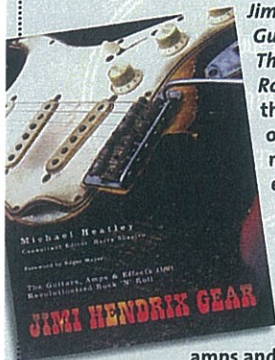


THIS JUST IN

NEWS AND NOTES FROM AROUND THE GUITAR COMMUNITY

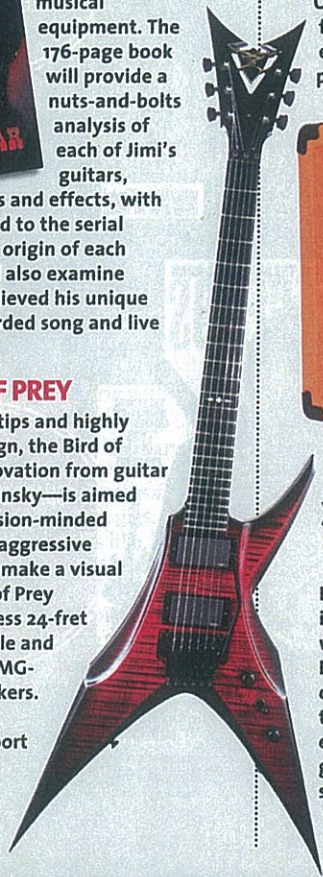
» JIMI HENDRIX GEAR BOOK

Coming in October from Voyageur Press, *Jimi Hendrix Gear: The Guitars, Amps & Effects That Revolutionized Rock 'N' Roll* aims to be the foremost authority on all of Jimi Hendrix's musical equipment. The 176-page book will provide a nuts-and-bolts analysis of each of Jimi's guitars, amps and effects, with special attention paid to the serial number, history and origin of each guitar. The book will also examine exactly how Jimi achieved his unique sound on every recorded song and live performance.



» DBZ BIRD OF PREY

With its razor-sharp tips and highly contoured body design, the Bird of Prey—the latest innovation from guitar designer Dean B. Zelinsky—is aimed squarely at the precision-minded metalhead. Built for aggressive players who want to make a visual statement, the Bird of Prey features an easy-access 24-fret neck, a soft “V” profile and comes loaded with EMG-81/85 active humbuckers. The Bird of Prey is available in both import and USA models, and comes in a wide variety of colors and graphic finishes.



» ORANGE AMPS CRUSH PIX AMPS

Orange has expanded and upgraded its range of Crush PIX practice combos. The improved range now covers eight models, from the Crush PIX CR12L to the new 100-watt CR100 BXT, and includes the Micro Crush CR3, which is unchanged. Each Crush amp features a genuine Orange grille cloth, miniature Orange crest finish, signature Orange picture-frame edging, exterior beading and the unique panel symbols for controls and functions.



» DUNLOP MAX GRIP JAZZ III PICKS

Dunlop recently updated its Jazz III line of picks with the Max Grip Jazz III, which combines the classic Jazz III shape with the company's cutting-edge Max Grip technology. The non-slip grip is molded into the entire gripping surface for enhanced control, while the tip features a sharp, beveled shape for quick string release.



» PARKER GUITARS DF842AD ADAM DUTKIEWICZ GUITAR

Killswitch Engage's Adam Dutkiewicz is rarely seen without his trusty Parker guitar, and now the guitarist can add the DF842AD to his arsenal of axes. The new Adam Dutkiewicz signature model from Parker features a mahogany body and top, mahogany neck with a Parker Finger Joint set neck, a carbon composite fretboard, Parker Tremolo bridge, Sperzel locking tuners and EMG 85/81 pickups.



If you're in the MI industry and have a news item for This Just In..., email it, along with an image, to news@guitarworld.com.



BETCHA CAN'T PLAY THIS! TONY SMOTHERMAN

Tony Smotherman is a well-respected guitar teacher and musician. For more information, visit tonysmotherman.com.



“HERE'S A FLASHY ascending and descending tapping lick that's played across three octaves on the top four strings and spans nearly the entire length of the fretboard. It's based on the B minor pentatonic scale [B D E F# A] and outlines a brilliant-sounding B7sus4 arpeggio [B E F# A]. If you play it over an E bass note it creates an equally cool Esus2-4 sound [E F# A B]. “The most challenging aspect of playing this lick cleanly and accurately is nailing the big position shifts, or ‘leaps,’ which occur on beats two and

three in each bar. You'll need to skillfully use your peripheral vision to target the tapped notes, which fall at the ninth, 14th and 22nd frets, while quickly positioning your fret-hand fingers to ‘receive’ the pull-offs in second, seventh and 12th positions. “Another challenge here is negotiating the wide-fret-hand stretches on the top two strings, from the 12th fret to the 17th, for which you'll obviously need to use the first and fourth fingers. You can use the index and ring fingers for the compact two-fret

B7sus4 or Esus2-4

spans on the D and G strings [between the second-fourth and seventh-ninth frets]. “Notice that the ascending portion of the run [bar 1] has you pulling off from a tap then hammering on, while the descending part [bar 2] is all double pull-offs. When

descending, there's a little bit of overlap between both hands, so make sure your fret hand gets out of the way of the tapping finger in time. As always, make sure all your taps and hammers are firm and quick and that you yank the string slightly downward

the floor when pulling off from the tapping finger or the fret-hand ring finger or pinkie. Also remember to mute the idle bass strings with the palm of your right hand throughout the run to keep them from ringing sympathetically and producing unwanted string noise.” □