



## LOLLAR REGAL HUMBUCKER/'52 T/CHARLIE CHRISTIAN PICKUPS

Price: \$200 (Regal Humbucker); \$165 (Charlie Christian); \$110 ('52 T)  
Contact: Lollarguitars.com.

sizzle. And again, look for some slick country tones from these pickups.

In all, the Regal Humbuckers offer a range of sexy sounds, sure to push your retro buttons. Cover options include chrome, nickel or gold, and they're available as singles or in sets.

Lollar also sent a standard Tele with their Charlie Christian Neck pickup and a '52 T in the bridge. One of the great secrets of the Tele is it's a terrific jazz guitar, very usable for anything from straight-ahead bebop to country-jazz and Texas swing. In fact, when the Telecaster first showed up in the pre-rock-and-roll 1950s, it was primarily marketed to jazz and country players, which accounted for the super-mellow neck pickup on those early planks. Those fitted with Charlie Christian pickups are just that much hipper, marrying two schools of guitar design – the Telecaster and the jazz archtop – into one beautiful beast.

Lollar says the Charlie Christian pickup has an output comparable to a P-90 and works well with moderate tube-amp distortion. It's a low-resistance coil wound with 38-gauge wire, just like original CCs, and has a nickel-plated blade pole piece and Alnico bar magnets. The '52 T, the company says, is wound to original-pickup specs.

Amped up, the combination covers a lot of ground. The Christian pickup is a country-jazz picker's dream, displaying warm, round tones with its share of twang. Any sequence of jazzy II-V-I chord progressions sounds beautiful, and lead lines are clear and punchy. Flip to the '52 T and you get plenty of traditional Tele bite, which can be moderated with the Tone knob, of course. Here, you can exercise all the chicken-pickin', blues, and rockabilly licks you want – from Will Ray to Albert Collins to James Burton.

Both pickups offered impressive sonic girth and depth that is magnified by the quality of whatever amp they are run through.

These Lollars live up to the company's reputation for character and definition, tone, and a keen ear for authentic reproduction. – **Pete Prown VG**

## Tele Tremors!

### Lollar's Regal Humbucker, '52 T, and Charlie Christian pickups

No question, the traditional Telecaster pickup array is a wonder of the six-string universe. But there are important variations to the approach, and Lollar Pickups is exploring that universe with vigor. Their latest offerings are the Regal Humbucker, Charlie Christian, and '52 T.

A quick glimpse at a reissue Tele Deluxe with Lollar Regal Humbuckers can't help but warm the cockles. Built from 1972 through '81, Fender fitted the Tele Deluxe or Custom with Seth Lover's Wide Range humbuckers and an oversized Strat headstock. It connoted a sophisticated guitarist who was not only versed in rock and blues, but dabbled in jazz, funk and,

most importantly, fusion. Whether Fender or a custom mod, these humbucker-fitted Teles were a definite status symbol of the day, all the more so in the hands of aces like Denny Dias, Terry Kath, fusioner Joe Beck, Lee Ranaldo of Sonic Youth or, more recently, Thom Yorke of Radiohead. Even a flat-out rocker like Keith Richards got on the Wide Range bus back in the '70s.

Lollar brings back this pickup with its typical zeal for authenticity. The 10.7K-ohm Regal Humbucker is a replica of the Lover original, sporting the offset pole pieces and, on our test guitar, sunk into a Tele Deluxe's ginormous pickguard fitted with a pair

of Tone and Volume controls – even today, this is obviously no ordinary Telecaster. Plugged in, the Regal-fitted Tele was great for everything from clean to dirty, with a super-bright tone befitting its “wide range” design. The Regals make the Tele Deluxe capable of covering just about any solidbody sound, even offering a certain (even surprising) amount of natural twang. For any nostalgic guitarist, this guitar/pickup combination may make you start jamming on something like Steely Dan's “Bodhisattva” or “My Old School” without hesitation. The brightness of the tone also was interesting for metal textures, even delivering some Randy-Rhoads-like