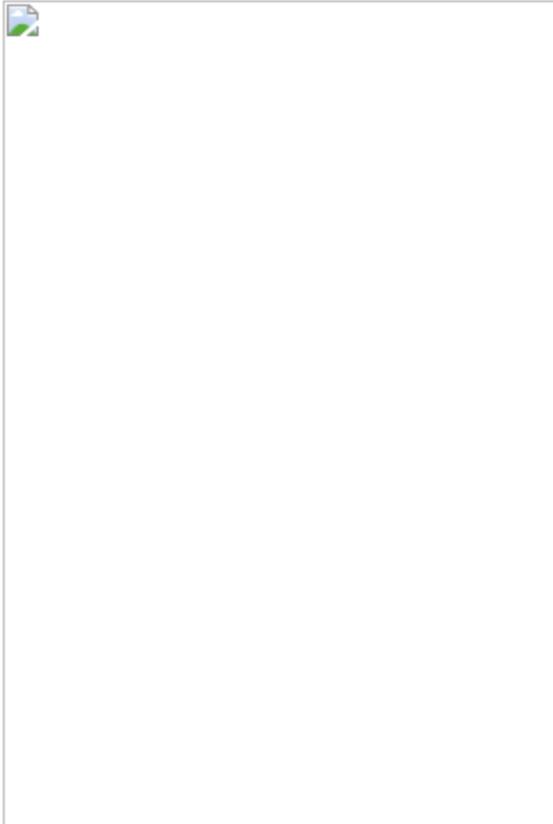
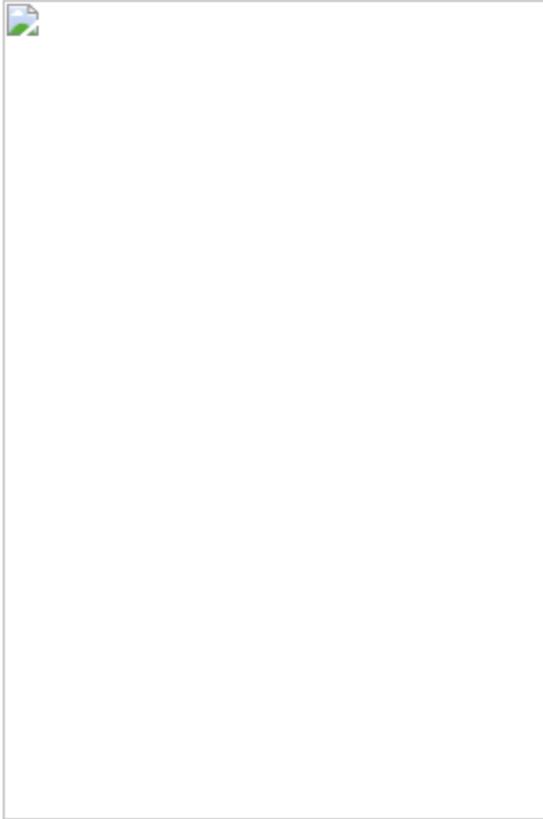
Enjoy!

Please email

 or phone
818.222.4113 with any questions

A Stunning All Original 1974 Doug Irwin Masterpiece...

1974 Doug Erwin Screaming Dollar Sign Guitar
"\$27 Snap On Face" (Stereo), Natural



Unique "US Dollar" shaped body. This very unique piece of exotica was specially made by Doug Irwin (Jerry Garcia's Luthier) for Bob O'Connor, the lead guitarist of the 70's West Coast band "\$27 Snap On Face". The 'solid' three-layer maple body is carved in the shape of a US Dollar Sign and weighs 7.80 lbs. The top and back of the body are of a very rich and dark shade of handsomely aged flame maple, which in turn cover the light maple center. Three-piece maple neck with two mahogany strips and a nut width of 1 5/8 inches and a thin and very fast profile. Beautifully grained walnut faced headstock with Doug Irwin's famous "Eagle" inlaid in Mother-of-

Pearl, beneath that an inlaid engraved metal 'Heart' and below that \$27 / SNAP / ON / FACE inlaid in abalone. Hand-fashioned brass nut. Truss-rod adjustment nut at body end of neck (accessible from neck pickup cavity). Individual Schaller "Roto-Matic" tuners with half-moon metal buttons. Ebony fretboard with 21 jumbo frets and hand crafted inlaid abalone "currency" symbol position markers denoting at the third fret - The British Pound Sign; at the fifth fret - The German Deutsche Mark; at the seventh fret - The French Franc; at the ninth fret - The Japanese Yen; at the twelfth fret - A 'Double' US Dollar Sign; at the fifteenth fret - The Netherlands Guilder; at the seventeenth fret - The Paraguayan Guarani; at the nineteenth fret - The Mexican Peso, and at the twenty-first fret - The Polish Zloty. Silver side-dot markers on bass side of neck. Inlaid on the face of the treble horn is an arrow-pierced heart-shaped mother-of-pearl inlay which is engraved "Love Forever / Bob & Gailyn". This is a fully independent, stereophonic guitar with independent, isolated passive pickup circuits. Two Gibson "Patent No" Humbuckers with black plastic pickup surrounds and rectangular black labels on the underside with perfectly balanced outputs of 7.66k and 7.65k. The metal pickup covers are covered in a special "design tape" with circular engraving. The bridge pickup black plastic surround has been cut into in order to accommodate the ABR-1 (retainer) Tune-O-Matic bridge which has six individual metal saddles. Four controls (two volume and two tone) and a three-way pickup selector switch, all mounted on a brass control plate with circular engraving and five (of six) screws. The potentiometers are all dated "137 7408" (CTS, February 1974). Unique 'circular engraved' tailpiece. The guitar houses on the treble-horn a three-way rotary switch and two two-way mini-toggle switches (non active). These are accessible from the back cavity where future audio designs can be tested and incorporated. This cavity has a circular engraved brass cover with six screws; This dedicated area is the "protolab." Two independent jack sockets on the back of the body (one for each pickup) which allows the signal from each pickup to be processed and amplified separately. This incredible 'Work of Art' / 'Piece of Rock 'n' Roll History' is in exceptionally fine and all original (9.00) condition. There is some fine finish checking and the back of the neck does not have any coating of varnish as originally made. Housed in the original rectangular black hardshell case with black leather ends and dark blue plush lining (9.00). Together with the original 1977 vinyl album "27 Snap On Face" and a copy of the 1977 magazine "Creem" reviewing the band...

This guitar was included in Guernsey's Rock Greats & Legends of the Big Screen auction in October, 2002. It was estimated to sell for \$40,000 - \$60,000. Why?

Doug Irwin was one of the greatest custom guitar builders of the 1970s. After teaching himself guitar building he got a job at Alembic. While on the job, he began to cook up a guitar on his own in his kitchen. Jerry Garcia, of The Grateful Dead, saw this guitar, "the Eagle," Irwin's first guitar under his own name, and fell in love. Irwin wound up building five guitars for Garcia - Eagle, Wolf, Tiger, Wolf Jr., and Rosebud- all, after Garcia's death, selling at auction for over \$500,000 each. Doug Irwin, a true innovator, had become the most-sought-after custom builder in the trade, a humble genius.

How did Irwin's Screamin' Dollar Sign guitar come into existence? Bob O'Conner, of the Northern California-based group, \$27 Snap On Face, recalls:

"One afternoon in the summer of 1974, I was driving home...when I spotted a man, in the middle of a dry field...holding a firework display in his hands that was spewing golden sparks...My curiosity got the better of me...This was the day I met Doug Irwin....

"...Over the course of next few days I kept finding reasons to drop by Doug's place. I really enjoyed hanging out watching this guy move from one unfinished guitar project to the next, listening to his stories about all the famous and infamous guitarists...He had no apprentice; he did it all, start to finish.

"After a while we simply became friends...It was only a short time later that I asked him if he would consider building a guitar for me. He said, 'Sure, what flavor?' I said I needed something that would showcase the name of the band and that I would bring him an actual size drawing of my idea the next day. I returned the very next day with my drawing in hand. This was the birth of Doug's most unique guitar, the screaming '\$' guitar" (Catalog note, Guernsey auction, 2002).

O'Connor can be heard playing the Screamin' Dollar Sign on the group's 1977 album, \$27 Snap On Face, and can be seen playing it within the album cover's fold-out gateway.

"Making a musical instrument is an amazing challenge because a musical instrument is a tool of the imagination. Making tools of the imagination is an interesting challenge. There are no definitive answers to anything in making musical instruments" (Interview, Doug Irwin, Dozin.com).

Any guitar built by Doug Irwin during the 1970s-1980s is piece of guitar-making magic.

Included with the guitar is a copy of the August 1977 issue of "Creem" [America's Only Rock 'n' Roll Magazine] which has an article (with an illustration of the guitar) on pp. 22/23 " The \$27 Snap On Face Phenomenon! Sebastopol, CA - A \$27 wazzit?! Heyyyyyy, don't smirk, pedro, it's just a rock band with another crazy name (y'know, like Blodwyn Pig or Juicy Lucy), except this one's been kickin' around hubbub in Northern Cal. for so long their tootsies are inflamed. Despite the fact that the \$27 Snao Ons had one of the first "home-grown" singles (still selling like hotcakes), the band's main exposure has been through Jerry Lewis Telethons and Sonoma County Battle of the Band contests. Too bad. Their first single displays the savagery of early Stones coupled with Lou Reed phrasing... and a terrific album has just been completed [included w/this guitar]. If only one-tenth of the ruck & rog bands with major label contracts sounded this speedy gonzales, you'd never again have to stifle a yawn while thumbing through the latest releases..."

#01202

\$9,500

For more details, please email [\[REDACTED\]](#)

"The Unique Koontz Custom Triple-Neck"

1965 Koontz Custom Triple Neck,
Three-Tone Sunburst

WATCH PHIL X PLAY THIS AWESOME MONSTER!!!





Unique triple-cutaway solid body. This is a one-of-a-kind Custom Triple-neck guitar was specially built by New York Luthier Sam Koontz between 1965 and 1967. Unique triple-cutaway, multi-bound flamed maple, chambered body with 'Florentine' cutaways measuring 19.50 inches in width and just under 1 3/4 inches in thickness. This 'monster' guitar weighs a healthy 19.20 lbs (definitely not for a six-stone weakling) and has three (bolt-on) one-piece mahogany necks. All three necks have individual Grover 'Rotomatic' tuners with kidney-shaped metal buttons. The three headstocks are all multi-bound with black laminate faces. The six-string guitar (in the center) has "Koontz" and a nine-piece decoration all inlaid in mother-of-pearl. The twelve-string and the six-string bass necks just feature the nine-piece decoration. All three necks have 'dome' shaped black plastic truss-rod covers, each with two screws. Each neck is secured by four screws. The six-string neck has a nut width of just under 1 5/8 inches and a medium-to-thick profile. The twelve-string neck has a nut width of 1 13/16 inches and a medium-to-thick profile. The six-string bass neck has a nut width of just under 1 15/16 inches and again a medium-to-thick profile. Each of the necks has a bound ebony fretboard with pearl 'split-block' position markers. The six and the twelve-string have a 'zero' + 20 jumbo frets and a scale length of 24 3/4 inches. The six-string bass has a 'zero' + 15 jumbo frets and a scale length of 34.00 inches. Each neck has a specially wound Koontz pickup in the neck position. The six and twelve string pickups with six individual pole-pieces, the six-string bass pickup with a single 'blade' bar. Six controls (three volume and three tone) all mounted on a metal plate behind the Bigsby tailpiece on the six-string guitar. 'Rickenbacker' style seven-sided black plastic control knobs with plain metal tops. Three-way neck selector switch mounted between the six-string and the six-string bass. Three-way 'bass-boost' switch on the six-string bass. Two separate four-layer tortoiseshell over white plastic pickguards, each secured by two screws. All three guitars have specific Koontz bridges with individually adjustable metal saddles and metal covers. The six-string guitar (in the center) has a 'Horseshoe' style Bigsby vibrato tailpiece unit. The six-string bass and the twelve string guitar have specific metal fixed tailpieces, each secured by five screws and each with a metal cover (secured by four screws). There are some areas of wear on the body, especially on the back of the six-string where there is a fairly large area of surface loss. There are also some small areas of surface loss on the sides of the body. The top and back of the body are a wonderful three-tone sunburst with quite dazzling 'flame'. In spite of the aforementioned areas of surface loss we still give this extraordinary instrument a good solid (9.00) exceptionally fine condition rating. Housed in the original Koontz three-latch rectangular brown imitation crocodile hardshell case with burgundy plush lining (8.75). Complete with the original brown cloth case-cover. All six potentiometers have been replaced (in 2001) and inside the control cavity is a rectangular white label from Mirabella Guitars & Restorations in Babylon, NY which is signed "Chris Mirabella" and

dated "5/2001."

In 1965, collector Nelson Ferrer commissioned renowned luthier Sam Koontz to build a guitar to his specifications after his requests to the major manufacturers were turned down. It had to have three necks: for twelve and six string guitars, and a six-string bass.

"He contacted me and we agreed on the specs and a price of just under \$900 with delivery of four to six months," Ferrer recalled to 20th Century Guitar in a March, 2001 article about this custom, one-off instrument. In order to accommodate Ferrer's desire for a 34-inch scale for the bass, Koontz had to modify Nelson's original body design to hold that size neck.

By the time all the outstanding issues were resolved and the guitar finally finished to Koontz's satisfaction, Ferrer took possession of it in 1967. It was worth the wait.

"While the guitar looks a bit unwieldy to play, it is surprisingly comfortable. Each neck gets a single pickup located near the end of the respective fingerboards, there is a volume and tone control for each pickup and a three-position selector switch for each neck...The 12-string and 6-string necks get their own mini-pickguards, and all three adjustable bridges get covers as do the strong anchors. the 6-string bass gets a mute near the bridge and the 6-string guitar gets a Bigsby.

"The Koontz Custom Triple Neck is a remarkable instrument for its time and a very well-executed piece with a bound body front and back as well as the necks and headstocks, fancy headstock overlays, split-block fingerboard inlays and a handsome sunburst finish. Even for Sam Koontz, one known for stepping outside the bounds of conventional guitar making, the Triple Neck is a most unusual and interesting guitar" (Acunto, Lawrence. Koontz Custom Triple Neck, in 20th Century Guitar, March 2001, pp. 112-113).

Sam Koontz made his first guitar in 1959. By his death in 1981 he had built over two hundred, each lovingly crafted, each an ongoing, innovative step in developing the Koontz reputation as a master luthier who was a tireless seeker of improvement and refinement for his instruments to achieve the finest in tone and construction. His electronic innovations were ahead of their time. Clean design and with a variety of useful features, not gimmicks, and the finest craftsmanship were his trademarks.

He began as shop foreman for Framus, later designing guitars for them, as well as for Martin. Next step: designing guitars for Standel and Harptone. In 1970, he set up his own shop and the rest is history. Pat Martino, Vic Cenicola, Howard Krive, and Harry Leahey are just a few of the great players who commissioned Sam to custom-build guitars for them.

Semie Mosely is credited with building the first Triple-Neck electric guitar in his Bakersfield garage in 1954. It possessed standard 6-string, octave, and mandolin necks.

This Koontz, then, is the second Triple-Neck guitar ever constructed but is the first Triple-Neck guitar to integrate a standard 6-string, 12-string, and 6-string bass.

Sam Koontz, who died in 1981, did not live a long life but his guitars live on carrying the Koontz legacy of unsurpassed excellence.

#01351

\$8,950

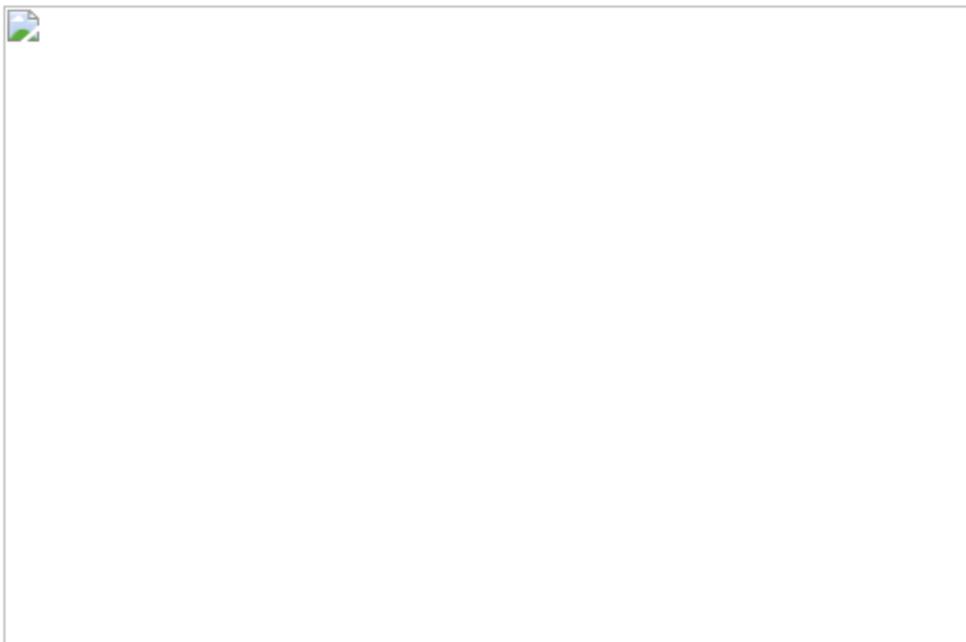
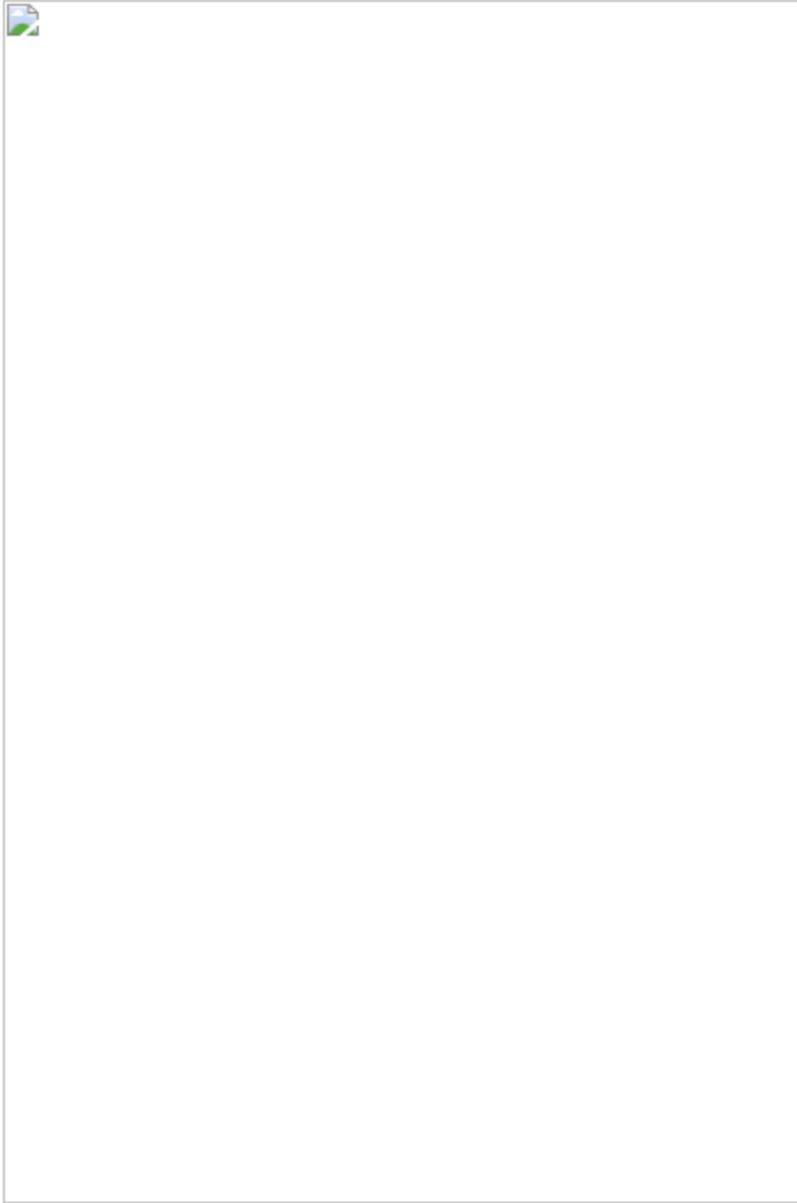
For more details, please email [\[REDACTED\]](#)

One-Of-A-Kind...

1997 Fender Five String 'B-Bender' Thinline Electric Mandolin

(Fred Stuart and Gene Parsons), Sunburst





Thinline double cutaway with rounded horns. This 10-inch-wide thinline (1.80 inches deep) electric five-string B-Bender mandolin weighs just 4.40 lbs. Single-bound carved mahogany back and sides with a beautifully flamed two-piece maple top. Unique with a Gene Parsons custom built B-Bender assembly. One-piece deep "V"-shape 'flamed' maple set-neck with a nut width of just under 1 7/16 inches and a scale length of 14.00 inches. Rosewood fretboard with 18 jumbo frets and clay dot position markers. Headstock decal with Fender in gold with black trim. The back of the headstock has the serial number "0740" in black, together with the gold "Fred Stuart" oval decal. Individual Fender 'Kluson Deluxe' tuners with oval metal buttons. Two custom made five pole single-coil pickups with outputs of 8.49k and 8.88k. Four-layer tortoiseshell over white and black plastic pickguard with nine screws. Two controls (one volume, one tone) plus four-way pickup selector switch on lower treble side of the pickguard. Telecaster-type chrome knobs with slightly domed tops and knurled sides. Schaller style height and width adjustable custom made five saddle 'roller' bridge. Custom made trapeze tailpiece with silver Fender "F" inlaid on top. This rare little instrument is in mint (9.50) condition. Housed in the original Fender two-latch 'tweed' hardshell case with tan leather ends and red plush lining (9.25).

Fender Custom Shop Certificate of Authenticity dated "6-97" Model "Bender Mandolin" serial number "0740" signed "Fred Stuart" together with a letter signed by Fred Stuart stating "Bender Mandolin #0740 / This instrument was built for the 1997 Summer NAMM in Nashville. / The bender was custom built by Gene Parsons, and the bridge and pick-ups are all custom made for this one-off instrument. / I have been playing this instrument off and on for some time, but I'm not much of a mandolin player, so it's time to let a real player have a shot with it. The bender is a very useful addition. Fred Stuart"

The instrument is strung as follows:

0.10 high 'E' (one octave above high 'E' on a guitar)
0.15 'A'
0.24 'D'
0.34 'G'
0.44 'C'

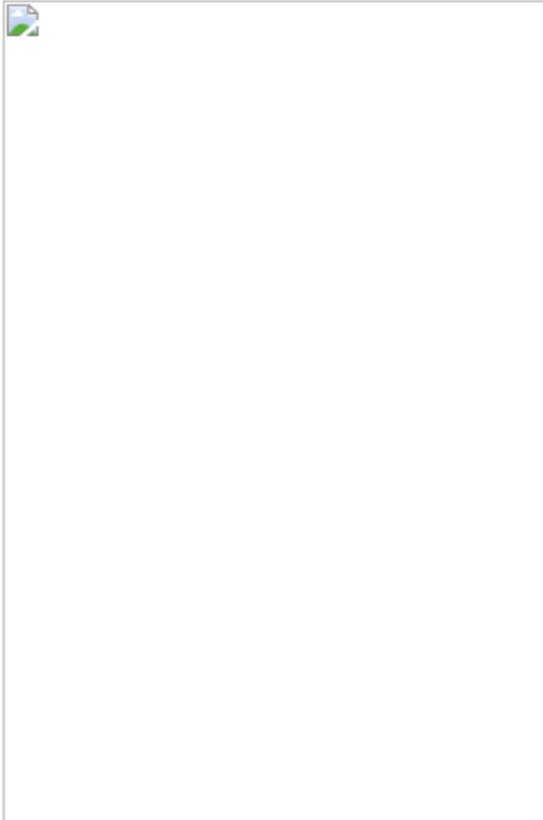
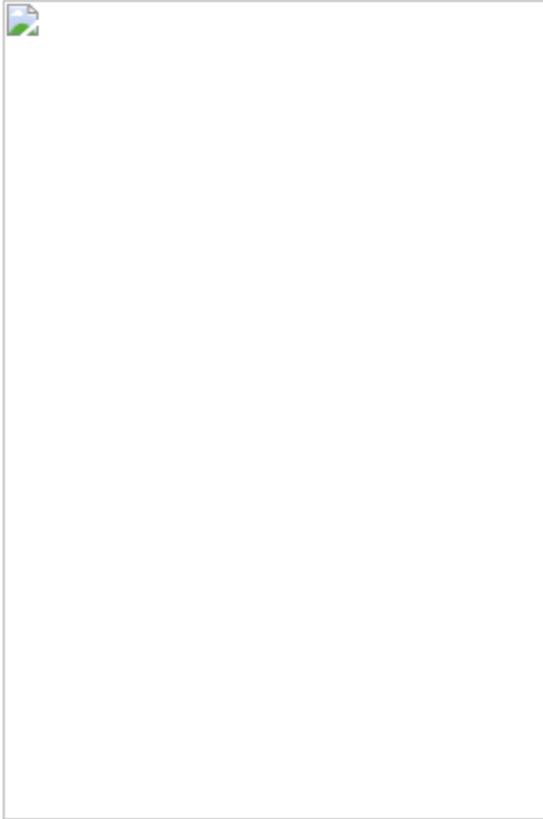
#01503

\$7,500

For more details, please email 

Specially Made for Tracii Guns by Larry Brooks and then Uniquely Decorated by Dan Lawrence

**1994 Fender Tracii Guns 'Cowhide' Precision Bass,
Cream with Custom Hand-Painted 'Cowhide' Design in Black**



Offset asymmetrical double cutaway solid 'slab' body with rounded horns. This unique 1959-60 specification Precision Bass was specially made by Larry Brooks of the Fender Custom Shop in 1995 for former LA Guns guitarist Tracii Guns. Finished in a unique cream color It was then specially painted for Tracii Guns in a unique black cowhide design by Dan Lawrence who has signed the treble horn in black. This guitar came Fred Stuart who was one of the greatest of the Fender Custom Shop's Master Builders. It had been given to Fred by the late Mark Wittenberg - they were close friends.

This thirteen-inch-wide custom-made bass guitar weighs just 9.20 lbs. Solid alder, thirteen inch wide, 'slab' body with special hand-painted cowhide finish, the treble horn signed in black "Dan Lawrence '94". One-piece maple neck with a medium profile and maple fretboard with 20 original medium-thin frets and black dot position markers. Single circular string tree. Individual Fender 'Kluson' bass tuners with cloverleaf shaped metal buttons. Headstock with Fender "spaghetti" logo in silver with black trim and "Precision Bass" in black below. Back of headstock with Fender Custom Shop" decal. Four-bolt neckplate with the serial number "CN 93428" between the top two screws and "Custom Shop / USA" beneath. The underside of the neck is stamped "Custom Shop / USA" in red and "J. Velazco" in black. The end of the neck is marked in pencil "8 8 93" The neck pocket is stamped in black "51 PBASS". One 'Telecaster Bass' style black bottom four-pole-piece pickup with a white label on the underside with "6.7k / 2.7H" and an output of 6.58k. The pickup cavity is stamped in blind "LB0057". Transparent acrylic pickguard with seven screws. Two controls (one volume and one tone) on chrome plate on lower treble bout. Tall control knobs with knurled sides and 'domed' tops. bridge plate tailpiece is stamped "Fender / Pat. Pend. / 0031" and has two original 1951 style "pressed fiber" saddles. This guitar is in near mint (9.25) condition. Complete with both the pickup and bridge chrome covers. Housed in the original Fender Gig Bag.

Together with a letter of authenticity from Fred Stuart: "Cowhide P- bass / This instrument was built for Tracii Gunns in 1994 and was returned later. It was then given to me by / Mark Wittenberg very shortly before his untimely death in 1995. / I have been using it for recording and as a spare bass for some years, and have replaced the pots and / the neck plate. It is otherwise original. / The graphics were done by Dan Lawrence, a prominent artist in the guitar graphics field. / Fred Stuart"

Larry L. Brooks has built guitars for Bonnie Raitt, Albert Collins, Jon Bon Jovi, Ritchie Sambora, and most of the other artist endorsers who've had product built by Fender's custom shop.

Dan Lawrence of DRL Graphics is a custom graphic artist and is known for his extraordinary talent with an airbrush. Along with his unique style and meticulous attention to fine detail, also comes his commitment to quality. Dan's work is known and appreciated throughout the industry by many musicians and guitar manufacturers such as Charvel, Jackson, Fender, Ibanez, Schecter, Tom Anderson, B.C. Rich, Chandler, GMW Guitars, and Thorn Guitars amongst many others. His musician clients include Eric Clapton, John Mayer, Neal Schon, Paul Stanley, Tracii Guns and Zak Wylde.

Mark Wittenberg (1951-1995) worked in Artists' Relations for Fender Guitars in Corona and lived in Glendora. He enjoyed having musicians drop in unexpectedly at his office. Think of a famous musician who plays a Fender and Mark met them. Eric Clapton was a friend of Mark's and he knew or met just about everybody in popular music at one time or another.

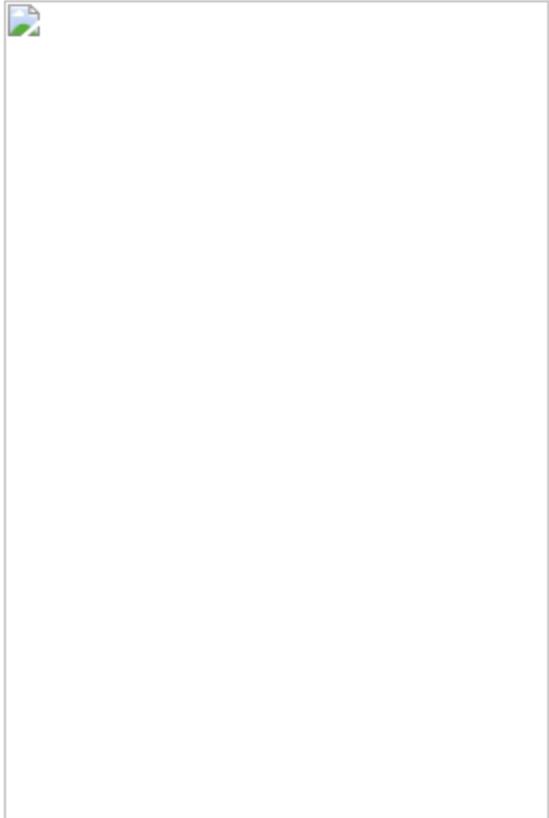
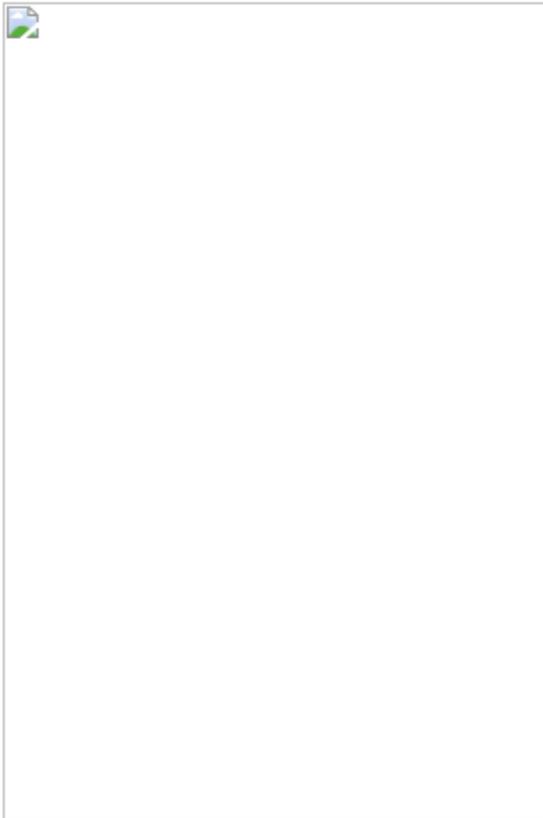
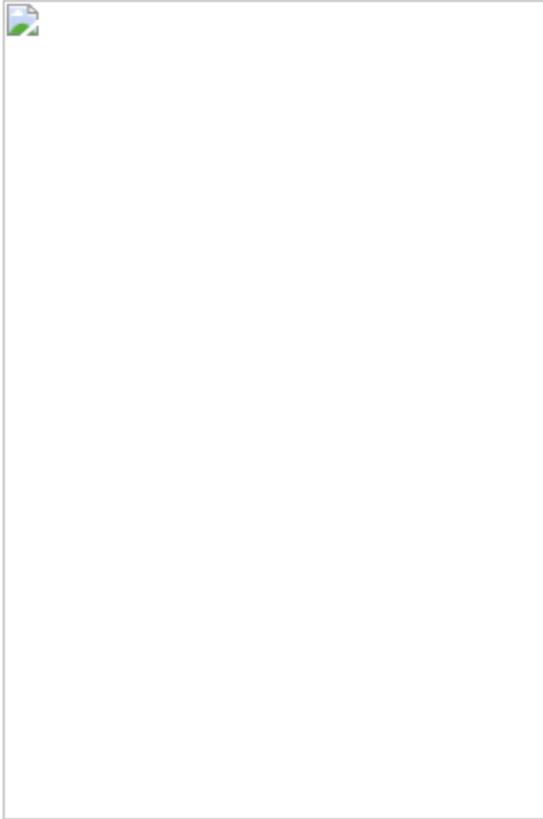
#01504

\$6,500

For more details, please email [\[REDACTED\]](mailto: [REDACTED])

**"It's A Vox AC-30 Guitar...
Not An Amp At All In Case You're Confused..."**

**1995 Brian Eastwood Bender Voxmaster,
Vox Red**



Distorted Vox Amp shaped solid-body. This is the Brian Eastwood Bender Vox Guitar. One-piece chambered alder body which is shaped like a distorted Vox AC-30. The body is 14 inches wide and just under 1 3/4 inches deep. One-piece maple neck with a nut width of just under 1 5/8 inches, a scale length of 25 1/4 inches and a medium-to-thin profile. 'Slab' rosewood fretboard with 22 original thin frets, pearl dot position markers and pearl dot side markers. 'Spear' shaped headstock with "Bender" in gold with black trim, "Voxmaster" in black and single butterfly string-tree with small metal spacer. Brass truss-rod cover with single screw. Six in-a-line individual

'Rotomatic' style tuners with octagonal metal buttons. The neck is secured to the body by four (internal) screws. Two VOX single-coil pickups with outputs of 4.13 and 3.83. Three controls (two volume, one tone) plus three-way pickup selector switch and jack input, all on top edge of body. 'Stratocaster' style bridge with six individual saddles and combined tremolo unit. The front of the body has a gold onlaid "Vox" which is above a large area of Vox grille cloth. On the back of the body is the white plastic tremolo cover with six screws. The underside of the neck is signed in pencil "No 195 / May 1995 / Brian Eastwood"

This very unique instrument is in near mint (9.25) condition. Housed in a three-latch, rectangular black hardshell case with black leather ends and black plush lining (9.00).

This is the actual guitar that is featured on the Brian Eastwood website...

"Bender Vox Guitar. It's a Vox AC30 guitar (not an amp at all in case you're confused)."

"Brian is one of the UK's top guitar builders and repairers with over 30 years experience. He can be found in Stacksteads - just north of Manchester in between Rawtenstall and Bacup. Although rightly famous for his creations, repairs still take up a large portion of his working day. No job is too big or too small, he will happily cure your squeaky whammy bar, set-up your new Fujisama Twang-o-Blaster or refinish your '58 Les Paul. However, Brian is never happier than when he's making a new guitar for someone. If you would like a unique hand-made guitar, built to your own specification, get in touch right now - you won't regret it! Brian Eastwood Guitars was established in 1973. All Brian Eastwood guitars are custom built in the UK. Brian Eastwood Guitars is not affiliated with Eastwood Guitars manufactured in the Middle East, or any other guitar company." (Eastwood Guitars).

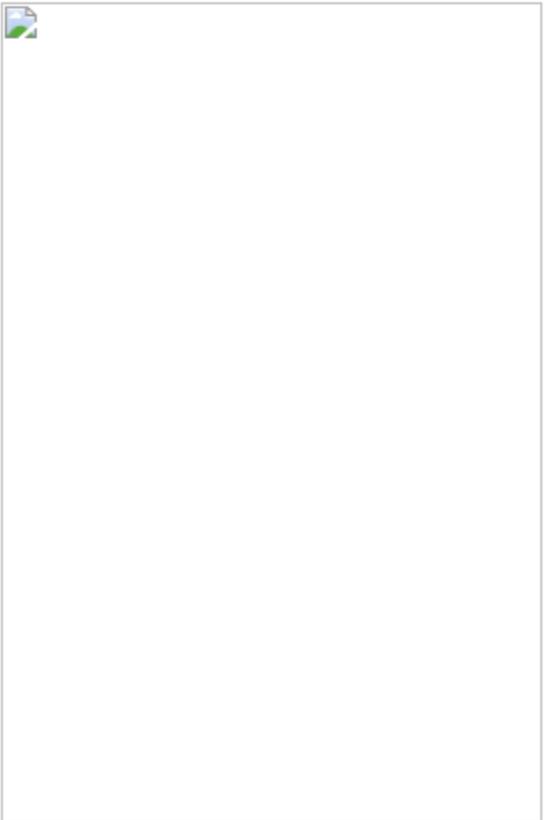
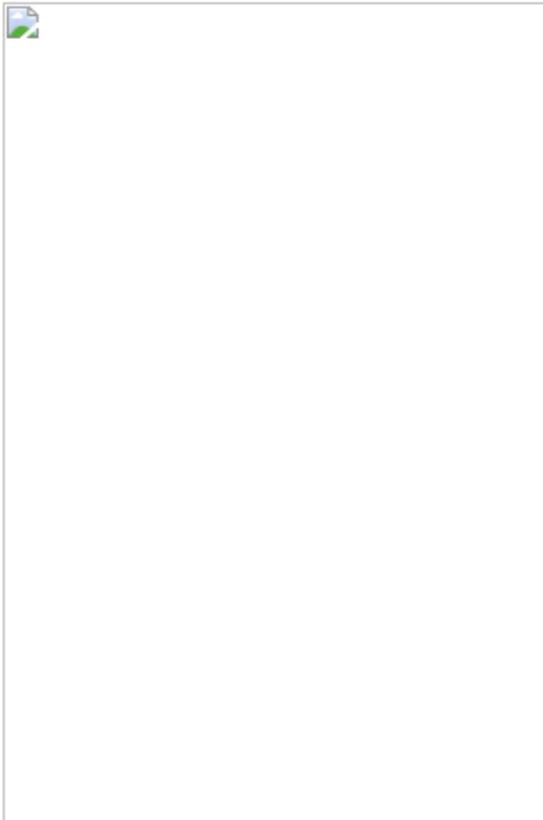
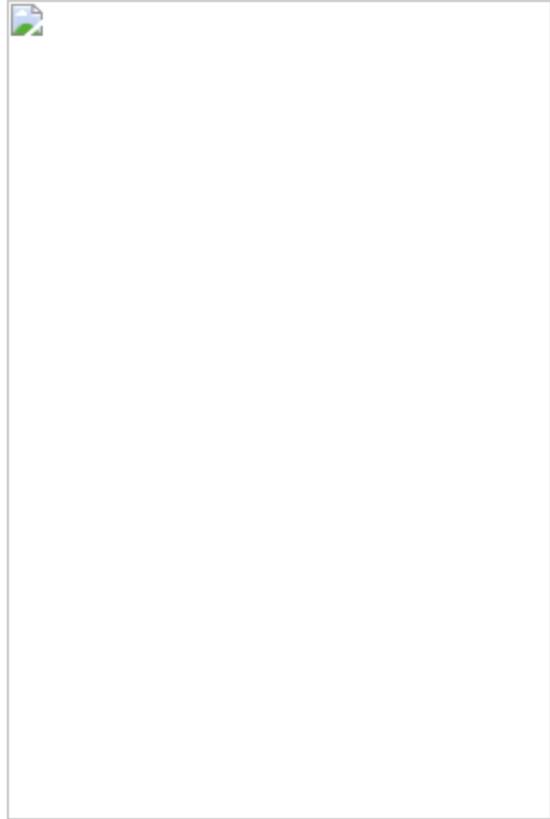
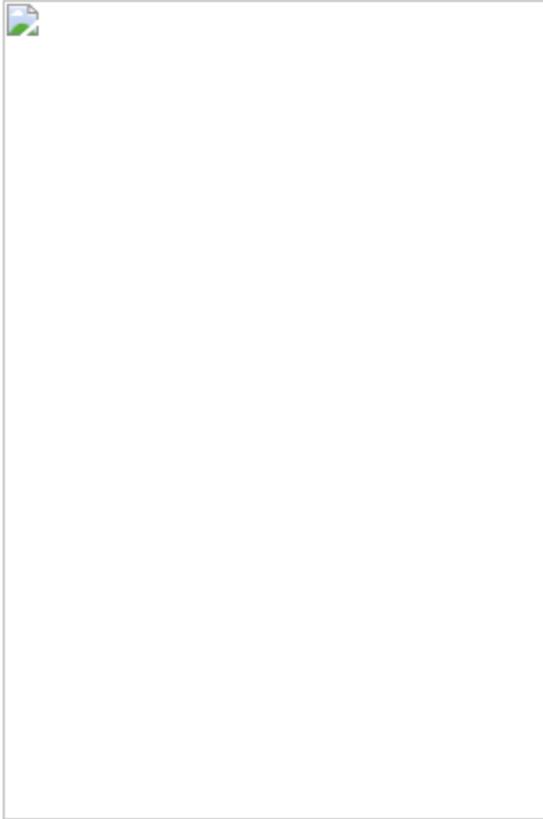
#01586

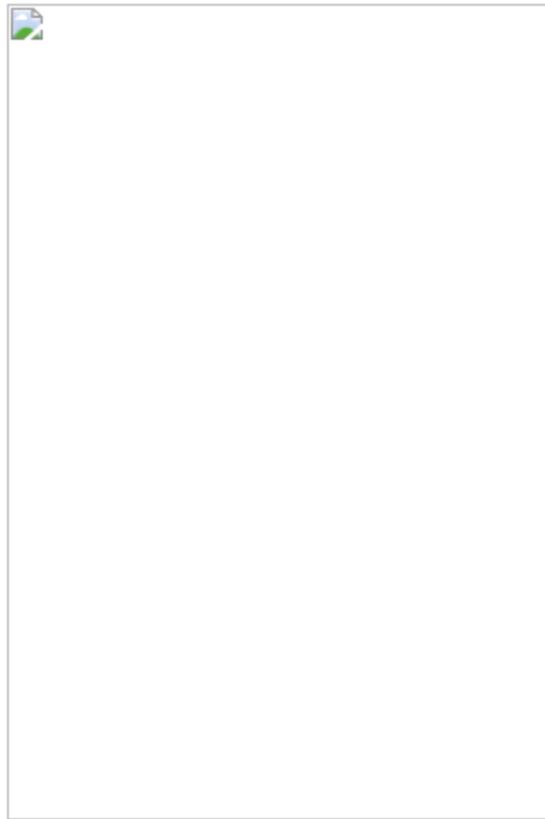
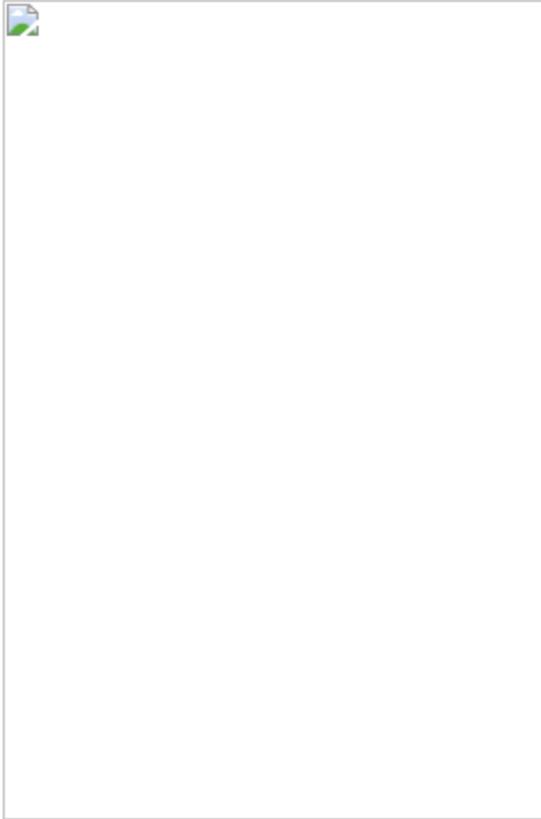
\$1,950

For more details, please email [\[REDACTED\]](#)

An Optical Distortion With A Lateral Twist...

**1999 Brian Eastwood Bender Collision Bass,
Salmon Pink**





Solid-body. This 'optically distorted' bass weighs just 8.60 lbs. Solid alder body, contoured on back and lower bass bout. The 'distorted' body shape makes understanding the body size a little confusing. The body measures 18.00 inches across the two horns and 16;00 inches across the lower part. The thickness of the body varies from 1.80 inches to 2.20 inches. One-piece 'flamed' maple neck with a nut width of just under 1 5/8 inches, a nice thick profile and a full bass scale length of 34 inches. Maple fretboard with 20 original medium-jumbo frets, black dot position markers and black dot side-markers. Single circular string tree. Individual Fender style bass tuners with cloverleaf-shaped metal buttons. Headstock decal with "Bender" in gold with black trim & "Collision Bass" and "Patent Bending" in black. The headstock is unique in that it is also 'distorted'. Four-bolt neck plate engraved "Eastwood / Bender / Guitar / 159-B3 / Made in Bacup [Lancashire, UK]". One Kent Armstrong P-Type split pickup with eight pole-pieces and a strong output of 11.20k. Three-layer (greenish over black and white) plastic pickguard with thirteen screws. Two controls, one volume, one tone (the tone knob with a push-pull function for series/parallel) and jack socket, all on pickguard. Chrome knobs with lightly domed tops and knurled sides. Four-saddle bridge / tailpiece with individual slotted saddles. The underside of the neck is signed in pencil "Brian Eastwood / No 159-B3 / Jan 1999." A few small surface marks on the lower bass edge of the body - otherwise this very unusual bass guitar is in near mint (9.25) condition. Housed in a modern gig-bag.

"So that guitarists the world over who owned Distortocasters wouldn't look complete exhibitionists - Brian constructed the big brother the Collision Bass so that the band could look cool. (Fortunately - Brian hasn't turned his hand to drum-kits yet - Imagine what they'd look like??!!) Jerry Donahue's latest album features tracks played on the Collision by Ace of Bass and player - Scott Whitley.

To most owners of a P-Bass, the layout of the Collision will be immediately familiar. However, like the Distortocaster, until you have played this guitar, you won't appreciate the comfort of the 3D "wrap-around" effect the body has. There is also a push/pull tone knob that functions as a serial/parallel switch. The neck is made from one piece of maple with 20 well finished medium frets, a "skunk stripe" on the rear holds the truss-rod in place. The photo doesn't really show the sculpting of the headstock - it is truly 3D!

Fiesta Red is the standard finish, but you can have what ever colour or type of finish your heart desires! Also, the standard pickup is a Kent Armstrong P-type, but again, this is another area where you can make your mark. The cost, a mere £1500 (\$2500) for a hand-built bass made to

your specifications, it has to be a bargain."

"Brian is one of the UK's top guitar builders and repairers with over 30 years experience. He can be found in Stacksteads - just north of Manchester in between Rawtenstall and Bacup. Although rightly famous for his creations, repairs still take up a large portion of his working day. No job is too big or too small, he will happily cure your squeaky whammy bar, set-up your new Fujisama Twang-o-Blaster or refinish your '58 Les Paul. However, Brian is never happier than when he's making a new guitar for someone. If you would like a unique hand-made guitar, built to your own specification, get in touch right now - you won't regret it! Brian Eastwood Guitars was established in 1973. All Brian Eastwood guitars are custom built in the UK. Brian Eastwood Guitars is not affiliated with Eastwood Guitars manufactured in the Middle East, or any other guitar company." (Eastwood Guitars).

#01640

\$1,950

For more details, please email [REDACTED]

Please email

[REDACTED]
or phone [REDACTED]
with any questions or orders.
Thank you!

Fretted Americana, Inc.
P.O. Box 9029
Calabasas, California 91372
818-222-4113

[Forward this email](#)



This email was sent to [REDACTED] by [REDACTED] |
[Update Profile/Email Address](#) | Instant removal with [SafeUnsubscribe™](#) | [Privacy Policy](#).



Fretted Americana, Inc. | P.O. Box 9029 | Calabasas | CA | 91372