

watts. Recommended as an alternative for Vintage 30 fans.

The overall flavor of the A-22 is definitely British, but the enhanced versatility, clean tones and headroom must be credited to Jeff Andrews' design. The A-22 truly stands out as an extremely toneful and versatile hand-wired amp. The birch-ply cabinet is rock solid in the style of an older Matchless, and in all respects the A-22 is meticulously built. In our experience, you couldn't wish for more in a dual EL-84 combo or head, *pedals not required.*

Para-Dyne 20



You'll appreciate what transpired as we settled in to evaluate and take notes on the Para-Dyne 20... After running through various settings in the Lead and Clean channels of this dual-

6V6 amp, we picked up our '57 Historic Goldtop loaded with early '60s patent number sticker humbuckers, plugged into the Lead Channel with the Gain and Master Volume set on 6, and 30 minutes later we realized we hadn't stopped playing to take notes. That's an endorsement. Like the A-22, the Para-Dyne 20 has also been designed to deliver exceptionally lush clean tones via the Clean Channel that are rarely present in amps that also deliver roaring sustain. Utilizing a pair of 6V6 output tubes, the voice of the Para-Dyne is also rounder, fuller and deeper – a sound we always seem to prefer in smaller amps. Fans of both Fender and Marshall amps will love the Para-Dyne 20 for its clean tones, thick and musical overdriven intensity, and user-friendly (but plenty loud) 20 watts with Master Volume.



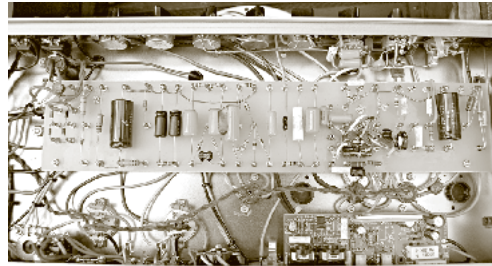
Features include Hi and Lo inputs, Volume with pull switch

to access Clean Channel 1 when not using the supplied foot-switch, 3-position bright toggle for the Clean Channel, Depth for Channel 1, Gain for Channel 2, Treble, Middle, Bass, Master Volume, and a pentode/triode toggle switch on the



back panel. We're not big fans of the triode/pentode half power switch – no news there, but for a lower volume, cranked vibe it does that. We just prefer to get there at full power, so we usually ignore it. What can't be ignored is the absolutely stellar

quality of sound produced by the Para-Dyne 20. It's voice and presence are huge for its size, equally nimble as a clean machine or rendering an overdriven tone that, combined with the Goldtop, produced a very authentic and Creamy Marshall tone circa 1968 (that's where we lost the 30 minutes), and all at a perfectly stout 20 watts. The Warehouse ET65 ceramic magnet speaker is a big bruiser, bold and balanced with solid lows, smooth mids and sparkling treble. *Very* highly recommended. For tube hounds, Andrews has included a bias adjust and test points on the back panel, along with a footswitch jack included for channel switching, an extension speaker jack, impedance selector switch, and an optional buffered serial effects loop.



Both of the Andrews amps presented here impressed us not only for

their extraordinary tone, but also for the practical features that make them so uncommonly versatile. We can't recall having played two better sounding 20 watt amplifiers that offer such lush clean tones and headroom combined with uncompromised muscle, attitude and gain. **to**

www.andrewsamplab.com, 770-671-0485

REVIEW

K-Line Texola

"I don't know if we can do any better than this."

We made that comment to a friend when describing the guitars featured in this issue, and we sincerely believe it to be true. You may remember our June 2011 interview with the founder of K-Line Guitars, Chris Kroenlein, who grew up listening to his uncles' weekend jam sessions in his father's auto

-continued-

body shop, where he also learned to spray DuPont custom colors... We reviewed three of Chris' outstanding guitars in the June 2011 issue, but we missed the Texola. It's here now, and this is how Chris described one of his favorite custom-built models:



"The idea for the Texola came from the comfort of the offset body with a familiar pickup/bridge configuration. This body style is just so comfortable and the extra wood creates a slightly bigger bass response. These guitars are a bit harder to choose the proper wood for, since you have to balance tone with weight. Many guitar players are working musicians that gig many nights a week and for up to four hours at a time. A ten pound guitar tends to wear a person out. The Texola was developed mainly from the various custom orders that I had built in the past – a customer-inspired guitar that always held a special place for me."

The no-fan who slammed us for "liking everything" wouldn't like to hear this, but we think the Texola is simply one of the coolest guitars we have ever seen, played or reviewed. Here's a picture – whaddya think? It's even better in color. As we observed the first time we reviewed the K-Line guitars, Chris Kroenlein absolutely nails our favorite bolt-on neck shapes that Fender never seems to get right with rosewood slab necks – a comfy medium U with a primo grade rosewood fingerboard and medium tall and fat .095" x .047" fret wire.



Perfect. So what do we really have here? An offset body style that suggests another one of our favorite classics, the Jazzmaster, as well *another* one of our favorite contemporary guitars, the RS Guitarworks Surfmaster. The Texola embodies the coolest and most comfortable body shape you could ever imagine, and in Daphne Blue (who was Daphne anyway?) the Texola rocks. We could also fall hard for a 3-tone burst beater finish, or black...

Our review guitar was built with an ash body, and despite its huge lower bout and shark fin upper cutaway, balance is excellent at a total weight of just 7.2 pounds. As you can imagine, the Lollar mini-humbucker

rhythm pickup mates *very* well with the Special T bridge mounted in a traditional vintage style Telecaster bridge plate with brass saddles.



Like the Echopark Downtowner, the Texola is a deceptive chameleon. The Lollar mini-humbucker mounted in that big

chunk of ash pours out a deep tone that immediately reminded us of a vintage DeArmond single coil pickup in a Gretsch 6120. The semi-hollow vibe is all there, with big, low vowel sounds coming off the wound strings while the treble tones remain bright with a ton of tinsel and harmonic overtones. The Lollar flatpole Special bridge also skirts the typical tone of a Telecaster in the Texola. Low end is huge and Fendery, but again, we heard shades of a vintage Gretsch, buoyed by stronger mids and a less brittle top. The combined sound of both pickups is equally sweet and complex. It isn't easy to describe sounds you probably haven't heard before, but in its own unique style the Texola seems bolder than a Stratocaster and less wiry and thin than a Telecaster if that helps. Clean tones with reverb or echo took us straight to the late '50s and early '60s – Duane Eddy, Link Wray, and the Ventures, but the Texola is also a nimble blaster played through an overdriven amp. And we couldn't help but rejoice in the fact that while we were hearing these great classic tones, we were also making them on a bigger rosewood neck and frets that would have never existed on a Fender or a Gretsch. What we mean to say is that the Texola is a joy to play due to Chris Kroenlein's keen sense of what makes a perfect neck shape. Add signature tones that can't be conveniently categorized or pegged and you have what we like to fondly call a 'keeper.' **TO**

www.k-lineguitars.com, 314-276-7402

REVIEW

The Worst Kept Secret in Nashville

We don't recall exactly when, but several months ago Lee Roy Parnell got in touch to tell us that the Gibson Custom Shop would be building a limited run of 'LRP' signature Les Pauls. That's recent history now – the guitars have been built and shipped with rave reviews from owners, but what Lee Roy wanted us to know was that we needed to contact a pickup

-continued-