

TTAB

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

In re Application Serial Nos. 76516126 & 76515928

For the Marks: "MISCELLANEOUS DESIGN"

Filing Date: April 25, 2003

Published in the Trademark Official Gazette on
March 16, 2004

	07/20/2004 SWILSON1 00000072 76516126	
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Raise Praise, Inc. d/b/a Tom Anderson Guitar Works	:	
Opposer,	07/20/2004 SWILSON1 00000073 76515928	
	01 FC:6402	300.00 OP
v.	:	
Fender Musical Instruments Corporation, Inc.	:	
Applicant.	:	
-----	X	

Box TTAB- Fee
Commissioner for Trademarks
2900 Crystal Drive
Arlington, VA 22202-3513

NOTICE OF OPPOSITION

Raise Praise, Inc. d/b/a Tom Anderson Guitar Works is a California corporation with a business address of 2697 Lavery Court, Unit 27, Newbury Park, CA 91320 (the "Opposer").



07-19-2004

U.S. Patent & TMOft/TM Mail Rcpt Dt. #22

Opposer believes that it will be damaged by the registration of the marks in Trademark Application Serial Nos. 76516126 & 76515928 and hereby opposes same.

As grounds of opposition, Opposer alleges that:

1. Opposer is in the business of manufacturing, marketing, distributing, and/or selling musical instruments, including, but not limited to, guitars.
2. In 1986, Opposer d/b/a Tom Anderson Guitar Works, began manufacturing, marketing, distributing, and/or selling in interstate commerce musical instruments, which contain body designs that are similar or identical to the body shapes subject to Trademark Application Serial Nos. 76516126 & 76515928 (the "Body Shapes"). See Exhibit A.
3. Opposer has continuously manufactured, marketed, distributed, and/or sold guitars containing these body designs for many years.
4. Throughout this period, Opposer invested substantial funds to promote these guitar models and in the creation of goodwill in its guitars and the intellectual property associated therewith.
5. Upon information and belief, Applicant Fender Musical Instruments Corporation ("Applicant") is a corporation established under the laws of Delaware, and having an address at 8860 E. Chaparral Road Suite 100, Scottsdale, Arizona 85250.
6. Upon information and belief, Applicant manufactures, sells and distributes musical instruments, including, but not limited to, electric guitars and electric bass guitars.
7. Upon information and belief, on or about April 25, 2003, Applicant filed two (2) federal trademark applications to register guitar body shapes that it uses on its "Telecaster" and "Stratocaster" guitars. These applications were subject to Serial Nos. 76516126 & 76515928 (the "Applications").

8. The Applications were published in the Official Gazette on March 16, 2004.

9. Upon information and belief, in or about 1950, Applicant or its predecessors-in-interest began using the body design subject to Application Serial No. 76515928 in connection with musical instruments, namely, electric guitars.

10. Upon information and belief, in or about 1954, Applicant or its predecessors-in-interest began using the body design subject of Application Serial No. 76516126 in connection with musical instruments, namely, electric guitars.

11. Applicant or its predecessors-in-interest did not seek to register either of the Body Shapes with the U.S. Patent and Trademark Office (the "PTO") for over fifty (50) years until the Applications were filed in 2003.

12. Numerous competitors began using substantially similar or identical body designs on its musical instrument products soon after FMIC's introduction of the Body Shapes.

13. For instance, in the late 1950's and early 1960's manufacturers including, but not limited to, Hagstrom and Teisco began incorporating body designs that were substantially similar or identical to the Body Shapes into their respective guitar instruments.

14. Upon information and belief, these manufacturers used the Body Shapes without any contest or complaint from FMIC or its predecessors-in-interest.

15. By the early 1970's, many third party manufacturers utilized guitar body shapes that were substantially similar or identical to the Body Shapes and the Body Shapes became customary designs in the musical instrument industry.

16. Thus, at any given point from 1960 to the present, countless products from third party manufacturers were marketed, advertised, and were available to consumers in the

relevant marketplace which contain body designs that were substantially similar or identical to the Body Shapes. See, e.g., Exhibits B-C.

17. FMIC did not contest or oppose any of these third party manufacturer's usage of the Body Shapes until 2003.

18. Until 2003, FMIC did not require a license for any of these third party manufacturers utilizing the Body Shapes and these manufacturers were not subject to any quality controls on the part of FMIC.

19. The third party adoption and utilization of the Body Shapes over the last forty (40) years has been widespread, substantial and significant.

20. Through the extensive usage of the Body Shapes by many musical instrument manufacturers over the last forty (40) years, the Body Shapes no longer serves as a source identifier for Applicant.

21. Musical instrument consumers no longer view the Body Shapes as an indicator of source.

22. Instead, musical instrument consumers view the headstock profile as well as any logos, word marks, or other distinctive trade dress on products containing the Body Shapes to determine the source of the goods.

23. In the alternative, even if the Body Shapes have not become generic, the Applications for registration under §2(f) must be denied because musical instrument purchasers are confronted with numerous independent users of substantially similar or identical Body Shapes. Accordingly, Applicant cannot have acquired distinctiveness in the Body Shapes.

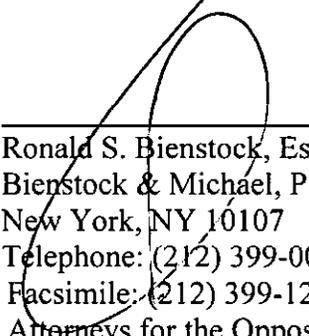
24. If the Applications are granted and Applicant is granted an exclusive right to use the Body Shapes, the Opposer will have to discontinue all of its marketing, advertising, and

sales of musical instrument products containing the traditional body designs which are similar or identical to the Body Shapes, and will suffer business injury therefrom.

25. If the Applications are granted, the trademark rights granted to Applicant will have a chilling effect on the manufacture of standard guitar body designs that have been widely used in the musical instrument marketplace for over forty (40) years.

WHEREFORE, Opposer prays that the Applications be refused, that no registration be issued thereon to Applicant, and that this opposition be sustained in favor of Opposer.

Respectfully submitted,



Ronald S. Bienstock, Esq.
Bienstock & Michael, P.C.
New York, NY 10107
Telephone: (212) 399-0099
Facsimile: (212) 399-1278
Attorneys for the Opposer

Certificate of Mailing

In accordance with TMEP §702.03, Opposer is filing the following certificate of mailing for this correspondence.

I hereby certify that this Notice of Opposition and a credit card payment in the amount of \$600.00 is being deposited with the United States Postal Service with sufficient postage as first class mail in an envelope addressed to: Box TTAB - Fee, Commissioner for Trademarks, 2900 Crystal Drive, Arlington, Virginia 22202-3513, on the date shown below.

Brian Mitchell



July 14, 2004

EXHIBIT A



Anderson Classic #101

Tele-style, with contoured maple top on alder, mahogany, or basswood body, 22-fret maple neck with rosewood, maple, or pau ferro fingerboard.

- Anderson pickups (any combination), "Switcheroo" electronics, no pickguard
- Options: Left-handed, electronics, neck shape, fret size, bridge, hardware color

HOLLOW DROP TOP CLASSIC \$2,460

Same as Drop Top Classic, but with hollow sound chambers.

- Option: Without pickguard styling

COBRA \$2,400

Tele-style, with contoured maple top on mahogany body, 22-fret mahogany neck with rosewood fingerboard, 24 3/4" scale.

- Anderson humbucking pickups (12 models), passive 5-way electronics, no pickguard
- Options: Left-handed, electronics, fret size, bridge, hardware color

HOLLOW COBRA \$2,460

Tele-style with contoured maple top on semi-hollow mahogany body, 22-fret maple neck with rosewood fingerboard, 24 3/4" scale.

- Anderson humbucking pickups (12 models), passive 5-way electronics, no pickguard



Anderson guitars

- Options: Left-handed, electronics, fret size, bridge, hardware color

ARIA PRO II

*** Thomas Anderson Guitars - Guitar Buyer's Guide - 1993 ***

SSTG012S \$279.99
Strat-style with maple neck and fingerboard, two single-coils, stop tailpiece.

SSTG013S \$349.99
Strat-style with maple neck and fingerboard, three single-coils, stop tailpiece.

SPE DLX \$599.99
PE shape, maple top, and bolt-on neck.

SPE SPL \$749.99
PE shape, mahogany/flare maple, neck-through, two humbuckers, coil tap, gold hardware.

STA-40 \$499.99
ES-335-style with mahogany top, back, and sides, bolt-on mahogany neck, rosewood fingerboard, and two humbuckers.

STA-60 \$559.99
Similar to TA-40, but with block fingerboard inlays and gold hardware.

STA-61 \$659.99
Similar to TA-60, but with maple body, set-in neck, 6-way switch.

SFA-70VS \$849.99
Maple arched top, sides, and back, two humbuckers.

5-615SPL \$399.99
Alder body, rosewood fingerboard, and two single-coil pickups.

5-615STD \$599.99
Alder body, rosewood fingerboard, and three single-coil pickups.

5-615DLX \$850.99
Alder body, rosewood fingerboard, Wilkinson bridge, and three single-coil Don Lace pickups.

5-615CST \$999.99
Single-cutaway with alder body, bolt-on maple neck, rosewood fingerboard, and three Duncan pickups.

5FL10 \$279.99
Strat-style with alder body, vintage tremolo, three single-coil pickups, maple neck and fingerboard.
• Option: Left-handed, \$309.99

5FL10H \$289.99
Same as FL10, but with humbucking bridge pickup.
• Option: Left-handed, \$319.99

5FL20 \$359.99
Strat-style with alder body, rosewood fingerboard, three single-coil pickups, and vintage tremolo.

5FL20H \$369.99
Same as FL20, but with humbucking bridge pickup.

5FL21 HSDW \$699.99
Alder body with flamed-maple top, two Duncan-designed hum-canceling single-coil pickups, and Wilkinson tremolo.

5FL30 \$479.99
Strat-style with ash body, pearl pickguard, maple neck, rosewood fingerboard, and knife-edge tremolo.
• Duncan designed pickups and Wilkinson bridge (5FL30 HSDW), \$479.99

5FL40 \$669.99
Strat-style with ash body, maple neck, rosewood fingerboard, and Wilkinson VS-50 tremolo, H/S/H pickup configuration.

5FL50 \$999.99
Ash body, maple neck, rosewood fingerboard, Wilkinson VS-50 tremolo, three single-coil Lace pickups, Sperzel tuners.

5FL60 \$1,299.99
Ash body, maple neck, rosewood fingerboard, Wilkinson VS-100 tremolo, Duncan S/S/H pickups, Sperzel tuners, pearl pickguard.

#10

1993

tail

Spectrum Baritone \$4,600 28" scale baritone version of Spectrum.

ALVAREZ ELECTRIC

Alvarez electrics are made in Korea and Japan.

ASG2 SNA Contoured alder body, quilted-maple top, bolt-on neck, H/S/S pickups, Wilkinson tremolo.

ASG3 SNA Contoured alder body, bolt-on neck, three alnico single-coils, vintage tremolo.

ASG4 SNA Contoured alder body, bolt-on neck, three alnico single-coils, fixed bridge.

AMPEG

Ampeg guitars are made in the USA.

AMG1 \$1,099 Ampeg double-cutaway mahogany body, quilted-maple top, 22-fret neck, 24 3/4" scale, Wilkinson bridge, two Seymour Duncan SP-90 pickups.

Dan Armstrong Guitar ADAG1 \$1,499 Replica of the 1960s Dan-Armstrong design. Acrylic body, 24-fret neck, removable pickup modules, and a three-position tone switch.

Dan Armstrong Guitar ADAG2 \$1,549 Similar to ADAG1, but with a smoked-black acrylic body.

ANDERSON



READER SERVICE NUMBER 146

Tom Anderson guitars are made in the USA. Hardshell case: \$150. Custom options available, including left-handed models, L.R. Baggs bridges, and the Buzz Feiten Tuning System.

Baritone Classic \$2,480 Baritone with a 28 5/8" scale length and Anderson pickups in any combination.

Cobra \$2,700 Tele-style with a contoured maple top, a mahogany body, a 22-fret neck, and a 24 3/4" scale.

Cobra "S" \$2,700 Similar to the Cobra, but with double-cutaway styling.

Cobra Special \$2,500 Tele-style with a contoured mahogany body, P-90-style Anderson pickups, a 22-fret neck, and a 24 3/4" scale.

Cobra Special \$2,500 Mahogany body equipped with Anderson swampbar pickups.

Drop Top \$2,700 Strat-style with a contoured maple or koa top on an alder, basswood, or mahogany body and a 22-fret bolt-on neck.

Drop Top 7 \$3,000 7-string version of Drop Top.

Drop Top Classic \$2,700 Same as the Drop Top, but with a pickguard.

Drop Top T \$2,700 22-fret Tele-style with a contoured maple top on an alder, mahogany, or basswood body.

Hollow Classic \$2,560 Similar to the Classic, but with hollow sound chambers.

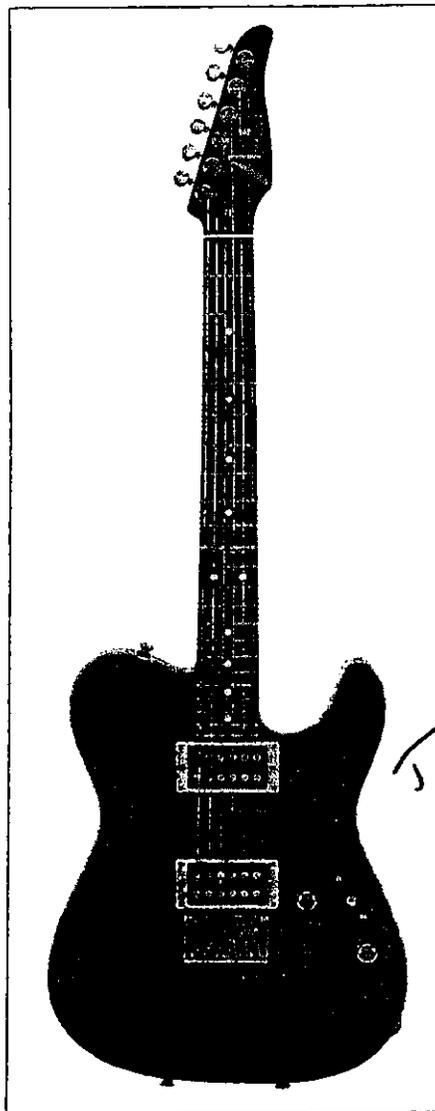
Hollow Cobra \$2,760 Tele-style with a contoured maple top, a semi-hollow mahogany body, a 22-fret neck, and a 24 3/4" scale.

Hollow Drop Top \$2,760 Same as the Drop Top, but with hollow sound chambers.

Hollow Drop Top \$2,760 Hollow, chambered version of the Drop Top.

Hollow Drop Top Classic \$2,760 Same as the Drop Top Classic, but with hollow sound chambers.

Hollow Drop Top Classic \$2,760 Hollow, chambered version of the Drop Top Classic.



TOM ANDERSON

146

Hollow T \$2,500 22-fret Tele-style guitar with a maple or swamp-ash top on a hollow swamp-ash or basswood body.

Hollow T Classic \$2,500 22-fret Tele-style guitar with a maple or swamp-ash top on a hollow swamp-ash, alder, or basswood body.

Pro Am \$2,280 Strat-style with an alder, basswood, swamp ash, or mahogany body and a 22-fret neck.

T Classic \$2,280 Tele-style with an ash or alder body, a 22-fret neck, and Anderson pickups.

The Classic \$2,280 Strat-style with an alder, basswood, swamp-ash, or mahogany body and a 22-fret neck.

ANDREAS GUITARS

Andreas guitars are imported from Austria and feature 25" scale maple necks with aluminum fingerboards, 22 frets, an ergonomic body shape, and a choice of pickups (custom Andreas, EMG, or Seymour Duncans). Cases: \$415; mobile display stands: \$325-530.

Black Shark \$1,879-2,530

Blue Shark \$1,879-2,530

Andreas guitars are imported from Austria and feature aluminum fingerboards, an ergonomic body shape, and a choice of pickups (custom Andreas, EMG, or Seymour Duncans). Cases: \$415; mobile display stands: \$325-530.

Fierce Shark \$2,005 - \$2,815

Andreas guitars are imported from Austria and feature 25" scale maple necks with aluminum fingerboards, 22 frets, an ergonomic body shape, and a choice of pickups (custom Andreas, EMG, or Seymour Duncans). Cases: \$415; mobile display stands: \$325-530.

Gray Shark \$2,005 - \$2,815

ARIA PRO II

Aria guitars are made in Korea, Japan, Spain, China, Indonesia, and the USA.

5FL05 \$299.99 Strat-style with an alder body, three single-coils, and a stop tailpiece.

5FL10 \$329.99 Strat-style with an alder body, a vintage tremolo, and three single-coil pickups.
• Option: Left-handed version (\$359)

5FL10H \$399.99 Same as FL10, but with a humbucker in the bridge position.
• Option: Left-handed version (\$369)

5FL20 \$429.99 Strat-style with an alder body, three single-coil pickups, and a vintage tremolo.

5FL20H \$449.99 Same as the FL20, but with a humbucker in the bridge position.

5FL21 \$799.99 Alder body with a flame-maple top, two Duncan Designed hum-cancelling single-coils, and a Wilkinson tremolo.

5FL30 \$579.99 Strat-style with an ash body, a pearl pickguard, and a knife-edge tremolo.

5FL40 \$779.99 Strat-style with an ash body, a maple neck, a Wilkinson VS-50 tremolo, and a H/S/H pickup configuration.

5NEO-X-10 \$359.99 Original Neo shape, two single-coils and a humbucker, and a tremolo.

5PE DLX \$699.99 PE shape, maple top, and a bolt-on neck.
• Option: Left-handed version (\$769)

5PE SPL \$899.99 PE-shaped neck-through with a mahogany body, a flamed-maple top, two humbuckers, a coil-tap switch, and gold hardware.

5PE STD \$599.99 Two humbuckers, a maple top, and a bolt-on neck.

5STG003 \$279 Strat-style with a rosewood fingerboard and a tremolo.
• Option: Left-handed (\$299); 5STG004 with two single-coils and one humbucker (\$299).

5FA-70VS \$999.99 Arched maple top with maple back and sides, and two humbuckers.

5TA-40 \$589.99 ES-335-style with a mahogany top, back, and sides; a bolt-on mahogany neck; and two humbuckers.

5TA-60 \$659.99 Similar to TA-40, but with block fingerboard inlays and gold hardware.

5TA-62 \$799.99 Similar to TA-60, but with a maple body, a set neck, and a 6-way pickup selector switch.

ASLIN DANE

Aslin Dane guitars feature Canadian maple necks, Superpheral composite fingerboards, and graphite nuts.
READER SERVICE NUMBER 148

ALP-2H \$599.95 Single-cutaway archtop with a flamed top, a stop tailpiece, a 3-way pickup selector, and two AD-59 pickups.
• Option: Left-handed version (\$619).

AMM-211 \$399.95 Double-cutaway basswood body with one humbucker and two single-coil pickups, a 5-position pickup selector, and a vintage tremolo.
• Option: Left-handed version (\$419).

AST-3S \$379.95 Solid tonewood body with three single-coil pick-

7001

Heart's founding guitarist, Roger Fisher

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* Thomas Anderson Single Cutaway Guitar - Guitar Player Magazine - 2000 * IT. I

Does Pete Anderson play Tom Anderson Guitars because he believes they're the world's best electric guitar, or does he just think we put his name on the headstock?



Multi Platinum Grammy Award winning guitarist, producer, recording artist, Pete Anderson (Dwight Yoakam, k.d. lang, Meat Puppets, Michele Shocked)

Hear Pete on his Little Dog Records releases, "Dogs In Heaven" and "Work'n Class". Also look for his instructional video and book

A TOM ANDERSON
GUITARWORKS

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Richie Sambora

"Hearing your music played by this huge group of musicians is so powerful. The string arrangements were done by Beck's dad, David Campbell, with some help from our co-producer Luke Ebbin. I originally saw that tune as being more intimate, but we decided to make a big production out of it, and that called for some power chords."

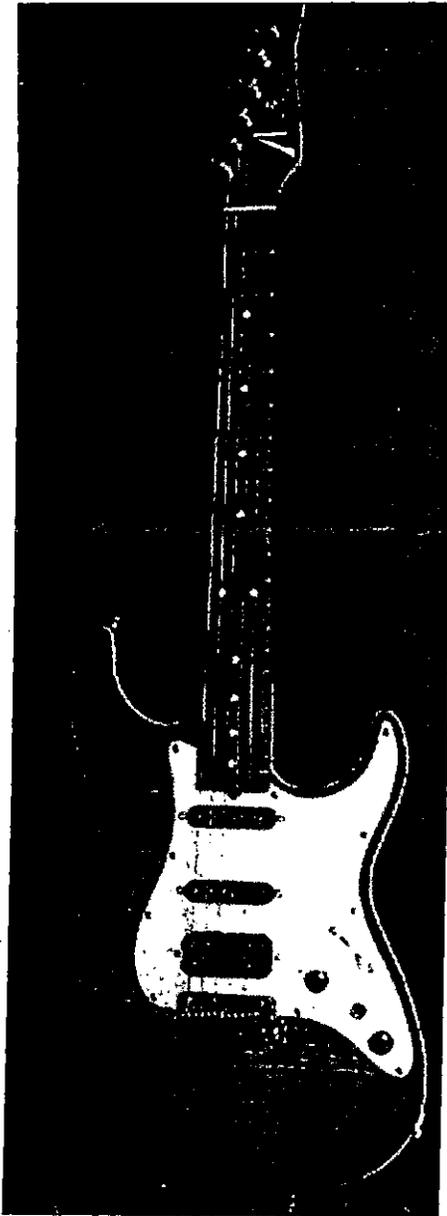
Sambora turned down the power for his solo, however, which lasts a mere four bars. "I wanted that one to be a melodic interlude and not some burning solo," he explains. "The thing about pop records is you have to be non-egotistical. We already had an orchestra on the track, so the solo wasn't going to be a huge part of the song. I tried to go for something that George Harrison might have played on a Beatles tune. Then again, we also used the orchestra on 'The Next 100 Years,' and I *did* get to blow some smoke on that one!"

Bon Jovi's success has afforded Sambora the opportunity to amass an insane collection of guitars and amps—many of which saw action on *Crush*. "Once I made some money," he says, "I started buying some cool stuff because gear has always been my passion. And I actually use

"Say It Isn't So." I ran them into a JCM 2000, a VHT, and an AC30. I've got lots of Plexis, but I swear, that 2000 is as good as any amp Marshall has ever made."

But Sambora doesn't indiscriminately toss his tools onto the mix—he has a keen sense of casting guitars for songs. "Over the years I've gotten a good feel for the characteristics of different setups," he says. "I treat songs like sonic paintings. If I feel a tune needs a little 'silver,' for example, that might translate to a Tele through a Twin. But I'm never concerned with instrumentation when I write the songs. I usually write on acoustic guitar, because all I'm trying to do is get a blueprint. It's only when I bring the tune to the band that I start to color it in with guitar tones."

Even after so many years of success, Sambora doesn't take anything—the hit records, the orchestras, the tours—for granted. "This is what I always wanted to do," he says, "and I could never have *dreamed* this big. But through it all, the thing that has kept me in the game is songwriting. That's the best advice I could give to a musician—learn how to write. It's the hardest thing to do, but do it anyway. Hang out with people who are better writers than you, and write every day. It's songwriting that has gotten me this far, and I still dig my job. I love the gigging, I love to play, and, hey, not many people get to walk onstage and play to 50,000 fans."



TOM ANDERSON

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Cobra Special

Mahogany body equipped with Anderson Saanbar pickups

\$2,500

Hollow Drop Top Hollow, chambered version of the Drop Top.	\$2,760
Hollow Drop Top Classic Hollow, chambered version of the Drop Top Classic.	\$2,760
Hollow T Tele-style maple or swamp-ash top on hollow swamp-ash or basswood body, 22-fret neck.	\$2,500
Hollow T Classic Tele-style maple or swamp-ash top on hollow swamp-ash, alder, or basswood body; 22-fret neck.	\$2,500
Pro Am Strat-style alder, basswood, swamp ash, or mahogany body; 22-fret neck.	\$2,280
T Classic Tele-style ash or alder body, 22-fret neck, and Anderson pickups.	\$2,280
The Classic Strat-style alder, basswood, swamp-ash, or mahogany body; 22-fret bolt-on neck.	\$2,280

ARIA PRO II

Aria guitars are made in Korea, Japan, Spain, China, Indonesia, and the USA.

5FLOS Strat-style with alder body, three single-coils, and stop tailpiece.	\$289.99
5FL10 Strat-style with alder body, vintage tremolo, and three single-coil pickups. • Option: Left-handed (\$359.99)	\$329.99
5FL10H Same as FL10, but with humbucking bridge pickup. • Option: Left-handed (\$369.99)	\$399.99
5FL20 Strat-style with alder body, three single-coil pickups, and vintage tremolo.	\$429.99
5FL20H Same as FL20, but with humbucking bridge pickup.	\$449.99
5FL21 Alder body with flame-maple top, two Seymour Duncan-designed humcanceling single-coils, and Wilkinson tremolo.	\$799.99
5FL30 Strat-style with ash body, pearl pickguard, and knife-edge tremolo.	\$579.99
5FL40 Strat-style with ash body, maple neck, Wilkinson VS-50 tremolo, H/S/H pickup configuration.	\$779.99
5NEO-X-10 Original Neo shape, two single coils, humbucker, and tremolo.	\$359.99

5TA-40 ES-335-style with mahogany top, back, and sides, bolt-on mahogany neck, and two humbuckers.	\$589.99
5TA-60 Similar to TA-40, but with black fingerboard inlays and gold hardware.	\$659.99
5TA-62 Similar to TA-60, but with maple body, set-in neck, 6-way switch.	\$799.99

AUSTIN

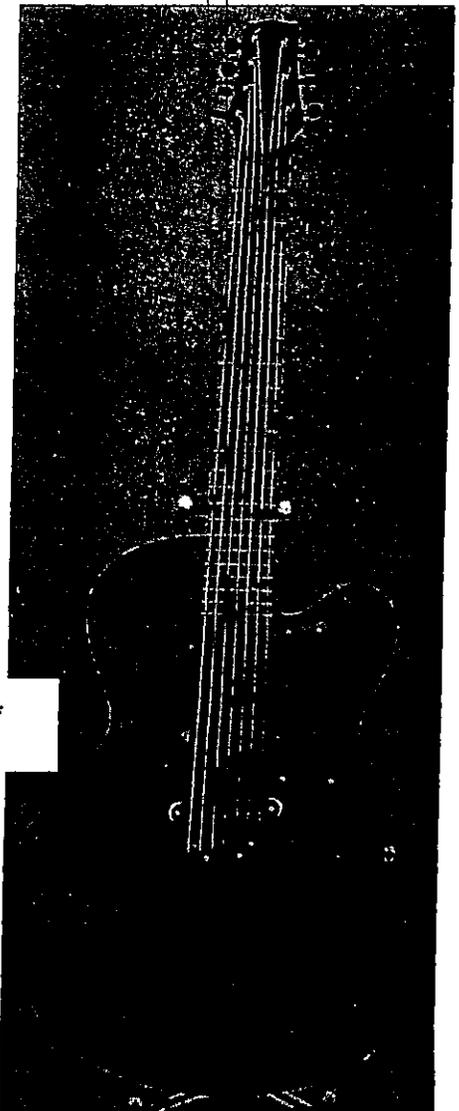
Austin guitars are made in Korea and China.

The Era Deluxe Traditional-shaped body, flamed top and back, H/S/S pickups.	\$279
The Era Standard Solid hardwood body and three single-coil pickups.	\$189
Vintage Rock Archtop body, two humbucking pickups, and Tune-o-matic bridge.	\$289
Vintage Rock Custom Archtop body, set-in neck, two humbucking pickups, Tune-o-matic bridge, and gold hardware.	\$399

AXTRA-CUSTOM ELECTRIC GUITARS

Axtra guitars are handcrafted in the USA.

Custom Guitars \$1,200 up
*Axtra guitars is a custom shop specializing in handcrafted, personalized



AXTRA

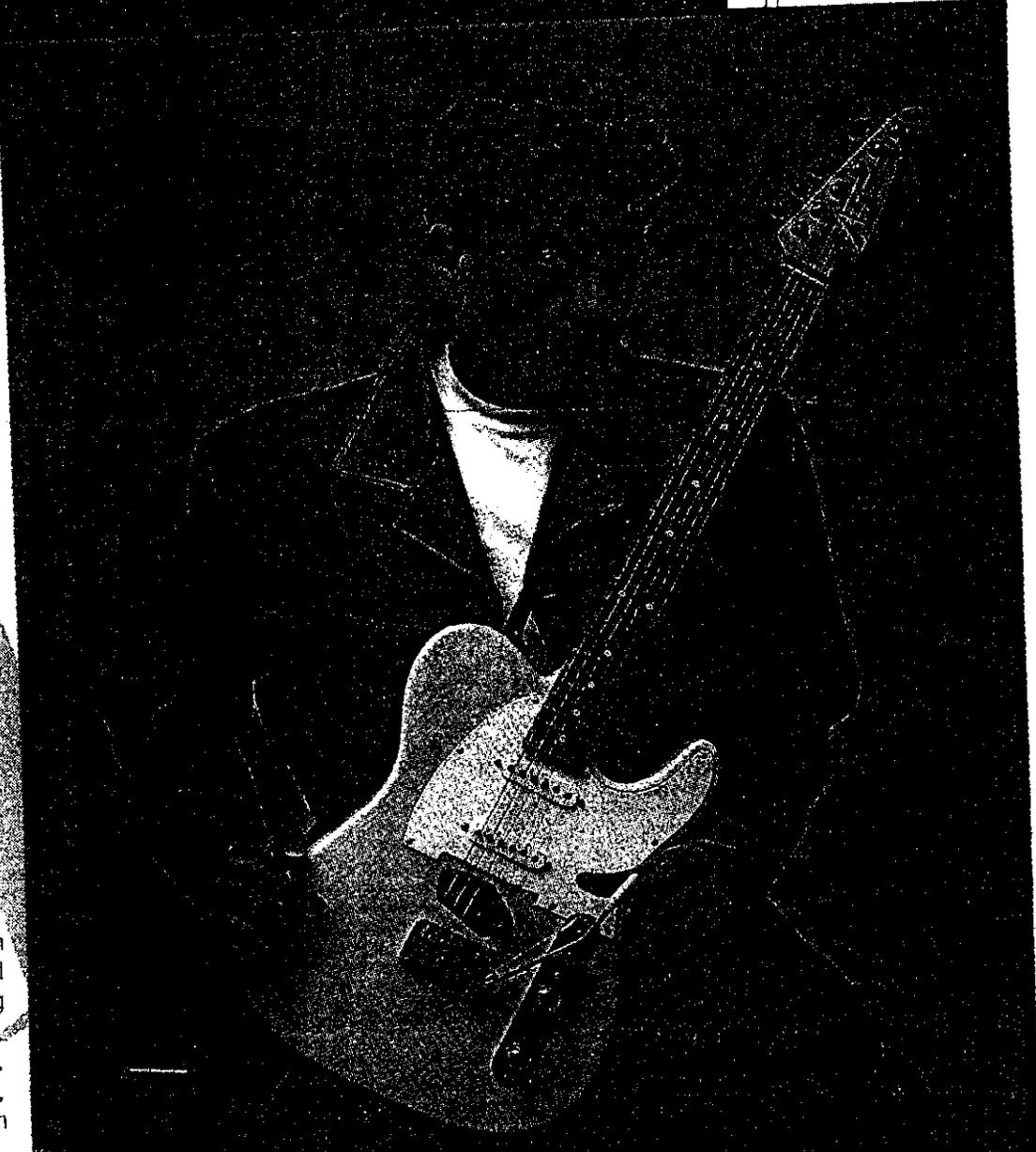
163

Thomas Anderson Double Cutaway Guitar - Guitar Buyer's Guide - 2000 *

Drop Top 7 7-string version of Drop Top.	\$3,000
Drop Top Classic Same as Drop Top, but with pickguard.	\$2,700
Drop Top T Tele-style with contoured maple top on alder, mahogany, or basswood body; 22-fret neck.	\$2,700
Hollow Classic Similar to the Classic, but with hollow sound chambers.	\$2,560
Hollow Cobra Tele-style with contoured maple top on semi-hollow mahogany body, 22-fret neck, 24 3/4" scale.	\$2,760

SPE SPL PE shape, mahogany/flame-maple body, neck-through, two humbuckers, coil tap, gold hardware.	\$899.99
SPE STD PE shape, two humbucker pickups, maple top, bolt-on neck.	\$599.99
5STG003 Strat-style, rosewood fingerboard, and tremolo. • Option: Left-handed (\$299.99); 5STG004 with two single coils and one humbucker (\$299)	\$279.99
5FA-70VS Maple arched top, sides, and back, two humbuckers.	\$999.99

Does Pete Anderson play Tom Anderson Guitars because he believes they're the world's best electric guitar, or does he just think we put his name on the headstock?



Multi Platinum
Grammy Award
winning
guitarist,
producer,
recording artist,
Pete Anderson
(Dwight Yoakam,
k.d. lang,
Meat Puppets,
Michele Shocked)

*** Thomas Anderson Guitar Advertisement - Music Hotline - 1999 ***

Hear Pete on his Little Dog Records releases, "Dogs In Heaven" and "Work'n Class". Also look for his instructional video and book

A TOM ANDERSON
GUITAR WORKS

2697 Lavery Court, Unit 27, Newbury Park, CA 91320 • (805) 498-1747
www.andersonguitars.com

coil pickups (ASAT III), \$1,300

ASAT CLASSIC \$1,250
Similar to ASAT, but with vintage-style fixed bridge.

GEORGE FULLERTON SIGNATURE MODEL \$1,350

Strat-style body, "V" shaped neck, three G&L vintage pickups, Dunlop 6230 fretwire, and autographed copy of Fullerton's best-selling book, *Guitar Legends*.

ASAT CLASSIC CUSTOM \$1,750
Tele-style alder back and book-matched top body, two single-coil pickups, vintage-style fixed bridge, and pear pickguard.

neck, rosewood fingerboard with dot inlays, and two P-100 humbuckers. Gig bag included.
• Option: Double-cutaway version

LES PAUL STUDIO \$1,215-\$1,300
Mahogany body with carved-maple top, glued-on mahogany neck, and rosewood fingerboard with trapezoid inlays. Gig bag included.

LES PAUL STUDIO LITE \$1,350-\$1,500
Similar to Studio, but with lightweight chromyte body, maple top, slim-taper neck, trapezoid inlays, two ceramic-magnet humbuckers, and black chrome or gold hardware.
• Options: Gold hardware (\$105); additional single-coil pickup (\$105)

LES PAUL STANDARD \$2,100-\$2,400

wood fingerboard with trapezoid inlays, and alnico humbucker pickups. Includes hardshell case.

LES PAUL STANDARD PLUS \$3,200
Same as Standard, but with figured-maple top.

LES PAUL CLASSIC \$2,050
1960 features. Slim-taper neck, "aged" trapezoid inlays, and two ceramic-magnet humbuckers. Includes hardshell case.

LES PAUL CUSTOM \$2,800-\$3,100
Features body and headstock binding, bound ebony fingerboard with pearl block inlays, two alnico humbuckers, stop tailpiece, gold hardware.
• Option: LP Custom Plus, \$3,500

JIMMY PAGE SIGNATURE LES PAUL \$3,780

* G&L Guitar (left) and Thomas Anderson Guitars (right) - 1998 *

Gibson!
LES PAUL SPECIAL \$1,150-1,400
Based on body style of '50s Specials; bound mahogany

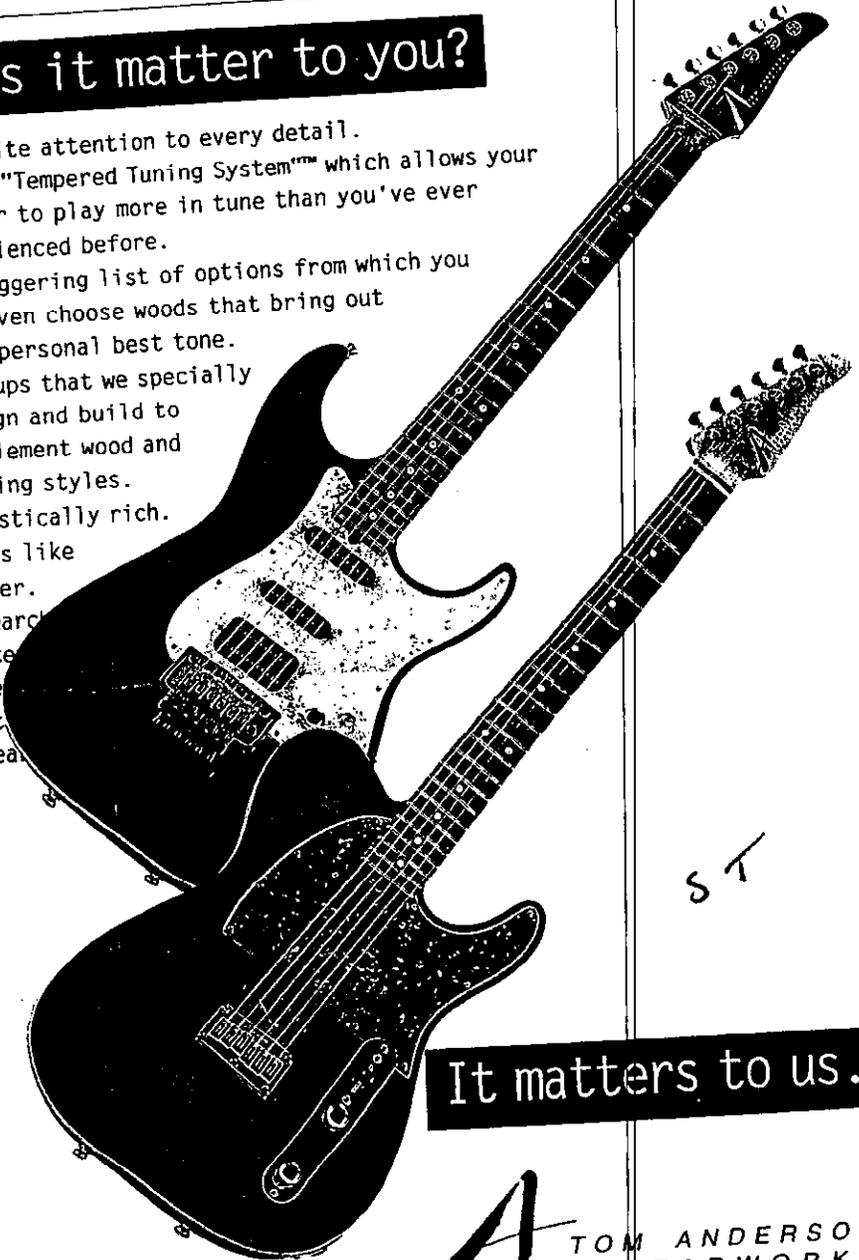


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READER SERVICE #413

BOX SCORES

mentation as an all-around effector for budget recordists, and even those with access to ritzy gear are sure to find many uses for this flexible, great-sounding machine.

Korg AM8000R

Hipsters who typically shun effect presets may be startled by the modern factory sounds loaded into the AM8000R Ambience Multi-Effect Processor. It's immediately clear that this \$600 box excels not only at slick digital processing, but also at producing the sort of sonic degradation that give

attitude rock much of its trashy color.

The AM8000R has three effects stages: FX1, FX2, and a dedicated reverb/delay bank. A separate EQ stage (3-band with parametric mids) is pre-effect—nice! The AM8000R has 128 user-memory locations and 128 programs stored in ROM. The converters are 18-bit.

The AM8000R's overall sound quality is par for units in this price range. But what makes the device truly cool is not pristine audio, it's the big buffet of semi-unusual effects (ring modulation, saturation, vowel-style modulation, various resonant filters) and how they can be combined. The distortion and filtering

badass lo-fi tones, and the panning and pitch-shift programs can team up for startling Doppler effects.

For those interested in sonic manipulation, this is easily one of the most exciting boxes around. There are few hardware processors that can top the AM8000R in crafting the right kind of "bad" tones. (If you've ever derived pleasure from, say, running a vocal track through a SansAmp, you'll be in ecstasy.) For example, the tape delay program includes not only the usual rate and regeneration controls, but also hi- and low-pass filters, tape flutter and saturation simulation, and an "add-more-noise" control.

... especially when combined with the AM8000R's distortion/saturation section to conjure the trashy vibe of old vinyl and 8-bit samples. You can choose from high, low, and bandpass filters; select between smooth LFO modulation, blocky step-modulation, and many gradations in between; and exert almost unrivaled control over the modulation's phase, type, and polarity. We're talking spooky stereoization effects, dizzying phase relationships, and altered-reality resonances. Of course, the AM8000R does more than make twisted sounds. The rotating-speaker simulations are terrific, as are the analog-flavored delays, flangers, phasers, and wahs.

Programming is logical, if not simple. The many nested submenus are tricky to navigate at first, but thanks to consistent implementation and some helpful front-panel lights, most users can master them after a few hours. The huge LED screen is easy to read, and there are no pesky cursor buttons. Storing programs is simple, and there's a handy compare feature. Real-time changes of user-selectable parameters can be controlled with a handy front-panel "Warp!" knob. The power supply is a sturdier-than-usual wall-wart with an unusual 4-pin connector—you'll want a backup adapter if you take this box on the road.

Drawbacks? No tap-tempo delay and no dedicated wet/dry mix knob. In addition, if you tame a hot signal by turning down the unit's input-level knob, pushing the bypass button can trigger a major volume jump. But the biggest drag about the AM8000R is a shamefully skimpy manual that overlooks many important features, fails to explain key technical terms, and includes scant info on the box's vast editing options.

Korg DL8000R

The DL8000R Digital Multi Tap Delay (\$600) comes in the same housing as the AM8000R and boasts similar specs: 128 user/128 factory programs, 18-bit converters, stereo inputs and outputs (1/4"), a mammoth LED screen, and the Warp! knob. The DL8000R boasts extraordinary features that will endear it to anyone interested in synchronized delays (more on this

Does Pete Anderson play Tom Anderson Guitars because he believes they're the world's best electric guitar, or does he just think we put his name on the headstock?



Multi Platinum Grammy Award winning guitarist, producer, recording artist. Pete Anderson (Dwight Yoakam, k.d. lang, Meat Puppets, Michele Shocked)

Hear Pete on his Little Dog Records releases, "Dogs In Heaven" and "Work'n Class". Also look for his instructional video and book

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Gotta See That Hat

Today was a snow day at my high school, so I couldn't do anything but stay home and play guitar, so that's all I did—until I noticed a pair of G.I. Joe walkie-talkies under my bed. I got to thinking and next thing you know, I had my guitar rigged so I could play cordless. I attached the walkie-talkie's speaker wire to the output on my Ibanez. I glued the "talk" button do

a 9-volt battery clip and the antenna wire, which I wired to a special hat. I then took the other walkie-talkie and wired its speaker wires to a guitar cord. This cord plugs into the amp. Anyone who gets bored might want to try this. You get some nasty distortion as well as the joy of not using a cord.

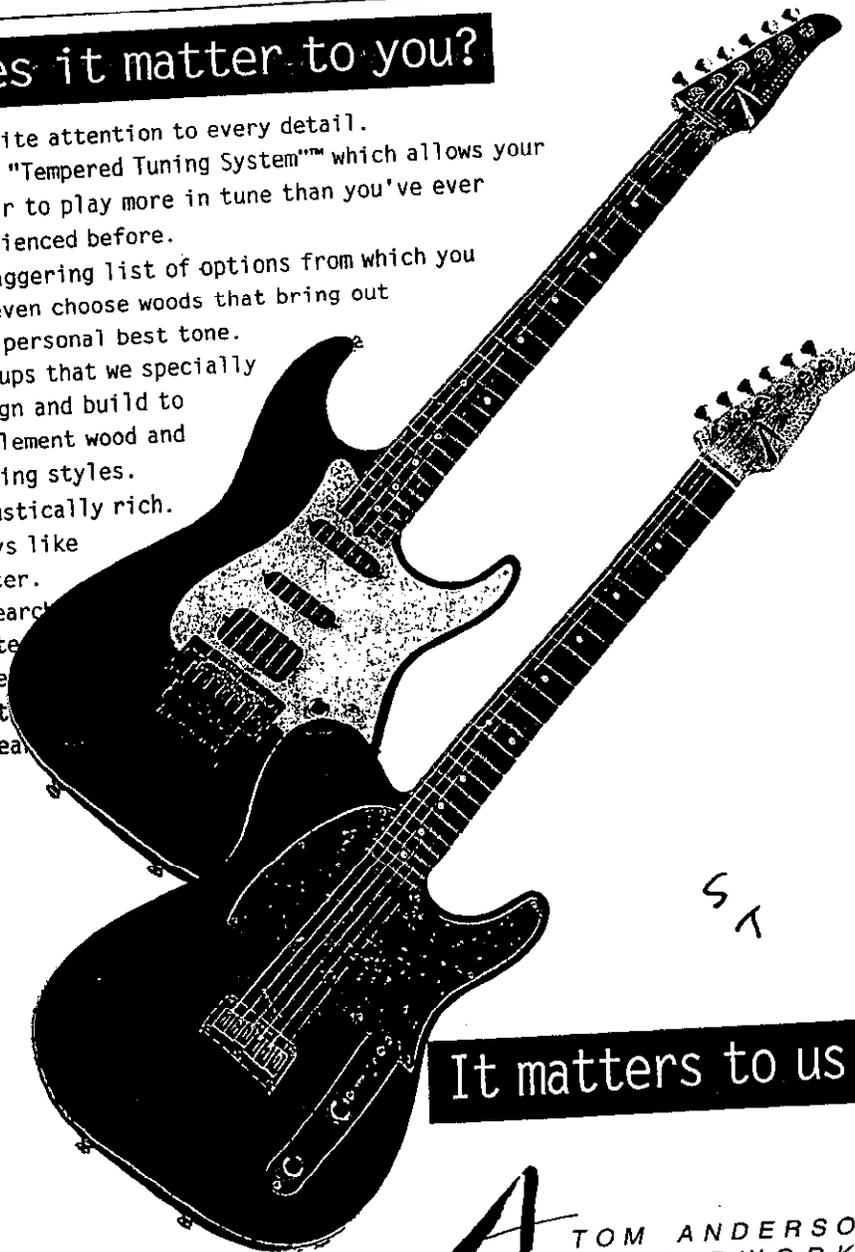
Joel Ott
Warner, NH

Joel, it's resourceful youths like you who give us hope for the future of the Republic. We would like to know, though, in what manner were you playing your guitar that allowed you

* **Thomas Anderson - Advertisement - Guitar Player Magazine - 1996**

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- A staggering list of options from which you can even choose woods that bring out your personal best tone.
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And Furthermore . . .

While you noted that Jesus Lizard's Duane Denison plays a Hamer Daytona, it was incorrectly labeled as a Strat in your photo caption; we'll take it as a compliment.

Frank Untermeyer
Vice President & General Manager
Hamer Guitars

Too much attention is being paid to non-musician investors who use vintage instruments as a hedge against inflation. When magazines show a photo of a smiling dealer and an ad listing what he sold for a zillion bucks, they do little to help the musicians who are deprived of ever being able to purchase these instruments at fair prices.

Louie A. Catello
Address not available

No disrespect to Eric Johnson, but I think it's a little selfish to spend five years trying to get perfection on an album when you are as immensely talented as he is.

David Anderson
via email

For those of us whose lives as guitar players were greatly changed by him, the news of Vic Trigger's death comes with great shock and grief. His teachings and his enthusiasm and encouragement will stay with me for the rest of my career.

Randi Joy
Mountain View, CA

Joe Gore should be given a whopping raise and a pungent brick of Alpine Lacc Baby Swiss for his article "Elements of Cheese" (June '96), in which the following phrase can be savored: "Pop that revels in its glorious bogosity." I laughed out loud!

John H. Horvath
Bay Village, OH

Funny you should say that, because we actually pay Joe in rounds of Camembert. It works out pretty well, though direct deposit is tricky.

Oops

We neglected to include the phone number for Klon, manufacturers of the Centaur Professional Overdrive reviewed in June '96. It's (617) 738-8409; their email address is klon@delphi.com. And despite what we wrote in that issue, the correct number for the U.S. distributor of the Lovetone pedals we reviewed is (714) 509-1718.

Randall Wallace should have gotten credit for the Joe Beck photograph on page 31 of the April '96 issue.

CLASSIC '58 \$1,499
Strat-style.

PROSTAR II \$1,249
24-fret rosewood fingerboard, one Seymour Duncan humbucking and two single-coil pickups, and Floyd Rose-licensed tremolo.
• Options: Ebony fingerboard (\$100); EMG pickups (\$300); book-matched flame top in translucent red, blue, or purple (\$350); non-tremolo bridge

TURTLETONE

Turtletone guitars are made in the U.S. Hardshell case included.
VECTOR \$1,600
Neck-through with maple body, maple neck, 22-fret ebony fingerboard, DiMarzio X2N and PAF Pro pickups.
• Options: Woods, pickups, hardware, left-handed

TUBE \$1
Neck-through with maple body, maple neck, 22-fret ebony fingerboard, DiMarzio Humbucker From Hell and PAF Pro pickups.
• Options: Woods, pickups, hardware, left-handed

REGAL \$1,600
Neck-through with maple body, maple neck, 22-fret ebony fingerboard, DiMarzio Super 2 and PAF Pro pickups.
• Options: Woods, pickups, hardware, left-handed

TV JONES

TV Jones guitars are handmade in the U.S.

MODEL III \$1,050
Swamp ash or basswood body, maple neck, ebony or maple fingerboard, two reverse-mount humbuckers, each with series/split switch, and a Wilkinson non-tremolo bridge.
GP: Feb '95
• Options: Left-handed, many tremolo systems, and various pickup configurations.

MODEL III-B \$1,350
Baritone version of Model III with longer scale length and single-coil pickups.
• Options: Same as above

MODEL IV \$2,150
Carved figured-maple top, bound mahogany body and 24 3/4"-scale neck, ebony or padauk fingerboard, figured-maple headstock, two humbucking pickups, Grover Imperial tuners, Tune-o-matic bridge, gold hardware, and custom inlays.
• Options: Left-handed, Parsons-White B-string bender, chambered body, tremolo, Koll custom tailpiece

MODEL IV-F \$1,450
Flat-top version of Model IV with Wilkinson non-tremolo bridge.
• Options: Same as above

MODEL S \$1,350
Strat-style swamp ash or alder body, 24 1/2"-scale set maple neck, rosewood or maple fingerboard, 10-degree pitched headstock, and a Wilkinson tremolo.
• Options: Left-handed, tremolo, mahogany body and neck, 24 3/4"-scale length

MODEL T \$1,250
Same specs as Model S, but with tele-style body shape.
• Options: Left-handed, Parsons-White B and G-string bender, middle pickups with 5-way switch, bound maple top, mahogany body and neck, 24 3/4"-scale length

TYLER

Tyler guitars are made in the U.S. Hardshell case: \$155.

CLASSIC '53 \$2,095
Ash body, maple neck, Lindy Fralin or Seymour Duncan pickups, 3-way selector switch, and nitro-lacquer finish in custom vintage colors.
• Option: Gold hardware

CLASSIC \$2,395
Ash or alder body with '59-shape neck, maple or rosewood fingerboard, Lindy Fralin single-coil pickups, 5-way selector switch, Wilkinson Vintage vibrato or VS100 bridge, and nitro-lacquer sunburst finish in custom vintage colors.
• Option: Gold hardware

STUDIO ELITE PSYCHEDELIC VOMIT

\$2,495

Marywo body with white pickguard, maple or rosewood fingerboard, two Seymour Duncan Classic Stack pickups with Duncan Hot Rail or J.B. Junior at bridge, Wilkinson VS100 bridge, and "psychedelic vomit" finish.
• Option: Mid-boost preamp

STUDIO ELITE \$2,620
Marywo body, maple or rosewood fingerboard, two hum-cancelling single-coil pickups and one humbucker or H/S/H or S/S/S, mid-boost preamp, and Schaller locking trem or Wilkinson vibrato.
• Options: Exotic top, special finishes, 5-way selector and lead/rhythm switch, boost preset button, gold hardware, pickguard

STUDIO ELITE DELUXE \$3,095
Marywo body with exotic top, maple or rosewood fin-

* Thomas Anderson - Advertisement - Guitar Player Magazine - 1994 *



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For as little as 60 cents per day, you can generate dealer sales leads for a full year with an ad in the Purchaser's Guide to the Music Industries. With over 400 pages, the GUIDE is truly the "Music Industry Yellow Pages" and is consulted constantly by virtually every music retailer in North America.

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OK As Is
 OK With Changes

Signed
 Date

The Industry's Best-Kept SECRET!



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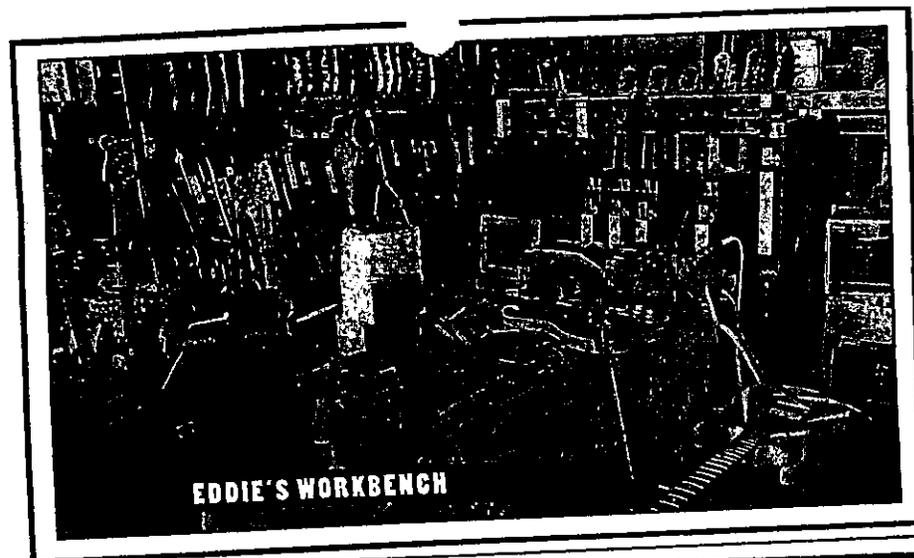
For years, we've been quietly crafting the world's finest bodies, necks, and pickups for the industry's biggest names. These artists and manufacturers wouldn't put their names on our products if they didn't agree. It's time to add your name to the list.

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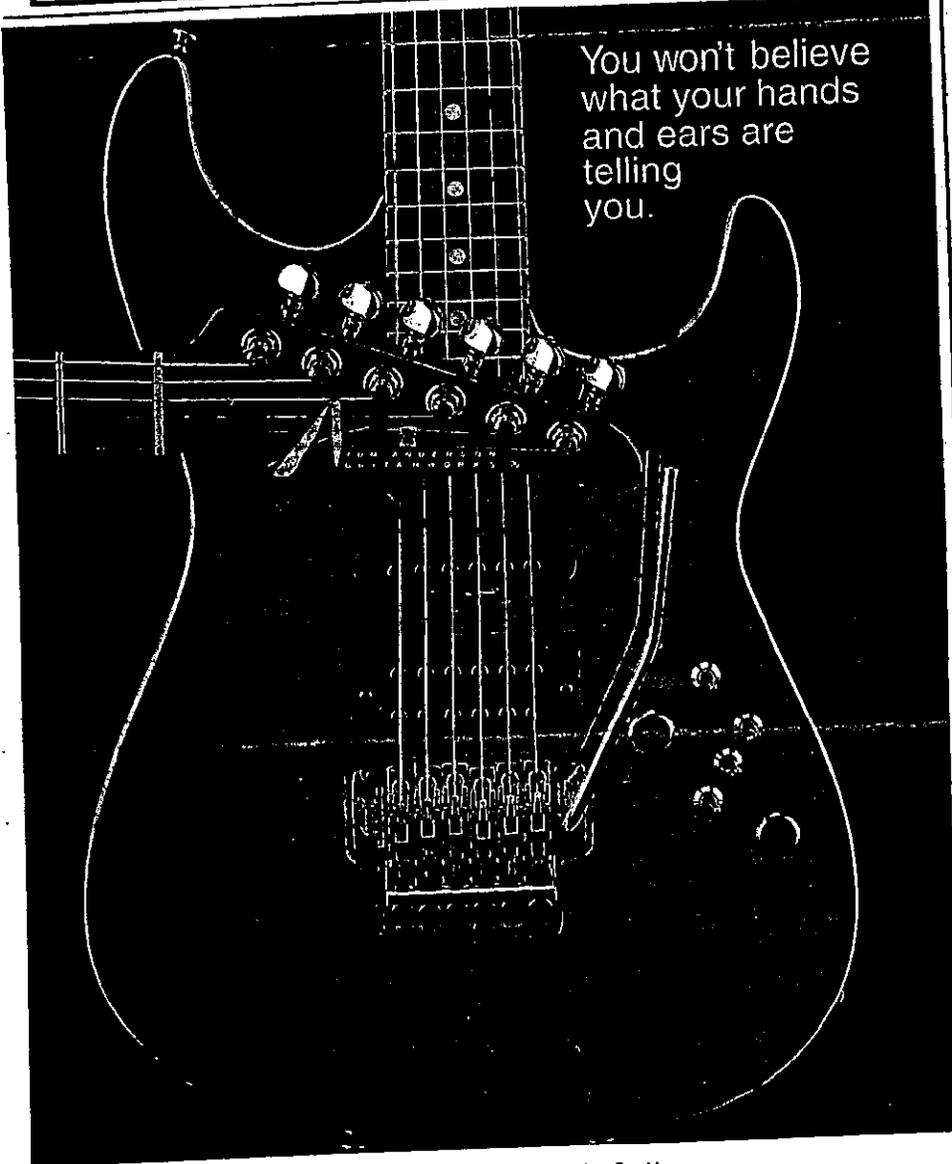


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acorns the front, along with a 25-cent-piece nailed into the body to prevent the whammy bridge from moving someplace it oughtn't. The neck and middle pickup slots gape like sightless eye sockets filled only partially with glaringly "wong" pickups.

"I don't even know what they are. I just crammed them in to fill the holes." Ed reminds us that before he popularized his one-pickup one-knob concept, only Strat bodies with the conventional trio of pickup slots could be purchased. The instrument's bridge pickup, he assures us, is the old PAF he originally installed.

"So Ed," I venture, "did you have a particular sound in mind when you designed this guitar?"

"Not in mind, but in my head."

Er...right. Glad we cleared that up. Mr. VH goes on to explain that Frankenstein's pickup was untimely ripped from the body of an old Gibson 335. The guy's got a funny thing about 335's. He really seems to get a bang out of messing them up. "Yup, I ruined this one," he declares, opening a case. "I wanted to paint it and I took a belt sander to it. I totally forgot that it had a contoured body."

Ooops. So this is the guitar that yielded up the Frankenstein pickup?

"I think so. No, no no...wait. That came out of a 335 I really destroyed." Ed finds the appropriate case. When he opens it, I'm reminded of a coroner opening the coffin of an exhumed corpse. The box's contents are best left undescribed.

Ed next whips out what he describes as "phase two" of the Frankenstein guitar: "This is when I joined up with Kramer. I built this guitar at their factory to show them what I wanted. It's basically the same concept as the guitar on the first album, except it's a Kramer. This was my main guitar for years, which means I used it for almost everything on 1984, 5150 and OUB12."

According to Matt Bruck, Van Halen's current guitar roadie, this axe was insured for ten thousand dollars when Eddie took it out on the road. Which makes it truly frightening to consider the market value of its predecessor, the original Frankenstein. Especially when Ed says, "that first guitar only cost me about 80 bucks to make: 50 bucks for the body and 30 for the neck. I slapped in the pickup from an old 335 and made a lot of records with it."

Bringing the story into the present day, Edward holds up the prototype for his cur-

MEGADETH

wasn't interested in being the star pitcher.

GW: Who are some of your bass idols?

ELLEFSON: Some people have said my tone sounds like Chris Squire's, which is very flattering. I really dig Yes. Steve Harris's playing on the first two Iron Maiden records also left an impact on me.

GW: Do you play with a pick?

ELLEFSON: I've gone back and forth over the years. When I first met Dave, I was playing with my fingers. But a pick is a necessity in Megadeth. A pick allows me to double the guitar rhythms more accurately,

and also gives me enough attack so I can be heard.

It's hard to get any definition out of a bass when you're playing hockey arenas, so I do what I can. I use a Jackson bass through a Gallien-Krueger head and Hartke cabs. It's a really high-end, metallic-sounding rig. To maximize my attack, I also hit the string with both my fingernail and the pick. For the first couple of weeks of any given tour, my fingernails kill me.

MUSTAINE: We all really choke up on the pick, which produces a very hard, cutting sound. It's an immediate strike, then decay.

GW: Could each of you focus on the one

track on the album that you feel stands out the most?

FRIEDMAN: I feel equally good about everything on this record, and I worked equally as hard on everything. I didn't leave anything up to chance, as opposed to the last record, where a lot of solos were improvised on the spot. Nothing stands out, because the whole thing is outstanding. From my heart I can say that nothing could be any better.

However, the solo in our first single, "Symphony Of Destruction," gives a pretty good indication of my style. It features many of the elements of what I do: I play slowly, I bend from strange notes, I arpeggiate a lot of things and I try to make a statement that builds from one place to another. I try to create as much excitement as I can, so that you still care about the song after the solo is finished.

ELLEFSON: I like the title track, "Countdown To Extinction." It's a bit of a departure for us. There is a great anthemic harmony guitar part that precedes the last chorus that knocks me out every time I hear it. It's a total classic rock part. And right after the intro, it breaks down to just bass and a hi-hat part. Before, I would've played some weird hammer-on part or a flash lick, but I limited myself to just playing the basic riff of the song. It sounds great, and the tone is really good. At the very end of the bridge is my favorite note on the the whole record. I hit a low D and it just resonates.

MUSTAINE: I like "High Speed Dirt." It's basically about my hobby, skydiving. I asked some of the instructors to give me some skydiving slang, because I was hunting for some inspiration for a new song. One started reeling off terms like "turf torpedo" and "high-speed dirt." I asked him, "What's high-speed dirt?" He replied, "That's when your chute doesn't open." And I said, "Right on. That's a song title."

I also like my solo in that song; it seems to complement the mood of the piece. It really captures the feeling I get when I'm falling through the air. It's a nice change of pace for me. It's good to hear me play something that's *appealing* rather than *appalling*. [laughs] ●

H E L M E T

continued from page 101

kind of worked out that I was the one motivated to write material. I think everyone has accepted it; they support what I've been doing. I sit at my four-track with a drum machine, a bass, a guitar and a microphone. My ideas usually don't relate to the guitar. That's the beauty of the dropped-D tuning. It freed me from all the conventional guitar techniques that we all fall into. It made me listen to the things that were in my head before sitting down with the guitar, so writ-

* Thomas Anderson - Advertisement - Guitar World - 1992 *



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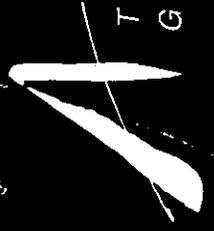
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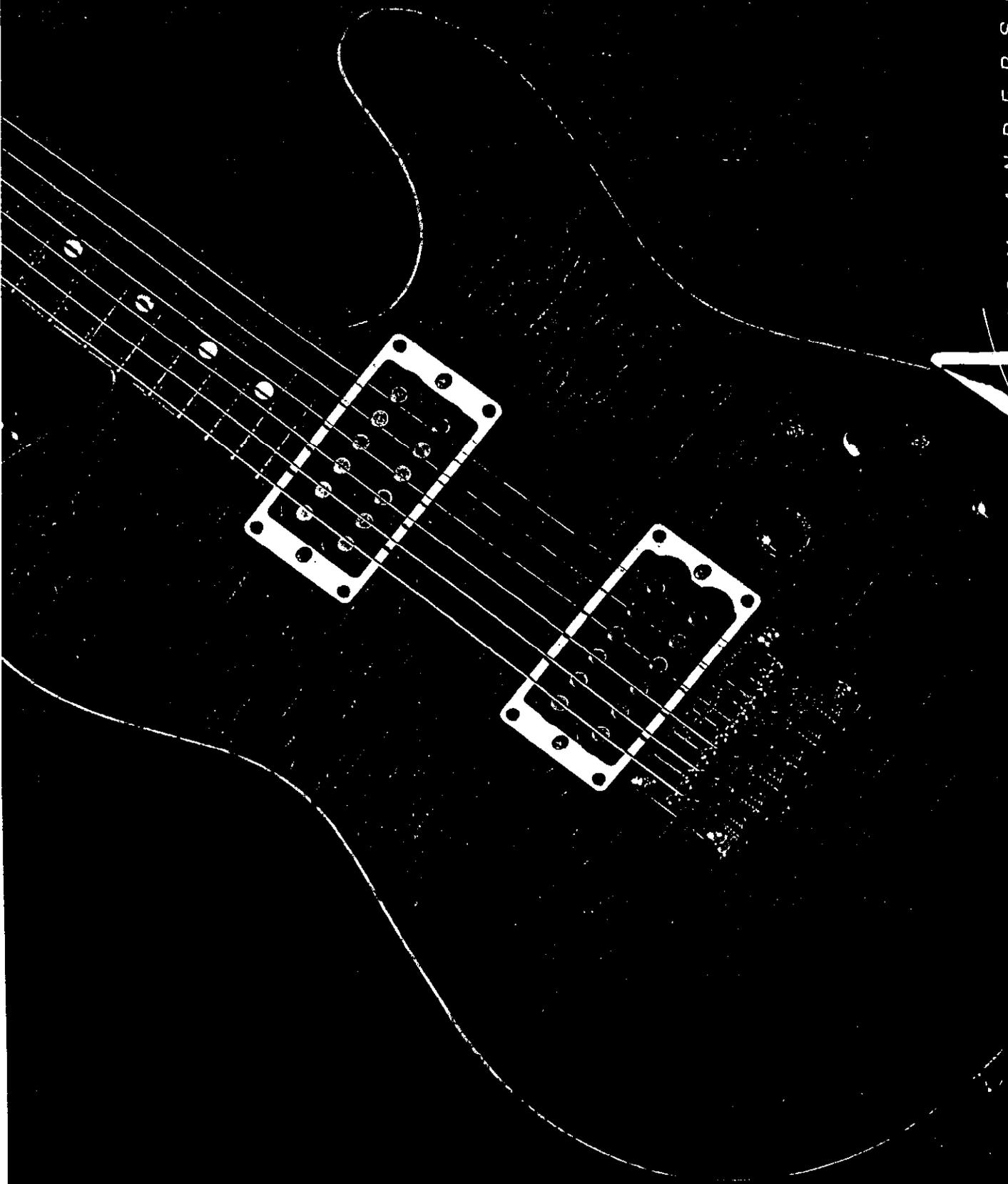
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* Thomas Anderson Catalog - 2000 *



lefty hollow classic desert sunset
swamp ash



*** Thomas Anderson Catalog - 2000 ***

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The family of Anderson Guitarworks

I grew up playing guitar in California. There is nothing quite like performing live with a guitar slung over your shoulder and connecting with the audience through your music. We all know this feeling well. It's even better when the electric guitar you're holding has that "perfect for you" tone and playability. Our quest and passion here at Tom Anderson Guitarworks is to create a guitar with tone so beautiful and rich that each note can stand alone and with playability so effortless that it frees instead of limits you. So, all you need to think about is your music. In the 70's, when I made my living as a musician, I imagined a guitar just like this. We call it the "best compromise" guitar. Today that and stronger than ever here at Tom Anderson Guitarworks.

We spend countless hours listening, testing and playing our instruments (we really do like them, we like it). The process of creation of the most precise and comfortable bodies and necks possible. We accomplish this by selecting only the finest and best tone-woods from select lumber mills. Our design and manufacturing process utilizes the best of both old and new world crafts. Ground breaking computer-aided technology is used to achieve the most exacting tolerances throughout the guitar industry, while woodwork and beautiful finish-sanding are done by the hand of a master.

To best complement and allow you to further fine-tune the sound of your Anderson guitar, we offer many models of pickups designed and wound in our own pickup shop for optimum tone, and you could also call these a collection of our internal wiring.

A beautiful sounding guitar this refined and elegant guitar isn't just show up to the guitar store, it's something decent to wear. It looks...our gorgeous finish is achieved using a revolutionary new, ultra-thin light-curing process that here. It allows the natural potential to be unleashed, setting a new level of beauty for your guitars.

The final process of putting together all these precise tasks is just the beginning. Each and every Anderson guitar is made to maximize playability and sound. This process produces a wonderful instrument with tones that looks beautiful and "plays like a dream."

What does all this mean? It means a guitar of unparalleled quality. No matter which model of Anderson you choose, you are getting the same level of excellence. Our models vary only in their look, wood and tonal character. We offer this variety so you can choose the instrument that will bring out your personal best tone. HAPPY Playing!

TAM

lefty hollow T classic Ξ trans plum
swamp ash

hollow cobra Ξ
amber burst

tubular quilted
maple/mahogany

* Thomas Anderson Catalog - 2000 *

The Classic

The look that ignited our passion with the electric guitar.

The Classic It wasn't long after playing our first Pro Am that the thought "Hey, wouldn't it be cool if we had a traditionally styled guitar that played like a Fender Telecaster, but with the styling of course we had to build one and "The Classic" was born—a guitar with the styling that originally ignited our romance with the electric guitar, but with infinite attention paid to every last detail, not just cosmetic details but real players care about like silky smooth effortless playability and rich beautiful tone.

There are lots of options so you can choose specific neck woods, neck shape—feels like a vintage Telecaster—ranging from perfect vintage Telecaster feel to a more modern single coils and humbuckers in all styles. "The Classic" is an instrument that captures the spirit of yesterday and will be a timeless classic.

Hollow Classic. Look at the picture of the Classic you may think, "I don't see any difference between the Hollow Classic and the Classic." Ah, but there is a difference. The Classic is a solid body guitar, the Hollow Classic is a hollow body guitar. From there you can see the difference. The Hollow Classic has a hollow body with a chambered sound chambers which allow the tone to be softer, more harmonically rich tone than the Classic. In 1996, the Hollow Classic was introduced in 1996, and it really surprised and impressed us, especially with how the hollow classic was added to the "traditional swamp ash tone."

hollow classic ≡ *tobacco burst* * Thomas Anderson Catalog - 2000 *
swamp ash

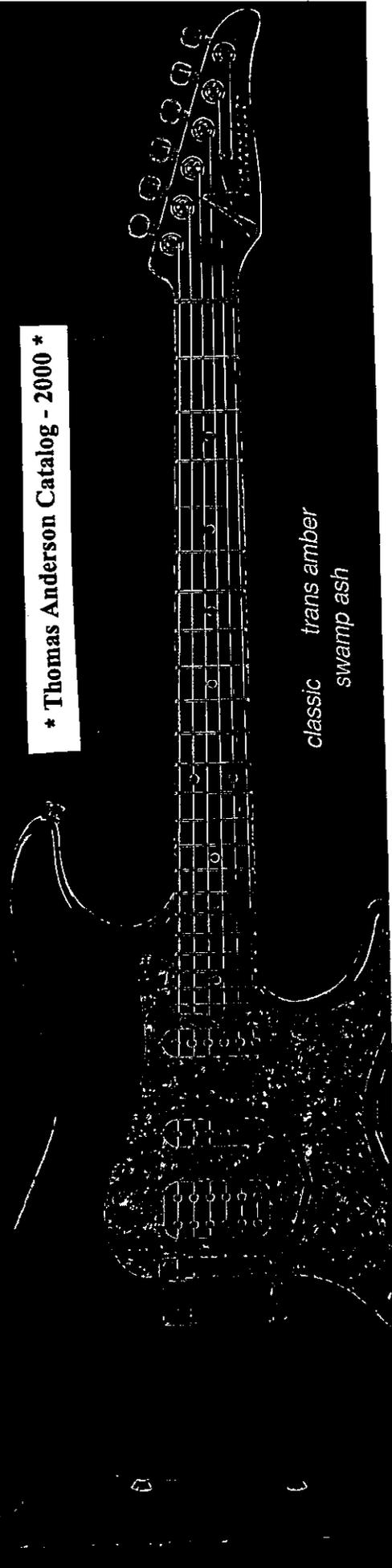


classic 6120 orange
swamp ash

classic 3-color burst
alder

classic burgundy mist
alder

*** Thomas Anderson Catalog - 2000 ***



classic trans amber
swamp ash

J.F. NAYLOR AMP

2x12 and has a single rear-slot opening.

Tone Zone. The Super-Drive is a very brilliant-sounding amp with lots of old-Marshall-from-Texas presence, sweetness, and grit. To our ears, this amp is a tad bright with single-coil pickups, but humbuckers really benefit from its upper-end zing, slightly hollow midrange, and superb low-end clarity. The Super's low-gain input offers tons of headroom for crisp, super-clean playing, but the ballsy high-gain port is where it's at for dynamic feel. Coupled with a desert-island gig rig of a PRS Classic Electric and an Ibanez Tube Screamer, the Super-Drive was

a natural for grungy guitar chores—just twirl the preamp and master knobs into full-tilt-boogie position and ride your axe's volume for lead and rhythm. Though the Super-Drive will produce plenty of biting, harmonically rich sustain at almost any volume, we preferred the superior tightness, butter, and dynamics of the low-preamp/high-master settings. The bite switch only slightly affects the amp's bountiful top end, but it's very handy for enhancing the upper-low and midrange detail. (Joe Naylor states, "We've had no problems coaxing SRV-style tones from Strats loaded with vintage-style single-coils. However, for the benefit of those using brighter pickups, future amps will utilize a bite switch that cuts

more treble in the down position.") In the be British tradition, the Super's tone controls are subtle, particularly the mid knob, which has practically no effect whatsoever. (Naylor says: "The effect of the midrange control won't appear as dramatic as some amps because it does not bleed into the treble or bass range. However, the midrange control is quite useful for beefing up note definition or for transparent scooped tones.")

As expected, the Naylor 4x12 sounds bigger and louder than its little brother, but the smaller cab has a certain kick and definition that works well on small club stages. Not only was the Super-Drive and 2x12 a light and compact rig (you can easily lug one in each hand), the pair produced enough volume and punch to cut through bass and drums like a Rambo knife through an overripe kiwi.

The Naylor Super-Drive Sixty is certainly a worthy newcomer to the ever-growing "boutique" amp market. Those willing to plunk down the extra dinero for old-timey tone and classy hand workmanship will more than get their money's worth here. If your lust for fat-bottomed, in-your-face tube tones dovetails with a willingness to live without a great deal of sonic variety, you'll be right at home with this baby. ■

* Thomas Anderson - Advertisement - Guitar Buyer's Guide - 1995 *



We are a small American company dedicated to creating the world's finest feeling, playing and sounding electric guitars. Period. We call this the "no compromise" guitar.

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2697 Lavery Court, Unit 26
Newbury Park, CA 91320
(805) 498-1747 FAX (805) 498-0878

Write or call for information. Dealer inquiries welcome.

TONE TOYS

Continued from page 129

ersome in the context of a mix. Nicely tuned bass, mid, and treble controls and separate preamp, master-volume, and line-level pots provide adequate tone-sculpting power.

The DRP-1 boasts a sturdy metal housing and some clever extras: a front-panel battery-check LED, a mini-plug stereo headphone jack, and a simple, non-buffered effects loop—remarkable at this price (DRP-1 + multi-effector = fine headphone amp). You might also use the box to warm up a high-wattage solid-state amp, but it has no footswitches or bypass mode, so it's probably not your best bet for live performance. The sounds don't equal those of a fine amp or some of the higher-priced amp simulators, but they're quite listenable. The DRP-1 is an excellent, budget-conscious choice for home demos and headphone practice.

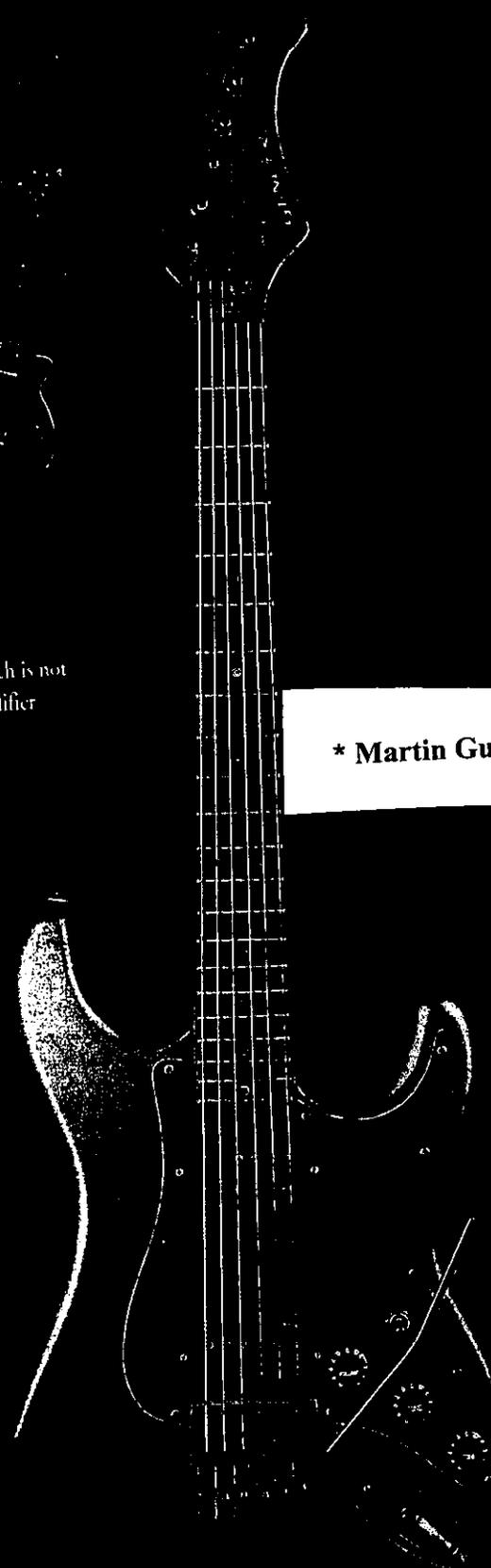
The Tech 21 TRI-O.D. (\$245), a spin-off from the company's SansAmp line, is a combination direct-recording preamp/three-channel distortion pedal (aside from the \$795 PSA-1, the other SansAmps can only provide one sound without being reprogrammed). The controls—volume, treble, and bass, plus independent level and overdrive controls for each channel—are simpler than on SansAmps, though the basic sounds will be familiar to SansAmps users. The "Tweed" channel yields a clearly articulated, somewhat

EXHIBIT B

Photo: Michael Emberton. G's created at C.I. Martin

Groovy Martin GT-70, GT-75, mysterious GT Bass (which is not mentioned in Longworth's book) and Martin SS140 amplifier

*** Martin Guitars - Double Cutaway - 1982 ***



SCHNECTER

Take a good look at this guitar... Sure it looks like the old standby... But what you've got is an axe with twice the versatility... A Schecter with Scorchier pick-up assembly.

On Top: The Tremolo locking nut mechanism with fine tuners on the bridge allowing radical whammy technique without loss of intonation.

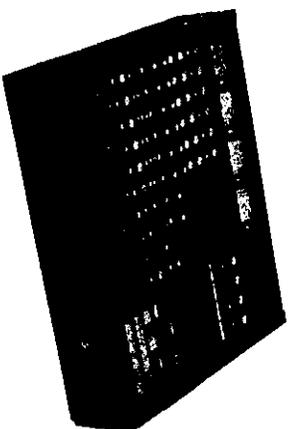
Pick-Ups: Two single coil pick-ups so you can get that smoky, "out of phase type" sound with a lead position Humbucker for hard core

* Schecter Double Cutaway Guitar - 1983 * CUT SOUND.

Controls: Just one volume and one tone pot with a fine way selector for streamlined use.

This is just one set up... At Schecter we've got a lot more... Whether it's the screaming rock of Yngwie Malmsteen or the punch of Andy Taylor and Power Station... It's All Schecter. Try one at your nearest dealer or write us for information.

Audio-Technica—1221 Commerce Dr., Stow, OH 44224, (216) 686-2600.



Audio-Technica AT-RMX64.

Current line includes: AT-RMX64 cassette (\$1,495)—Integral six-channel mixer, three motors, direct-drive, Dolby B and C, 1/4 and 3/4 ips, punch in/out and variable pitch control.

Clarion (Korman)—P.O. Box 507, Bloomfield, CT 06002, (203) 243-6304.

Current line includes: XD-5 (\$1,095)—Four-track cassette format, 3 1/4 ips, Dolby B, full logic control, synchro, mix-down, transfer and 20Hz-to-16kHz frequency response.

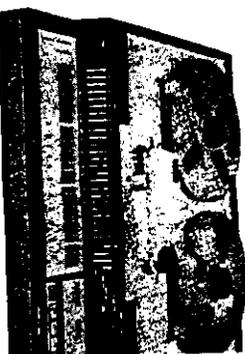
Fostex—15431 Blackburn Ave., Norwalk, CA 90650, (213) 921-1112.



Fostex A-8 LR.

Current line includes: A-2 open reel (\$850)—7" reels, 7 1/2 and 15 ips, three heads, two tracks, three motors, 40Hz-to-22kHz frequency response and 63db S/N; A-8 open reel (\$1,995)—7" reels, 15 ips, two heads, eight tracks, three motors, 45Hz-to-18kHz and 73db S/N; B-16D open reel (\$6,800)—10 1/2" reels, 15 ips, two heads, 16 tracks, three motors, 40Hz-to-18kHz and 80db S/N; B-16M open reel (\$9,800)—10 1/2" reels, 15 ips, three heads, 16 tracks, three motors, 40Hz-to-18kHz frequency response and 80db S/N. There are five other multitrack machines available from Fostex, including two cassette versions.

Otarf Corporation—2 Davis Dr., Belmont, CA 94002, (415) 673-4544.
Current line includes: MX5050 MKIII 4 mm



Sony PCM-3324.

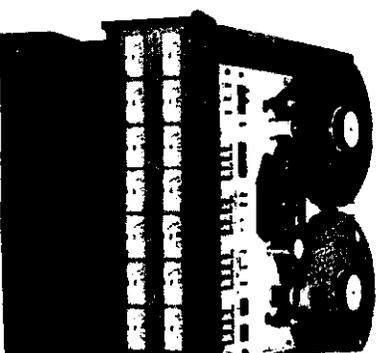
Current line includes: JH-110C series of (\$5,890 to \$11,975)—10 1/2" reels, 2 1/4" three heads, 0.02 percent wow and flutter, 66db S/N; JH-24 series open reels (\$1 \$34,000)—1 1/4" reels, three heads, 8/16/2 0.03 percent wow and flutter, and 67 PCM-3324 open-reel digital (\$104,000 and 1 1/4" reels, 7cm/s and 66.7cm/s tape speed and 1 1/4" linear quantization, 24 tracks, great 90db dynamic range, 20Hz-to-20kHz frequency response, better than 0.05% thd, and 44.1 50.4kHz sampling rates (switchable).

Soundcraft Electronics—1517 20th St., Menlo Park, CA 94024, (213) 453-4591.

Current line includes: Series 20 of (\$6,500)—1 1/4" reels, 15 and 30 ips, four tracks, three motors and 0.02 percent flutter; SCM 381-8 open reel (\$10,500) reels, 15 and 30 ips, three heads, eight tracks, three motors, 50Hz-to-24kHz frequency and 63db S/N; and SCM 760 open reel (\$1 \$24,950)—10 1/2" reels, 15 and 30 ips, 16/24 tracks, three motors, 50Hz-to-24kHz frequency response and 60db to 63db S/N.

Studer Rayvox America—1425 Elm Nashville, TN 37210, (615) 254-5651.

Current line includes: B77 open reel (\$10 1/2" reels, adjustable speeds for any two 1 1/2 and 1 1/2 ips, three heads, two or four tracks, three motors, 30Hz-to-22kHz frequency and 65db S/N; PR-99 MK II open reel (\$10 1/2" reels, 3 1/4 to 15 ips, three heads, two tracks, three motors, 30Hz-to-22kHz frequency and 65db S/N; AB10 open reel (\$6,300



Ocean Way, an Ampex 1200 and an API 550A; and at Sunset Sound, an Ampex 124 and an API 550A. Larry Hirsch, who began as chief engineer but wound up coproducer, has worked with T-Bone Burnett since 1974, and has nothing but praise for the tall Texan. "T-Bone will do whatever needs to be done," he says, "from aligning the machines, to getting you coffee, to playing on the records. He knows the ins and outs of record making from all angles, and is real sensitive and spontaneous; never stifles anybody." Burnett's penchant for spontaneity resulted in his electric sitar solo on "Terrifying Love"—not to mention Hirsch's 3:00 a.m. haul to Manhattan's Studio Instrument Rentals in search of such an instrument.

Crenshaw spouts similar accolades for Burnett, until recently a labelmate at Warner Bros. Records. Says Crenshaw in all seriousness: "He certainly saved my ass by pulling this record out of me." No doubt the artist realizes that his unflinching devotion to his musical roots and his retro-popability have left him between a hard rock and hard place—he seems to have little in common with today's heavy-metal heroes or high-tech international chart-toppers.

But whether or not the new album surpasses the sales figures of his first two, Crenshaw can feel proud. Once praised in the press as "a natural in a business dominated by two-bit calculation," with *Downtown* he's proved that the description still applies. □

***Dean Double Cutaway Guitars - Advertisement - 1986 ***

DEAN GUITARS

THE NEW Signature

THE HOT ONES!

- White Fingerboard
- Chrome Pickguard
- Fluorescent Finishes:
 - Electric Blue
 - Rock-it Red
 - Lemon-Lime
 - Hot Flamingo
 - Jet Black
 - Ice White

The New Dean Int'l Guitar Co Inc.
 Dept. A • 1744 W. Devon Ave. • Box 216
 Chicago, IL 60660 • (312) 508-0700

In Canada:
 Great West imports
 3331 Jacomb Rd.
 Richmond, B.C. V6V 1Z6

SOUND CHECK

Selected Gear Used on 'Downtown'

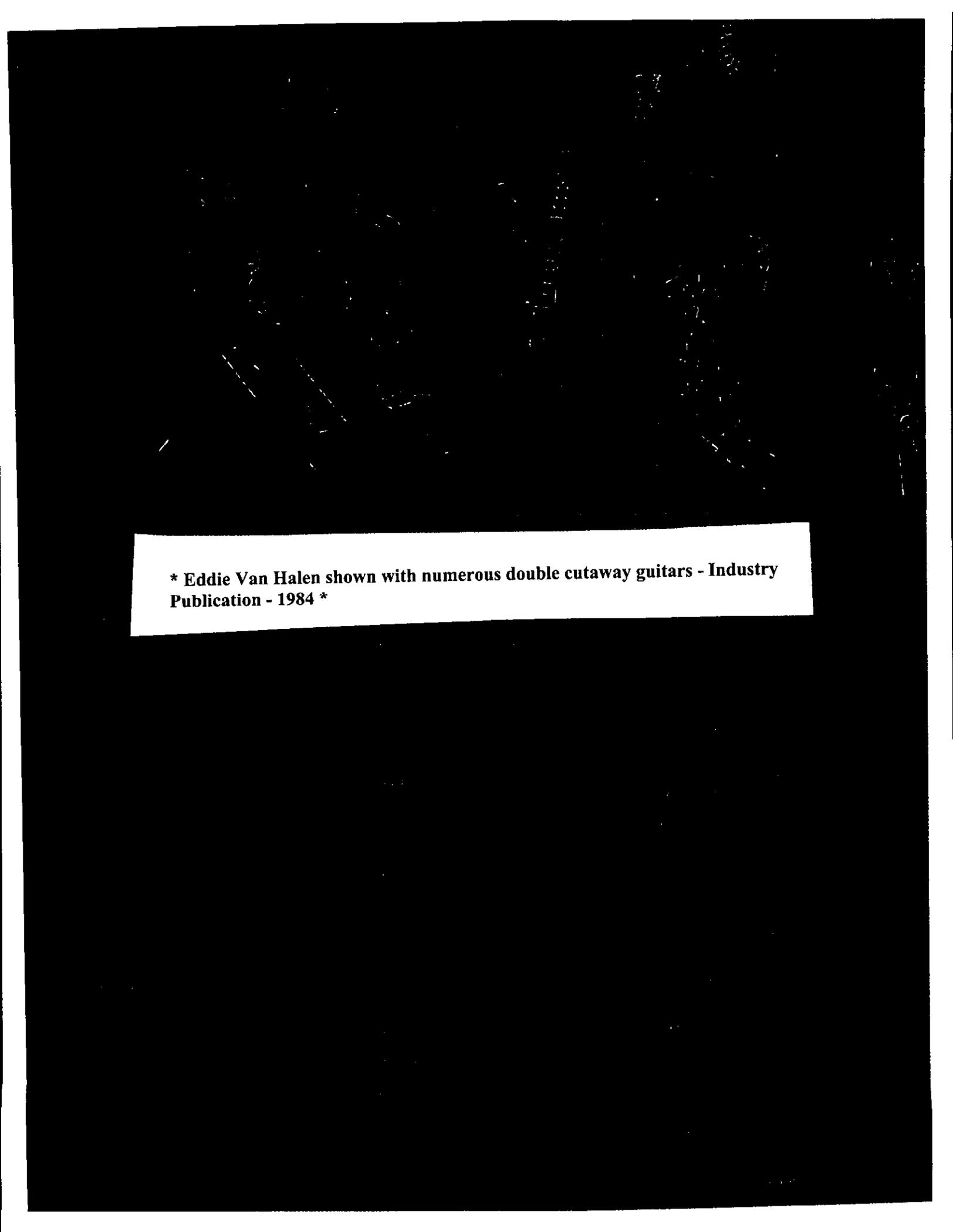
The D-70 acoustic guitar, manufactured by Guild Guitars, 1 Terminal Rd., Bohemia, NY 07021, (516) 438-4400.

The D-70 is a dread-nought body, limited-edition acoustic with solid mahogany top and East Indian rosewood solid back and sides. Other features include fully adjustable truss rod and solid ebony fingerboard with mother-of-pearl inlays. Dimensions: 41" body length, 14 1/2" body width, 14 1/2" body depth.

The RM218 digital reverb unit, manufactured by Advanced Music Systems, Inc., distributed by Harman International, 4000 West Blvd., Suite 110, Berkeley, CA 94704, (415) 233-1580.

The RM218 (pictured here on top of a rack of 30S digital delay) uses sophisticated digital data processing and offers an 8000 Hz bandwidth and a 90db dynamic range. Selected features include: less than 0.03 percent distortion; 200mv maximum output; 100mv input; 1.5 seconds maximum delay; and more.

Suggested retail price: \$7450.

A dark, high-contrast photograph of Eddie Van Halen playing a guitar. The image is mostly black with some white speckles and faint outlines. A white rectangular box is overlaid on the lower part of the image, containing text.

*** Eddie Van Halen shown with numerous double cutaway guitars - Industry
Publication - 1984 ***

Best Guitarist

every other player has been judged ever since the release of *Van Halen* in 1978?

"No," he replies, "though I think the rest of the guys wondered about it. If I go out there and play saxophone and play it well, what's the difference? It doesn't mean I can't play guitar anymore."

It's hard to dispute him. The 1984 album has plenty of the "brown" sound, Van Halen's description of his guitar tone ("warm, big and majestic"), from the quirky feel of "Jump"'s frantic solo, to the moody lines in "Drop Dead Legs," to the blistering phrases in "Hot for Teacher." Eddie's main tool in achieving this brown sound is an early '60s Marshall 100-watt top that was retired from road work three tours ago when it temporarily vanished while in air freight. The brain has a plastic front and back, a three-way toggle switch and has been modified to run hotter. The bias has been turned up, so consequently, longtime guitar technician Robin (Rudy) Leiren supplies the Marshall with Sylvania EL 34 tubes because they run somewhat cooler than similarly numbered tubes made by other companies. This 100-watt head sits atop a stock Marshall 4-12" cabinet housing Celestion drivers.

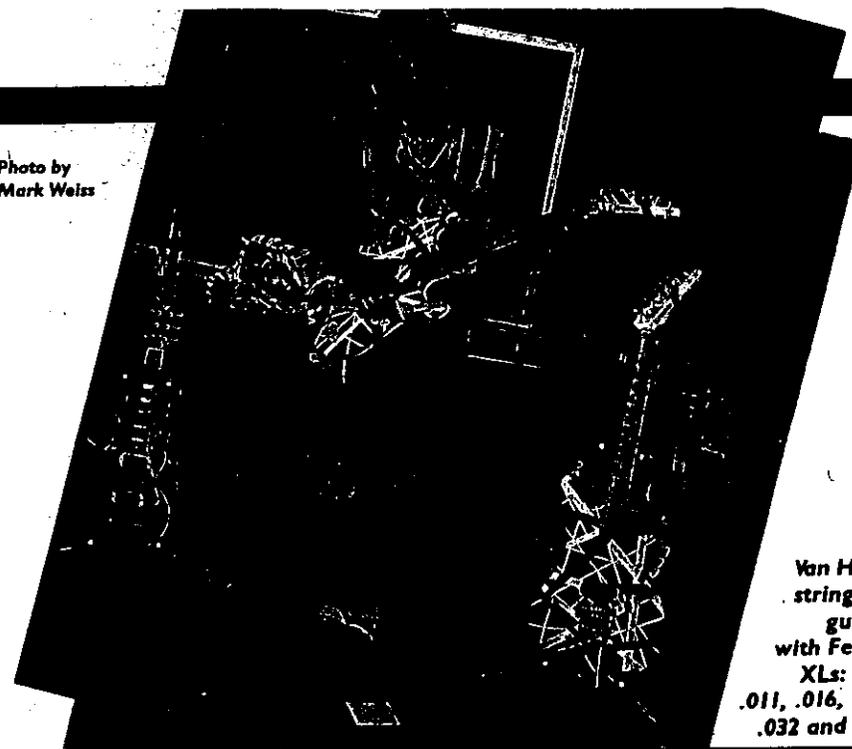
Van Halen's effects consist of MXR's Phase 90 and flanger, an ADA preamp (professionally), an MXR Micro Amp (10 times), a Roland DC-30 (long echo delays) and an analog chorus with hints of delay. Leiren maintains the Marshall with used MXR gear ever since the Marshall was used on tour because of its affordability and durability.

Eddie strings his guitars with Fender XLs (.009, .011, .016, .024, .032 and .042). While on the road, strings are changed every night and are preboiled before being installed. Van Halen had used D'Andrea picks (they make the Fender plectrums) of a porous nature, and during the period they went through final design, he latched on to 48 millimeter white plastic picks. Van Halen was the first artist to be supplied with a pick featuring his signature on one side and the VH logo on the other.

Live, Eddie runs through an early Nady wireless system; in the studio he plugs his guitar into Belden cables. He built his main instrument for the first album; it is a Stratocaster-style body fitted with an old PAF pickup and was recently attached to a Kramer neck. The tremolo is a Floyd Rose tunable model, but is set up so that it cannot be pulled upward. The guitarist rests his palm on the bridge while playing, and if the assembly was in a floating position, it would sound like "a warped record." He also plays a Ripley Stereo, an instrument built by Steve Ripley (Box 3772, Glendale, CA 91201), on which individual strings can be assigned to either the right or left side through the use of individual pan pots.

The gear at 5150 includes the Urei board, completely rewired by Landee; Urei 1176 LN

Photo by
Mark Weiss



Van Halen strings his guitars with Fender XLs: .009, .011, .016, .024, .032 and .042.

PRO QUOTES

"EDDIE VAN HALEN IS THE SOUND OF THE '80S. HE'S ONE OF MY FAVORITE players and he's pretty much set the trend for the 1980s. A lot of his tone is in his head; people claim that his tone is in amps and guitars, but it's really a reflection of his personality.

"He's been very influential on me, and on a lot of other people, though most won't admit it. Let's

* Eddie Van Halen shown with numerous double cutaway guitars - Industry Publication - 1985 *

Van Halen is doing. I think what appeals to most people about Eddie is his incredible spontaneity and rawness. Even if he sits at home in his studio working out his solos to perfection and then punching them into the mix, that's all right because they still have that raw feeling.

"Another key to Eddie's great style is that he's not using a lot of outboard effects to achieve his sound, it's just Eddie and his guitar cranked up to an incredible volume, with him banging away at the fretboard, playing the right thing at the right time. It all goes back to Clapton, Beck and Page, and in a certain sense, it's more interesting than what is going on in jazz right now." — Steve Khan

"IT'S FUNNY, BUT EDDIE ACTUALLY CAME ON STAGE AND PLAYED WITH us three times recently. It was a real surprise. I like the way Eddie is so spontaneous, he just goes for anything he feels like playing, and he's always able to play it well. That's pretty amazing. He does on the guitar what I would relate to gymnastics, playing a lot of really wild things and going from one thing to the next effortlessly, and he's completely unpredictable; you never know where he's going.

"He plays a lot of two-hands-on-the-fretboard stuff that's awesome, and he has an incredibly wide reach with his left hand, covering an amazing number of frets when he's playing. That really gives him a distinctive sound. I was just standing there the whole time laughing when he was playing, we were trading off leads, but I didn't even try to keep up with him!" — Scandal's Keith Muck

limiters; 3M's M-56 2" 24-track tape machine; Ampex ATR 800 two-track; EMT echo plate; Eventide H910 harmonizer; MXR delay system II; Lexicon Super Prime Time programmable digital delay; Studer A710 cassette deck; and Lang PEQ-1 programmable equalizer.

A light rain begins to fall, splashing on Eddie's two Lamborghini's parked just outside. But for Eddie Van Halen, these exotic cars are simply a way to get from here to there—just as his guitars and studio are merely tools for expressing the brown sound. Admiring his cars, or telling him that he executed a spectacular solo on a given

track will leave him transfixed. He never seeks praise, and what drives him faster and farther than his Countach is his own conscience. But when informed that he easily took the Best Guitar category in the *IM&RW* 1985 Music Awards Poll, he does crack a small smile.

"I didn't think I'd be winning anything anymore," he says nonplussed, the rain falling heavier now. "I just don't think about it. I'm flattered, but it's not a goal of mine. I'm just selfish, I guess; I do everything for myself. I'll sit here and play and play, and if people never hear it, I'm still happy.

"But it does make me happier when people like it." □

Best Guitarist:

Eddie VAN HALEN

by Steven Rosen

Eddie Van Halen sits behind the console of his Urei 16-track, ashtrays filled to overflowing, Schlitz malt liquor cans littering the floor, and an array of guitars and basses lining one wall like so many faithful soldiers waiting to be summoned into action. This is his den of creativity, the home studio where the entire 1984 album was recorded and mixed. Designated 5150 (police code for the criminally insane), the facility reflects the 1984 album: simple, functional, intense.

There is a minimal selection of microphones and outboard gear, and most of the equipment requires a swift kick to perform properly. But there is a sense of direction floating within these walls as tangibly as the Los Angeles smog outside them. It is as if there is something—dare we say it?—magical in the air.

This wizardry imbued 1984, the quartet's sixth album and its most successful to date. Following the cover-laden *Diver Down* album, with its four nonoriginal tracks ("four too many," in Eddie's words), 1984 consisted solely of group-written songs that exhibited a character and a variety of styles, owing much to the experimental environment of Studio 5150.

Eddie had been brainstorming "Jump" for more than two years before it managed to find its way on record. It was 1984's most significant track in that it not only exhibited Van Halen's continuing interest in the synthesizer ("Sunday Afternoon in the Park" and "One Foot out the Door" from *Fair Warning* and "Dancing in the Streets" from *Diver Down* hinted at future close encounters with the Oberheim) but revealed that the synth does have a place in hard rock.

"I had the idea for 'Jump' right around the time of *Fair Warning*," explains the guitarist, an Oberheim OB-8 sitting on the edge of the control board. Ironically, when Alex Van Halen, Michael Anthony and David Lee Roth first heard what would become their first #1 hit, "they didn't like it too much. They either weren't ready for it, or probably me playing the keyboards had something to do with it."

Eddie and cohort Donn Landee then recorded a demo of "Jump" that contained almost note-for-note what would appear on the finished track. When the guitarist presented it to the band, there was no dissension this time.

"We put it down on tape, and it was 'Here it is, guys. If you don't like it, write something yourself.' So they had to like it."

"Jump" had its beginnings on a Prophet keyboard that Eddie used to fiddle with. Van Halen and Landee tracked it at the just-

using a LinnDrum. "I used same way you would use a Van Halen, who played an cord. He wanted to take OB-Xas as auxiliary key-

boards for the 1984 tour but to his chagrin discovered they had been discontinued. "I used the keyboard as the main instrument, not just for color or for touching things up."

Wasn't Van Halen concerned about his reputation as rock's leading exponent of the electric guitar? As the yardstick by which

Continued on page 25

To facilitate his two-hands-on-the-neck playing, Van Halen's put together a homemade wooden prop.

Photo by Ross Magrino



* Eddie Van Halen with double cutaway guitar - Industry Publication - 1985 *

MUSICIAN



* Eddie Van Halen with double cutaway guitar - Industry Publication - 1985 *

Eddie
VAN HALEN
Best Guitarist

Readers Say:

Best Bassist

Best Keyboardist

Best Drummer

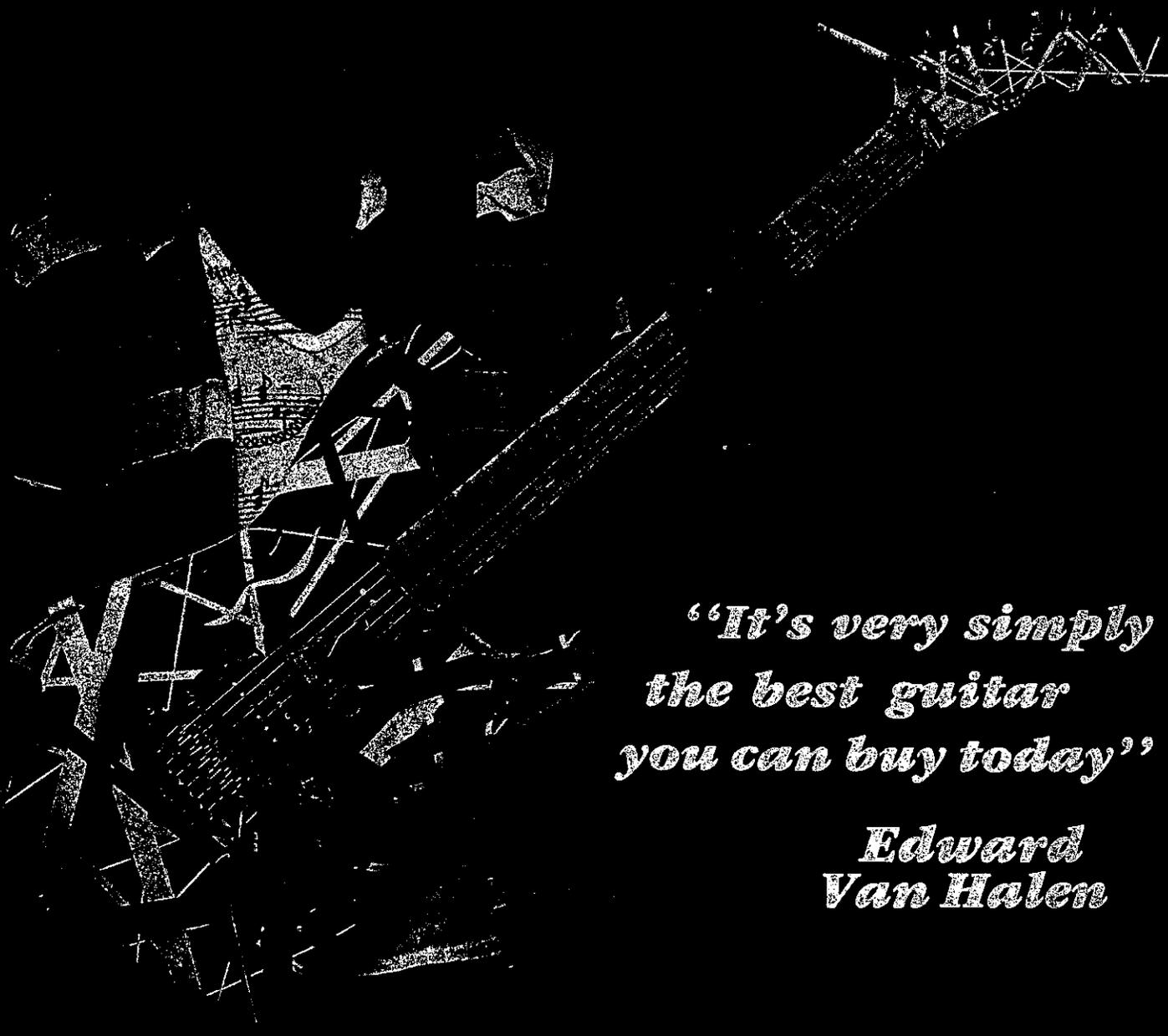


- On Test:**
-
- Ibanez DMD2000
Digital Delay
-
- PPG Wave 2.3
Synthesizer
-
- Gibson
Explorer Guitar
-
- Electro-Voice
PL78 Mike



Kramer™

SOLID BODY ELECTRIC GUITARS AND BASSES



*“It’s very simply
the best guitar
you can buy today”*

*Edward
Van Halen*

* Eddie Van Halen with double cutaway guitar - Advertisement - 1980 *

Mark Knopfler's Pensa Guitars

Custom-designed guitars by Rudy Pensa are played by an impressive list of world-famous performers, including Mark Knopfler, Eric Clapton, and Lou Reed. Rudy created his store in Manhattan originally called Rudy's and it was Rudy's "responsibility for building the model that first brought the two men international attention. This guitar – Pensa-Suhr No. 001 – was commissioned by Mark Knopfler, and its design evolved from a drawing made on a napkin while he and Rudy were having lunch! The finished instrument

* Pensa-Suhr Double Cutaway Guitar - 1988 *

(illustrated here) debuted in 1988 during Dire Straits' appearance at Nelson Mandela's 70th birthday concert (broadcast live throughout the

made from quilted maple. Mark, who possesses a wide range of vintage electrics, confirms that the Pensa-Suhr is something special: "[It] enables me to play with a lot more power than a Strat, and it's more flexible. I've got more range on it than most other guitars." He also owns

Right: The headstock of the Pensa-Suhr (seen from the back).

Below: This instrument (No. 001) sometimes referred to as the "lame Maple," due to its distinctive one-piece top. The neck also made from maple, with a Brazilian rosewood fingerboard, and the rest of its body is made from mahogany. The bridge pickup is an "85" EMG humbucker, with two SA humbuckers in the middle and neck positions. The guitar also features an EMG SPC Presence tone boost, activated by pulling on the master tone control.
(Courtesy Mark Knopfler)



ON TEST

the seven primary rooms and two effects programs. The predelay control allows the reverb to be set apart from the source material in time, from 0ms to 75ms in four steps. Four settings of high-frequency damping simulate actual absorption of high frequencies, not just an equalizer rolling off the high end. The position control lets you select the apparent listening position, either front, middle or rear of the room. Decay time, depending on the room type selected, varies from 0.1 to 12.8 seconds in 18 steps (six steps per room type). Three positions of diffusion allow you to control the smoothness of the rever-

berant sound, and the preset function allows you to lock in three of your favorite settings for instant recall.

Other features of the ART DR2a include 1/4" balanced input, mixed mono or true stereo outputs, reverb level control (for mixed mono out), reverb kill (for mixing

berant sound, and the preset function allows you to lock in three of your favorite settings for instant recall.

Other features of the ART DR2a include 1/4" balanced input, mixed mono or true stereo outputs, reverb level control (for mixed mono out), reverb kill (for mixing



The ART DR2a is a true digital processor with microprocessor control. It offers decay times of 0.1 second to 12.8 seconds, and its frequency response is 20Hz to 10kHz.

mono), high/low level switch for optimum performance in relation to signal level, switchable bass roll-off, input level display (LED) and digital overflow indicator.

STAGE AND STUDIO

Designed to be used in place of space-consuming spring and plate reverbs or more expensive digital units, we found the DR2a to be quiet, clean, portable and well built. Whether it was used in conjunction with a recording console or independently with a musical instrument, in all instances the DR2a was capable of providing realistic, natural reverb effects. Besides normal room reverb, creative use of the DP2's extreme settings can create smaller reverb effects.

*ESP Guitar Kit - Advertisement - 1978 *

At one point we used our DR2a for taping the audio portion of a live television show for a cable station. The setting was a large barn that had been transformed into an art gallery with 40' ceilings, and we needed to tape a grand piano, three lavaliere mikes and three hand-held mikes.

Needless to say, with all the strange mural surfaces and odd sculpture around the set, the overall room sound was quite...interesting. But with a few healthy tweaks on the DR2a, our print sound required no further remixing before the show aired.

INTERNATIONAL INTEGRATED AND RECORDING WORLD

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61	62	63	64	65	66	67	68	69	70	71	72
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109	110	111	112	113	114	115	116	117	118	119	120

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CONSTRUCTION

The Lexicon PCM70 is housed rack-mount package, 19" x 13" weighing 10.7 pounds. The front two knobs are both of metal construction while all buttons are touch sensitive plastic and easy to use. The current status is monitored through wall-lit alphanumeric display

left of center on the PCM70 is extremely, be sure to always 3 voltage; don't install rack or direct producing equipment

sources directly to any of its coil and always mute or shut down your filtering system when powering up to avoid damage due to transien

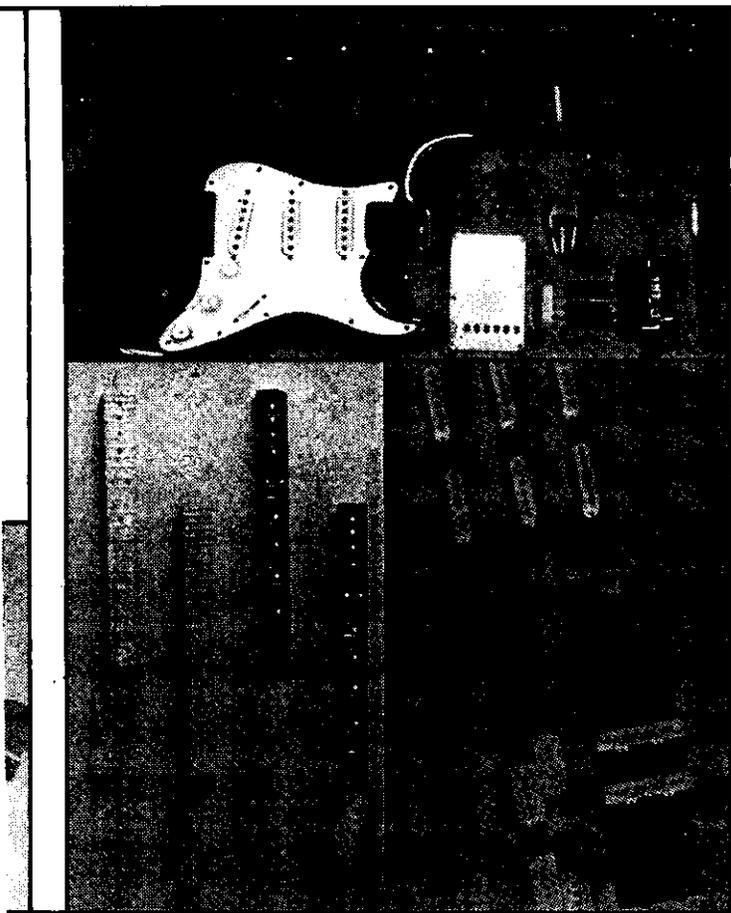
SPECIFICATIONS

The PCM70's frequency response is 20Hz to 15kHz (+/- 1db) processed 20kHz to 20kHz (+/- 0.25db) dynamic range of the unit's processor signal is 80db, 20Hz to 20kHz bandwidth; total harmonic distortion



Electric Sound Products

The Most Complete Selection of Replacement Parts Available Anywhere!



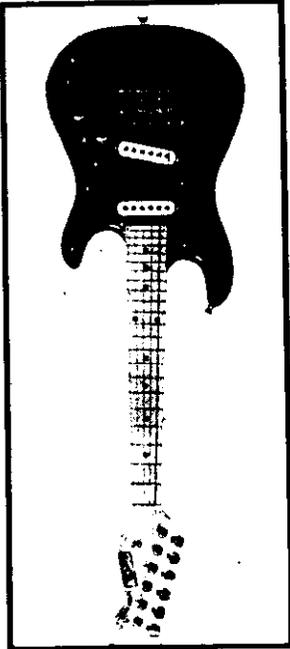


**is been synonymous
"crophone" for years;
t was for vocalists,
g out. You guitar
rs, take note. The
has introduced three
edance mikes that
nd-in-glove with
ts and strings.**

is another unidirectional dynamic entry very
ks and sound to the PE47 and the SM57
ed primarily for reproduction of guitar amps
ro and con about its ability to supercede the
; classic SM57 amp sound. Engineers in
nd concert conditions alike have always
ve a harshness and brittleness much akin to
stion brand speaker sound. The new PE45
the middle of its range and actually sounds
ind of JBL brand speakers. Output is a little
classic SM57 and although reproduction is
ul here, we must remember that the signal
mic cable. With the use of the most popular
implication components a little exaggera-
3 (which the 57 has aurally as compared to
1 way through the many wires and circuits to
difference between what sounds real and
athless, with a well-balanced bi or tri amp
days fewer engineers can handle than you
PE45 could very well shine with greater
put is slightly lower than the SM57 mic,
r-sensitivity to speaker output becomes
ctually starts the system off with a cleaner

come in the standard pencil-type black
and without cable nor cannon connectors.
/ priced and will all become mainstays on

facturers have produced minis which are gems and other com-
panies have provided total "schlock"; but this is the first mass-
produced line of real replica minis that I've come across.
Sammy the Strat: Astoundingly Strat-ish. The neck is shaped
a la sixties V contour; the back of the body (which rests against
the player's body) is contoured to the shape that Fender has
recently reintroduced; the tobacco sunburst finish is accurate;
the three-layer pickguard is present; and the sweet twang.



*Sammy Paul double cutaway guitar - Guitar World Magazine - 1983

the Sammy Strat's best lead sound and the bridge pickup—or
the combination of the two—provides the best rhythm sound. A
third middle pickup could have been squeezed in here, but the
width of the sound spectrum achieved exceeds that of some
normal full-sized Strat types I have played. The high ratio gears
supplied as stock hardware (cloned from the Schaller-type and
present on all of the Sammys) work well and in fact would have
to be purchased separately for the normal Stratocaster. The
full-sized Stratocaster would also need drilling to allow for the
premium gears, and thus the Sammys save us an expense of
time and money. The Sammy Strat came pretty well set-up in its
stock form. The set screws in the tuning machines were tight,
the pickups (both adjustable in height) were placed at optimum
proximity to the strings and the neck is relatively straight although
it has no provision for truss rod adjustment. I like this one so
much I'm ready to suggest that with proper care it just might hold
its near-perfect shape through years of use. The normal-sized
combination bridge and tailpiece called for intonation adjust-
ment although string height was level and felt balanced.
Incidentally, intonation correction was not far off.

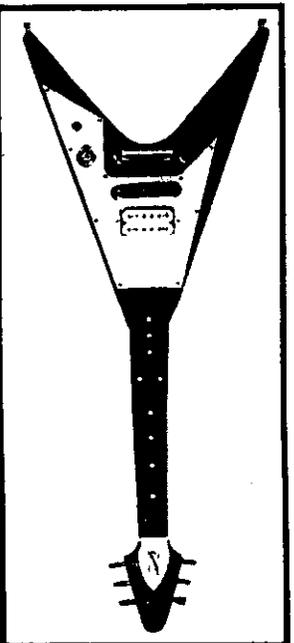
The Sammy Paul: The cosmetically most beautiful of the three.
An accurate copy of Gibson's cherry sunburst, a good piece of
rosewood on the neck and a contour carved on the face of the
body which would have to be felt to be appreciated. This one is
astoundingly Paulish from the shape of its club-round neck to
the (proportionate) length of its string sustain. Again a true
miniaturization has been achieved. One real hot humbucker
connected to a volume and a tone control has been supplied
and this one-pickup system suffices via display of Gibson warm
to Gibson bright. The Sammy Paul was set up fairly well in its

stock condition although a problem presented itself on the par-
ticular guitar which I received for evaluation. With the strings
supplied by the manufacturer (medium gauge including a wound
G string) to synthesize the feel of a set of .010's (light gauge) on
a full-size guitar the piece which I received would not allow for
intonation correction on its low E string. I tried a standard light
gauge string here but still intonation remained elusive. The string

**Not only has the Samson
Company introduced a series
of well-made manufactured
minis, they've come out with a
line of strings for minis as well.**

* (one-o-matic-type bridge) needed only to move
action of an inch more but this unfortunately
complete remounting of the bridge post on the
; problem and a true pity.

Sammy the V: A rosewood fingerboard, a gloss black finish
with an all-white pickguard, one hot humbucker with volume
and tone and, in fact, overall higher quality characteristics in
sound and feel than full-sized V's available on the market today.
Again, Sammy's miniaturizing process was a success as exem-
plified by the shape of the neck and the balance of its body. This
one sounds more like the traditional Gibson than the bulk of



current Gibson models and is capable of driving any rock amp
into Candyland. The Sammy V's set-up in stock condition was
better than average and the only point I can pick on is the lighter
color of the rosewood fingerboard as compared to its brother,
the Sammy Paul. This one has got guts and is always ready to
give 'em up to Crank City. A rocker.

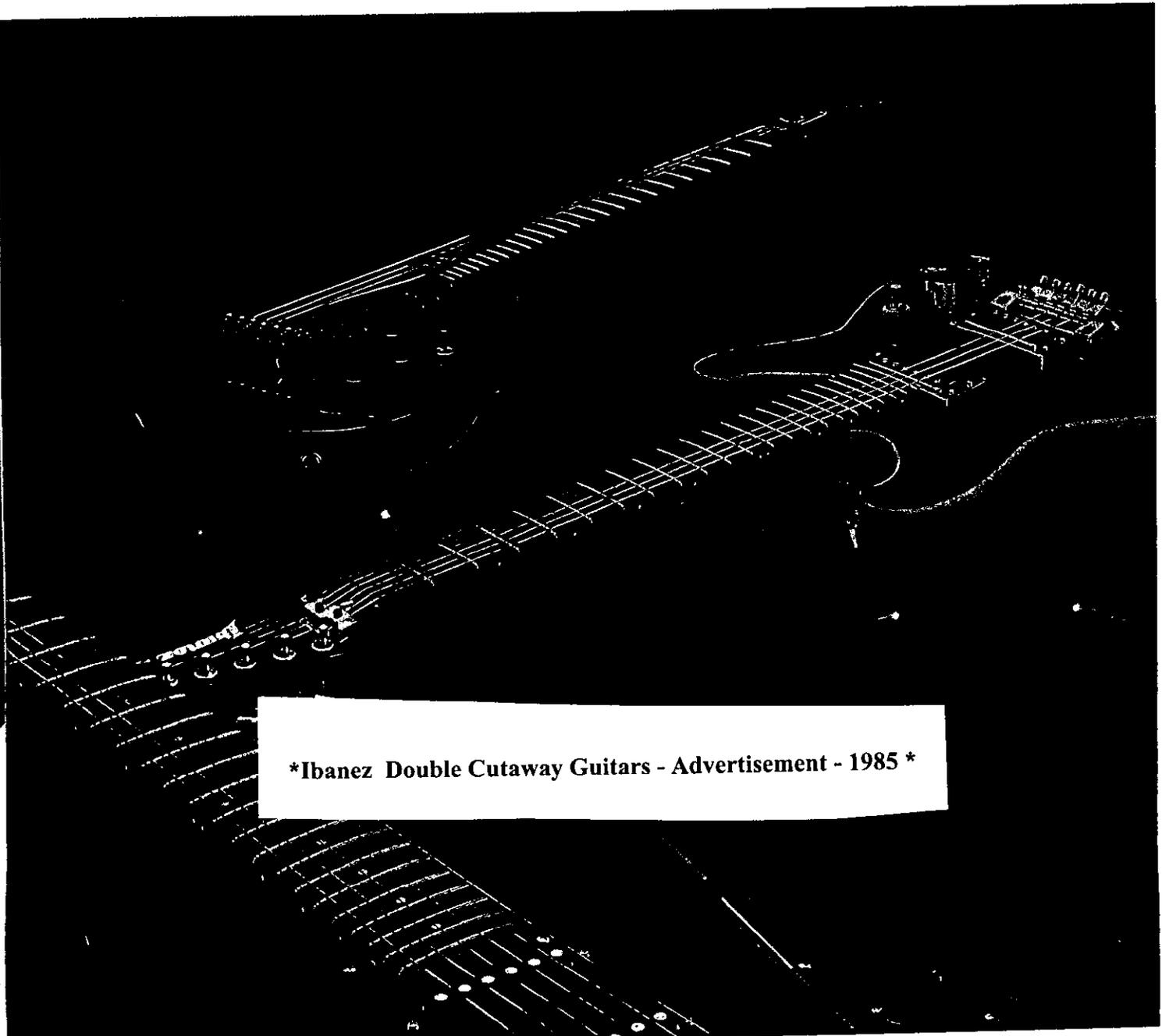
All three guitars are priced at \$239, including a very attractive
gig bag for each. Strings gauged 11, 14, 18W, 28W, 38W and
49W are supplied with the guitars and are marketed in a custom
short scale under the Sammy brand name (manufactured by
D'Addario) for use on other minis as well.

DESIGN TECHNOLOGY

The new Ibanez Roadstar Deluxe line brings to light the latest in guitar design technology. Features such as the PRO ROCK'R fine tuning tremolo system, TOP LOK locking nut and the all new V7 and V5 pickups give the Roadstar Deluxe line a solid edge over anything else in their class. Even their wide range of finishes reflect the look of the 80's. Visit your authorized Ibanez dealer today for an exciting look at the latest in design technology.



Look for this banner at your authorized Ibanez dealer.



***Ibanez Double Cutaway Guitars - Advertisement - 1985 ***

Knopfler's acoustic guitar parts, as on "Private Investigations." Former Rockpile drummer Terry Williams provides an insistent backbeat throughout, supplying fire power and subtle fills on "Solid Rock," "Expresso Love" and "Telegraph Road."

But perhaps the most significant change in the group has been the addition of pianist Alan Clark. His skillful use of dynamics, textural washes and chordal voicings has helped change Dire Straits from a basic beat group to one of rock & roll's most sophisticated bands.

As Knopfler puts it, "To me, the beat-group thing with two guitars, bass and drums was like playing pool with one ball. With the piano, it's like you're suddenly getting to play with a full rack."

Clark's presence has consequently affected Knopfler's writing, as heard on the more orchestrated pieces like "Private Investigations" and "Once Upon a Time in the West."

"The keyboard will dictate certain inversions that you wouldn't think of with the guitar, and it will free up the bass lines," explains Knopfler, "so I've become very conscious of that. I keep very close tabs on what the keyboard is doing—what's the top note on the right-hand chord, for example—so that it's never playing and that it's always voicing try to make sure that it's not simply stating the obvious around it with some interesting variations like to find interesting ways of turning corners, going from verses to choruses and back again. I can't stand music that doesn't have any dynamics or meaning, that just lies there. I like music to have a flow."

On *Alchemy*, Knopfler stretches out on some stunning solos, proving he may in fact be the guitar hero that he claims he is not. His patented chicken-picking arpeggiated 15-minute version of "Sultans of Swaziland" is as full and striking as anything Knopfler has ever committed to vinyl. His phrasing and melodic figures on "Tunnel of Love" are more exciting than anything he's ever done. His extended solo guitar crescendo on "Telegraph Road" is exciting and being excessive.

Knopfler has a special knack for writing guitar solos. Like the great James Burton, he has the economical licks behind the likes of Elvis Presley, Ricky Nelson and countless other vocalists set the standard for soloing—he plays with remarkable economy. His solos are thoughtfully shaped and fit the fabric of the song. No gimmicks, no grandstanding, he plays purely and directly from the heart.

"There's no question that my guitar playing has improved since we formed the band," he says. "I have made a half-baked, C-minus attempt at improving my technique. I got a book of chords at one point and began learning some new chords, then tried to understand why they exist and what the relationship between them is. It just increases your vocabulary. But it really doesn't mean

that much, as anybody will tell you, as long as you've got a good touch and can play with a bit of soul. That's the main thing. But provided you can do that, anything else is just going to help you, even if it's something you reject but you know why you're rejecting it. But if the occasion ever arose, you could bring that little bit of knowledge to bear. So what I'm saying is, it actually helps to know a little bit about playing—but just a little bit.

"For instance," he continues, "someone like Chet Atkins could bring a huge vocabulary to a piece of music. But he's totally great because he will end up using only what he thinks is appropriate. That's a skill that I, on a lesser scale, try to do with a piece of music."

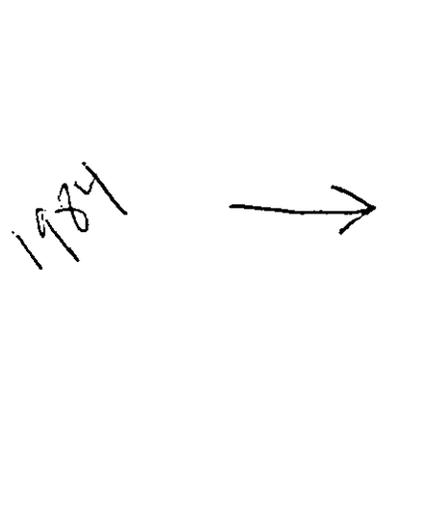
Knopfler, 34, first picked up a guitar when he was 15, beginning a love affair with the instrument that continues to this day. "I used to fall asleep playing it. And I still practice a lot today. I can sit down and play for hours at home."

Perhaps the single most important aspect of Knopfler's technique is his attack on the strings. He eschewed the plectrum a long time ago in favor of a finger-picking approach, upstroking with the three fingers of his right hand (middle, index and ring) and down-

*Mark Knopfler with Schecter Double Cutaway Guitar - 1984 *

... realize that there are a lot of things you really need a pick for—quick single-note lines and all that blazing stuff," he says. "I really should be using a pick, but I don't. I like the direct feel of playing without it. I like to sort of squeeze out the music with my bare hands."

He explains the evolution of his unorthodox fingerpicking style:



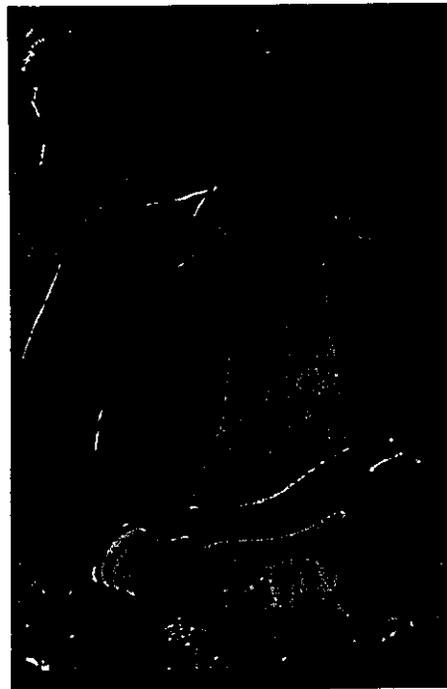
... and more I was playing with just my fingers on the Gibson. Eventually, I never bothered to keep picks. I always used to lose them all anyway." The guitarist's left hand does a lot of damping on the strings as he plays, which is another means of achieving his distinctive, percussive sound.

Knopfler's main instrument at the moment is a red Strat-styled Schecter sunburst with Seymour Duncan pickups, which he played on *Alchemy*. The Schecter he used on *Making Movies* was stolen during a rehearsal in London. He also has a blue Fernandez, which is a Japanese copy of a Fender Stratocaster, the guitar that Knopfler was so closely associated with for years. "I don't really want to take the Strat out and smash it to pieces on the road," he explains, "so I'm touring with Schecters."

He also owns a Gibson ES-175 and a custom sunburst Telecaster with a rosewood neck. He adds that he gets all his guitars at Rudy's One Stop on 48th Street in Manhattan. His nylon-string playing is done with a Gibson Chet Atkins, "a truly fabulous machine," which he used on *Alchemy*, on bassist John Illsley's solo debut (*Never Told a Soul*) and on Bryan Ferry's forthcoming album.

Although Knopfler is noted for an unusually clean sound, recording direct in the studio and using a Mesa Boogie amp live, he does employ an MXR analog delay and a Morley volume pedal. He is also quite interested in technology, particularly the potential he sees in the Synclavier guitar synthesizer. "I've had a Synclavier for years. In fact, it's been started using it on *Local H* and *Local 2* and from there. It's on *Local 3*. I used it on the *Cal* and it's suited for soundtrack work."

"My next step," Knopfler adds, "is to get a guitar interface system so that I can make it compatible with other digital synthesizers. It'll just enhance my writing, as well as the expression of my playing. I can't wait to try it. It's the next thing for me." ■



No guitar hero? Knopfler, who plays a Schecter guitar these days, has forged a distinctive instrumental voice.

Photo by Paul Natkin/Photo Reserve

*** Marvin Double Cutaway Guitar - 1965 (above) and 1964 (below) ***

THE SIXTIES



Marvin 1965

THE MARVIN RANGE

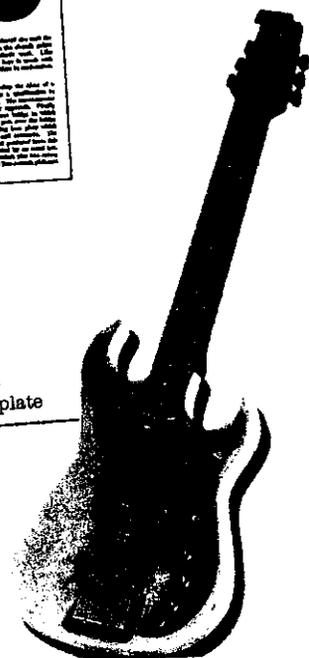
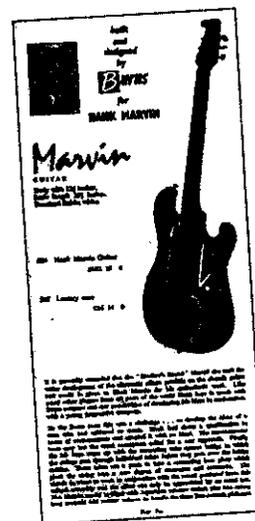
The Marvin, 1964-1965 This might be the most sought-after Burns ever as it was designed to meet Hank Marvin's requirements. It was based on a Stratocaster but the Rezo-tube system, where the strings passed through the body in pipes specifically tuned according to the resonance of each individual string, gave it a warmer and richer sound. The scrollhead was Hank Marvin's idea. About 30 prototypes were made before he was satisfied. It had new Rez-o-Matik pick-ups, volume and tone controls and 3-way selector. Standard finish was in white, with rosewood fingerboard and brown tortoiseshell scratchplate, although a few were made with grey tortoiseshell scratchplate and some in green sunburst. Some guitars had bound fingerboards. The scratchplate engravings also differed, with different size of the Burns legend. On earlier specimen the three-piece scratchplate was secured by adhesive, on later with screws. A good seller - about 315 Marvins were made. The guitar was also played by among others, the Rocking Ghosts. Retail price: £173.

In the chapter *Extraordinary Burns* (page 75), you will find a photo showing one of the prototypes.

A Few Comments by Alfons Lahaye Contrary to the commonly held belief that all original Marvins are the same - this is definitely not the case. Burns made at least three different versions. The early models had a smaller body and a different scratchplate design. These scratchplates do not fit on the two later versions. These later versions had a wider body and different scratchplate design. The scrollhead became bigger and bigger over time. The bodies of the last Marvins were also made of Obeche instead of the usual Honduras mahogany. These last ones were also much lighter.

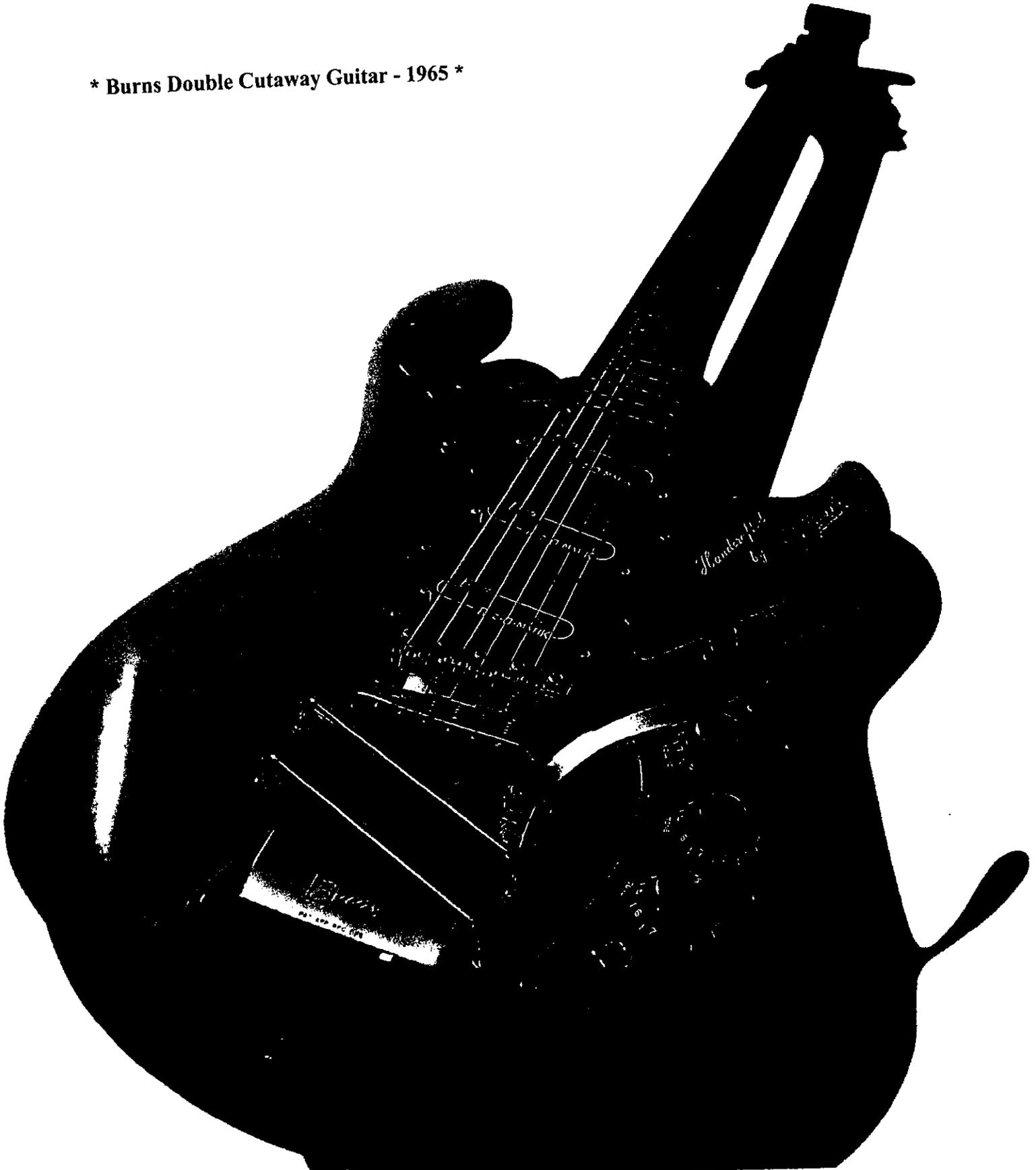
The necks were also different. The early Marvins had rather slim necks. Gradually, though, these became thicker - and the thickest of all is found on the Baldwin Marvin. The pick-up engraving also changed. The original engraving was the word *Rez-o-Matik* with the Burns London logo above. From 1965 this changed; the *Rez-o-Matik* logo became bigger and "London" was omitted.

When it comes to the selector switch, it is interesting to note that early models had a 3-way rotary switch mounted to the lower scratchplate by a bracket, while later models were equipped with a slider switch.



Rare Marvin 1964 with grey scratchplate

* Burns Double Cutaway Guitar - 1965 *



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*Brian Moore Double Cutaway Guitar - 1995 *



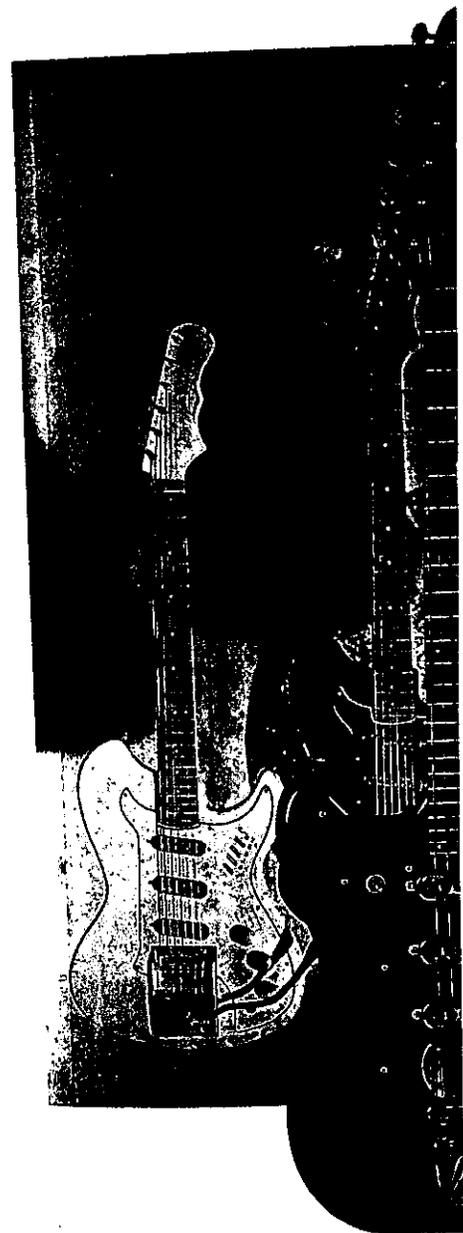
a custom instrument made in small numbers.
collapsed during 1985 having made around 1,400
found that many players couldn't be bothered to
though it did attract Mick Jones, who loved the wa
and Dave Stewart.

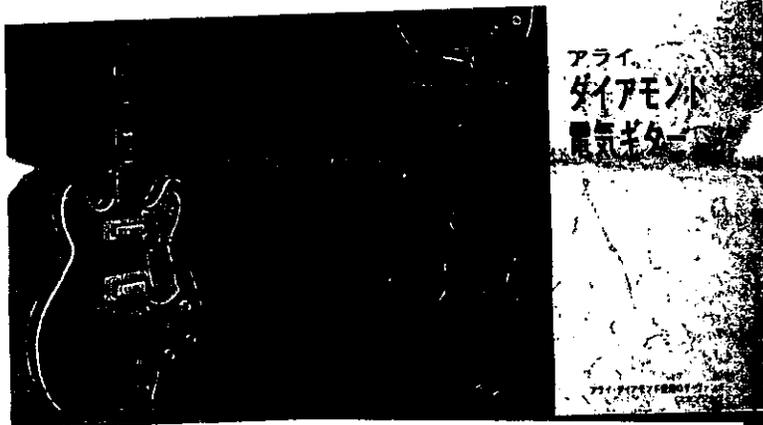
BRIAN MO

One of a new breed of makers that emerged in
achieve a fine balance between conventional woo
Patrick Cummings, ex-Gibson general manager,
Steinberger plastics expert, to produce high-end,
and based in Brewster, New York. The first model
Its composite semi-hollow body had a center-bloc
instrument, and an arched figured-wood top. Recen
wooden. The Korean-made iGuitar, a synth-access
iSeries debuted in 2000.

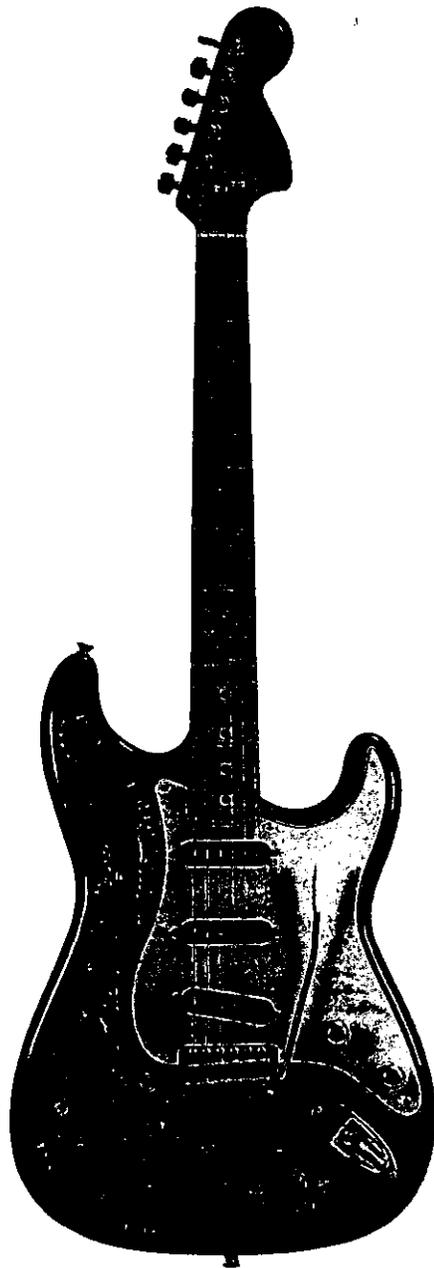
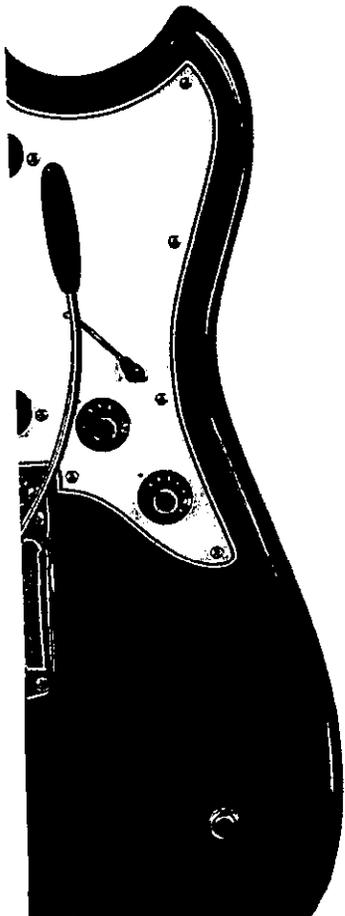
BURNS

These legendary British guitars of the 1960s inclu
style all their own. Jim Burns was born in nort
production guitar, the Ike Isaacs Short Scale mode





* Aria Double Cutaway Guitar - Circa 1972 *



ARI

Aria has been one of the seminal companies in a history that includes major involvement in the production of an extraordinary number of guitar models. The sheer magnitude of Aria's guitar line they have been sold is daunting.

The company was founded in Japan as an Shiro Arai during the early 1950s. Arai began in 1956 and entered the market for electric guitars with a mix of solidbody and hollowbody models (in-body) and these bore the Arai, Aria, Aria Diamond factory also manufactured instruments for other

The turning point came at the NAMM show where Gibson was exhibiting its newly reissued to build the first Japanese-made bolt-on-neck kicking off the "copy era" of the 1970s. Cop Lucite (perspex) guitar and Fender's Telecaster mushroomed into the copying of virtually all models. In the mid 1970s Aria added another

PIC BY
FIN COSTELLO

GERRY COTT - B
CLIMBING THE CHARTS
"A TONIC FOR THE TR
GERRY SAYS, "IN MY OPINION THE
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GIGVILLE SOUTH DRIVE

years, California (and soon moved to nearby Texas) much-needed hardware replacement parts, and from this line would expand to include bodies, necks, pickups and, as kits.

struck in 1977, and late the following year Wayne Charvel and the entire operation to employee Grover Jackson. (Charvel several shortlived companies in the 1980s, and launched the

inued to offer a customizing service, while continuing to develop and eventually appeared in limited form in the early efforts was seen under the name of Van Halen.

1980s Jackson added a new line under his own name (see below) brand was reserved for bolt-on-neck guitars with essentially Gibson-style necks – as well as Gibson- or Vox-inspired alternatives and an

line featured a variety of body shapes based, such as the Superstrat style (near right), the Fusion style (center), and the Charvel style (left) made in 1988.

Texas, resulted in a less-expensive made-in-Japan Charvel line sporting Jackson's by now established drooped "pointy" headstock. Jackson/Charvel relocated a few miles east to Ontario, California, around this time.

The new Charvel line remained Fender-styled: Models One, Two, Three and Four each employed a bolt-on neck and Strat-like body shape. Models Five and Six featured 24-fret through-neck construction allied to a slimmer-horned body. This and the pointy headstock would become characteristics of the new "superstrat" styling, as would the pickup layouts. Pickup layouts included a single coil plus bridge humbucker strongly reminiscent of a Telecaster. Vibratos too were considered to be

* Charvel Double Cutaway Guitars - 1988 *

By 1988 the line had expanded, but the following year saw a major revamp signified by a new Charvel logo in a "script" style as on Jacksons. Models were split into named series including Contemporary, Classic, Fusion and Professional. The market for superstrats was now clearly defined, and the new Charvels – fine examples of high-



ON

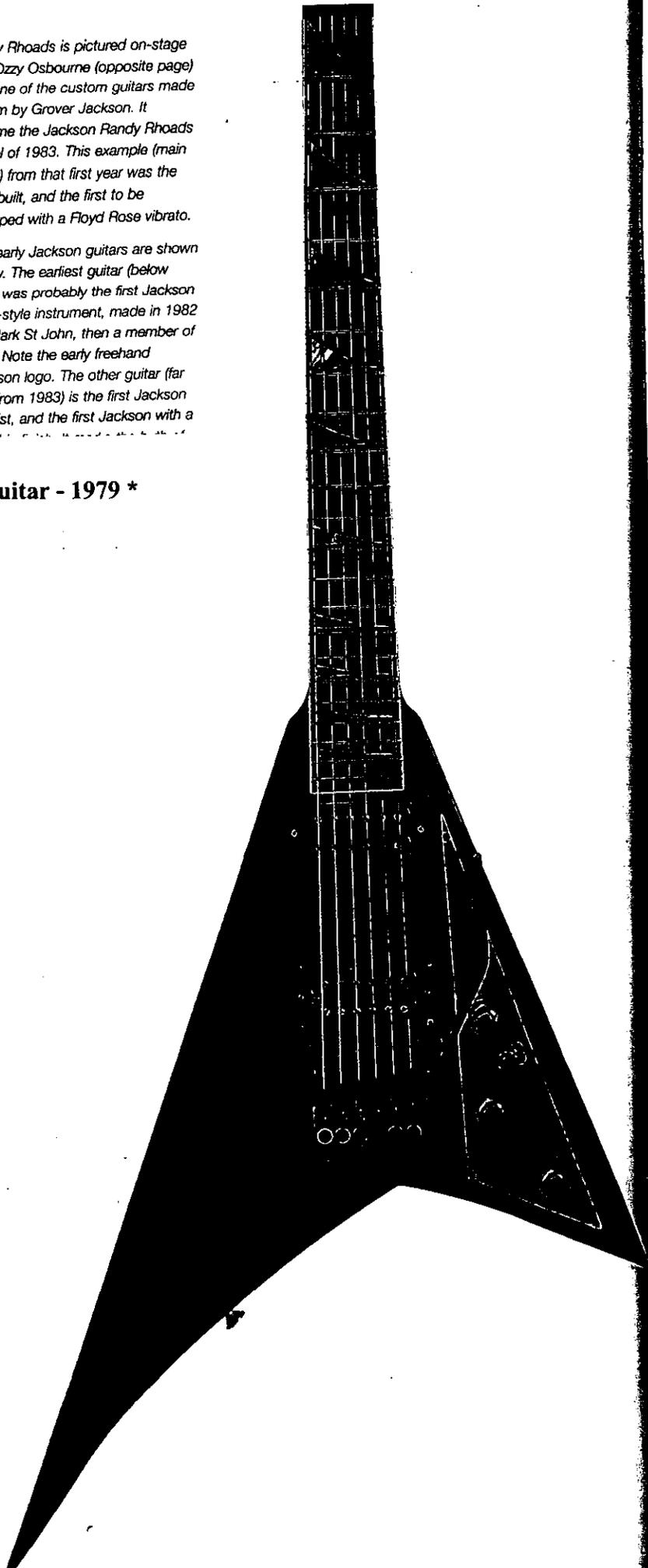
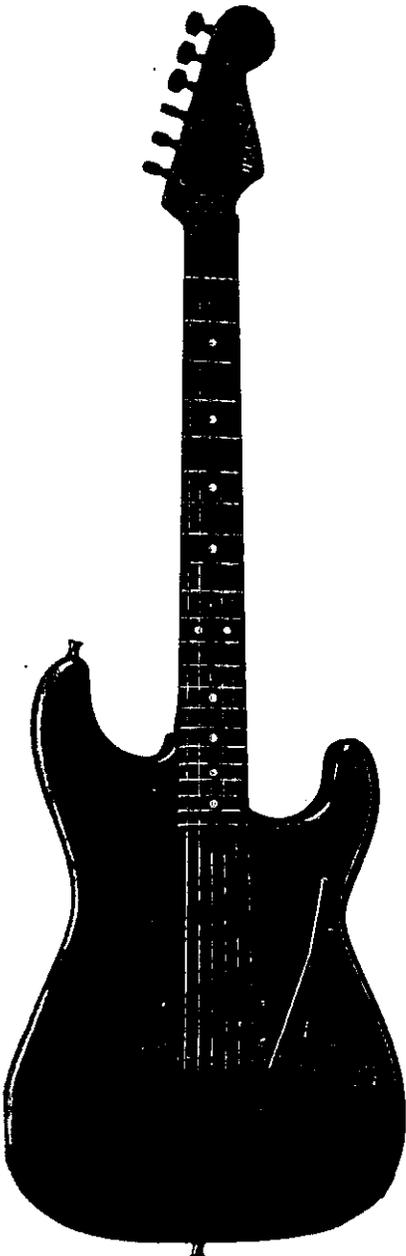
'superstrat' rock guitar of the 1980s. design offered more frets, deeper tered pickup layouts and a high-nary of the emerging fast-gun players ampbell, as well as more mainstream ank Stepanek.

and he joined Wayne Charvel's guitar-a, in September 1977. However, the lems, and in November 1978 Jackson :small three-man workshop continued , as well as repairing and modifying nents debuted in 1979 (see Charvel). ar-old up-and-coming guitarist called

Randy Rhoads is pictured on-stage with Ozzy Osbourne (opposite page) and one of the custom guitars made for him by Grover Jackson. It became the Jackson Randy Rhoads model of 1983. This example (main guitar) from that first year was the 30th built, and the first to be equipped with a Floyd Rose vibrato.

Two early Jackson guitars are shown below. The earliest guitar (below right) was probably the first Jackson Strat-style instrument, made in 1982 for Mark St John, then a member of Kiss. Note the early freehand Jackson logo. The other guitar (far left, from 1983) is the first Jackson Soloist, and the first Jackson with a

* Jackson Double Cutaway Guitar - 1979 *



imaginary painted landscapes. Custom models can feature highly figured woods and extremely elaborate PRS-style multi-color inlays.

By 1994 Ibanez had moved its American production to the PBS factory in Pennsylvania operated by innovative luthier Dave Bunker. This lasted until about 1997, when PBS folded. Ibanez began producing the low-end bolt-on-neck EX series in Korea from 1989 to 1994. These EXs were superstrats – with deep, sharp double-cutaways – and reflected Ibanez’s well-known RG series. The better EX models came with special touches such as bound fingerboards and triangular-shape fingerboard inlays.

At the start of the 1990s Ibanez introduced a new Artist series of set-neck double-cutaway electrics, twin-humbucker guitars only vaguely reminiscent of the old Artists. They included the semi-hollow f-hole AM200, the all-mahogany solidbody AR200, and maple-capped AR300, all lasting until mid-decade.

In 1990 Ibanez began to shuffle its Japanese solidbody lines. The wedge-cross-section Radius was endorsed by Satriani and transformed into the JS Joe Satriani Signature series. A variety of twin-humbucker models were introduced, including the mahogany to copper Edition, made in Japan. Ibanez also had a relationship with Steve Vai, who produced the seven-string Universe series in 1990, essentially a JEM without the “monkey grip” handle. By 1992 the UV77 was available with pyramid

*** Ibanez Double Cutaway Guitars - 1986 (left), 1987 (center) and 1992 (right) ***



inlays and swirled, multi-colored “bowling ball” finishes. Yet more changes to the Ibanez catalog during 1991. The thin-bodied Saber guitars were renailed series, adding a seven-string model and proliferating as the decade progressed. 1997 variants included the S Classic SC620 with a bound, flamed-maple top and the S Prestige S2540 NT made of figured sapelle mahogany.

Frank Gambale got his own Signature FGM series in 1991, a version of the Saber with humbucker/single-coil/humbucker pickups, locking vibrato system, and a “Gambale” vibrato. The AM400, a high-end version of the Artist series, was introduced in 1998.

Red Beach helped design the Voyager model, offered from 1991 until 1998. Its vibrato was a wide, wedge-shaped cutout designed to make extreme detuning



This Roadstar II RG240 (left) dates from 1986; the PR2550 shown here (center) was made in 1987; and this is a seven-string member of the running RG series, the F7 (near left), dates from 1992.

e tops. Also during 1982 the Blazers were replaced with what would become the newly successful Roadstar II series, hitting the market as both Strat-style guitars heavy metal pyrotechnics enjoyed a popular revival.

y 1983 Roadstar IIs ranged from the ash-bodied RS-100, a three-single-coil dependent of the Roadster, to the RS-1000 with carved birdseye-maple top, plus two gh-neck models with twin humbuckers or three single-coils. Locking vibrato ms appeared in 1984, as did the company's first model with a humbucker/single-single-coil pickup layout, the RS-440.

teve Lukather endorsed a Roadstar, the basswood-and-maple RS-1010SL, :hed in 1985. This model had two special humbuckers and a Pro Rocker locking to system. Jazz-fusion legend Allan Holdsworth also helped to design his own star: the twin-humbucker AH10 and AH20 appeared briefly from 1985. The star II shape cor

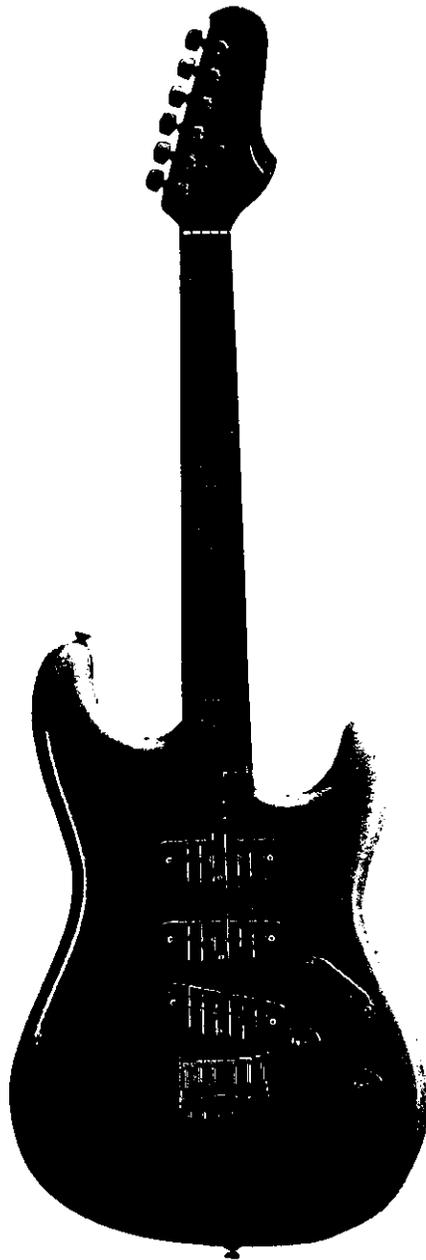
* Ibanez Double Cutaway Guitar - 1985 *

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als were gone, b

as low-impedance active pickups.

re V-shaped Rocket Roll was rolled into a new X series of heavy-metal-style rs in 1983. These included a new Destroyer, combining the V and Explorer shapes a model similar to a Dean ML, and the dramatic stretched-x-shape X-500. Ibanez

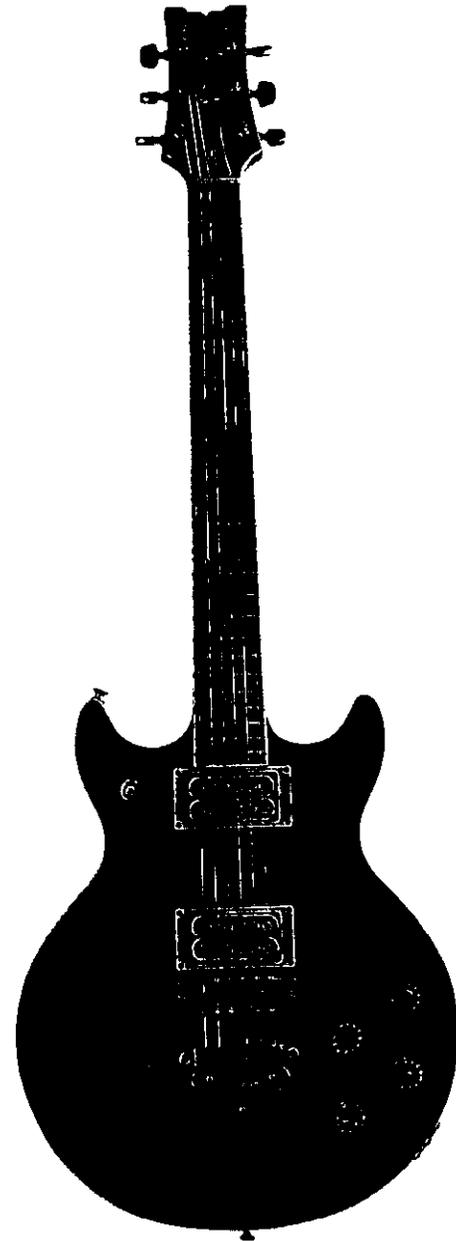


launched a brief foray into synth-access guitars in 1985-86 with the (sometimes referred to as a "controller") that had a space-age mini IMG featured a clever electronic vibrato system that reproduced without tracking problems.

The move away from the Roadstar II era began in 1985 as Ibanez Pro-Line series, which had old Roadstar styling but new "superstrat" guitars had the now ubiquitous superstrat appointments – that is, h coil/single-coil pickup layouts and locking vibrato systems – plu: pushbuttons for recalling pickup settings.

Also debuting in 1985 was the RG series, distinct from the renarr RGs by virtue of a more modern superstrat design with deep, pointed These guitars came in a wide array of pickup and trim configurations, tail versions, with or without pickguards, and some with flamed-maple a remarkable run and would anchor the Ibanez solidbody line rig 1990s. The RG7620 (vibrato) and RG7621 (fixed bridge) seven-strin late-1990s rage for the extra low-tuned string, with the cheaper models following in 2000.

Four new guitars appeared in 1987 – three basic bolt-on-neck and the shortlived, more radical looking Maxxas line. The Pro-Lines



JAMES TYLER

These high-end instruments are held in high esteem by many LA and Nashville sessionmen, and typify the virtuoso rock-style guitar. They are high-class, high-performance mostly Stratocaster-like guitars, available in spectacular custom colors including "psychedelic vomit" and even "haz-mat-sewage-fiasco shmeat."

Tyler is virtually a custom maker, heading a team of three other builders based in Van Nuys, California. There is a line of firm models available too that includes the superstrat-style and Telecaster-like Studio Elites, the Stratocaster-style Classic (also with Michael Landau and Dan Huff signature versions), the Les Paul-based top-of-the-line Mongoose model, and the rather more originally styled Ultimate Weapon. By 1999 the operation was producing some 150 instruments a year.

JOHN BIRCH

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* James Tyler Double Cutaway Guitar - 1999 *

seldom strayea beyond conventional designs.

Custom requirements were also accommodated at the Birch workshop and many famous British names employed him to build what often amounted to some very unusual instruments. Such customers have included Tony Iommi, Roy Wood, Ritchie

Blackmore and Dave Hill. This became Birch's best known work, o most bizarre creations to bear the maker's brand.

Birch quit the guitar business in the mid 1980s, but returned durir with new instruments, pickups and synth-access systems.

KAPA

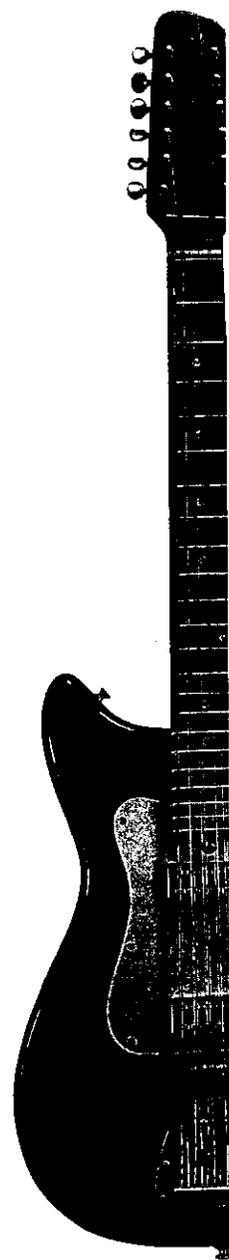
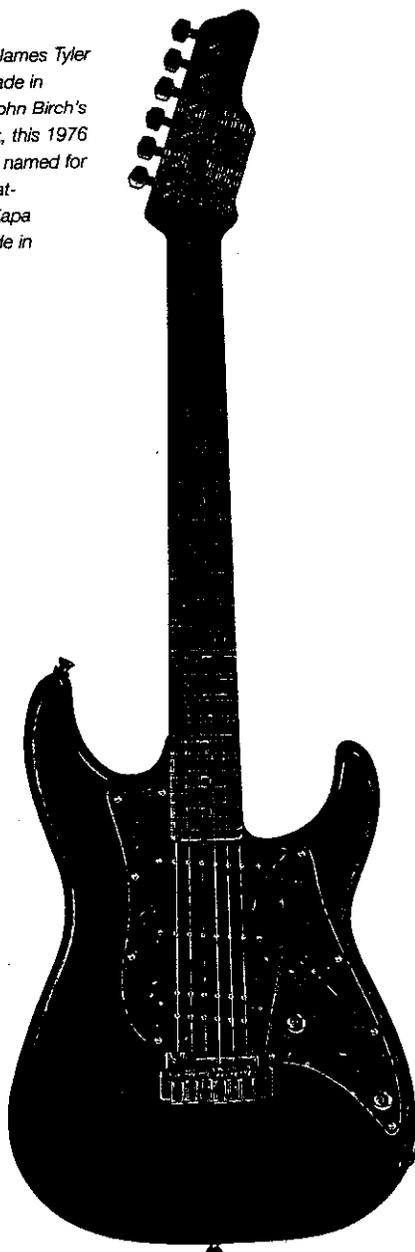
Capitalizing on the early-1960s guitar boom, Kapa guitars were the t immigrant Kope Veneman of Hyattsville, Maryland, and were launc Known for ultra-thin necks and an unusual 12-string vibrato, Kapa offset-shape solidbodies with the Challenger model name.

. Thinner-body Continental models appeared in 1966. However, indiscriminately on many models. The Hofner-style pickups were mo itself. Kapa's popular Minstrel teardrop-shape guitars were introd Japanese thinlines and solidbodies (plus oriental hardware) began t A very few all-Japanese guitars appeared near Kapa's end, in 197- equipment were sold to Micro-Frets and Mosrite.

KAWAI

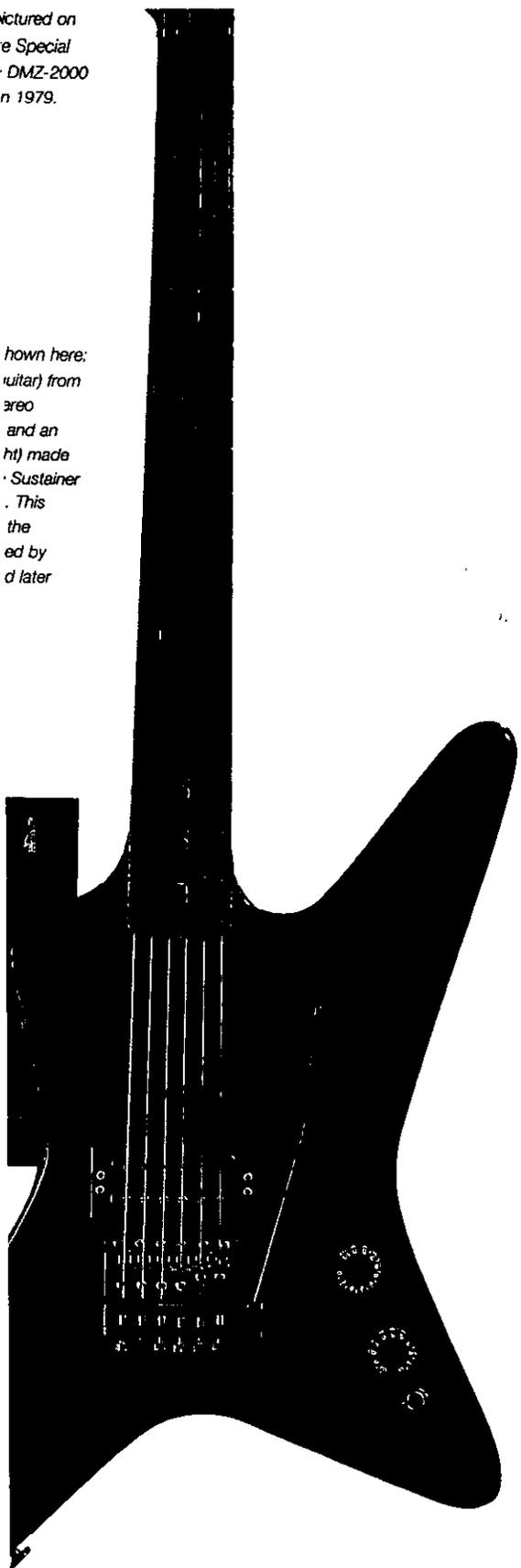
This Japanese manufacturer is best known for pianos, keyboards ar electric guitars started in the 1960s, targeting the lower end of the attempting to impress with chromed control panels, banks of mul

A conservatively-finished James Tyler Studio Elite (near right) made in 1999; a fine example of John Birch's often bizarre custom work, this 1976 AJS Custom (center) was named for the initials of its original bat-obsessed owner; and a Kapa Continental 12-string made in Maryland in 1966.



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DMZ-2000
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1986. Kramer's strangest models, the spaceship-shaped Enterprize and Triaxe, appeared in 1986 only. That year also saw the limited-edition through-neck Paul Dean Signature. By the end of 1986 Kramer was the largest American guitar company.

By 1987 Kramer's golden age of superstrats had begun, with revamped Pacers, Baretta models and luxurious carved-top, through-neck Stagemasters, plus a host of other broadly similar models.

Elliot Easton joined the ranks of Kramer endorsers with the release of the EE Pro guitars, Vivian Campbell began his endorsement of the NightSwan models, and during 1988 Richie Sambora got his own Kramer model too.

The Kramer Sustainer with the Floyd Rose distortion-generating pickup also appeared in 1988. It was around this time that Kramer founder Dennis Berardi started a small company that handled a Russian band, *Corby Park*. Kramer introduced

* Kramer Double Cutaway Guitar - 1978 *

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was gone. In 1995 Henry Vaccaro (see Vaccaro) intended a revival of the aluminum-neck models, but in 1997 the rights to the Kramer name and most of its model designations were sold to Gibson.



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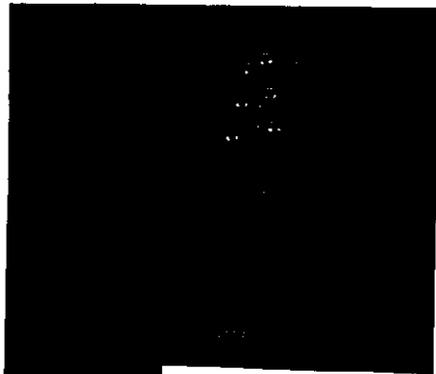
SURVIVAL OF THE FITTEST. NATURAL SELECTION. EVOLUTION AND ADAPTATION. HOWEVER IT HAPPENS, SOME INSTRUMENTS THRIVE OVER THE

*** Carvin Double Cutaway Guitar - 1982 ***

SURE, THE HARDWARE MAY HAVE CHANGED A BIT. THE ELECTRONICS MAY HAVE BEEN UPDATED HERE AND THERE, AND THE COMBINATIONS OF WOODS MAY HAVE BEEN MODIFIED—BUT THE BASIC

INSTRUMENT IS STILL THERE. IN THIS SHOWCASE YOU'LL FIND AN EARLY PRODUCTION MODEL AND ITS CONTEMPORARY COUNTERPART. IN SOME S, LITTLE HAS CHANGED; IN OTHERS, JUST T EVERYTHING, RIGHT DOWN TO THE MODEL NUMBER, IS DIFFERENT. BUT ALL OF THESE MODERN INSTRUMENTS, AS YOU CAN CLEARLY SEE, ARE DIRECTLY DESCENDED FROM THEIR VENERABLE ANCESTORS.

Carvin: The 335GB (left) was in production from 1959 through 1970. The modern-day DC127 has come a long way, baby, from its '60s counterpart. The AP-6 pickups have given way to M22 humbuckers; what was once a maple body is now alder; the 19-fret scale is 5 frets longer; the volume, tone, and 3-way switch configuration is the same, but the modern guitar has two dual-to-single switches—and while the 335GB sold direct for \$239, you'll need \$1,299 for a DC127.



Solid mahogany body with highly figured maple top, mahogany set-in neck, two humbuckers, coil tap, stop tail bridge, gold hardware.

AES1500B \$2,399

Same as AES1500, but with Bigsby tremolo.
GP: Jan '94

SA2200 \$2,249

Hollowbody with laminated figured maple body, set mahogany neck with ebony fretboard, two alnico humbuckers. Brown or violin sunbursts.

ZENTECH

Zentech guitars are made in the USA.

*** Yamaha Double Cutaway Guitar - Guitar Buyer's Guide - 1989 ***



WRC Neptune #144

RGX 120D \$349

Basswood body with bolt-on maple neck, bubinga fingerboard, two humbuckers, 3-position control, and vintage tremolo.

RGX 121D \$379

Alder body with bolt-on maple neck, bubinga fingerboard, two humbucking and one single-coil pickup, 5-position control, and vintage tremolo.

RGX 421DM \$599

Alder body with bolt-on maple neck, maple fingerboard, two humbucking and one single-coil pickup, 5-position control, and TRS-Pro tremolo.
Options: Rosewood fingerboard (421D); left-handed (421DL), \$629

RGX 621D \$799

Double-cutaway alder body with bolt-on maple neck, rosewood fingerboard, two humbucking and one single-coil pickup, 5-position control, and TRS-Pro tremolo.

LEX 1500 \$1,999

Single-cutaway hollowbody with bridge-mounted piezo, band EQ, and floating mini-humbucker mounted on top of fingerboard.

ES1500 \$2,099

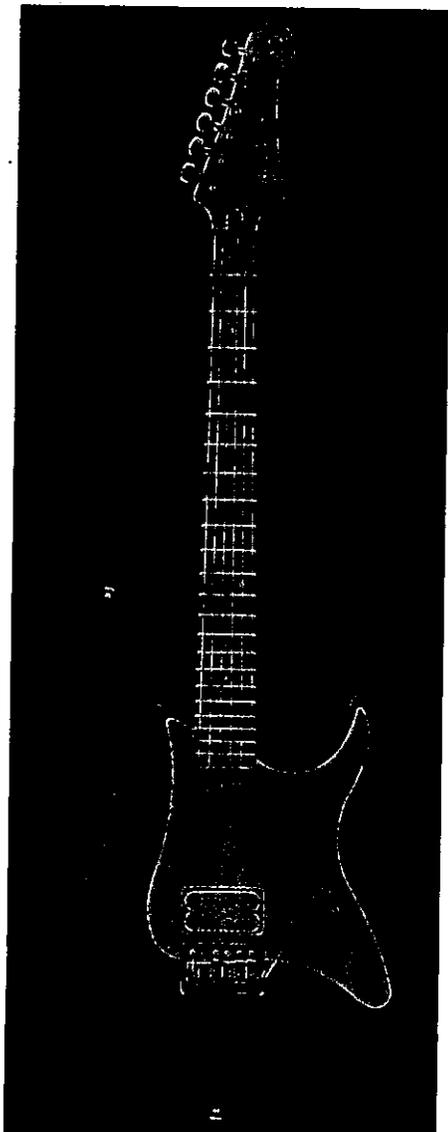
Single-cutaway thin-body jazz guitar with arched sycamore top, laminated figured-maple body, glued-on maple neck, rosewood fingerboard, two Q100 humbuckers, 3-way and coil-split controls, and adjustable bridge.

BG1996 \$1,996

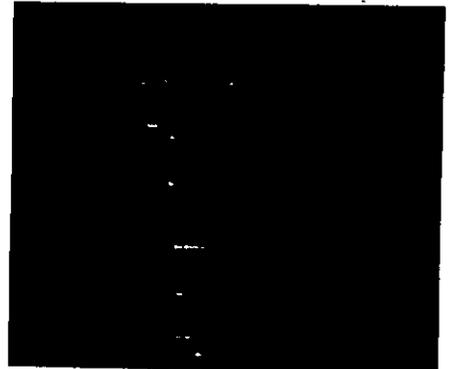
stereo/split-coil wiring. Hardshell case included.
• Options: Exotic tops, hardware, electronics, left-handed

SE CLASSIC \$1,000

Cedar body, hardwood top and neck pocket, maple neck,



Yamaha Pacifica 312 #145



vintage.
• Options: maple top

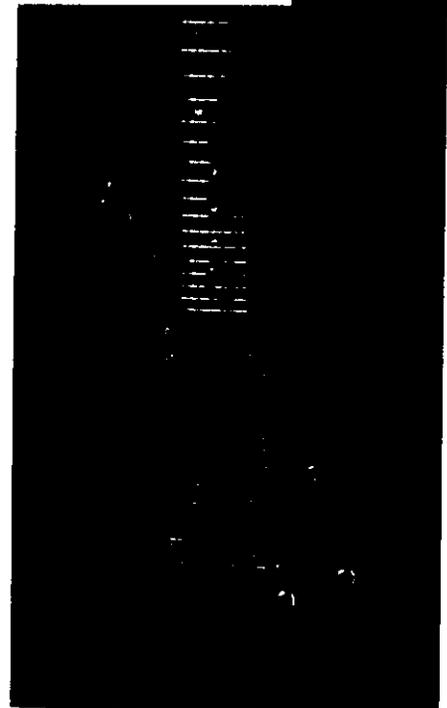
"T" NINE
Basswood body, maple fingerboard, Lindy Fralin pickups.

NINE
Traditional shape, bird's-eye maple body, swamp ash neck, bridge.

MAPLE
Figured maple body, eye mag pickups, 5-position control.
• Options: maple top

RT CLASSIC
Carved maple body, bird's-eye maple neck, Trim-Lok tuners, a
• Options: maple top

CLASSIC
Carved maple body, pickups, tuners, a
• Options: maple top



Zentech guitar #146

twin Chandler zebra humbucker pickups, Wilkinson bridge. Hardshell case included.

• Options: Hardware and electronics, left-handed

SHARK \$1,500

Designed by Yupik Eskimo artist Jack Abraham. Limba/mahogany body, hardwood top, maple neck, twin Chandler zebra humbuckers, Wilkinson bridge. Hardshell case included.

• Options: Hardware, electronics, left-handed, "rad" carvings

JVS ULTRALIGHT \$2,000

Madrone burl top and headstock, lightweight red cedar body, mahogany set-neck, abalone inlays, woolly mammoth fossil ivory nut, gold hardware. Includes case.

ZION GUITARS, INC.

Zion guitars are made in the USA. Hardshell case: \$160.

THE FIFTY \$1,395

Traditional shape with Seymour Duncan Vintage pickups, bird's-eye maple fingerboard, black bakelite pickguard, Sperzel Trim-Lok tuners, graphite nut, and



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FRETTED INSTRUMENTS J. REYNOLDS ELECTRIC GU

Amplifiers

Audio

* J. Reynold's Single and Double Cutaway Guitars - Musicorp.com - 2003*

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JR3B [View details](#)

J. Reynolds Single Cutaway Black Finish Electric Guitar
Model: JR3B



JR4B [View details](#)

J. Reynolds Single Cutaway Black Finish Electric Guitar
Model: JR4B



JR4NH [View details](#)

J. Reynolds Single Cutaway Natural Honey Finish Electric
Model: JR4NH

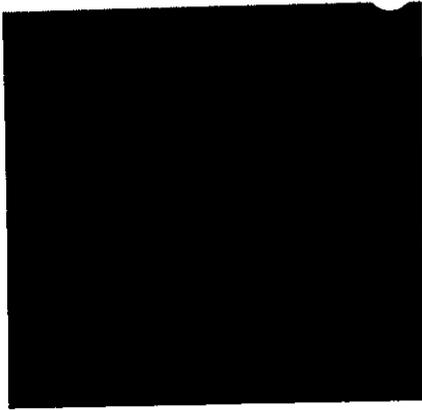


JR5B [View details](#)

J. Reynolds Double Cutaway Black Finish Electric Guitar
Model: JR5B

JR5R [View details](#)

J. Reynolds Double Cutaway Red Finish Electric Guitar



JBG165BK [view details](#)
JB PLAYER ELECTRIC - BLACK
Model: JBG165BK



JBG165BL [view details](#)
JBP ELECTRIC BLUE
Model: JBG165BL



JBG165LBK [view details](#)
JB PLAYER ELECTRIC . L/H - BLACK
Model: JBG165LBK



JBG165LPW [view details](#)
JBP ELECTRIC LEFT PEARL WHT
Model: JBG165LPW



JBG165LSB [view details](#)
JB PLAYER ELECTRIC L/H - S.BURST
Model: JBG165LSB



JBG165PW [view details](#)
JBP ELECTRIC PEARL WHITE
Model: JBG165PW



JBG165RD [view details](#)
JBP ELECTRIC RED
Model: JBG165RD



AS300TR [view details](#)

Arbor Double Cutaway Transparent Red Finish Electric G
Model: AS300TR



AS310AS [view details](#)

Arbor Double Cutaway Antique Sunburst Finish Electric G
Model: AS310AS



AS310TBL [view details](#)

Arbor Double Cutaway Transparent Blue Finish Electric G
Model: AS310TBL



AS310TR [view details](#)

Arbor Double Cutaway Transparent Red Finish Electric G
Model: AS310TR



AS320CS [view details](#)

Arbor Double Cutaway Flamed Maple Top Electric Guitar
Model: AS320CS



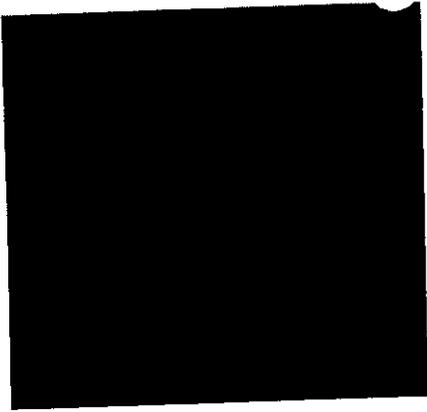
AS320TBL [view details](#)

Arbor Double Cutaway Flamed Maple Top Electric Guitar
Model: AS320TBL



AS350AM [view details](#)

Arbor Double Cutaway Amber Finish Electric Guitar
Model: AS350AM



HIIB [view details](#)
HONDO ELECTRIC GUITAR BLACK
Model: HIIB



HIILT [view details](#)
HONDO ELECTRIC GUITAR BLUE TIGER
Model: HIILT



HIIML [view details](#)
HONDO ELECTRIC GUITAR MET BLUE
Model: HIIML



HIIMR [view details](#)
HONDO ELECTRIC GUITAR MET RED
Model: HIIMR



HIIN [view details](#)
HONDO ELECTRIC GUITAR NATURAL
Model: HIIN



HIIP [view details](#)
HONDO ELECTRIC GUITAR PURPLE
Model: HIIP



HIIRT [view details](#)
HONDO ELECTRIC GUITAR RED TIGER
Model: HIIRT



V8TSB £199.00 Tobacco Sunburst

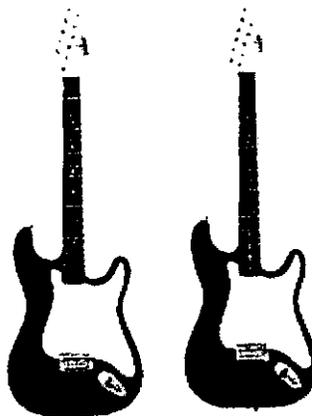
Using the traditional, double cutaway electric guitar design, the Vintage V8 St to make it a whole new experience. Neatly contoured body cutaways allow player easy access to the whole two octave fretboard. Loaded with hot, twin rail-powered pickups, the Vintage V8 features through-tube more responsive sound. Attractive tobacco sunburst highlights the beautifully patterned quilt maple top. Reversed pointed headstock features smart positive-action satin chrome finish logo.

V8BRQ £229.00 Blood Red Quilt

Using the traditional, double cutaway electric guitar design, the Vintage V8 St attractive guitar. Neatly contoured body cutaways allow access to the whole two octave fretboard. Loaded with twin open humbuckers, the Vintage V8 features the flexibility of a system, for sonic effects that can be as wild as you want. Gold hardware contrasts beautifully with the blood red quilt maple top. Reversed pointed headstock features smart gold finish tuners and pearloid 'V'

MODEL	BODY	TOP	NECK	F/BOARD	SCALE	MACHINE
V8TSB	Basswood	Quilted Maple	Maple Bolt On	Rosewood	628mm 24 Fret	Satin Chrome

*** Encore Double Cutaway Guitars - Musicorp.com - 2003***

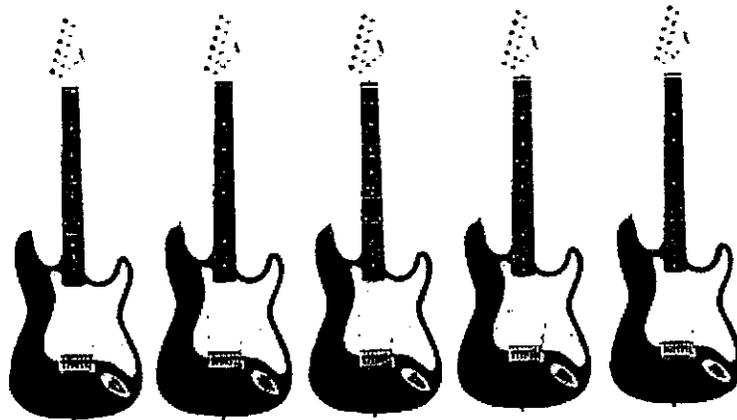
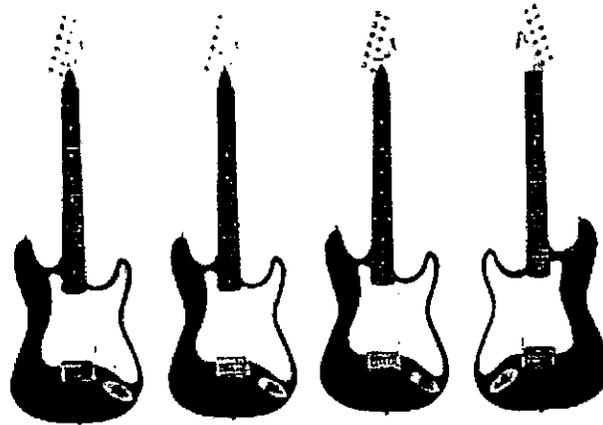


- V3BL £139.00 Blue Burst
- V3CGB £139.00 Candy Green Burst
- V3BGB £139.00 Burgundy Burst
- LV3GB £149.00 Left Hand Green Burst

The highly distinctive looks of this Californian style guitar, beautifully set off by undeniably matched by an absolute wealth of classic guitar tones, thanks to a

straightforward volume and tone controls, the path to mastering the thrill of playing the electric guitar starts here!

MODEL	BODY	BINDING	NECK	F/BOARD	SCALE	MACHINES	BRIDGE	PICKUP	CONTROLS
E1BTR	Composite	No	Maple	Rosewood	650mm	Chrome	Traditional Tremolo	1 Double Coil	2V, 1T



- KC3T £115.00 Black
- KC3R £115.00 Red
- KC3SB £115.00 Sunburst
- LC3T £119.00 Left Hand Black
- KC3TBK £119.00 Thru Black
- KC3TGN £119.00 Thru Green
- KC3TBL £119.00 Thru Blue
- KC3TPL £119.00 Thru Purple
- KC3TRD £119.00 Thru Red

With a truly timeless guitar shape, Encore's KC3 series has a great deal of guitar ability on offer. With a 5-way selector controlling three single coil pickups and a tremolo arm fitted as standard, the KC3 is a hugely versatile guitar capable of any number of music styles and sounds - rock, blues, jazz, country, funk...any or all of these will present no problems for the dynamic performance of the Encore KC3!

MODEL	BODY	BINDING	NECK	F/BOARD	SCALE	MACHINES	BRIDGE	PICKUP	CONTROLS
KC3's	Solid Wood	No	Maple	Rosewood	650mm	Chrome	Traditional Tremolo	3 Single Coil	2V, 1T 5 Way

* Encore Double Cutaway Guitars - Musicorp.com - 2003*



Playing electric guitar is the most fun you can have with your clothes on, but how do you get started? You need a guitar, for sure, but don't want to spend loads of money at this stage. And you'll need an amplifier – aren't they expensive? And a lead to connect them – what's best to get? Well what is best to get at this stage is Encore's excellent 'Play Now!' Electric Guitar Outfit. This package has the guitar, Encore's fantastically

*** Encore Double Cutaway Guitars - Musicorp.com - 2003***

KC3TOFT Black • KC3ROFT Red • KC3SBOFT Sunburst
 KC3TBK-OFT Thru Black • KC3TGN-OFT Thru Green • KC3TBL-OFT Thru Blue
 KC3TPL-OFT Thru Purple • KC3TRD-OFT Thru Red

Encore Electric Guitars



E1BTR £89.00 Black

This popular Encore model has introduced many youngsters to the fun and excitement of playing electric guitar. Light and comfortable, the E1BTR's downsize body makes it easy to play for kids who may not yet want to tackle bigger body instruments. Featuring a single double coil pickup, tremolo arm and

Encore®

Encore Electric Guitars

For over 25 years, Encore guitars have been the number one starter brand. Dependable, Reliable, Playable, Affordable. If your pockets are shallow, your budget stretched but your expectations are high, join millions of others around the world who've picked and strummed their first with Encore.

Encore Electric Outfit



* Encore Double Cutaway Guitars - Musiccorp.com - 2003*

EXHIBIT C

WHY DO THEY BOTHER?

WEMBLEY, LONDON

THE WHO LIVE NME, 21 MARCH 1981, PAGE 44

Between numbers, Roger Daltrey stomps around the stage in circles; his frustration is as manufactured as his voice is limited. No band has had such acclaim heaped on it with a vocal point which is so strained and devoid of rock'n'roll sensuality.

It's a voice adequate for certain anthems of faraway times, so Daltrey acquits himself on 'Substitute' and 'I Can't Explain', and even attains a sort of gimmicky brilliance on what turned out to be the rendition of the evening: 'My Generation'. For the same song, Kenny Jones stopped being your humble competent servant, and with a great dense drum intro showed what he used to do with The (Small) Faces.

As a token of gratitude and to kid him that he's more that a stand-in for the ghost of Moon, The Who do 'Whatcha Gonna Do 'Bout It'. The Who playing R&B - but they don't have the right punch for it any more, the mixture of crudeness and subtlety so lacking on their encores of 'Summertime Blues' and 'Twist And Shout'.

These versions were heavy metal for sophisticates, a large lump of sound

which, for all the precision of the mixing desks, was soupy and swar

The Who have held onto an audi but are maestros caught in their ow wall of sound; they started losing themselves years ago, drowning in operas 'Tommy' and 'Quadropheni Although they only do the best son from these works ('Pinball Wizard' '5.15') much of the dull, bulky spii the era is continued with a heavy

selection of dogged materi from the last and the forthcoming album. All Townshend's flailing and wheeling seems so pointle whipping things up for... : ultimate repose after the n

The Who, aided by Joh 'Rabbit' Bundrick on keyboards, keep unleashin their torrential sound, yet t effect is of coldness, of a t

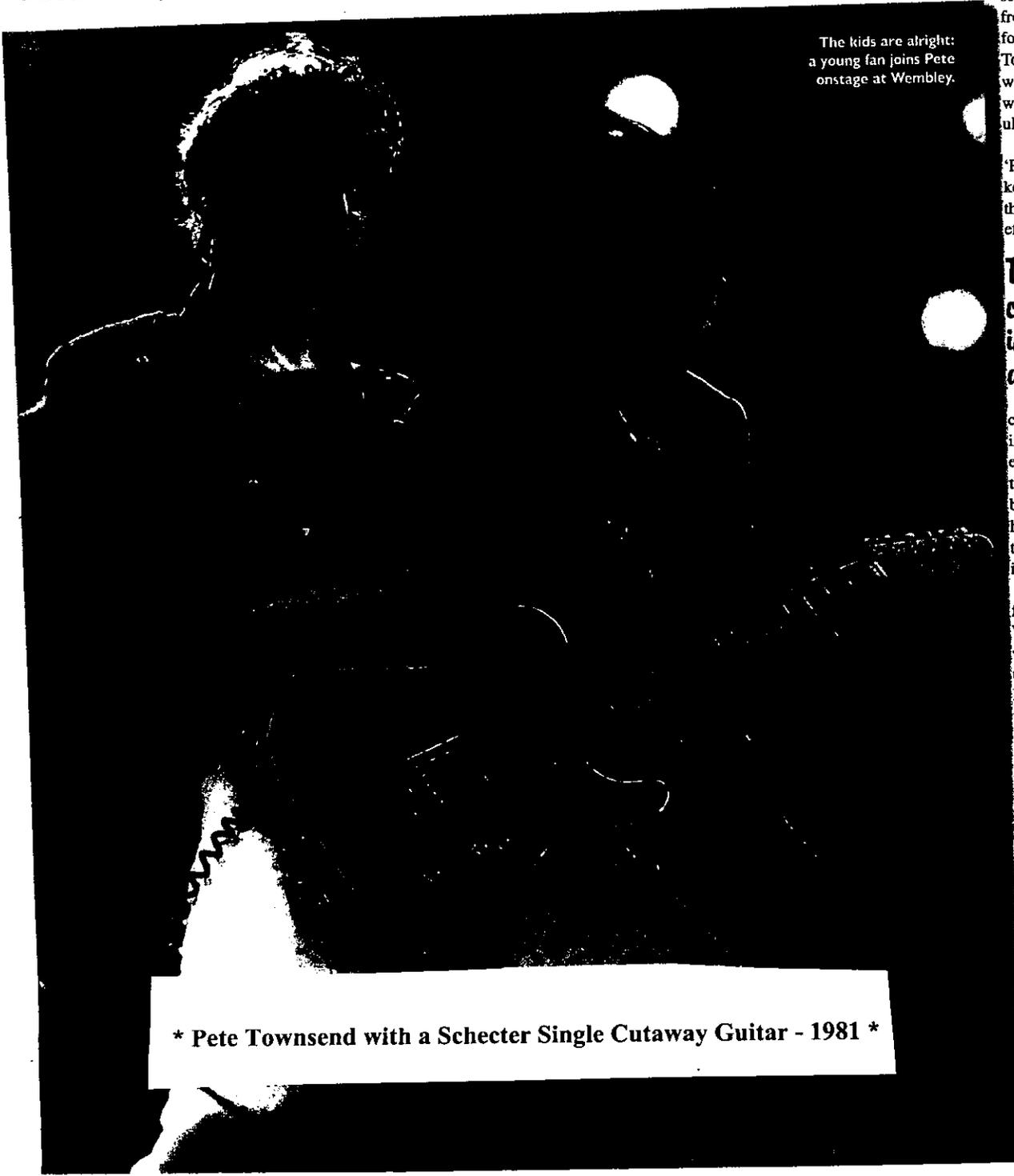
The effect is of coldness, of a ba incapable of any depth of expressi

clamped into a groove and incapable of any depth of expression. Maybe that's v they never write love song because they're sexual pol hard cases, but because the too busy being glutted by imprecise Big Emotions.

It's almost an emotiona fascism which spills all ov Wembley - crowd fever without content, emphasis the swinging arcs of Nuremburg lights and a m up of the digital signals in 'Close Encounters', a pic tosh which probably appe to Townshend and his gur Meher Baba (mystic man, you any woolly thoughts? Follow your guru, follow leader - follow that band!

Wembley is a chill plac when thousands of bodies warmed up on pure, pre-programmed, redundant emotion. The Who should doing it to people; Daltre; could spend his time savi British film industry. Townshend could follow that OK solo album, and Entwistle could still be Character...that way we get willingly fooled again

The kids are alright: a young fan joins Pete onstage at Wembley.



* Pete Townshend with a Schecter Single Cutaway Guitar - 1981 *

On Test

* Robin Ranger - Industry Publication - 1984 *

Product: The Robin Ranger

**Manufacturer: Robin Guitars, 2042 Portsmouth,
Houston TX 77098, (713) 520-1150**

Suggested Retail Price: \$560.00

As an almost life-long Fender player, I've become reasonably intimate with Strats and Teles and, while loving them for what they can do live and in the studio, I'm also painfully aware of their limitations. So I was anxious to give the Robin Ranger a try-out when the IMRW Editor told me that it could cover more bases while still retaining many of the Fender guitars' classic characteristics.

At first glance, it appears to be a sort of hybrid with its Strat/Tele-shaped body and its reverse Gibson Explorer style headstock. The body is made of feathered ash wood and its sunburst finish is even and muted. The front body edges are squared off in the Telecaster style rather than rounded and a white plastic pick-guard takes up a good part of the upper face. It's thin and slim, very similar to a Fender, and I like that for two reasons: weight and sustain. Editor Ron Bienstock used the Ranger at a recording session and I played it standing up for over an hour and neither of us had sore shoulders. Also, the sparse wood allows the notes to ring longer and provides a nice twang.

Which leads us to the neck; it is maple and attached with four bolts for good stability. It's also slightly wider than the usual Fender neck which is a plus for Gibson players, but it also has slight curve to it that will be familiar to Fender aficionados. The model I played has slightly wider frets for better sustain on bends. Ron and I agree on the playability of the neck, finding it as good as any other maple neck we've encountered. It comes with a high-gloss finish which can be modified to your taste with a little steel wool.

The problem I found with the headstock is that tuning is a bit cumbersome since the machines are upside down and a bit closer together than I would like. It would

take a little getting used to, particularly in live situations.

The pick-ups are a vintage Telecaster type in the bridge position and a vintage Strat type located midway between bridge and the base of the neck. Both are single coil. A heavy-duty toggle switch on the top horn lets you select a good, clean twang from the bridge pick-up with a nice bite, or a stronger, heavier signal from the other one, or get a close approximation of the Strat "out of phase" sound by combining the two. This arrangement of pick-ups lets you get some of the best characteristics of Fenders and Gibsons in one guitar, so for sessions or live dates this guitar provides you with the advantage of a fairly wide range of sounds. The drawbacks are that the Strat-type pick-up is so far from the neck that you may want to add some bottom eq to achieve a denser sound and the bridge pick-up, while adjustable three ways, tends to be somewhat loose in its routed cradle.

Tone controls are simple and durable, one volume and one tone pot controlling both pick-ups. The bridge is chrome-plated hardened steel, easily adjusted but with no provision for a wang bar. Designer Dave Wintz says that's in keeping with the traditional Telecaster look.

During tests the Ranger was played through a Pignose 30/60, a Fender Twin and a Marshall and it handled the spectrum of sounds from clean twang to pre-amp overdrive easily and with versatility.

It is a guitar that is comfortable to both play and hold and both aurally and visually should appeal to buffs of vintage Fender guitars while at the same time expanding the availability of sounds to them. Price-wise, the Ranger is quite accessible at a list price of \$560.00. □

Dan Daley



Happy Anniversary, Hartley

Congratulations are in order for **Hartley Peavey**: It was 20 years ago, upon his graduation from Mississippi State University, that he made the decision to launch his own amplifier company. By that time, he'd already been building amps for several years, having fashioned his first out of old television parts when he was just 16.

Today Peavey manufactures not only amps, but guitars and basses, strings and accessories, effects, pro-audio gear and drums, and employs a staff of 1,240. Yet Hartley still bases his operation out of the small Mississippi town of Meridian (population: 42,000), where he grew up and where his father once owned Peavey's Melody Music Co. music store on Second Avenue.

Once again, Hartley, congratulations.

Holdsworth Declares His Independence

"The Un-Merry-Go-Round," besides being the musical centerpiece of his fine new album, *Metal Fatigue*, also makes a neat metaphor for guitarist **Allan Holdsworth's** career. Embittered by the artistic meddling he encountered from Warner Bros. Records during the recording of 1984's *Road Games*, he decided to forsake the cc go-round.

"I was bullied around so r Bros.," says the British-born will never sign with a major l currently with the smaller, independent Enigma Records, and while its distribution is certainly no match for Warner's, that shouldn't adversely affect a cult artist such as Holdsworth. But most importantly, he sighs happily, "I get to do exactly what I want."



Allan Holdsworth: Happy as an indy...

The guitaring on *Metal Fatigue* is in keeping with the title, Holdsworth's tongue-in-cheek commentary on the recent glut of hard rock. On tracks such as "Home" and the title cut, he is noticeably subdued, eschewing his usual blistering attack for more textural, atmospheric playing. At times his custom-made Charvel and self-designed Ibanez guitars sound more like keyboards. MIDI? A guitar synth?

OPENERS

by Philip Bashe

No, smiles Holdsworth, mostly just an Eventide H949 harmonizer or a series of harmonizers used in conjunction with a stereo chorus. "I have my own ways of deglitching the sound, which I won't disclose," he chuckles. "It's my secret." But on his forthcoming LP, *Atavachron*, due out this month, Holdsworth will be using a MIDI controller; the Synthaxe, of which he says, "I'm excited about it because it's opened up a new world to me from a composing standpoint."

The 14-minute instrumental "The Un-Merry-Go-Round" has its title taken from a drawing rendered by his late father, to whom the piece is dedicated. Sam Holdsworth was, in his son's words, "a brilliant piano player" who abandoned his musical career in lieu of forsaking his principles, a decision that Allan Holdsworth considered making only a short

kept trying to turn me into some kind of pop star."

Didn't the idea ever appeal to him?

"Sure it did, to be honest, but after I tried it, it wasn't worth it."

After his last album on Atlantic, 1978's *You're Not Alone*, Buchanan was so disillusioned that he vowed never to record again. "But then I got to thinking, 'I can't leave that as my last album; I've got to prove I can play a little bit,'" so in 1981 he financed *My Babe*, a "very low-budget" LP recorded and mixed in just 48 hours.

Buchanan's latest, *When a Guitar Sings the Blues*, is his first for the Alligator label, and, says the guitarist, "It should have been my first, 'cos it's me playing with a band, not a tape recorder." Buchanan coproduced with **Bruce Iglauer** and **Dick Shurman**, and also participating in the sessions was *IM&RW* contributor **Ashley Kahn**, who titled the song "Chicago Smokehouse" and in general assisted with arrangements.

The guitar Buchanan is shown holding on the LP cover is not his customary '53 Fender Telecaster but a model built for him by **Bill Lawrence**. "It's everything I ever dreamed of in a Telecaster," says Buchanan. "His pickups make it sound like running water; clean, clear and noiseless." Its neck, however, is a Fender.

Are the blues making a comeback, as t successes of George Ray Vaughan? Bucha-

* Bill Lawrence Custom Guitar - Industry Publication - 1985 *

re young people at my which makes me very deserve to hear music

other than what's happening on Top 40."

Buchanan's 10th LP Should've Been His First

Like Allan Holdsworth, 46-year-old guitar legend **Roy Buchanan** also has had his fill of the major labels, which have a tendency to sign an artist based not on who he is but on their perception of what he can be molded into. In the case of Buchanan, who 15 years ago was offered the lead guitar spot with the Rolling Stones but turned it down, "they

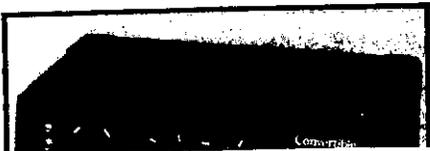


Roy Buchanan: That's not a Tele...

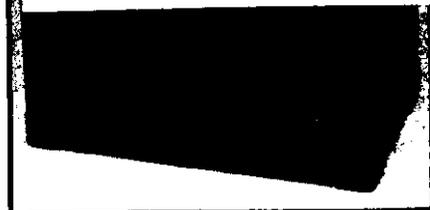
Major LPs Expected This Month

Arista: **Jermaine Jackson**, **Thompson Twins**, **A Flock of Seagulls**; *Atlantic*: **Ted Nugent**, **Bette Midler**, **Jean-Luc Ponty**, **David Foster**, **INXS**, **Spinners**, **Stevie Nicks**, **Peppi Marchello**, **Freddie Hubbard**, **Crosby, Stills & Nash**, **Twisted Sister**, **Yes**, **Gary Moore**; *Capitol*: **Joe Cocker**, **Saxon**, **W.A.S.P.**, **Bob Seger**, **Iron Maiden**, **Tom Cochrane**; *CBS*: **Elvis Costello**, **Heaven**, **Maurice White**, **Wayne Shorter**, **Wire Train**, **Wynton Marsalis**, **Ramsey Lewis**; *Chrysalis*: **Pat Benatar**, **Divinyls**; *EMI America*: **Phantom**, **Rocker and Slick**, **Sheena Easton**, **J. Geils Band**, **Peter Wolf**, **Queensryche**, **Kate Bush**, **Talk Talk**; *Epic*: **Adam Ant**, **Clash**, **Arthur Baker**, **Nena**, **Box of Frogs**, **Bill Nelson**, **Molly Hatchet**; *I.R.S.*: **Jane Wiedlin**, **Stan Ridgeway**, **Wall of Voodoo**, **Alarm**, **Fleetsounds**; *Island*: **Robert Palmer**, **Waterboys**; *MCA*: **Jimmy Buffett**; *PolyGram*: **Ralph MacDonald**, **Dexy's Midnight Runners**, **ABC**, **Kiss**, **Rush**; *RCA*: **Diana Ross**, **Kenny Rogers**, **Juice Newton**, **Annabella Lwin**; *Warner Bros.*: **Phil Alvin**, **Asia**, **Marshall Crenshaw**, **Morris Day**, **Jan Garbarek**, **Madness**, **Joni Mitchell**, **Quarterflash**, **Replacements**, **Todd Rundgren**, **Wang Chung**.

Photo by Photo Reserve



*** ESP Guitars - Advertisement - Industry Publication - 1982 ***



Seymour Duncan Convertible.

G12K-85, two channels, overdrive circuit, reverb, variable power (four watts to 100 watts), five preamp module inputs for a multitude of sound combinations, and pentode/triode switch; Convertible head (\$1,200) same as above but in rack-mount package.

Dynacord—20 Victoria Rd., New Barnet, Hertfordshire, England, 01-449-7765.

Current line includes: (Note: Since it is a German-based company, it is difficult to obtain updated information from Dynacord, but it makes a fine product, and the information presented here is worth investigating.) BS 412 (\$NA) 250-watt solid-state bass amp—15" Electro-Voice EVM-15B, built-in compression and distortion, graphic EQ and high and low inputs; GS 824 (\$NA) 60-watt solid-state—two 12" drivers, two channels, chorus, reverb, EQ and stereo studio output; and DC 300E (\$NA) two separate 80-watt (one each for bass- and treble-output) solid-state keyboard amp—one 15" and one piezo-tweeter compression drive/rotor system and reverb.

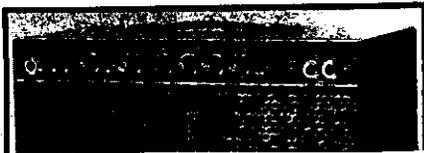
Fender Musical Instruments—1300 E. Valencia Dr., Fullerton, CA 92634, (714) 879-8080.



Fender tube amplifiers.

Current line includes: Concert 112 (\$759) 60-watt tube—one 12" Fender (Electro-Voice driver is available as option), two channels, one input and reverb; London Reverb 210 (\$799) 100-watt solid-state—two 10" Fenders (EV option), two channels, one input, reverb, programmable five-band EQ and effects loop; Showman 115 (\$879) 200-watt solid-state—one 15" Fender (EV and JBL option), two channels, one input, reverb and five-band graphic EQ; and Twin Reverb II (\$989) 105-watt tube—two 12" Fenders (EV and JBL options), two channels, two inputs, reverb and presence. Fender offers 25 other amplifiers.

Gallien-Krueger—504-B Vandell Way, Campbell, CA 95008, (408) 379-3344.



Gallien-Krueger 250ML.

Current line includes: 250ML (\$659) 50-watt solid-state—two 12" Pyles, two channels, one input, chorus, echo, compander and headphone jack; and 250RL (\$579)—same as 250ML but with separate head for use with external cabinets.



Gibson/Genesis/Lab Series—P.O. Box 100087, Nashville, TN 37210, (615) 366-2400.

Current line includes: G40R (\$319) 40-watt solid-state—two 10" drivers, two channels, two inputs, distortion and reverb; B40 (\$249) 40-watt solid-state bass amp—one 12" driver, one channel, two inputs and sealed-compression enclosure; G120R-10 (\$750) 60-watt solid-state—four 10" drivers, two channels, two inputs, distortion and reverb; and B120 bass head (\$399) 120-watt solid-state—six-band rotary EQ, power compression system and two channels. Gibson makes about eight other amplifier combinations.

Gorilla (Everts Corp.)—P.O. Box 2939, Mission Viejo, CA 92690, (714) 661-2761.

Current line includes: Gorilla GG-25 (\$99.95) 12-watt solid-state—one 8" driver and Tube Stack distortion.

Hiwatt (Sterling Imports)—908 Amherst, Modesto, CA 95350, (209) 578-4277.

Current line includes: OL-103 head (\$1,090)

Any way you want it.



ESP offers finely crafted electric guitars and basses with the look and feel that are sure to satisfy every musician.

Or, if you prefer, upgrade your present instrument with our vast assortment of bodies, necks, pickups and hardware.

And when you're really ready to treat yourself, have us custom build to your specs. Whichever road you choose, the direction is clear. ESP.

See your nearest ESP dealer soon!



133 West 28th St. Suite 2C New York, N.Y. 10001



ON SONGWRITING

Ray Parker, Jr.'s Pop-RB Chartbusters

by Dan Daley

Ray Parker, Jr., is one of those talented composers whose other accomplishments — his vocals, playing and producing — have to a degree overshadowed his songwriting.

The 31-year-old Detroit native began his career as a session guitarist while still young enough to get carded in the clubs he was playing in on the side. Working for Holland-Dozier-Holland's Invictus/Hot Wax label in the Motor City, his licks were heard on records like "Band of Gold," "Want Ads," and "Give Me Just a Little More Time," all pop- and r&b-chart hits. He married

Hollywood

traits. One of these is the device of placing the hook (usually the chorus) at the very top of the tune. Most songs heard these days still go the traditional route of verse/chorus/verse/chorus, etc. By placing the hook right at the very beginning, a rather different effect is achieved.

Parker's records all have healthy doses of this technique throughout. Listening to his latest effort, *Sex and the Single Man*, we find "I'm in Love," "Men Have Feelings Too" and the title track all using the device. The effectiveness of the technique lies in the fact that instead of using the verse to



1982

...ing business. For some reason my records always go middle America. They always sell r&b, but they sell pop as much or more. I don't know why. I think maybe it might be the sound of my voice, because some of the tracks sure sound r&b to me."

Rhythm & blues is a genre that has proved to be as enduring as it is endearing over the past four decades. With its complex evolution over that period, it eludes precise definition. It can be the most melodic music you've ever heard, or it can hang on the same note for 90 percent of a song. It revolves around a groove that pulsates incessantly and upon which layers and layers of that chimeric element called soul is lavished.

Though one can wax poetic over the characteristics of r&b to great length, it is nonetheless a kind of music that has developed some distinguishing and basic

* Single Cutaway Guitar - Industry Publication - 1982 *

ge 21)

meRW



1993

Rudy Schlacher
Washburn Guitars
Chicago IL

1 of 5
Another Blonde one was made
along with 3 Black ones.

*** Custom Made Washburn Single Cutaway Guitar - 1993 ***

Bison-style circuitry linked to three Split Sound pickups. Cheaper partners
 3-pickup Jazz and three-pickup Vista Sonic. In 1963 Burns ventured into
 cs with the twin-pickup TR2. Its on-board "active" transistorized pre-amp,
 e colors, was an idea ahead of its time. The TR2 was superseded in 1964
 rly-styled but passive Vibraslim line.

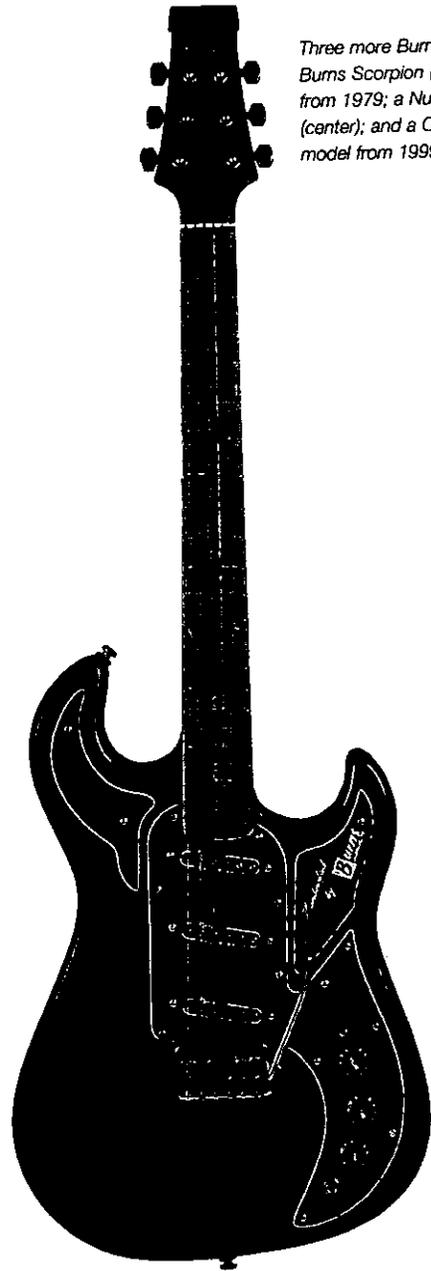
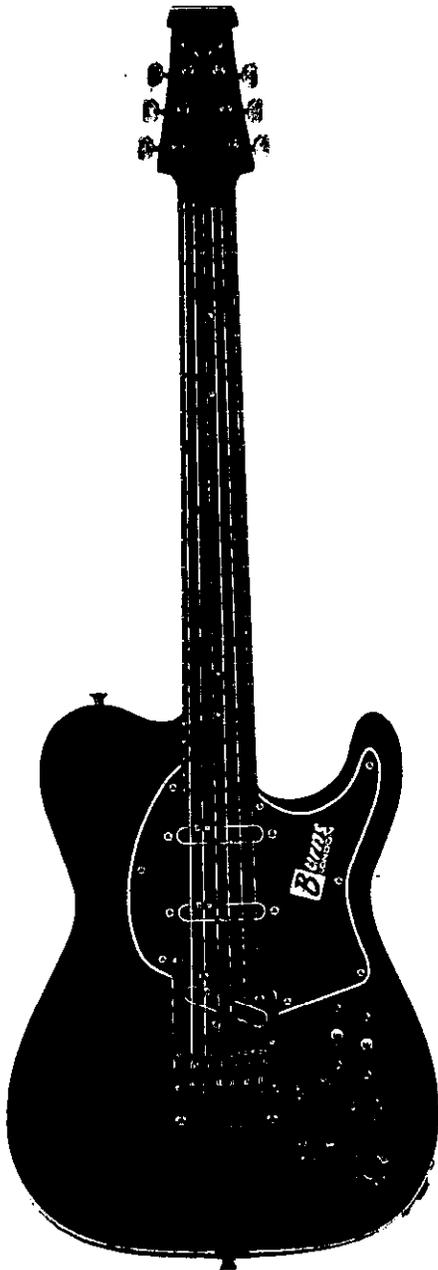
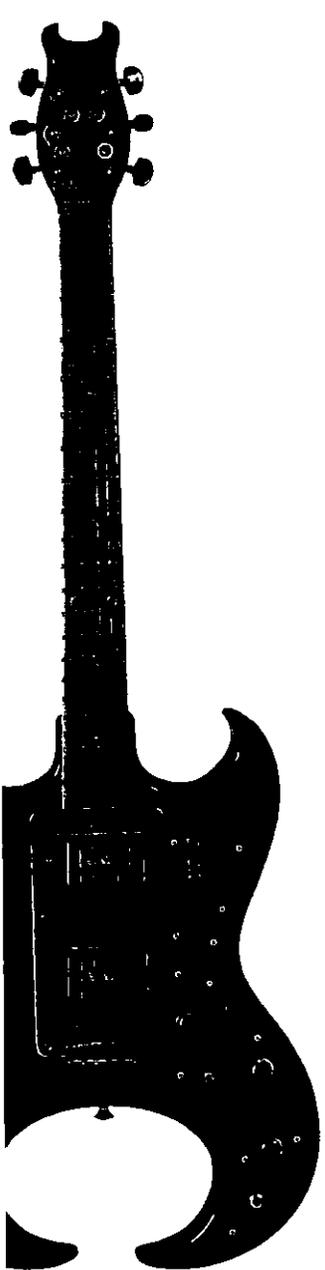
Burns classic was the Marvin, introduced in 1964, designed in conjunction
 arvin. The Marvin copied the construction, scale-length and circuitry of
 us Fender Strat. But the headstock had a distinctive "scroll" top, and a
 drest and three-piece pickguard completed the visual distinctions. The
 v Rez-o-Matik pickups were modeled or
 e angled. The main innovation was a new
 bearing and six tubes to anchor the s
 . The vibrato was largely responsible for the Marvin's tone, somewhat
 deeper than the Fender. Only about 400 original Marvins were produced.
 was restyled to match the new Marvin, losing much of its distinctive

*** Jim Burns Guitar - 1996 ***

6000 and Virginia Series, the latter with the round soundhole of a flat top acoustic.
 In September 1965, the Baldwin Piano & Organ Company bought Burns for
 \$250,000 (see Baldwin). The last Burns to appear prior to the Baldwin takeover was
 the Baby Bison, coincidentally produced for export only. Baldwin acquired sole rights to
 the Burns brand, so Jim Burns used his middle name, Ormston, as a brand for his late-
 1960s instruments, including a semi-solid six-string that prompted the line of Hayman
 guitars he helped develop in 1969 (see Hayman).

In 1973 the Burns UK company was formed. First and best-known model was the
 Flyte, endorsed by Dave Hill and Marc Bolan. The body design was apparently based
 corde aircraft, and two poor Mach One Humbuster pickups were fitted
 ie Dynamic Tension bridge/tailpiece. The Mirage and Artist followed in
 joined by the final Burns UK model, the LJ24. This better guitar came too
 late to revive the company, which collapsed later that year.

The new Jim Burns company was launched in 1979. Despite commercial pressure
 to revive the best of the past, the company decided to produce new models. First was



Three more Burns: a peculiar Jim Burns Scorpion (this page, far left) from 1979; a Nu-Sonic from 1996 (center); and a Club series Marquee model from 1999.

ted guitars for early British would-be rockers were first made by : based in Prague, Czech Republic (then Czechoslovakia). The Grazioso arrived in Britain in 1957, marketed by Selmer. At around l popular with many soon-to-be-famous players such as George and Gerry Marsden.

anged the uncommercial Grazioso name to the more evocative rring 1963 Selmer switched sources, using the new brand on strom of Sweden. The Fut ality, but Selmer had drop:

G & L

*** G&L Single and Double Cutaway Guitars 1989 (left) and 1984 (right) ***

al vehicle for Leo Fender'

by one of the industry's most famous names. Leo sold Fender to leaving his Music Man operation, he started G&L in Fullerton,

company, G&L, was in fact an abbreviation of "George and Leo," ton having worked with Leo at Fender. George Fullerton sold his ompany in 1986. The first guitar model from the new company this went on to the market during 1980. The two-humbucker

r-100 model displayed several design touches that were unmistakably the work of Leo Fender. G&L then addressed the less expensive end of the market with its first SC series, debuting in 1982 with a body reminiscent of Fender's Mustang. High-end models continued to appear, many being variations on a now-established G&L template. Most striking of the high-end G&Ls was the limited-edition Interceptor which had an unusual X-shaped body.

In 1985 Leo refined his original Telecaster for the G&L Broadcaster. Body shape and control plate were familiar; other aspects remained staunchly G&L. Fender objected, so the ASAT, which went on to be a popular model.

Comanche appeared, one of Leo's last designs. Signature versions of some models bore Leo's autograph logo on the body. The limited-edition Commemorative marked Leo's death in March 1991.

In late 1991 G&L was sold to BBE Sound of Huntington Beach, California. A Japan-only Tribute series of Japanese-made G&Ls appeared in 1998, including an ASAT. In the US the Comanche model was revived the same year, reintroducing for this as well as other models Leo's distinctive split-coil pickups, now called Z-coils.

Two more G&L guitars: the classic ASAT (far left, this one made in 1989), and a Cavalier (near left) from 1984. Seattle grunge-man Jerry Cantrell of Alice In Chains is seen playing his decorated G&L Rampage on stage around 1993.



superstrat as well as the Generation Telecaster-style model, both of which came with carved figured maple caps. These were offered until 1994.

In 1990 Peavey introduced its first Les-Paul-inspired model, the single-cutaway Odyssey, available until 1994 and including a quilt-top version. The 1990s saw the continuation of the offset-double-cutaway style – Axecellator, Defender, Detonator, Fireza (formerly Impact), G-90 and Raptor – and the Tele-style designs – Cropper Classic, for Memphis great Steve Cropper, and Reactor. A PRS-style guitar, the Ltd model, appeared in the Peavey line during 2000.

Peavey guitars can be said to have taken an allegiance to Peavey from Music Halen EVH Wolfgang series in 1985. The 5150 amplifier series (the 5150 name coming from the title that Van Halen used for his own recording studio). Peavey's various offset-double-cutaway Peavey Van Halen models, with their distinctive chunky upper horn, remain high-end, desirable guitars thanks to their endorsement pedigree.

PREMIER

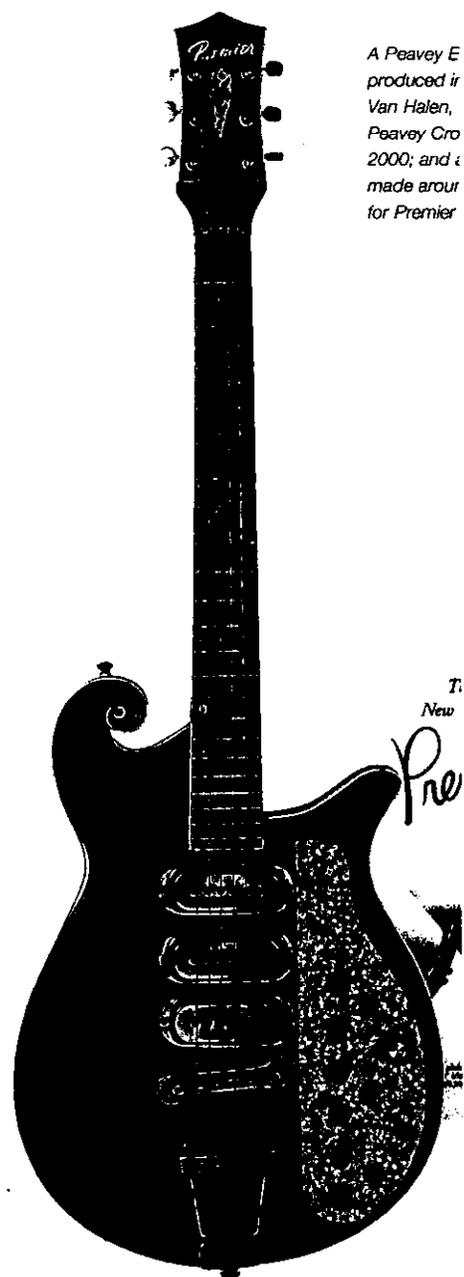
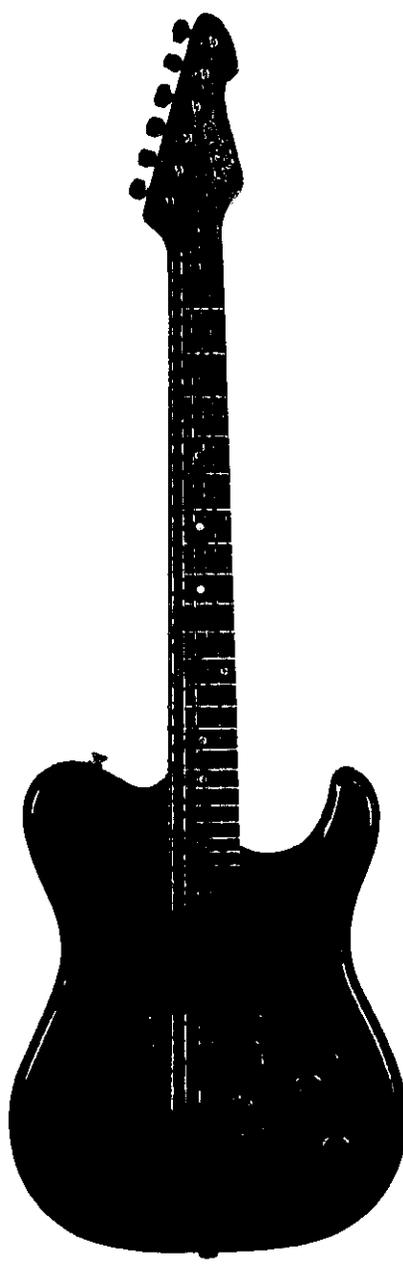
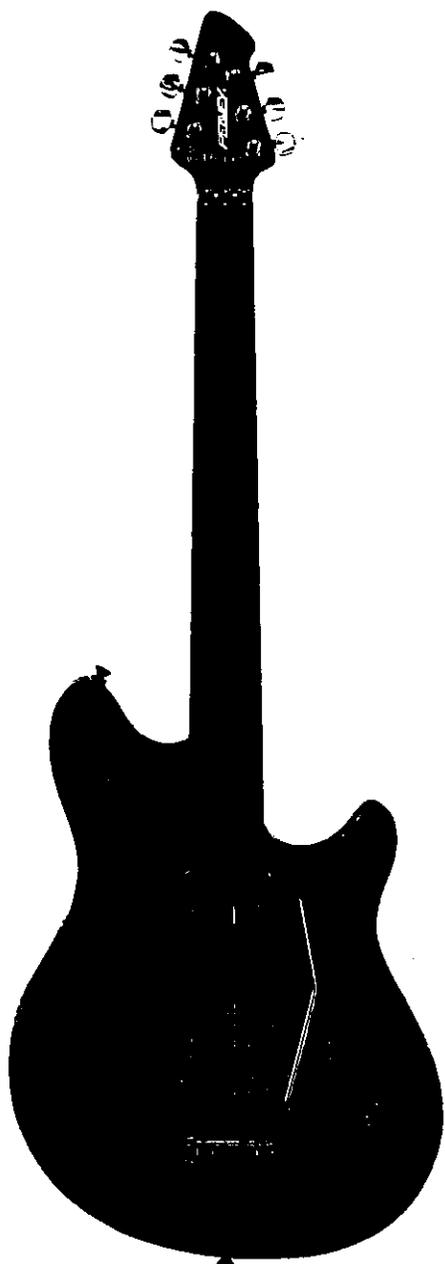
Made by the Multivox amplifier company in New York, Premier guitars progressed from acoustic flat-top instruments with crude stick-on pickups in 1938 to archtops with Premier's distinctive scroll-shape shoulders by 1947. (Completely unrelated

Rickenbacker-sourced Bakelite-body electric guitars were produced by a British drum company in the 1940s.) Premier's parent company a number of Marvel-brand low-end electric guitars from the late-1950s hollowbodies, including the single-cutaway Bz distinctive Premier decoration, sparkle plastic trim. The com models, featuring solid rosewood necks, debuted around 195; number of other electronic options were added to the line around

Thinline guitars and an unusual wireless instrument joined the plastic-covered Custom line with sparkle Customs stayed in the Premier line. After a few years of production the to use some imported components, including European and J Sorkin brandname was adapted for electric guitars in the 1960s. Lin solidbodies were made available.

Japanese-made Les Paul-style copies were offered briefly after this the Premier brand disappeared from view. Sorkin Multivox amplifiers, continued to be produced until around 1970. Premier brand were owned at this time by Entertainment Music resurface on some low-end oriental Fender-style guitars during

*** Peavy Single Cutaway Guitar - 1988 (center) ***



A Peavey E produced in Van Halen, Peavey Cro 2000; and made around for Premier

• Option: Road red, black, or white finish

BSAVH BLUES SARACENO TV TWENTY VINTAGE TREMOLO \$N/A

Alder body, maple neck and fingerboard, vintage-style tremolo, one humbucker and two single-coil pickups.

• Option: Road red, black, or white finish; cream-circle, berry-circle, grape-circle, cherry circle, lemon circle

BSASH BLUES SARACENO TV TWENTY THRU-BODY-STRING FEED \$N/A

Alder body, maple neck with maple fingerboard, two humbuckers with coil-tap switch, black hardware.

• Option: Road red, black, or white finish

TRAD S SERIES \$N/A

Highly contoured alder body with carved top and back scarf joint, bolt-on maple neck with 22-fret maple fingerboard, three single coils, vintage tremolo.

• Option: Metallic red, pearl white, black, blue, green, tobacco sunburst; left-handed (in red and black)

HOT ROD TRAD S SERIES

Highly contoured alder body with carve scarf joint, bolt-on maple neck with 21-fret gerboard, two single coils and one hum tremolo tailpiece.

• Option: Gold hardware; metallic red, black, white finish

DELUXE CONTEMPORARY STOP-TAIL S SERIES \$N/A

Mahogany body with a bound carved top and back scarf joint, bound headstock, bolt-on bird's-eye maple neck with 22-fret ebony fingerboard, two single coils and one humbucker, Tune-o-matic bridge, gold hardware.

DELUXE CONTEMPORARY HOT ROD S SERIES \$N/A

Mahogany body with a bound carved top and back scarf joint, bound headstock, bolt-on bird's-eye maple neck with 22-fret ebony fingerboard, two single coils and one humbucker, Floyd Rose-licensed tremolo, gold hardware.

INTERLOCK SABER 1 \$N/A

Bound alder body with flame top, Interlock heel, bird's-eye maple neck with 24-fret bound ebony fingerboard, two humbuckers, Floyd Rose-licensed locking tremolo, pearloid pickguard, black hardware.

• Option: Gold hardware (Saber 4)

INTERLOCK SABER 6 \$N/A

Interlock heel, bird's-eye maple neck with 24-fret bound ebony fingerboard, two humbuckers and one single coil, Wilkinson tremolo, pearloid pickguard.

SABER 3 \$N/A

Bolt-on bird's-eye maple neck with 24-fret bound ebony fingerboard, bound alder body with flame top, Wilkinson tremolo, pearloid pickguard.

DELUXE CONTEMPORARY STOP-TAIL SERIES \$N/A

Swamp ash body with carved top and back scarf joint, bound body and headstock, bolt-on bird's-eye maple neck, two single coils, non-tremolo string-through-body bridge, gold hardware.

DELUXE CONTEMPORARY HOT ROD T SERIES \$N/A

Swamp ash body with carved top and back scarf joint, bound body and headstock, bolt-on bird's-eye maple neck with ebony fingerboard, two single coils and one humbucker with 5-way selector, Floyd Rose-licensed tremolo, gold hardware.

RANGER T SERIES \$N/A

7/8-size alder body, three single coils, bird's-eye maple neck with rosewood fingerboard, fixed bridge with through-body strings, gold hardware.

7RS CAL PRO SERIES \$N/A

7/8-size alder body, quartersawn-maple neck with 24-fret rosewood fingerboard, stop tailpiece, one humbucker and two single Duncan pickups, gold hardware.

• Options: Maple fingerboard (7RS); Wilkinson vintage-style tremolo (7R)

BLUES SARACENO CUSTOM \$N/A

Alder "blues" body, bird's-eye maple neck, 24-fret rosewood or maple fingerboard, two Duncan Trembuckers, Floyd Rose tremolo, black hardware, all colors.

BLUES SARACENO CUSTOM BENT TOP \$N/A

Alder body with quilted-maple top, bird's-eye maple neck with 24-fret ebony fingerboard, two Duncan Trembuckers, Floyd Rose tremolo, black hardware, all colors.

C7LC LUTHIER'S CHOICE \$N/A

Hand-carved top with mahogany Tele body and herringbone binding, 24-fret bird's-eye maple neck with rose-

* Schecter Single Cutaway Guitar - Guitar Buyer's Guide - 1993 *

Two-piece swamp ash body, quarter-sawn maple neck featuring Valley Art's exclusive ML2 "Mass Load" technology and "Interlock" junction, three Duncan design pickups, gold hardware, choice of tremolo system.

VA RAY BENSON SIGNATURE TEXAS T \$N/A

Oversized, one-piece alder "T" body with quilted maple top, Seymour Duncan pickups with "Hot-Rail" single coil configuration, push/pull tone controls, abalone dot inlays.

• Option: Violin-shaped or Texas-shaped pearloid pickguard; Duncan designed, flame maple top; flame sunburst, (STR100TS); flame natural, (STR100AM); Texas-shaped pickguard, (STR100TBK); traditional laminated body with alder top veneer in black or sunburst, (DTR100BK/DTR100TS)

HI-TECH "S" BUBINGA \$N/A

Natural bubinga top, bird's-eye maple neck, locking tremolo, three Duncan design pickups, ebony fingerboard, abalone body trim.

HI-TECH "S" QUILTED \$N/A

Natural quilted top, bird's-eye maple neck, locking tremolo, three Duncan design pickups, ebony fingerboard, abalone body trim.

HJ605N SHADOW WITH JAZZ ARCH-TOP \$N/A

Shadow "invisible" floating bridge pickup with EQ500 slider controls and battery compartment, maple back and sides, built-in maple neck with rosewood fingerboard, block pearloid inlays, trapeze tailpiece, natural finish.

• Option: With humbucker, (HJ616N)

CCT650BK CHARLIE CHRISTIAN COMMEMORATIVE \$N/A

Solid top and back, 3-way pickup selector, two humbuckers with push/pull coil-split tone control knobs, rosewood fingerboard with pearloid inlays, gold hardware, stop tailpiece with built-in tune-o-matic bridge, black finish.

• Option: Golden sunburst with trapeze tailpiece, (CCT650GS); white finish with trapeze tailpiece, (CCT650WH)

S-16 VALLEY ARTS CHARLIE CHRISTIAN COMMEMORATIVE \$N/A

Limited edition commemorative model, AAA solid spruce top, curly maple sides and back, maple neck, ebony fingerboard with block pearloid inlays, floating humbucker with tone and volume attached to a removable pickguard, gold hardware, natural or sunburst, medium body.

• Option: Jumbo body (S17)

SANTUCCI

Santucci guitars are made in Italy.

TREBLEBASS \$1,980

Ten-string with four bass strings and six guitar strings. Five-piece glued-on maple neck, alder body, and 24-fret ebony fingerboard. EMG pickups, Gotoh custom tremolo bridge and bass tailpiece.

SCHECTER

SCHECTER GUITAR RESEARCH

READER SERVICE NUMBER 135

Schecter guitars are made in the USA. Hardshell case: \$160.

SERIES \$1,295

ewood or two single or non-

ers (\$100)

VI. 100 77

TRADITIONAL SERIES \$1,695

Alder body with bird's-eye maple neck or 22-fret rosewood fingerboard, three single-coil pickups, and Schecter tremolo.



Schecter PT

ELECTRIC BASSES

models; hardshell cases are \$175. Fretless is available at no charge; for left-handed, add 15%.

4-STRINGS

CORVETTE STANDARD \$899
Bubinga or swamp ash body, bolt-on wenge neck, 24-fret wenge fingerboard, MEC Dynamic Correction JJ pickups.

FORTRESS ONE \$1,299
Maple body, bolt-on wenge neck, 24-fret wenge fingerboard, and MEC PJ pickups.

FORTRESS ONE ACTIVE \$1,499
Same as Fortress One but with gold PJ MEC and 2-band active pickups.

FORTRESS MASTER *
Flame-maple body and one and two active preamps with blend controls, and a blend control.

CORVETTE PROLINE \$1,699
Bubinga or swamp-ash body, bolt-on 24 fret wenge neck, 24-fret wenge fingerboard, MEC Dynamic-Correction JJ pickups.

STREAMER BOLT-ON \$2,099
Cherrywood body, bolt-on five-piece maple/bubinga neck, 24-fret wenge fingerboard, MEC active PJ pickups, and MEC active electronics.

THUMB BASS BOLT-ON \$2,299
Walnut body, bolt-on wenge neck, 24-fret wenge fingerboard, MEC active JJ pickups, and MEC active electronics.

STREAMER STAGE I \$2,799
Neck-through with maple body and neck, 24-fret wenge fingerboard, MEC active PJ pickups, and active electronics.

STREAMER STAGE II \$3,399
Neck-through with azelia body, azelia/wenge neck, 24-fret wenge fingerboard, MEC JJ active pickups, and active electronics.

DOLPHIN PRO I \$3,599
Wenge/zebrano neck-through with boire/rosewood body, five 2-band EQB MEC electronics, active MEC Jazz/Twin JJ pickups.

BUZZARD BASS \$3,899
Designed by John Entwistle. Neck-through with zebrano body, wenge/zebrano neck, two MEC P-style active pickups, and active electronics. Not available in fretless.

5-STRINGS

Same specs as 4-strings, unless otherwise noted.

CORVETTE STANDARD 5 \$1,299

FORTRESS ONE 5 \$1,699
With MEC JJ pickups.
Nov '94

FORTRESS MASTERMAN 5 \$1,999

CORVETTE PROLINE 5 \$2,099

STREAMER BOLT-ON 5 \$2,499
With MEC JJ pickups.

THUMB BASS BOLT-ON 5 \$2,699

THUMB BASS 5 \$3,499

STREAMER STAGE I 5 \$3,799
With MEC or Bartolini pickups.

STREAMER STAGE II 5 \$3,599

DOLPHIN PRO I 5 \$4,299
With Bartolini soapbar pickups.

6-STRINGS

Same specs as 4-strings, unless otherwise noted.

CORVETTE PROLINE 6 \$2,399
Seven piece maple/bubinga neck
BP: Nov '94

STREAMER BOLT-ON 6 \$2,799
Soapbar pickups.

THUMB BASS BOLT-ON 6 \$2,999
Soapbar pickups.

XB100 \$349.90
Mahogany body, maple neck with rosewood fingerboard, P-style pickup, and chrome hardware.

XB200 \$569.90
Same XB100 but with PJ pickups.

XB400 \$699.90
Alder body, flame-sycamore top, bolt-on maple neck, 24-fret rosewood fingerboard, two humbucking pickups, and active electronics.
• Option: 6-string version (XB600), \$899.90

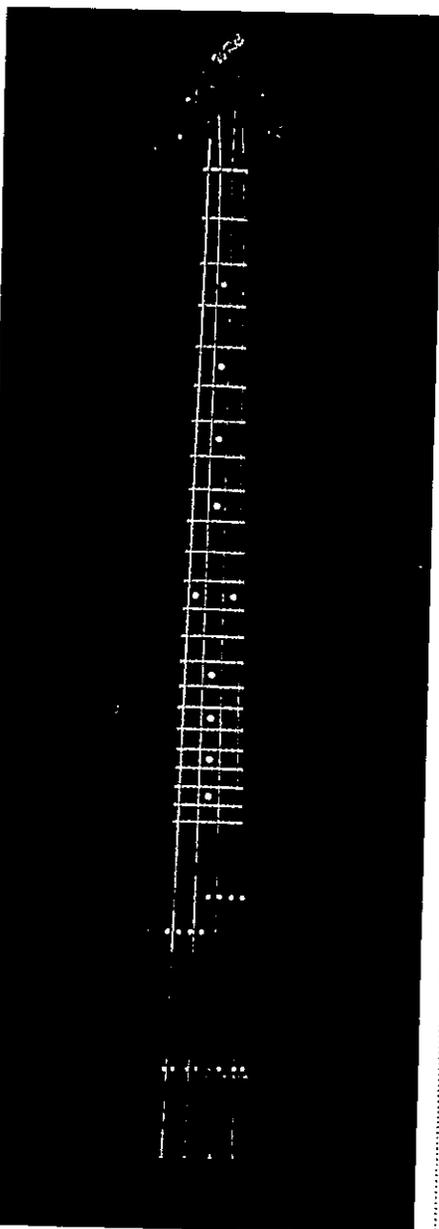
XB900 \$1,249.90
Maple body, bolt-on maple neck, 24-fret rosewood fingerboard, and 16 select-

* Single Cutaway Washburn Bass Guitar - Guitar Buyer's Guide - 1993 *

With soapbar pickups.

WASHBURN

Washburn basses are made in Korea and the USA.



WRC Exotic Series

#375

XB500 \$749.90
5-string version of XB400.

XB925 \$1,599.90
U.S.-made ash body with bird's-eye maple top, maple neck with pau-ferro fingerboard, two Bartolini bass humbuckers pickup, active bass and treble controls, and 16 selectable midrange tone variations.

WITTMAN

Wittman basses are made the USA. Options include active electronics (\$200), exotic woods (\$400), fretless, and headless versions. Hardshell case included.

AURORA \$2,400
Neck-through 4-string with cherry, black walnut, poplar, or ash body wings. Maple neck, 24-fret ebony fingerboard, and EMG or Bartolini pickups. Includes "Spinstrap" and onboard "Protuner."
• 5-string version, \$2,600; 6-string version, \$3,000

WRC

WRC basses designed by Galletta are made in the USA. Custom options available.

EXOTIC SERIES \$2,299 UP
P-style 4-, 5-, and 6-string models with "select" AAA hardwood body, bolt-on maple neck, choice of fingerboards, Seymour Duncan or Bartolini pickups, and Wilkinson hardware.

NEPTUNE SERIES \$2,999 UP
4-, 5-, and 6-string solidbody or hollowbody custom design, quarter-sawn maple neck, Seymour Duncan or Bartolini pickups, Sperzel Tuners, and Wilkinson hardware.
• Custom patented natural seashell finishes.

YAMAHA

YAMAHA®

READER SERVICE NUMBER 376

Yamaha basses are made in Taiwan and Japan.
Hardshell case, \$165.

4-STRINGS

RBX25011 \$349
Alder or basswood body, bolt-on maple neck, 22-fret rosewood fingerboard, and P pickup.
• Option: Fretless

RBX35011 \$499
Alder body, bolt-on maple neck, 22-fret rosewood fingerboard, and PJ pickups.
• Option: Left-handed, \$549

Yamaha BBR

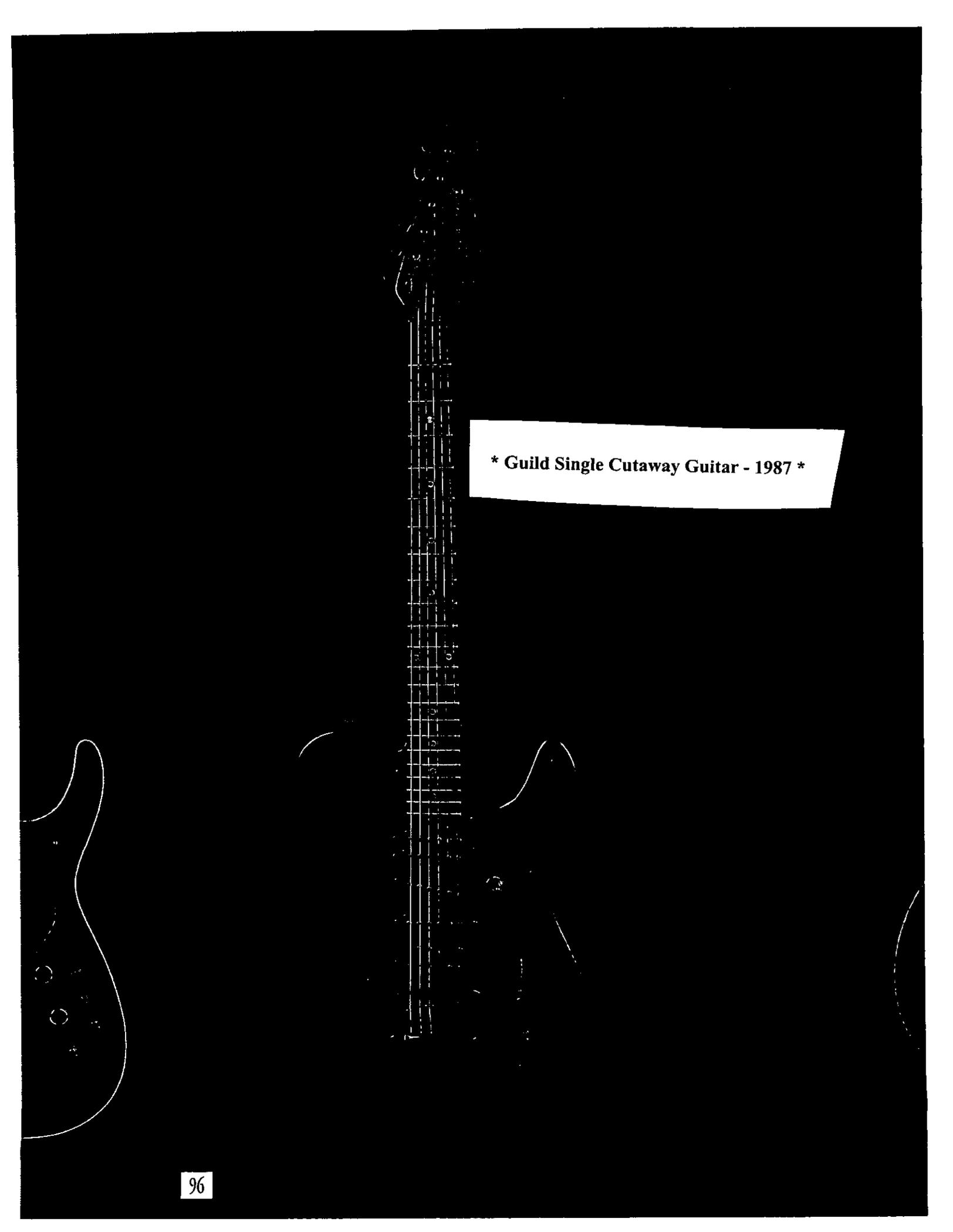
BBN4
Alder body, JJ pickups.

RBX7501
Alder body, fingerboard, and

RBX100C
Ash body, bolt board, alnico

BB350
Alder body, fingerboard, and
• Options: Fretless

BB1500A
Alder body, fingerboard, JJ electronics.



*** Guild Single Cutaway Guitar - 1987 ***

headstock, 22-fret rosewood fingerboard, dots, and a solid, hand-machined brass bridge. No production numbers are available on these, but expect them to be especially rare. This was available for about a year.

Singing the blues

The Bluesbird was a resurrection of the old hollowbody of the late '50s, basically a single-cutaway Les Paul sort of guitar. This version was made of solid poplar or flamed maple and was designed in conjunction with Rockabilly ace Brian Setzer, entering production in 1985. The Bluesbird had a glued-in maple neck, the blade-style headstock, a 22-fret ebony fingerboard and three-piece pearl inlays, basically rectangular blocks with a center-notched abalone V. These had no pickguard, either three EMG single-coil pickups or a humbucker (with coil tap) and two singles, a fiveway select, volume and tone, and a Kahler vibrato system.

The Bluesbird was shown on the cover of the May 1986 *Guitar for the Practicing Musician* magazine touted by Aerosmith much as before but with two EMG humbuckers, a threeway and volume, tone, and top-mounted Kahler.

The Bluesbird was listed in the *Guitar*

Guild and Aerosmith



Brad Whitford plays a Guild Nightbird guitar and Tom Hamilton uses Guild's Pilot bass and Guild/Hartke bass speakers on Aerosmith's current tour. The Nightbird features a hand-carved spruce top and acoustic chambers for brightness, crunch, and sustain that will amaze you. The Pilot bass is the new standard for power, tone, comfort and good looks. Guild Guitars 1 Terminal Road, Lyndhurst N.J. 07071

Fall of '86 ad for the Guild Nightbird, Guild Pilot bass and Guild/Hartke speakers, endorsed by Aerosmith's Brad Whitford and Tom Hamilton.

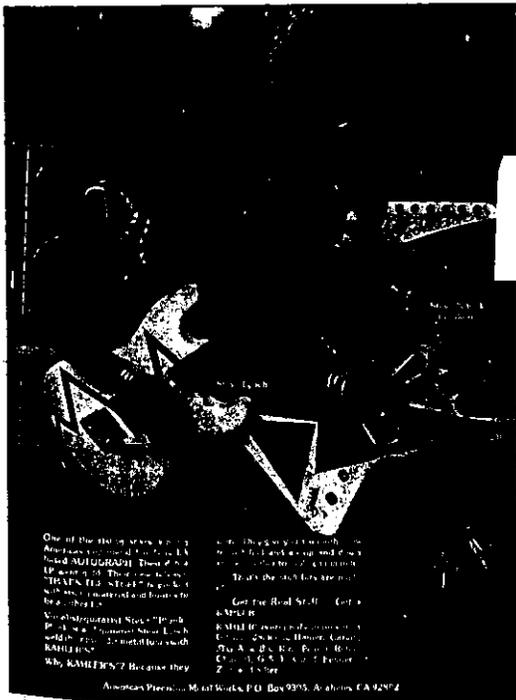
World 1987-88 Guitar Buyer's Guide, though by this time it had dropped the EMGs in favor of DiMarzio pickups.

The Bluesbird does not reappear in the *Guitar World 1988-89 Guitar Buyer's Guide*, so it probably went the way of all flesh in 1987, although some examples may have

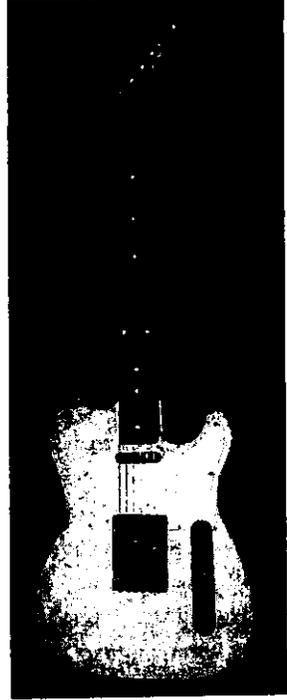
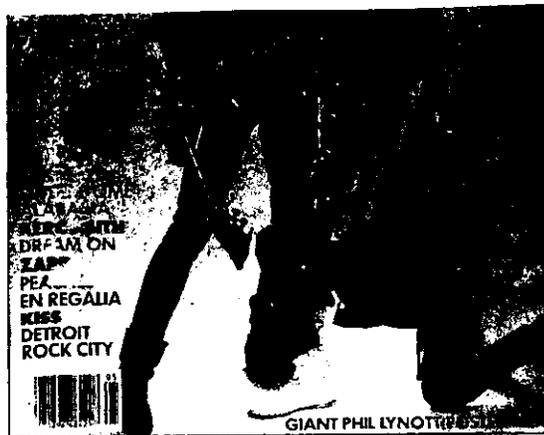
been produced into 1988 when things finally collapsed. How many Bluesbirds were actually produced is unknown, but by the end of 1986 only 215 or so had been made.

Into the night

While this is a discussion of Guild



*** Guild Single Cutaway Guitar - 1986 ***



December 1986 ad for Kahler vibratos showing on the right showing Steve "Plunk" Plunkett of Autograph playing a Guild Bladerunner (copyright American Precision Metal Works). May '86 cover of Guitar for the Practicing Musician magazine with Aerosmith sporting a Guild Bluesbird with two EMG humbuckers (© Cherry Lane Music). 1986 T-200 Roy Buchanan (photo: Akbar Anwari).

ular instruments from the best American brands. Copy guitars
 led and commercial force in the world guitar market, but Tokai
 the accuracy and quality.
 rive in Europe around 1981 and in the US by 1983, and were an
 assisted in America by the dollar's soaring value compared to the
 se instruments good value. The success triggered a fight from
 targeted most directly by the copying. Fender's answer was to
 span operation, to produce "authorized copies." This proved to be
 ve which naturally dented the sales of Tokai and other Japanese
 apanese-made guitars continued to be popular.

the Japanese market with a variety of models that ranged from
 zero Fighter "reverse-body" c
 ction. In the US the first line * **Thomas Anderson Guitarworks Single Cutaway Guitar - 1989** *
 continuing sub-contract work.

elf used a very Fender-style logo. Other Tokai clones included
 's Les Paul, ES-series semis, Flying V and Explorer, plus various
 riations incorporating deluxe options.

als appeared too: the 1985 Talbo had a distinctively designed
 ai ALuminum BOdy) while the same year's MAT series (Most

Advanced Technology) was seemingly Fender-style, but with necks and bodies made
 from various combinations of fiberglass and carbon graphite.

By the mid 1990s Tokai had stopped exporting, and at home in Japan was limited
 to various synthetic-body Talbo models. In 1999 a revised version of the Talbo in a
 conventional material appeared, the Talbo Woody.

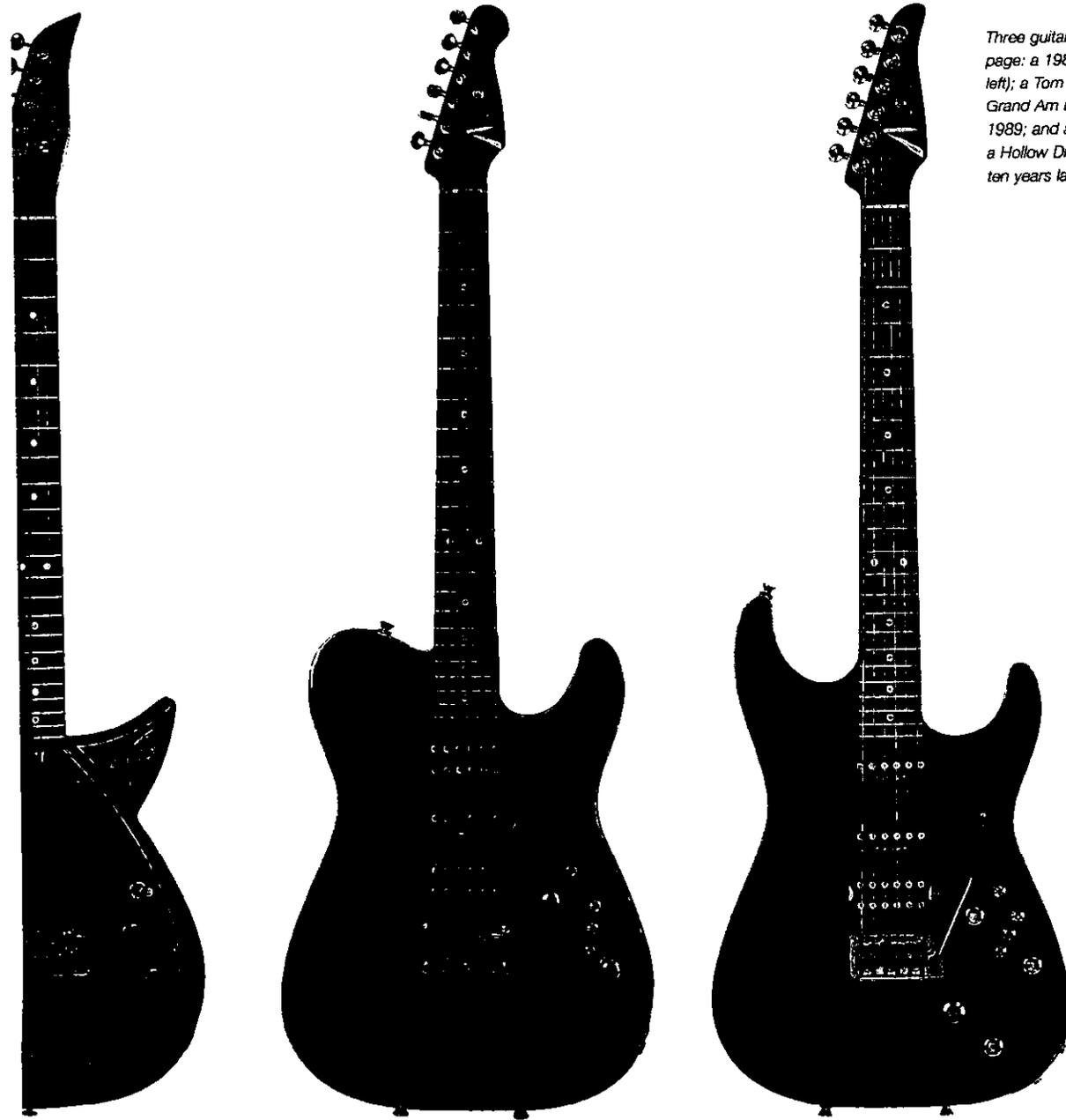
T O M A N D E R S O N G U I T A R W O R K S

A small-scale operation making respected high-performance electrics, this company
 was started during 1984 by Tom Anderson, who had previously worked for Schecter.

Tom Anderson Guitarworks is currently based in Newbury Park, California,
 producing some 800 guitars a year. During the 1990s the brand became synonymous
 with high quality. The modernized Stratocaster-style outline often employs a maple
 "dron ton" (a method of laminating a thin maple top over the body's Strat-like
 ghly versatile switching,

Drop Top T, the Hollow

Drop Top and the Cobra, all in a broadly Fender- or superstrat-style. Anderson was one
 of the first makers to embrace the Buzz Feiten tuning system, a standard fitting since
 1996. Feiten's system is a brave attempt to "correct" the compromise of equal-
 tempered tuning. Players of Anderson instruments include Vivian Campbell.



Three guitars are shown on this
 page: a 1984 Tokai Talbo A80D (far
 left); a Tom Anderson Guitarworks
 Grand Am Lam T (center) made in
 1989; and a second Anderson guitar,
 a Hollow Drop Top (near left), made
 ten years later.