

DooDad Lucille Cherry (translation free after Hughes Ruys by Reinier Biesmeijer)

When producing an expensive guitar you target the players that know what they are talking about, this DooDad model being named 'Lucille' might bring a smile to their faces.

However, when you make a very affordable guitar, you also target the beginning player and they might be misguided in thinking this is a BB King Lucille copy, it isn't .., at all, what it is is an exceptional instrument in it's own right. So forget about the name, this guitar is not to be underestimated and right out of the box the joy begins.

The end of the 70's gave us the first Super Strats, this DooDad ES-335 model is what I would call a Super Semi. Not only did the Korean builders broaden the array of tones, they gave it enough tonal diversity to step out of the shadow of the Gibson original. The strength of this instrument is in it's two brandless humbuckers, two volume pots, one tone and a push/pull to switch to one coil on both buckers.

Steady in tuning and sound.

While writing this, I'm checking Tokyo's music shops and Semi-acoustics and archtops are all the rage now. DooDad gives us three versions of this model, the only difference being the appearance, Cherry Red, See Through Purple or Sunburst. Brandless humbuckers, electronics and hardware proves that you can easily step off the beaten path. Tuners, bridge and nickel tailpiece as well as the trussrod, they all perform flawlessly. The tuners with their 14:1 gear ratio hold steady even during hefty blues bends, only travelling from the cold trunk to the warm practice room has some effect on the tuning, but one quick tune-up is enough for three hours of playing.

More than enough.

Next to a 3 channel Marshall I'm using a Fender Twin, a TS-9 Tubescreamer and for reverb a Korg AM-8000, that makes for a happy week. Let me tell you right off the bat that, thanks to the sturdy construction, feedback, even with real volume, was hardly a problem, you have to really stand right in front of the 12 inch speaker if you want to get any movement from the maple top. Another advantage of this way of guitar construction is the stability of tone when playing clean with a light Chorus and Reverb. Personally I'm not convinced, but scientists will tell you that the Nubone nut plays an important role. When playing in Single-coil mode the sound becomes almost Telecastery, like Andy Summers uses in Every Breath You Take. I like a light Crunch, but if you want total control you can dial in a full Crunch on your Marshall, choose the neck pickup and control the amount of Crunch with your volume knob. Rolling off on the tone knob, you lose a bit more low than the (Gibson) original does, which gives you less nasal tones than the Gibson, solve this by going easy on the roll-off.

Buy a suitcase 'cause this is going to be the one! You want to take this one gigging. Only one problem here, you won't believe the price, Something has to be wrong, well, sorry..., nothing! This is a well built guitar with impressive sounds, I definitely like the neck and fretboard and don't want to compare with my Gibson, that could leave me weeping...

After a week.

DooDad's Super Semi is very well built, you hear this right away in the sustain, when strumming it acoustically, more important than that, listen to how the tone stands, I know a lot of more expensive guitars that lose tone immediately. I presume DooDad told the Korean builders to concentrate on tone, they did and the balance between pickups is great, the single coils have enough meat on the bone and the two humbuckers have so much tonal variation that you can absolutely call this a Super Semi!