



# DEATH TROOLS

## 666strings V-Deamon 6 and 7

Dear friends of the Electroharp, our little magazine has always taken up the cause of gaining attention not only for the electric guitar mainstream but gladly also for the smaller and smallest of manufacturers of sometimes pretty unusual models, especially when they're making really great instruments.

By Alexander Heimbrecht

In this case we are dealing with a candidate exactly like that: Small company output at best instrument quality and a small target group niche aren't exactly the parameters to become the next big player of the international instrument manufacturer scene. Also an invitation to the Montreal Guitar Festival, the Mekka of the small and smallest premium manufacturers seems rather unlikely to me. This however has nothing to do with the skills of Stefan Schäfer, the mind behind the brand 666strings from Lenge, Lower Saxony, but rather with the aforementioned target group niche and the associated brand image. Why so? Well, Stefans clients mostly consist of representatives of a metal subgenre of the more

extreme kind, because „Death Metal“ is the magic word here. To be honest, i strongly hope that the average member of a death metal combo doesn't defile bodies on the graveyard at night just like a notary works in his chambers and not on the cotton fields before he meets up with his rotary club friends for a neat evening full of blues. Because if it was like that, I,d have a few problems with running into ladies and gentlemen from the Death Metal fraction at night. Regardless of this I perceive the contents and the presentation of that music as sometimes far outside the boundaries of good taste. This has definitely not to do with my advanced age or my listening habits. Musically, i find the guys in



Children Of Bodom by all means remarkable (although in this case we are talking about „Melodic-Death-Metal“, the somewhat domesticated kind), but when it comes to presentation and lyrics, things get a little rough for me. Whatever – this article is not about appreciation of musical subculture but about instruments, and that is where Stefan has delivered in a more than remarkable way.

### Good

Stefan Schäfer has been working as a luthier for some years now, but in addition to his manufactory he's got an alternative economic base which shows he's more of a grounded contemporary than an unrealistic dreamer. I feel reminded of the early days of Frank Hartung, even though he's serving a completely different clientele, who had a regular job before his breakthrough because he couldn't support a family from the few sold instruments (and we know what has become of Frank in the meantime). What these two have in common is how they both consequently concentrate on their thing without making any compromises, and if i may be honest, such a concept is very effective when it is sustained by correspondingly good products. Which is exactly what we got from him: Two Offset-Vs at its best. You will admit that this shape is basically not so new because its originator, the late Randy Rhoads, had this idea about thirty years ago. Still Stefan managed to incorporate his own flavor with some small modifications. In short: Visually i find these instruments absolutely felicitous. Speaking of the looks, i really like the finish although i never really liked crackle finishes before. The reason for this may not have been the pattern itself but more likely the shrill color combinations that have been used in the past. A crackled rainbow is simply not too cool while the stylish combination of gold and black resp. black and white does fully convince me.







## DETAILS

Manufacturer: 666strings    Model: Deamon 6  
 Producing country: Germany  
 Finish: Crackle black / gold silk mat  
 Hardware: Kluson locking tuners, ETS bridge  
 Body: Alder    Neck: Canadian hard rock maple  
 Scale: 25,5" - Standard    Fretboard: Maple, Sharkfin inlays  
 Frets: 24, Jumbo    Bridge: ETS  
 Pickups: 1x EMG 81X, 1x EMG 85X  
 Controls: 1x Volume, 1x Pickup blend pot    Accessory: Flight case  
 Tested with: Diezel D-Moll    Price: 2.950 Euros

### Differing details 666strings Deamon 7

Finish: Crackle white / black  
 Scale: 27"  
 Fretboard: Ebony, Sharkfin inlays  
 Pickups: 1x EMG 81-7X, 1x EMG 707

[www.666strings.com](http://www.666strings.com)

Also, the finish is of such high quality that one can only call it absolutely perfect. To be completely honest: the silk mat finish on the back side of the six string version's neck is definitely the most comfortable one I've ever seen. I'd even go as far as to say it does feel better than an oiled neck, while the wood is of course protected even better by the paint than with an oil finish. Generally i find the look of these two guitars perfectly composed: white EMGs on the seven stringed model, black EMGs in gold frames, well-harmonised with the finish on the six stringed sister, whose black tuners have been fitted with gold heads. Which brings us to the configuration, in which the two sisters basically present themselves identically: super precise Kluson locking tuners, classic EMGs and a very solid ETS bridge (not a string thru construction) top off the opulent hardware package of these two heavy axes. I have already mentioned before that the manufacturing is flawless and of the highest quality. This also includes a taintless paint job, perfectly planed frets and an ideal setup.

### Loud

My Diezel D-Moll and a matched 2x12 cab from the same brand, equipped with Celestion V30 and G12-100 speakers, seemed to be the best tools to choose for the tonal evaluation of the two violins from Lower Saxony. And indeed the instruments, which were tuned pretty low by the manufacturer, deliver a dense low-end, which the franconian amp passes on to the speakers with ease and razor sharp precision. Both guitars captivate with a super fast and outmost precise responsiveness and an above average sustain which predestines them for more than just evil Death Metal. In short, playing these instruments is super fun. Even though i normally don't like EMGs, since in my experience they leave their mark on the tone of a guitar more than passive

Pickups do, their strengths can't be denied. No magnetically induced stringpull, super noiseless transmission, clearest clean sounds (provided the amp is able to process the high output without distortion) and infernally dense gain sounds turned them into indispensable tools especially in the metal scene, even though Seymour Duncan with their Blackout series have a similar competitive product on offer.

Looking at the playability – without regard to the fact that a V shape just isn't as comfortably playable while seated as a Stratocaster – in my opinion there is one small deficit which can be fixed in a few minutes, and Stefan has alternative solutions to offer anyway: On both of these instruments Stefan decided not to use a three way pickup switch and chose a blend pot instead. While this may work well for players from the low end fraction i would prefer a switch because it is faster to use. Surely the blend pot snaps into the middle spot and it is ergonomically well placed, but if you want to give the gui-

tar player the option to fully control the mix of the pickups, I personally would plead for two volume pots and a three way switch. I would like to point out that the present wiring is a matter of personal preference and in no way related to the quality of the guitars.

### Conclusion

Infernally good looking, blisteringly well and extremely comfortably playable – these are all attributes which predestin the instrumente for a wide target group. With the brand name 666strings and the aggressive designs in contrast one makes a commitment to a special genre. Strictly speaking, because of this commitment the economic success isn't even questioned, because the metal community is much larger than what one would assume and Stefan Schäfer will certainly find his clients, but personally i think it's a pity when a talented luthier stays hidden in a niche - even when the niche is this wide.



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