

PURSUANT TO 37 C.F.R. §1.8

I, Lloyd A Prins, hereby certify that foregoing REGISTRANT'S NOTICE OF RELIANCE No. 01, pursuant to 37 C.F.R. §1.8, is being deposited with the United States Postal Service as first class mail in an envelope addressed to: Trademark Trial and Appeal Board, U.S. Patent and Trademark Office, P.O. Box 1451, Alexandria, VA 22313-1451, on:

Date: July 14, 2006

By: Lloyd A. Prins

.....  
**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE**  
**TRADEMARK TRIAL AND APPEAL BOARD**

In the Matter of  
Trademark Registration No. 2,772,766  
For the Mark SAN DIMAS GUITARS THE  
CALIFORNIA GUITAR COMPANY  
Registration Date: October 7, 2003

JACKSON/CHARVEL MANUFACTURING,  
INC.,  
Petitioner,

Cancellation No. 92042614

v.

PRINS, LLOYD A.,  
Registrant

To: Trademark Trial and Appeal Board  
U.S. Patent and Trademark Office  
P.O. Box 1451  
Alexandria, VA 22313-1451

**REGISTRANT'S NOTICE OF RELIANCE No. 01**

Pursuant to C.F.R. §1.122(e), Registrant moves to enter into evidence under this Notice Of Reliance, the Printed Publication entitled the "Blue Book Of Electric Guitars, 8<sup>th</sup> Edition" (the "Blue Book"). The "Blue Book" is the preeminent source for the history, pricing, and value of current



07-17-2006

manufactured, recently manufactured, and vintage/collectable guitars. Registrant offers the following facts in support of this motion:

1. **The "Blue Book" is Relevant:** Petitioner Jackson/Charvel pleads that it has manufactured San Dimas Guitars continuously and without interruption since 1993. The "Blue Book" is relevant evidence in that it provides a Jackson/Charvel product history covering the period 1978 through 2003.
2. **The "Blue Book" is Competent:** The "Blue Book" is the preeminent source where electric guitar consumers go to obtain the history, pricing, and value of current and previously manufactured electric guitars.
3. **The "Blue Book" Is In General Circulation:** For \$10.00 and a delivery address, any member of the general public can easily obtain a copy of the "Blue Book" at [www.bluebookinc.com](http://www.bluebookinc.com). The "Blue Book" is also available through Barnes and Nobles bookstores and Borders bookstores. Many public libraries also maintain a copy of the "Blue Book"
4. The "Blue Book" was published in the year 2003, printed in the United States of America, ISBN No. 1-886768-34X.
5. Registrant notified Petitioner of the "Blue Book" on June 20, 2006 as a seasonal update to disclosed materials.

Petitioner accompanies this motion with photocopies of the relevant portion of the "Blue Book" from which will be read.

Respectfully submitted,

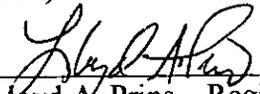
Date: July 14, 2006

By: Lloyd A. Prins  
Lloyd A. Prins  
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**CERTIFICATE OF SERVICE**

I, Lloyd A. Prins, hereby certify that a true copy of the foregoing REGISTRANT'S NOTICE OF RELIANCE No. 01 was served on July 14, 2006 by first class mail, postage prepaid, on attorney for Petitioner:

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\_\_\_\_\_  
Lloyd A. Prins – Registrant

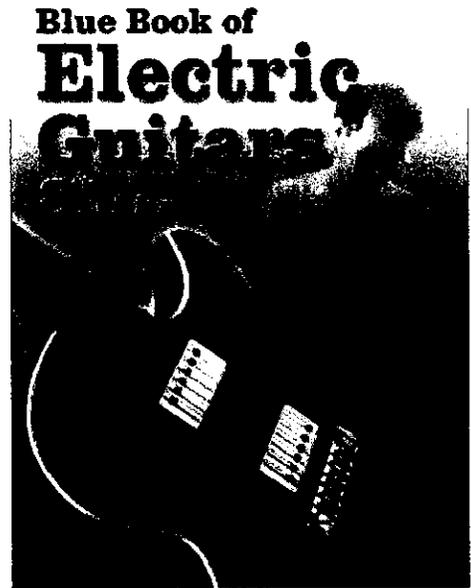


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# 8<sup>th</sup> EDITION BLUE BOOK OF ELECTRIC GUITARS™

**Publisher's Note:** This book is the result of nonstop and continual guitar research obtained by attending guitar shows, receiving contributing editor's updates, communicating with guitar dealers and collectors throughout the country each year, and staying on top of trends as they occur. This book represents an analysis of prices and information on current manufacture, recently manufactured, and vintage/collectible guitars.

Although every reasonable effort has been made to compile an accurate and reliable guide, guitar prices may vary significantly depending on such factors as the locality of the sale, the number of sales we were able to consider, famous musician endorsement of certain makes/models, regional economic conditions, and other critical factors.

Accordingly, no representation can be made that the guitars listed may be bought or sold at prices indicated, nor shall the editor or publisher be responsible for any error made in compiling and recording such prices.

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 **CHARVEL**

Instruments currently produced overseas and distributed by the Fender Musical Instrument Corporation. Trademark previously produced in Korea. The Charvel trademark established in 1978 by the Charvel Manufacturing Company. Distributed by Jackson/Charvel Guitar Company (Akai Musical Instruments) of Fort Worth, Texas. Charvel instruments were previously manufactured in the U.S. between 1978 to 1985. Later (post-1985) production was in U.S., Japan, and Korea.

In the late 1970s, Wayne Charvel's Guitar Repair shop in Azusa, California acquired a reputation for making custom high quality bodies and necks. Grover Jackson began working at the shop in 1977, and a year later bought out Charvel and moved the company to San Dimas. Jackson debuted the Charvel custom guitars at the 1979 NAMM show, and the first catalog depicting the bolt-neck beauties and custom options arrived in 1981.

The standard models from Charvel Manufacturing carried a list price between \$880 to \$955, and the amount of custom options was staggering. In 1983, the Charvel company began offering neck-through models under the **Jackson** trademark.

Grover Jackson licensed the Charvel trademark to the International Music Corporation (IMC) in 1985; the company was sold to them a year later. In late 1986 production facilities were moved to Ontario, California. Distribution eventually switched from Charvel/Jackson to the Jackson/Charvel Guitar company, currently a branch of the Akai Musical Instruments company. As the years went by and the Charvel line expanded, its upper end models were phased out and moved into the Jackson line (which had been the Charvel/Jackson Company's line of custom made instruments) and were gaining more popularity. For example, the **Charvel Avenger** (Mfg. 1991 to 1992), became the **Jackson Rhoads EX Pro** (Mfg. 1992 to date). For further details, see the Jackson guitars section in this edition.

In 1988, Charvel sent a crew of luthiers to Japan for a year or so to crosstrain the Japanese builders on building methods for custom-built guitars. The resulting custom instruments had a retail list price between \$1,000 to \$1,300. U.S. custom-built guitars have a four digit serial number, the Japanese custom-built models have a six digit serial number. Numbers may be prefaced with a "C," which may stand for Custom-made (this point has not been completely verified).

By the early 1990s, the only Charvel models left were entry level 'Strat'-style electrics and dreadnought and jumbo-style (full bodied and cut-a-ways) acoustic guitars. In the late 1990s, even the electrics were phased out in favor of the acoustic and acoustic/electric models. During 1999, instruments with the Charvel trademark had ceased production, and Wayne Charvel began building a new line of instruments utilizing the Wayne Guitars trademark.

Jackson purchased the rights to Charvel and by 2002 were producing guitars once again. In the fall of 2002, Fender (FMIC) purchased the Jackson/Charvel corporation. Currently Jackson/Charvel still produces guitars in their manufacturing facilities and are distributed by FMIC, (Early Charvel history courtesy Baker Rorick, Guitar Shop magazine; additional information courtesy Roland Lozier, Lozier Piano & Music).

**MODEL IDENTIFICATION**
**ELECTRIC: CHS SERIES**
**ELECTRIC: CLASSIC SERIES**

**ELECTRIC: CONTEMPORARY SERIES**

**ELECTRIC: CS SERIES**

**ELECTRIC: CX SERIES**

**ELECTRIC: FUSION SERIES**

**ELECTRIC: LS SERIES**

**ELECTRIC: MODEL SERIES**

**ELECTRIC: PRO SERIES (CURRENT MFG.)**

**ELECTRIC: SAN DIMAS SERIES**

**ELECTRIC: STANDARD SERIES**

**ELECTRIC: SURFCASTER SERIES**

**ELECTRIC BASS: CONTEMPORARY SERIES**

**ELECTRIC BASS: CONTEMPORARY SERIES**

**ELECTRIC BASS: FUSION SERIES**

**ELECTRIC BASS: LS SERIES**

**ELECTRIC BASS: MISC. MODELS**

**ELECTRIC BASS: MODEL SERIES**

**ELECTRIC BASS: SURFCASTER SERIES**

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**CHARVEL ELECTRIC: SAN DIMAS SERIES**

This series was entirely handmade at the Jackson Custom Shop located in Ontario, California.

**SAN DIMAS I**

- offset double cutaway lacewood (or mahogany) body, bolt-on bird's eye maple neck, 24-fret rosewood fingerboard with pearl dot inlay, double locking Floyd Rose vibrato, screened peghead logo, 6-on-a-side Gotoh tuners, gold hardware, 2 exposed humbucker DiMarzio pickups, volume control, 3-position switch, available in Natural Oil finish, mfg. 1995-97.

Grading	100%	98%	95%	90%	80%	70%	60%
	MINT	NEAR MINT	EXC+	EXC	VG+	VG	G
	\$925	\$850	\$725	\$575	\$525	\$450	\$350

Last MSR was \$1,395.

**Add \$100 for koa body.**

[View SubModels](#)

**SAN DIMAS III**

- offset double cutaway mahogany body, quilted maple top, bolt-on bird's-eye maple neck, 24-fret pau ferro fingerboard with pearl dot inlay, double locking Floyd Rose vibrato, screened peghead logo, 6-on-a-side Gotoh tuners, black hardware, 2 single coil rail/1 exposed DiMarzio pickups, volume/tone controls, 5-position/coil tap switches, available in Trans. Green, Trans. Purple, Trans. Red, or Vintage Sunburst finishes, mfg. 1995-97.

Grading	100%	98%	95%	90%	80%	70%	60%
	MINT	NEAR MINT	EXC+	EXC	VG+	VG	G
	\$975	\$900	\$750	\$600	\$550	\$495	\$375

Last MSR was \$1,495.

[View SubModels](#)

**SAN DIMAS STANDARD**

- offset double cutaway alder body, bolt-on maple neck, 24-fret rosewood fingerboard with pearl dot inlay, standard vibrato, screened peghead logo, 6-on-a-side locking Sperzel tuners, chrome hardware, 2 single coil/humbucker exposed DiMarzio pickups, volume/tone controls, 5-position switch, available in Black, Forest Green, Garnet Red, Sapphire Blue, or Snow White finishes, mfg. 1995-97.

Grading	100%	98%	95%	90%	80%	70%	60%
	MINT	NEAR MINT	EXC+	EXC	VG+	VG	G
	\$650	\$595	\$500	\$400	\$350	\$300	\$250

Last MSR was \$995.

**SAN DIMAS TRADITIONAL**

- offset double cutaway alder body, pearloid pickguard, bolt-on maple neck, 22-fret rosewood fingerboard with pearl dot inlay, standard Wilkinson vibrato, string tree, screened

peghead logo, 6-on-a-side locking Sperzel tuners, black hardware, 3 single coil exposed DiMarzio pickups, volume/tone controls, 5-position switch, available in Black, Forest Green Garnet Red, Sapphire Blue, or Snow White finishes, mfg. 1995-97.

Grading	100%	98%	95%	90%	80%	70%	60%
	MINT	NEAR MINT	EXC+	EXC	VG+	VG	G
	\$650	\$595	\$500	\$400	\$350	\$300	\$250

Last MSR was \$995.

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**JACKSON**

Instruments currently built in Ontario, CA & Japan. Jackson USA and Jackson Custom Shop series guitars are built in Ontario, CA. Jackson Professional Series guitars are built in Japan. Previously distributed in the U.S. by International Music Corporation of Fort Worth, Texas. Currently distributed by Fender Musical Instrument Coporation of Scottsdale, AZ.

The Charvel/Jackson Guitar company was founded in 1978 after Grover Jackson bought out Wayne Charvel's Guitar Repair shop in Azusa, California. As the bolt-neck custom-built Charvel guitars gained popularity with the up-and-coming West Coast rock musicians, it became a necessity that standardized models were established. By 1983, neck-through designs were introduced with the Jackson logo on the headstock. Jackson/Charvel was first licensed (in 1985) and later acquired (in 1986) by the International Music Company (IMC) of Fort Worth, Texas.

In about 1992, upper end Charvels began to be incorporated into the Jackson line (essentially becoming the Jackson Professional Series). American-built models have "Made in U.S.A." logo on the headstock; the Japanese-built Professional series models do not.

In 2002, Fender Musical Instruments Corporation (FMIC) purchased the rights to the Jackson/Charvel trademark. Jackson is now part of Fender's increasing empire.

**MODEL DESIGNATIONS & COLOR CODES**

**ELECTRIC: AX/S SERIES**

**ELECTRIC: CONCEPT SERIES**

**ELECTRIC: PERFORMER (PS) SERIES**

**ELECTRIC: PLAYERS CHOICE SERIES**

**ELECTRIC: PRO SERIES: DINKY (DK, DX, & DR)**

**ELECTRIC: FB SERIES**

**ELECTRIC: FUSION SERIES**

**ELECTRIC: INFINITY, JTX, & JRS SERIES**

**ELECTRIC: KELLY SERIES**

**ELECTRIC: PHIL COLLEN SERIES**

**ELECTRIC: RANDY RHOADS SERIES**

**ELECTRIC: SURFCASTER (SC) SERIES**

**ELECTRIC: SOLOIST SERIES**

**ELECTRIC: SS SERIES**

**ELECTRIC: STEALTH & TH SERIES**

**ELECTRIC: STUDENT JS SERIES**

**ELECTRIC: SWEE-TONE SERIES**

**ELECTRIC: USA SERIES**

**ELECTRIC: WARRIOR SERIES**

**ELECTRIC: X SERIES**

**ELECTRIC: CUSTOM SHOP GUITARS**

**ELECTRIC BASS: ANTI-GRAVITY SERIES**

**ELECTRIC BASS: CONCERT SERIES**

**ELECTRIC BASS: FUTURA SERIES**

**ELECTRIC BASS: MISC. MODELS**

**ELECTRIC BASS: CUSTOM SHOP BASSES**

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**Your Price: \$10.00**

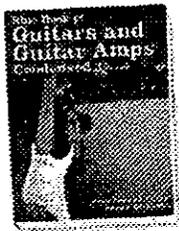
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Date: July 14, 2006

By: Lloyd Prins

.....

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE**

**TRADEMARK TRIAL AND APPEAL BOARD**

In the Matter of  
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For the Mark SAN DIMAS GUITARS THE  
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Registration Date: October 7, 2003

JACKSON/CHARVEL MANUFACTURING,  
INC.,

Petitioner,

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v.

PRINS, LLOYD A.,

Registrant

To: Trademark Trial and Appeal Board  
U.S. Patent and Trademark Office  
P.O. Box 1451  
Alexandria, VA 22313-1451

**REGISTRANT'S NOTICE OF RELIANCE No. 02**

Pursuant to C.F.R. §1.122(e), Registrant moves to enter into evidence under this Notice Of Reliance, the Printed Publication entitled "Electric Guitars The Illustrated Encyclopedia" (the "Encyclopedia"). In support of this motion, Registrant offers the following facts:

1. **The "Encyclopedia" is Relevant:** Petitioner Jackson/Charvel pleads that it has manufactured San Dimas Guitars continuously and without interruption since 1993. The "Encyclopedia" is relevant evidence in that it provides a Jackson/Charvel product history covering the period 1978 through 2000.
2. **The "Encyclopedia" is Competent:** The "Encyclopedia" is regarded as one of the most reliable source for obtaining photo and text history of electric guitars.
3. **The "Encyclopedia" Is In General Circulation:** The "Encyclopedia" is available through a variety of online sellers as well as a standard stocking item for many Barnes and Nobles bookstores and Borders bookstores.
4. The "Encyclopedia" was published in the year 2000, printed in the United States of America, ISBN-13: 978-1-59223-053-2; ISBN-10: 1-59223-053-9
5. Registrant notified Petitioner of the "Encyclopedia" on June 20, 2006 as a seasonal update to disclosed materials.

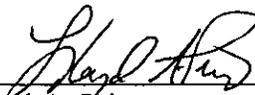
Petitioner accompanies this motion with photocopies of the relevant portion of the "Encyclopedia" from which will be read pages 38-39 and 214-217. Copies of the book's cover and identification pages are also included.

Respectfully submitted,

Date: \_\_\_\_\_

*July 14, 2006*

By: \_\_\_\_\_

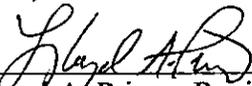


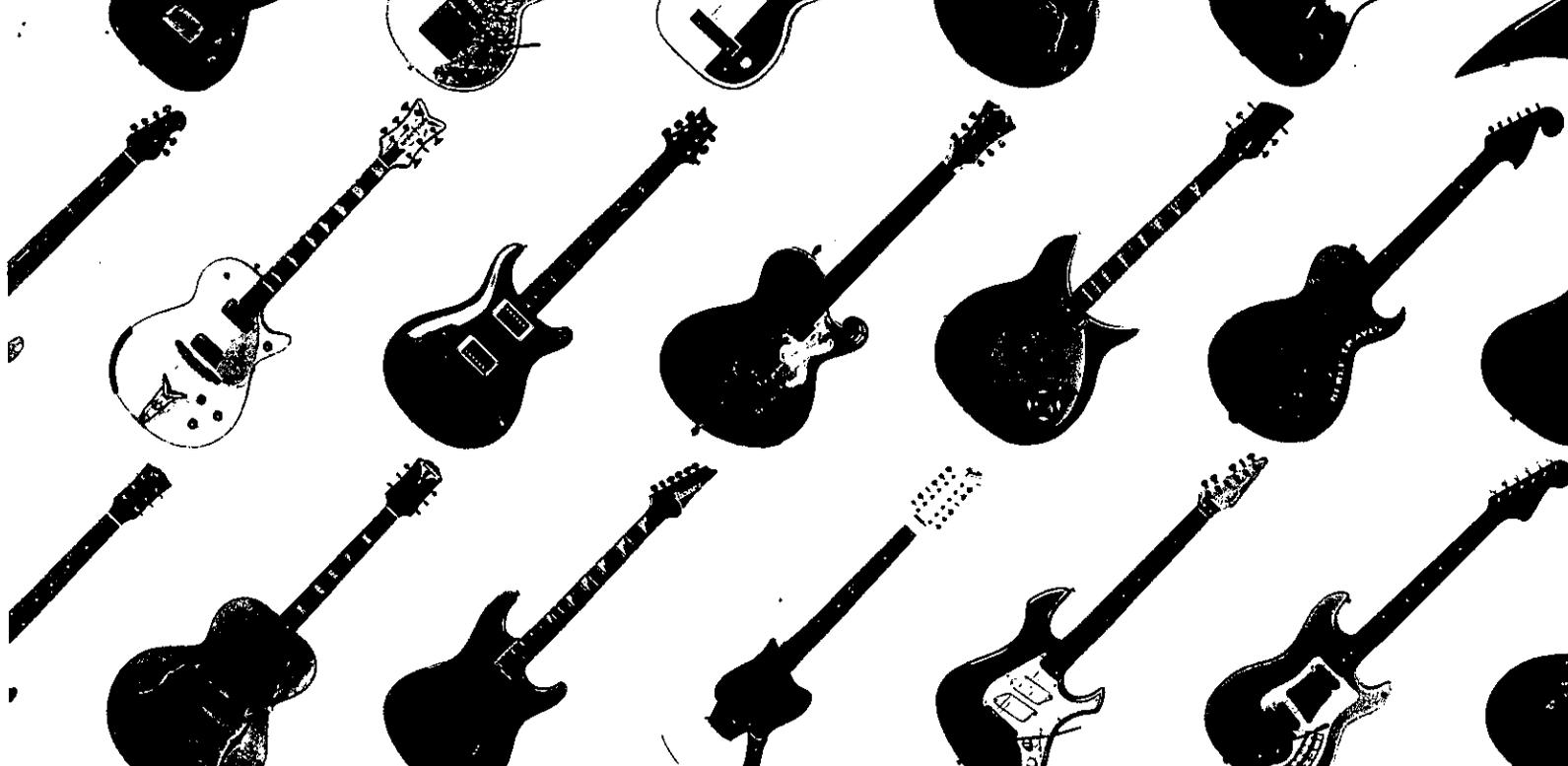
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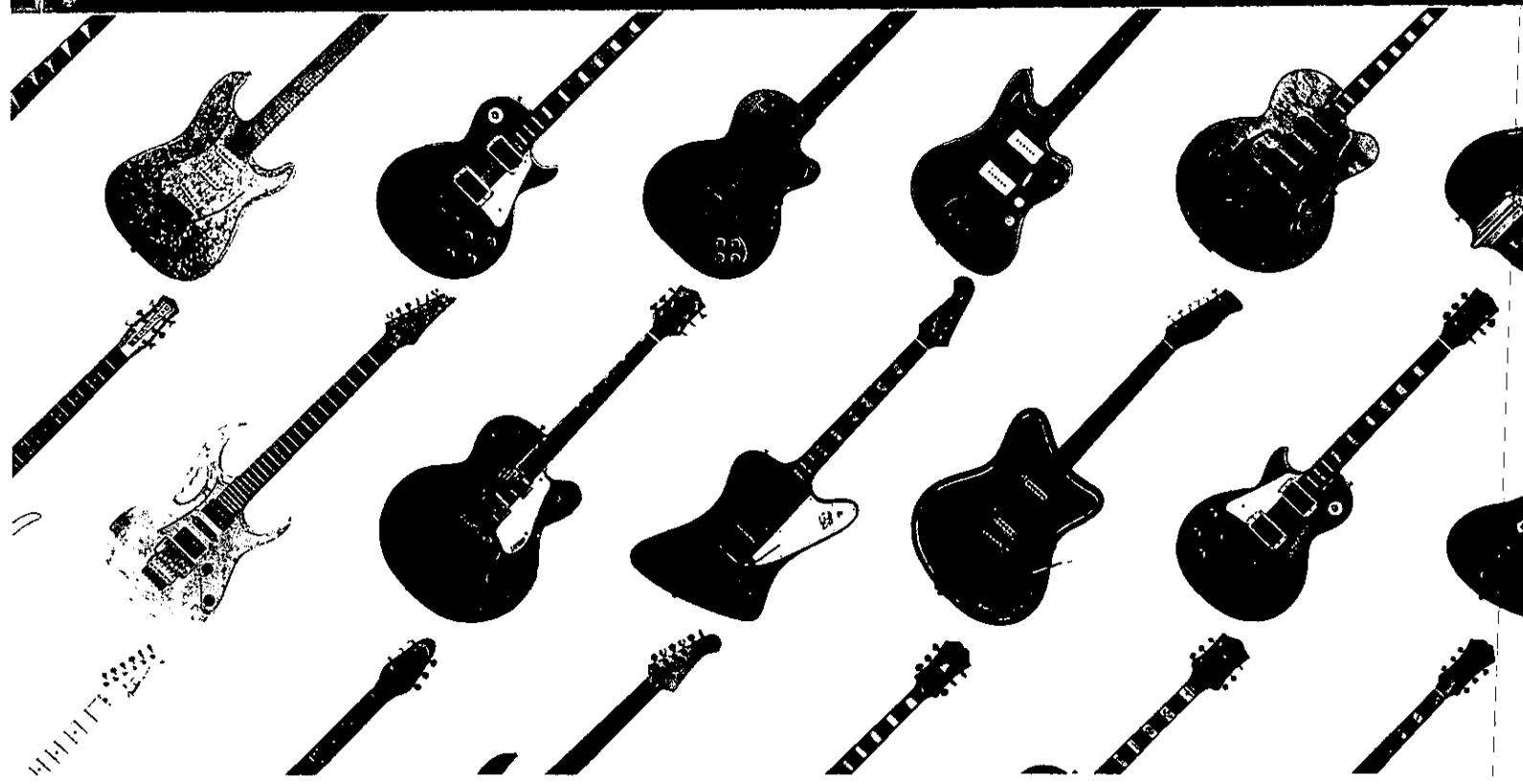
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\_\_\_\_\_  
Lloyd A. Prins – Registrant



# ELECTRIC

THE ILLUSTRATED ENCYCLOPEDIA





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**HISTORY OF THE GUITAR 6**

**ELECTRIC GUITAR DIRECTORY:**

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The leading electric guitar design of the 1980s, the superstrat, takes shape in this 1986 ad (near left) for a Japanese-made Charvel Model Six.

## CHARVEL

Charvel grew from a small supplier of guitar parts in the late 1970s to a major producer of rock guitars in the 1980s. In 1974 Wayne Charvel set up a guitar repair business in Azusa, northern Los Angeles, California (and soon moved to nearby San Dimas). Charvel began supplying much-needed hardware replacement parts, and from this humble beginning the line would expand to include bodies, necks, pickups and, ultimately, complete guitar kits.

Financial problems struck in 1977, and late the following year Wayne Charvel signed over his name and the entire operation to employee Grover Jackson. (Charvel himself went on to run several shortlived companies in the 1980s, and launched the Wayne brand in 1999.)

Grover Jackson continued to offer a customizing service at Charvel for instruments brought in by customers, while continuing to develop and hone his own ideas on guitar design. The results eventually appeared in limited form in 1979 with the first Charvel-brand guitars. One of the early efforts was seen under the fast-moving fingers of a rising guitar star, Edward Van Halen.

At the start of the 1980s Jackson added a new line under his own name (see Jackson). The Charvel brand was reserved for bolt-on-neck guitars with essentially Fender-style bodies and necks – as well as Gibson- or Vox-inspired alternatives and an

original four-point “star” shape. Options in 1981 also included various DiMarzio pickups as well as distinctive flashy custom paint jobs.

Business grew as Grover Jackson's efforts led to high-profile associations with key emerging guitar heroes. In 1986 a joint venture with distributor IMC of Fort Worth, 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 Model Six's sharkfin-shape fingerboard markers. Pickup layouts included a single bridge humbucker, as well as the two-single-coils-plus-bridge-humbucker strongly identified with the new rock-oriented superstrats. Vibratos too were considered to be mandatory equipment back then.

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-

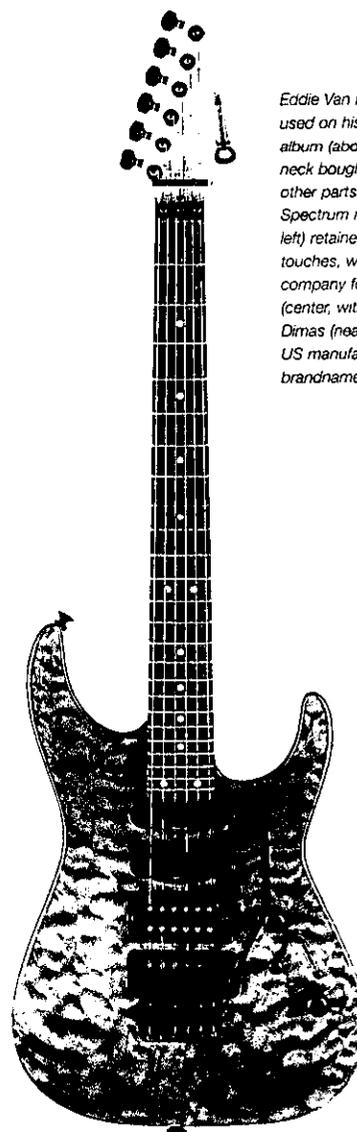
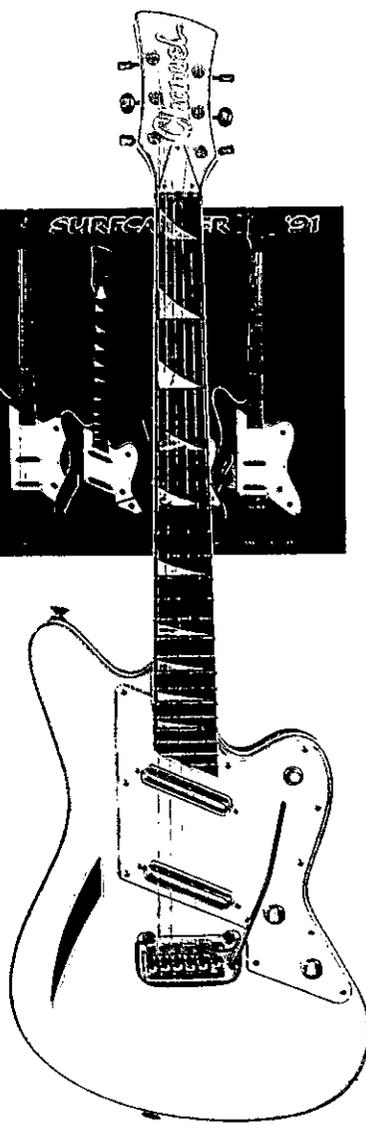
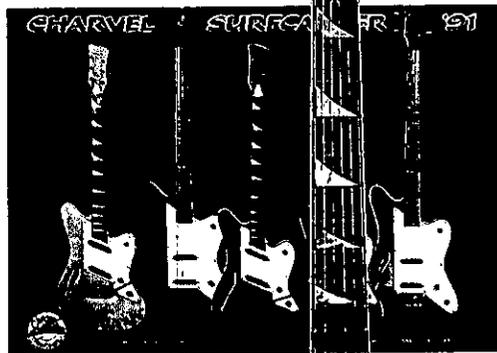
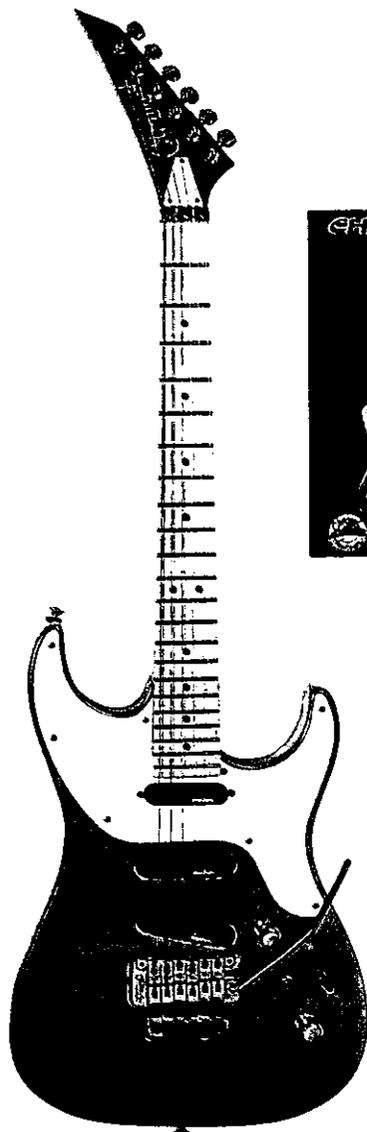
Charvel's first Japanese line featured models still largely Strat-based, such as this 1986 Model Four (near right), as well as in the new superstrat style, like this 1986 Model Five (center). Superstrats prevailed: this Fusion Custom (far right) was made in 1988.



end Japanese mass-manufacture – were intended to fill every niche. A Korean-made line, new for 1989, was branded Charvette By Charvel and clearly aimed at entry-level players. However, by 1991 all instruments regardless of origin were branded Charvel once more. Some new 1990 models catered for traditional as well as extreme tastes: the Strat-style STs and Tele-like TE contrasted the Avenger's offset-V shape that echoed Jackson's Randy Rhoads.

One of the first determined moves into original yet retro-flavored design came in 1991 with the Surfcaster semi-solidbody, something of a mutated Jazzmaster-meets-Rickenbacker-meets-Danelectro. The Surfcaster had started life as a custom Jackson model, but the Charvel versions initially came in six-string (vibrato or fixed-bridge) and 12-string models. Then the CX series took over from the Charvettes, maintaining Charvel's low-end presence. A new overtly Fender-style headstock was soon amended to a design intended to calm trademark lawyers.

In 1994 Charvel's San Dimas series was introduced, named for the location of the old Charvel facility. This marked a return to US manufacture (though three years earlier there had been a limited-edition remake of the original late-1970s model), while the budget CHS series was launched in 1995. However, the acquisition of Jackson/Charvel by the Japanese electronic musical instrument company Akai in 1997 marked the end of Charvel-brand instruments.



Eddie Van Halen built the guitar he used on his band's 1978 debut album (above) using a body and neck bought from Charvel among other parts. Charvel's Contemporary Spectrum model (1989 example, far left) retained some Fender-style touches, while retro fever hit the company for this 1991 Surfcaster (center, with 1992 ad). The 1994 San Dimas (near left) marked a return to US manufacture for Charvel, but the brandname was dead by 1997.

## JACKSON

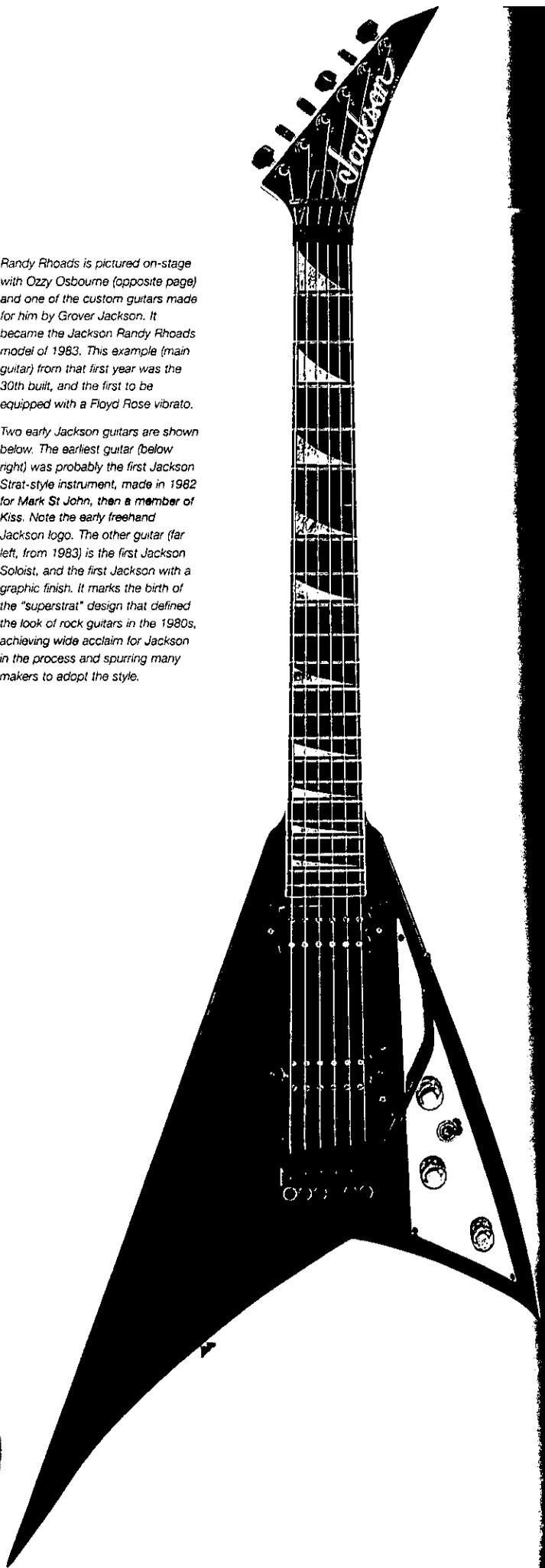
Grover Jackson's brand came to symbolize the "superstrat" rock guitar of the 1980s. His update of Fender's classic Stratocaster design offered more frets, deeper cutaways, a drooped "pointy" headstock, altered pickup layouts and a high-performance vibrato system. Jackson attracted many of the emerging fast-gun players like Randy Rhoads, George Lynch and Vivian Campbell, as well as more mainstream guitarists such as Jeff Beck, Gary Moore and Frank Stepanek.

Guitarist Jackson liked to tinker with guitars, and he joined Wayne Charvel's guitar-parts supply operation in San Dimas, California, in September 1977. However, the company was experiencing some financial problems, and in November 1978 Jackson bought the outfit for almost \$40,000. Initially the small three-man workshop continued making necks, bodies and other components, as well as repairing and modifying instruments. Charvel-brand bolt-on-neck instruments debuted in 1979 (see Charvel).

In late 1980, Grover Jackson met a 24-year-old up-and-coming guitarist called Randy Rhoads. Together they designed a custom guitar that was based on the overall design of Gibson's Flying V. In 1981 they collaborated again on a more radical variant of the original design, this time with an offset body style. For these clear departures from the Charvels, Jackson began to use his own name as a brand. In fact, the two brands would remain clearly distinct from one another until early 1986. Charvels were

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 graphic finish. It marks the birth of the "superstrat" design that defined the look of rock guitars in the 1980s, achieving wide acclaim for Jackson in the process and spurring many makers to adopt the style.





made mostly in a Fender-like style, and had bolt-on-necks. Jacksons, however, were more original, and featured through-neck construction. Guitars from either brand made a feature of flashy graphics and custom paint-jobs.

With the tragic death of Rhoads in 1982 and the subsequent interest in his unusual Jacksons, the value of player-association was underlined. So it was that early in 1983 the first Jackson-brand production model appeared, the Randy Rhoads.

More exaggerated-shape custom designs were built especially for players such as Australian band Heaven's guitarist Kelly (a curved Explorer-style design) and Dave Linsk of Overkill (a Flying V-like "Double Rhoads"). At first, Jackson would reserve his own brandname for these custom instruments built to the various designs of the individual musicians concerned. Gradually, however, favorites emerged, and all Jackson's significant body styles – which would later be given specific model names – were developed at the company's San Dimas workshop between 1983 and 1986.

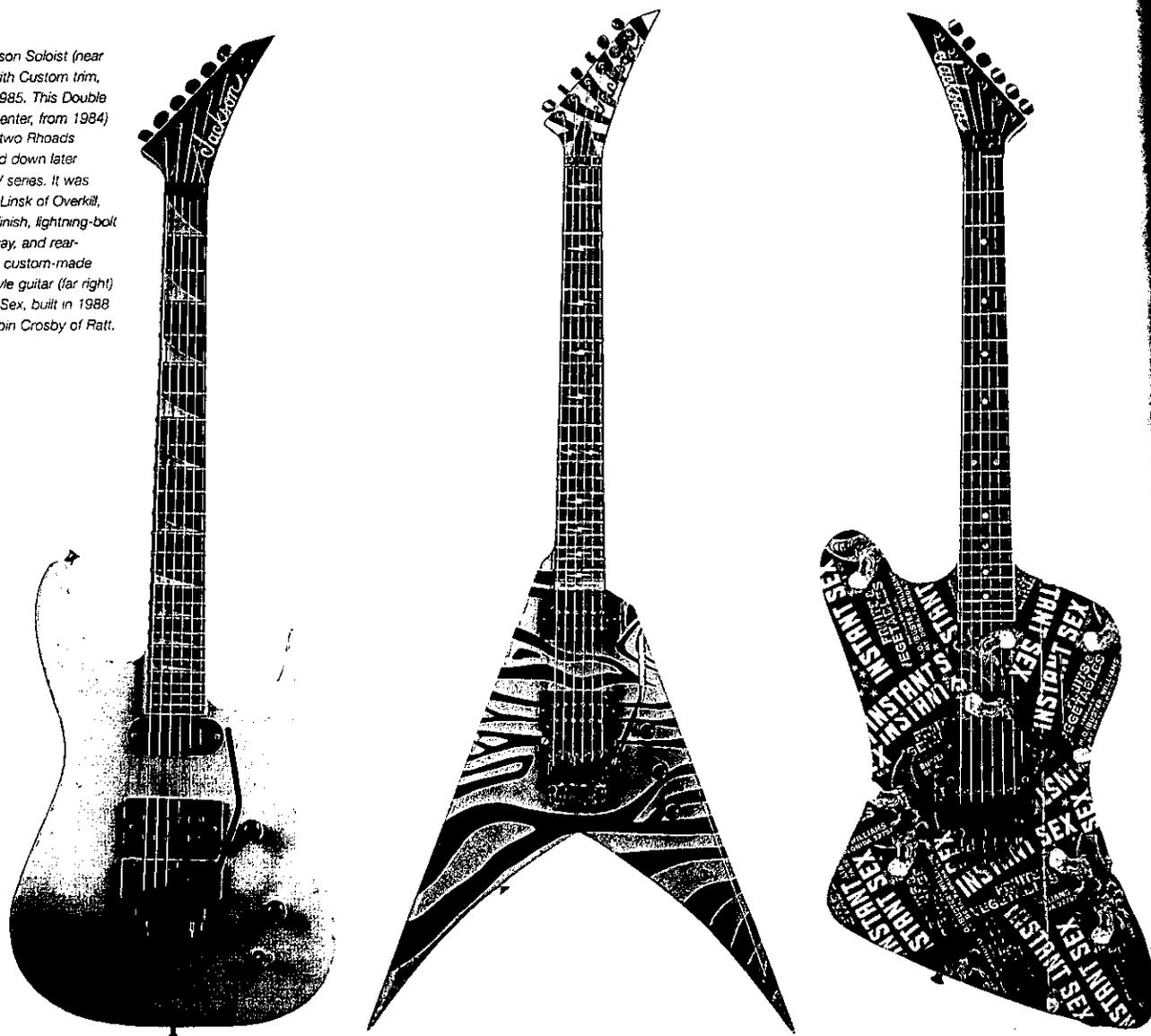
These were: the Randy Rhoads (offset V, from 1983); the Soloist (superstrat, from 1983); the Kelly ("curved" Explorer-style, from 1984); the Double Rhoads and later King V (Flying V-style, from 1985). More or less from the start, these models were offered with two levels of trim – Student (with rosewood fingerboard, dot markers, unbound neck/headstock) and Custom (with ebony fingerboard, "sharkfin" markers, bound neck/headstock) – although variations often appeared. Jackson gradually



developed and modified the original Strat-style guitars he'd made with the Charvel brandname, at first as the blatantly-named Strat Body, but more importantly as the Jackson Soloist. From about 1983 the Soloist came to define what we now know as the superstrat, the most influential electric guitar design of the 1980s. With input from players regularly shaping the changing design, Jackson built on the classic Strat-style guitar, squaring the body's sides while making the contouring bolder and overall shape slimmer, and "stretching" the horns.

While his early superstrat-inclined guitars continued with 22 frets, Jackson began to capitalize on the extra upper-fret access provided by his through-neck and deeper cutaways by increasing the number of frets to 24, giving players a wider range. The revamped body carried powerful combinations of single-coil and humbucker pickups, evolving to the "standard" superstrat combination of two single-coils plus bridge humbucker, partnered by a locking heavy-duty vibrato system. Jackson also instigated the drooped "pointy" headstock. So was the superstrat born: a new tool for high-speed,

Another early Jackson Soloist (near right) superstrat, with Custom trim, this one made in 1985. This Double Rhoads Custom (center, from 1984) was named for its two Rhoads "wings," and scaled down later became the King V series. It was designed by Dave Linsk of Overkill, and has a unique finish, lightning-bolt inlays, slight cutaway, and rear-mounted jack. The custom-made reverse-Firebird-style guitar (far right) was called Instant Sex, built in 1988 by Jackson for Robin Crosby of Ratt.



A motley crew of Jackson/Charvel endorsers lined up for this ad published in 1985 (left), with the accent on the graphic finishes that the joint company pioneered. Steve Vai is there, fourth from the right. Twelve years later Joey Z of Life Of Agony promoted the US-made JJP model in this Jackson ad (right).



high-gain guitarists, able to meet, match and foster their athletic excesses.

The Charvel logo was transferred to a Japan-built line in 1986, with the Jackson brand retained for the high-end US-made line. By 1987 production of the US Jacksons switched to a large new facility at Ontario, California. By late 1987 the King V was a production model. Two years on, the Strat Body's name was changed to the less contentious Vintage Style, while the line expanded to include the Dinky.

Also new in the Jackson line at this time was the strange Phil Collen signature six-string, its radically carved and contoured body far removed from the established idea of a rock guitar. A more affordable Collen model, the PC3, appeared in 1997.

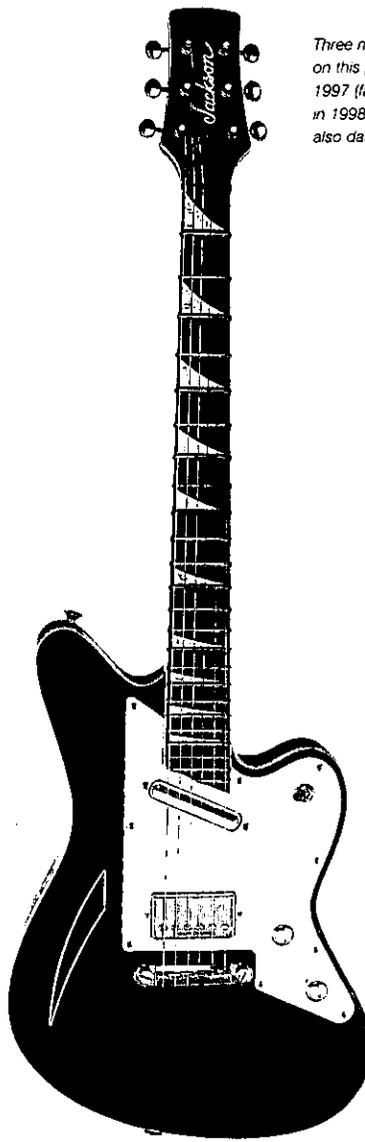
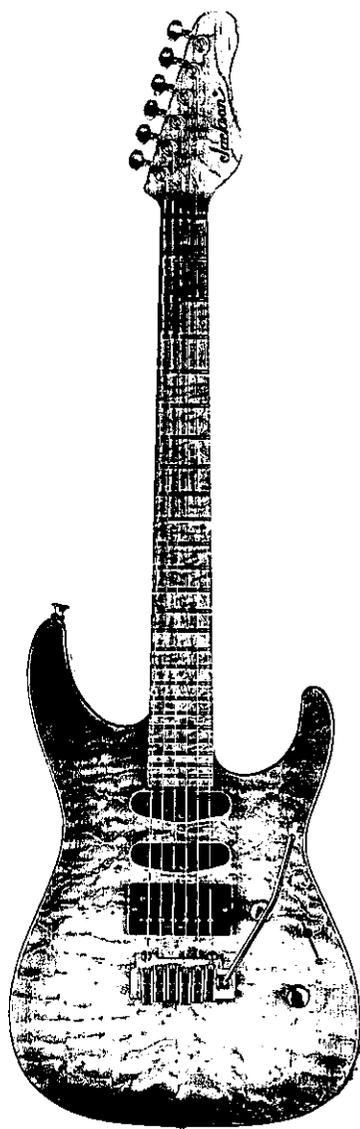
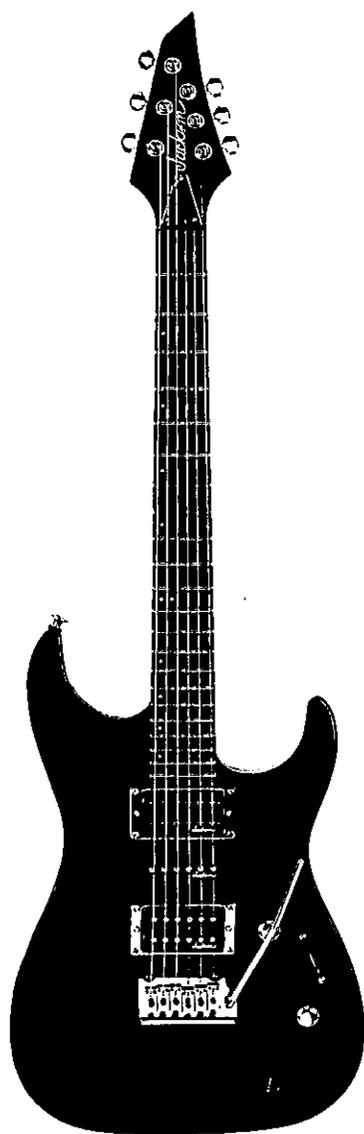
In 1985 Jackson himself had started a joint venture with Texas-based distributor International Music Corporation. Jackson left in 1989. He later went on to design a number of instruments for Washburn and others. After Jackson's departure, three different Jackson lines emerged: Custom Shop; US series; and Jackson Professional.

The Custom Shop editions were US-made special pieces at prices too rarefied for most mortals to even consider. The limited-production US series models each came with the option of ten different hand-painted airbrush graphic finishes. The Japanese-made Jackson Professional line was intended to bring Jackson to a wider market with high-quality versions of the American originals. These included the unusual Phil Collen model, along with the new Fusion Pro and ultra-pointy Warrior Pro. Prices of the

Professional line were relatively elevated for Japanese factory-built instruments. Despite such price variety, the choice of models remained limited, although the company wasn't slow to pick up and exploit changing trends. As part of the 1992 Professional series, the PRS-style Infinity model insisted on retaining Jackson's most distinctive features, the pointy headstock and the heavy-duty vibrato system. The retro-influenced JIX model appeared in the Jackson catalog during 1993, as did the Kelly Standard version of a Custom Shop line. High-end limited editions and variations on continuing themes appeared throughout the 1990s.

Jackson has concentrated on established strengths, while continuing to expand into lower-price markets. The Concept series launched in 1993 featured relatively affordable Japanese-built versions of the best-known Jackson designs, while the Performer line of 1994 was manufactured in Korea to attain even cheaper prices. By 2000 the X Series was made in India.

The acquisition of Jackson by the Japanese electronic musical instrument company Akai in 1997 saw the demise of the operation's sister-brand, Charvel. But the Charvel Surfcaster survived as a Jackson production model, introduced to the line during the following year (it had begun life earlier as a Jackson custom-shop guitar). Jackson continues today to refine its body shapes, for example in 2000 when it melded the Kelly and Rhoads styles to create the new Kelly Star KS2 model.



Three more Jacksons are pictured on this page: a Stealth TH2 from 1997 (far left); a PC3 (center) made in 1998; and a Surfcaster model, also dating from 1998.