

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

In re Application Serial Nos. 76516126, 76516127, 76515928

In re Application Serial Nos. 76516126, 76516127, 76515928

For the Marks: "MISCELLANEOUS DESIGN"

Filing Date: April 25, 2003

Published in the Trademark Official Gazette on
March 16, 2004

JS Technologies, Inc.

Opposer,

 γ

Fender Musical Instruments Corporation, Inc.

Applicant.

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

07/20/2004 SWILSON1 00000042 76516127

01 FC:6402 300.00 OP

Void date: 07/20/2004 SWILSON1
07/20/2004 SWILSON1 00000042 76516127
01 FC:6402 -300.00 00

07/20/2004 SWILSON1 00000040 76516126

01 FC:6402 300.00 OP

07/20/2004 SWILSON1 00000041 76515928

01 FC:6402 300.00 OP

NOTICE OF OPPOSITION

JS Technologies, Inc is a California corporation with a business address of 18650

Collier Avenue, Unit A, Lake Elsinore, CA 92530 (the "Opposer").

Opposer believes that it will be damaged by the registration of the marks in

Trademark Application Serial Nos. 76516126, 76516127 & 76515928 and hereby opposes same.

Void date: 07/20/2004 SWILSON1
07/20/2004 SWILSON1 00000041 76515928
01 FC:6402 -300.00 DP

Void dates: 07/20/2004 SWILSON1
07/20/2004 SWILSON1 00000040 76516126
01 FC:6402 -300.00 DP



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 and bass guitars.
2. In the 1990's, Opposer 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, 76516127 & 76515928 (the "Body Shapes").
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 three (3) federal trademark applications to register guitar body shapes that it uses on its Telecaster, Stratocaster, and P Bass guitars. These applications were subject to Serial Nos. 76516126, 76516127 & 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. Upon information and belief, in or about 1957, Applicant or its predecessors-in-interest began using the body design subject of Application Serial No. 76516127 in connection with musical instruments, namely, bass guitars.

12. Applicant or its predecessors-in-interest did not seek to register any of the Body Shapes with the U.S. Patent and Trademark Office (the "PTO") for over fifty (50) years with respect to the body designs subject to Application Serial Nos. 76516126 & 76515928 and nearly fifty (50) years with respect to Application Serial No. 76516127, until the Applications were filed in 2003.

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

14. 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 and bass guitar instruments.

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

16. 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.

17. 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 A-C.

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

19. 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.

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

21. 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.

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

23. 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.

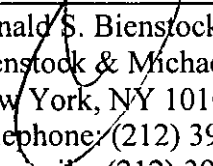
24. In the alternative, even if the Body Shapes have not become generic, the Applications for registration under §2(f) must be denied because musical instrument purchasers are confronted with numerous independent users of substantially similar or identical Body Shapes. Accordingly, Applicant cannot have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

25. 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.

26. 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,



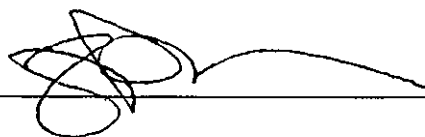
Ronald S. Bienstock, Esq.
Bienstock & Michael, P.C.
New York, NY 10107
Telephone: (212) 399-0099
Facsimile: (212) 399-1278
Attorneys for the Opposer

Certificate of Mailing

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

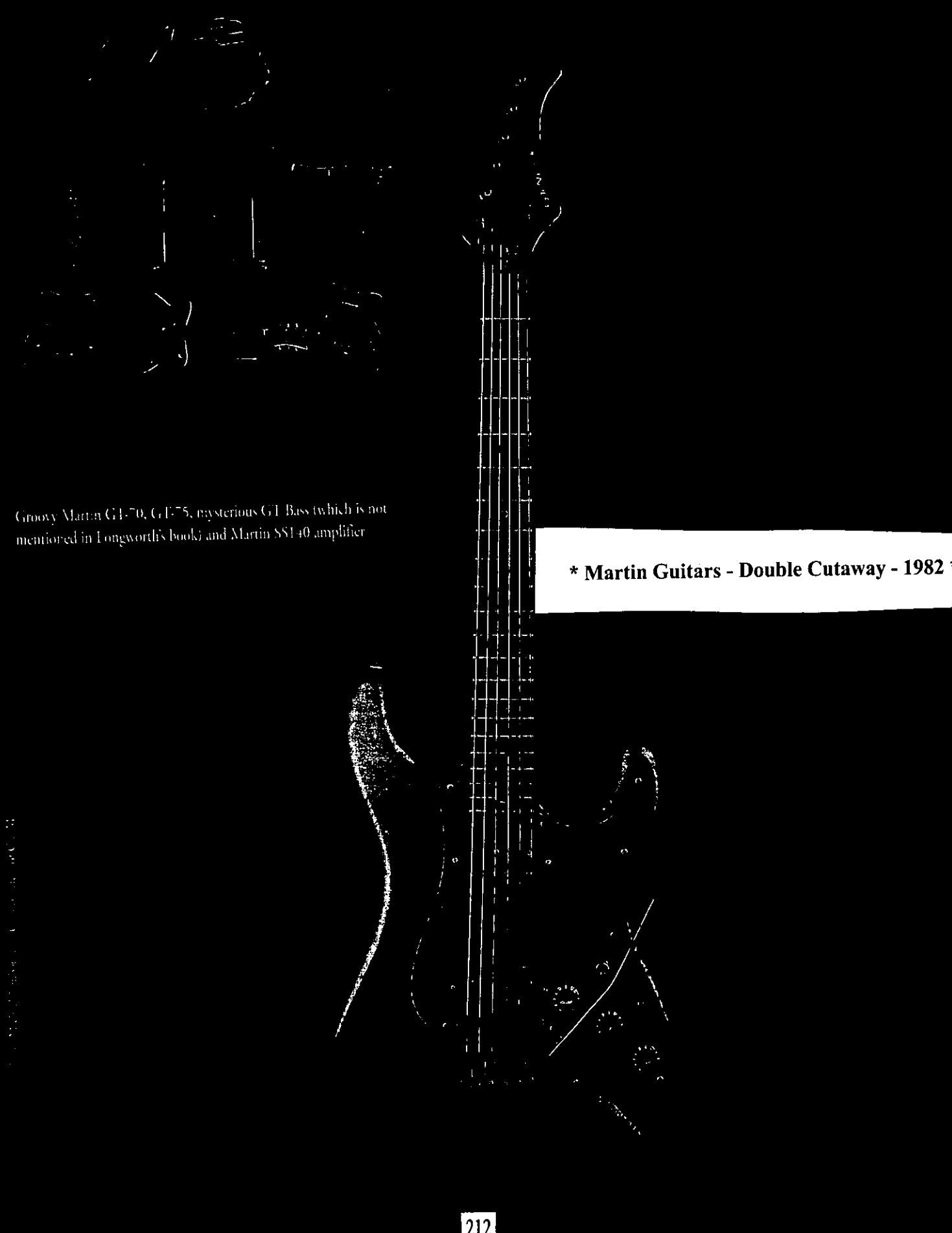
I hereby certify that this Notice of Opposition and a credit card payment in the amount of \$900.00 is being deposited with the United States Postal Service with sufficient postage as first class mail in an envelope addressed to: Box TTAB - Fee, Commissioner for Trademarks, 2900 Crystal Drive, Arlington, Virginia 22202-3513, on the date shown below.

BRIAN MITCHELL



July 14, 2004

EXHIBIT A



Groovy Martin G1-70, G1-75, mysterious G1 Bass (which is not mentioned in Longworth's book) and Martin SS140 amplifier

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

SCHECTER

S C H E C T E R

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 Scorchin' 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

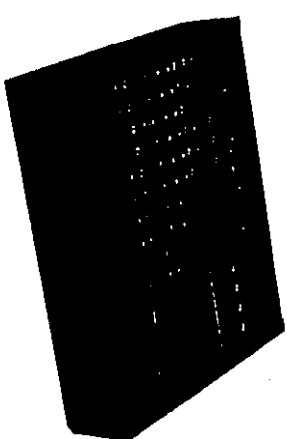
* Schecter Double Cutaway Guitar - Advertisement - 1983 *

COIL SOUND.

Controls: Just one volume and one tone pot with a five 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., Snow, 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 1/2 and 3 1/2 ips, punch in/out and variable pitch control.

Clartion (Kaman)—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.



* Schecter Double Cutaway Guitar - Advertisement - 1983 *

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 (\$9,600)—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.

Otarl Corporation—2 Davis Dr., Belmont, CA 94002, (415) 673-4544.

Current line includes: MX5050 MKIII-A men

Sony PCM-3324.

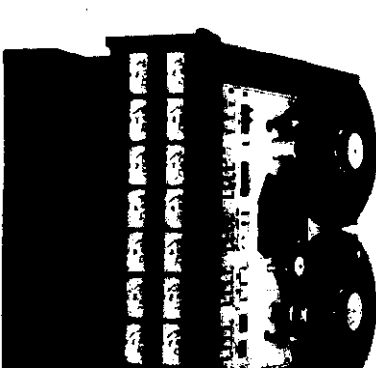
Current line includes: JH-110C series of (\$5,890 to \$11,975)—10 1/2" reels, 2/4" three heads, 0.02 percent wow and flutter, 66db S/N; JH-24 series open reels (\$1,660 to \$3,400)—1 1/4" reels, three heads, 8/16/2 0.03 percent wow and flutter, and 6/ PCM-3324 open-reel digital (\$104,000 and 1 1/4" reels, 76cm/s and 66.7cm/s tape speed, linear quantization, 24 tracks, great 90db dynamic range, 20Hz-to-20kHz frequency response, better than 0.05% thd, and 44,150.4kHz sampling rates (switchable).

Soundcraft Electronics—1517 20 ; Monica, CA 90404, (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 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, three 16/24 tracks, three motors, 50Hz-to-24kHz frequency response and 60db to 63db S/N.

Studer Revox 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 15 ips, three heads, two or four 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 three motors, 30Hz-to-22kHz frequency, and 65db S/N; A810 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-popabilly 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

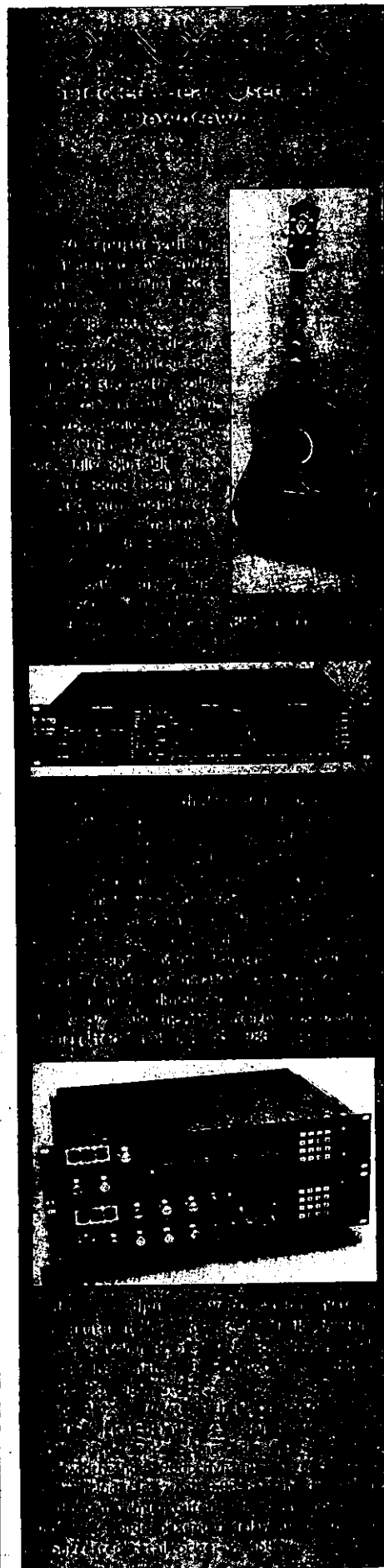
THE NEW
Signature

THE HOT ONES!

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

In Canada:
Great West Imports
3331 Jacomb Rd.
Richmond, B.C. V6V1Z6

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



The top image shows a dark, possibly black, electric guitar with a white pickguard and a white fingerboard. The middle image shows a dark, possibly black, building with a white roof. The bottom image shows a piece of electronic equipment, possibly a synthesizer or a mixer, with a dark faceplate and several knobs and buttons.

*** 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.

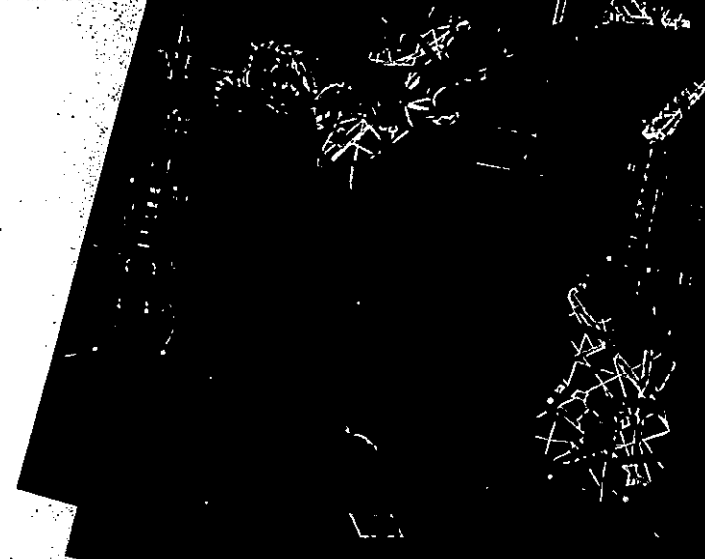
Van Halen's effects consist of MXR's Phase 90 and flanger, an ADA preamp (officially), an MXR Micro Amp (unofficially), a Roland DC-30 (long echo delays) and an Ibanez D-1 hints of delay. Leiren maintains MXR gear ever since the first album and tour because of its affordability and durability.

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 *

Halal 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 Mack

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 Lamborghinis 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 ei 'her 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 /an 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 Marfino

* 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

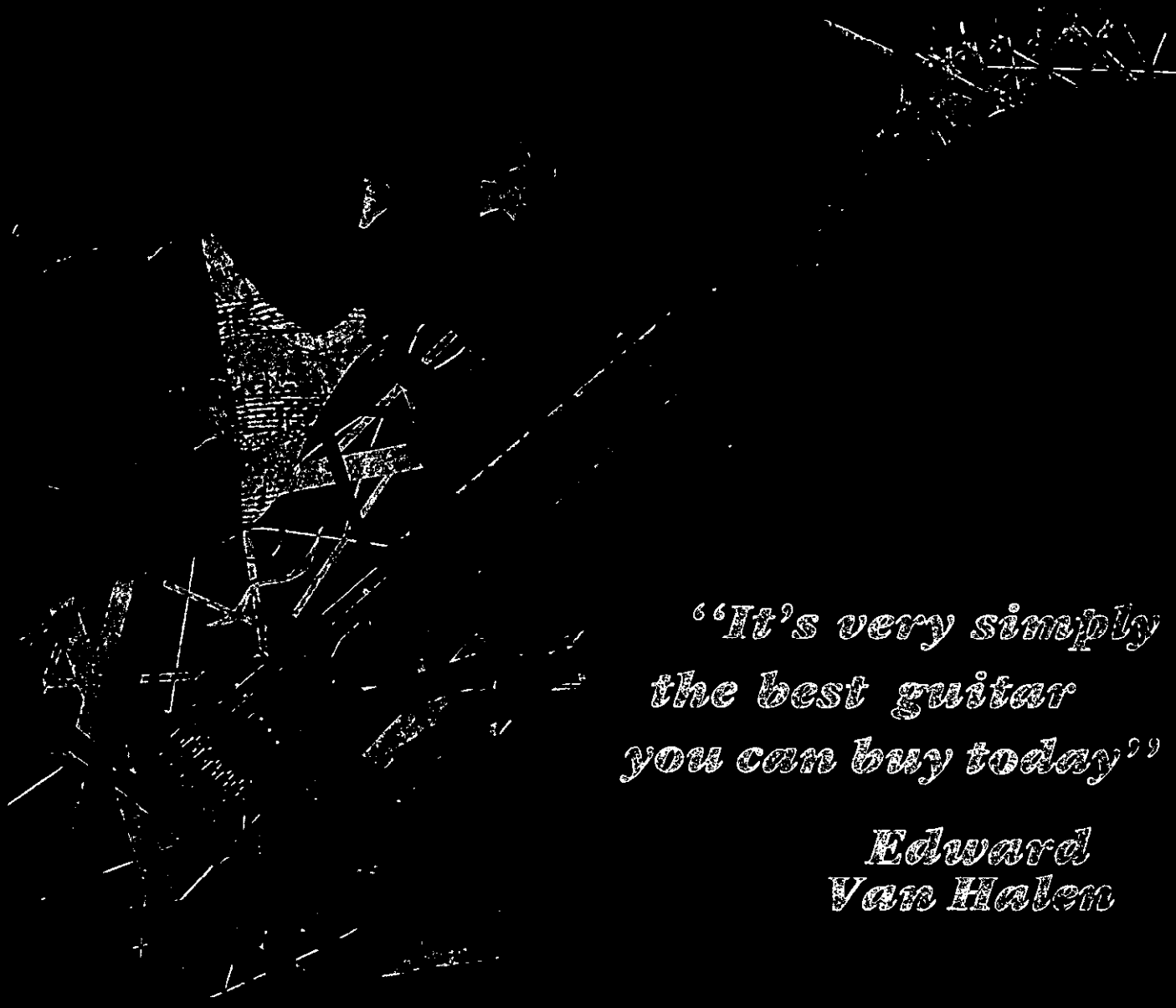
Gibson
Explorer Guitar

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 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

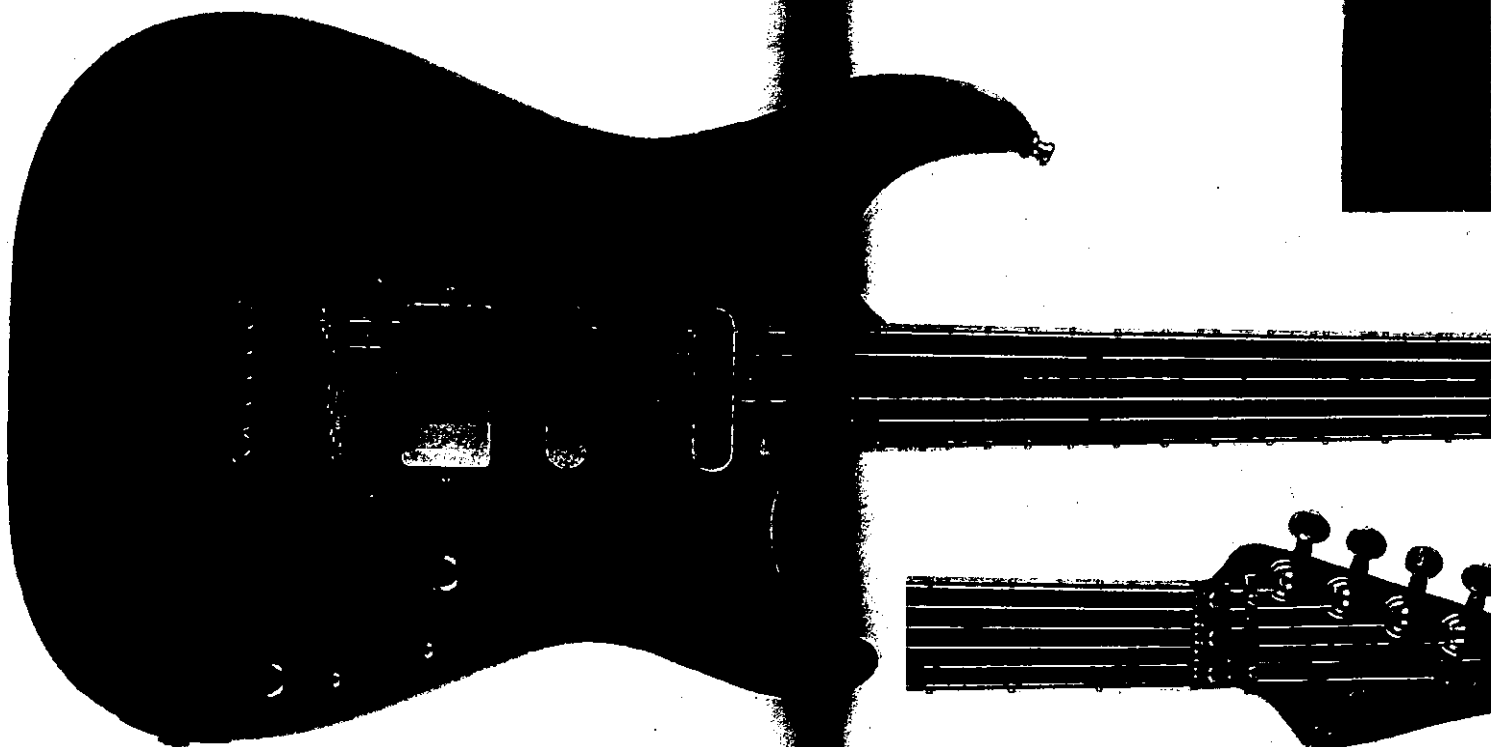
(illustrated here) debuted in 1988 during Dire Straits' appearance at Nelson Mandela's 70th birthday concert (broadcast live throughout the

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

* Pensa-Suhr Double Cutaway Guitar - 1988 *

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

slow: 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

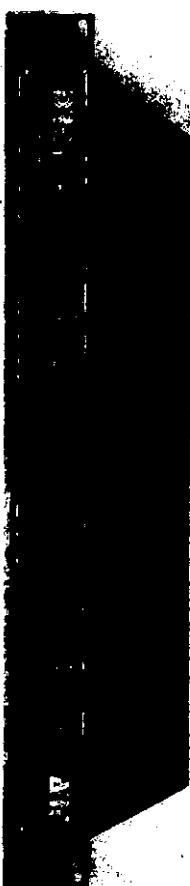
the seven primary rooms and two effects programs. The predelay control allows the reverberation to be set apart from the source material in time, from 0ms to 75ms in four steps. Four settings of high-frequency damping simulate actual absorption of high frequencies, not just an equalizer rolling off the 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 output, 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.

you to control the smoothness of the rever-



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 room reverberation effects. Besides normal room reverberation, creative use of the DP2a's extreme settings can create smaller

From the car are enclosed in a unique good fit unique

*ESP Guitar Kit - Advertisement - 1978 *

At one point we used our DR2a for tapping 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 MUSICIAN AND RECORDING WORLD

Circle number corresponding to the number designated on advertisement or editorial item and receive instant product information you want directly from manufacturer.

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22		
23	24	25	26	27	28	29	30	31	32		
33	34	35	36	37	38	39	40	41	42		
43	44	45	46	47	48	49	50	51	52		
53	54	55	56	57	58	59	60	61	62		
63	64	65	66	67	68	69	70	71	72		
73	74	75	76	77	78	79	80	81	82		
83	84	85	86	87	88	89	90	91	92		
93	94	95	96	97	98	99	100	101	102		
103	104	105	106	107	108	109	110	111	112		
113	114	115	116	117	118	119	120				

Circle number 98 if you want to subscribe to International Musician & Recording World

Name _____
 Address _____
 City _____
 State _____ Zip _____

BC 12-5

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

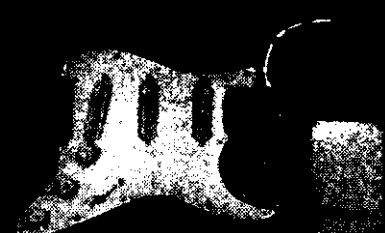
left of center on the PCM70 is extremely bright, be sure to always use voltage, don't install rack or direct reducing equipment filter outputs or other sources directly to any of its controls and always mute or shut down your monitoring system when powering up to avoid damage due to transien

SPECIFICATIONS

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



The Most Complete Selection of Replacement Parts Available Anywhere!



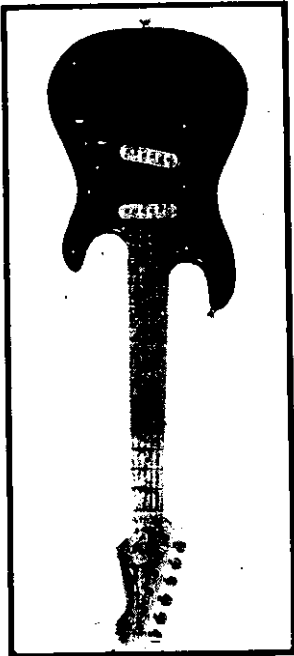


**is been synonymous
icrophone' for years;
t was for vocalists,
ing out. You guitar
rs, take note. The
has introduced three
edance mikes that
nd-in-glove with
ts and strings.**

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
nd 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.

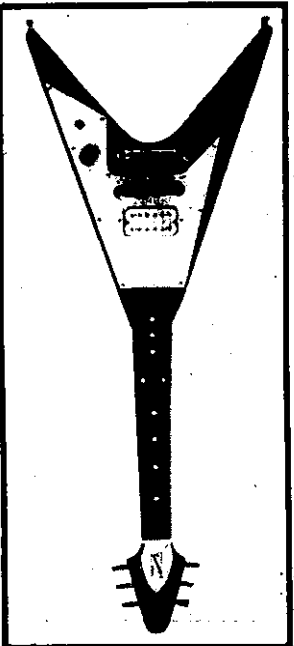
Incidentally, intonation correction was not far off.
The Sammy Paul: The cosmetically most beautiful of the three.
An accurate copy of Gibson's cherry sunburst, a good piece of
rosewood on the neck and a contour carved on the face of the
body which would have to be felt to be appreciated. This one is
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 teal 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.**

une-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.



RS430WH

RS440FR

RS520FG

RS530TR

RS130

*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
not simply stating the

around it with some interesting
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" group's 1979 breakthrough single, is as full and striking as anything Knopfler has committed to vinyl. His phrasing and figures on "Tunnel of Love" are memorable. His extended solo guitar crescendo closes "Telegraph Road" is exciting but being excessive.

Knopfler has a special knack for a solo. Like the great James Burton—economical licks behind the likes of Presley, Ricky Nelson and countless vocalist stars set the standard for soloing—he plays with remarkable economy. His solos are thoughtfully shaped in 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-minor 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-

stroke with the thumb. "I 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:

1984



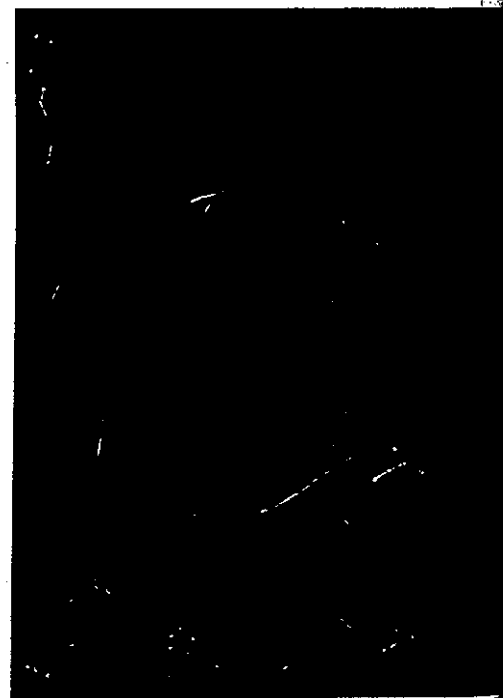
and more I was playing with just my fingers on the Gibson. Eventually, I never bothered to keep picks. I always used to lose them all anyway." The guitarist's left hand does a lot of damping on the strings as he plays, which is another means of achieving his distinctive, percussive sound.

Knopfler's main instrument at the moment is a red Strat-style 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 *Love on the Run*. It's on *Local H* used it on the *Cal* ly 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

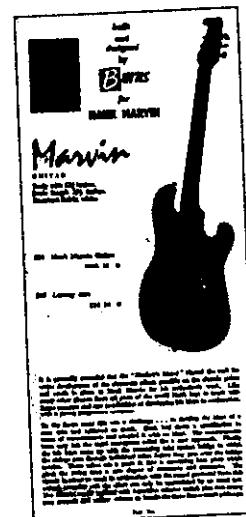
The Marvin, 1964–1965 This might be the most sought-after Burns ever as it was designed to meet Hank Marvin's requirements. It was based on a Stratocaster but the Rezo-tube system, where the strings passed through the body in pipes specifically tuned according to the resonance of each individual string, 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.

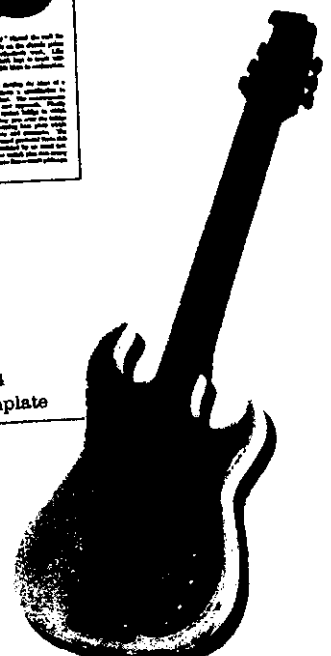
A Few Comments by Alfons Lahaye Contrary to the commonly held belief that all original Marvins are the same – this is definitely not the case. Burns made at least three different versions. The early models had a smaller body and a different scratchplate design. These scratchplates do not fit on the two 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.



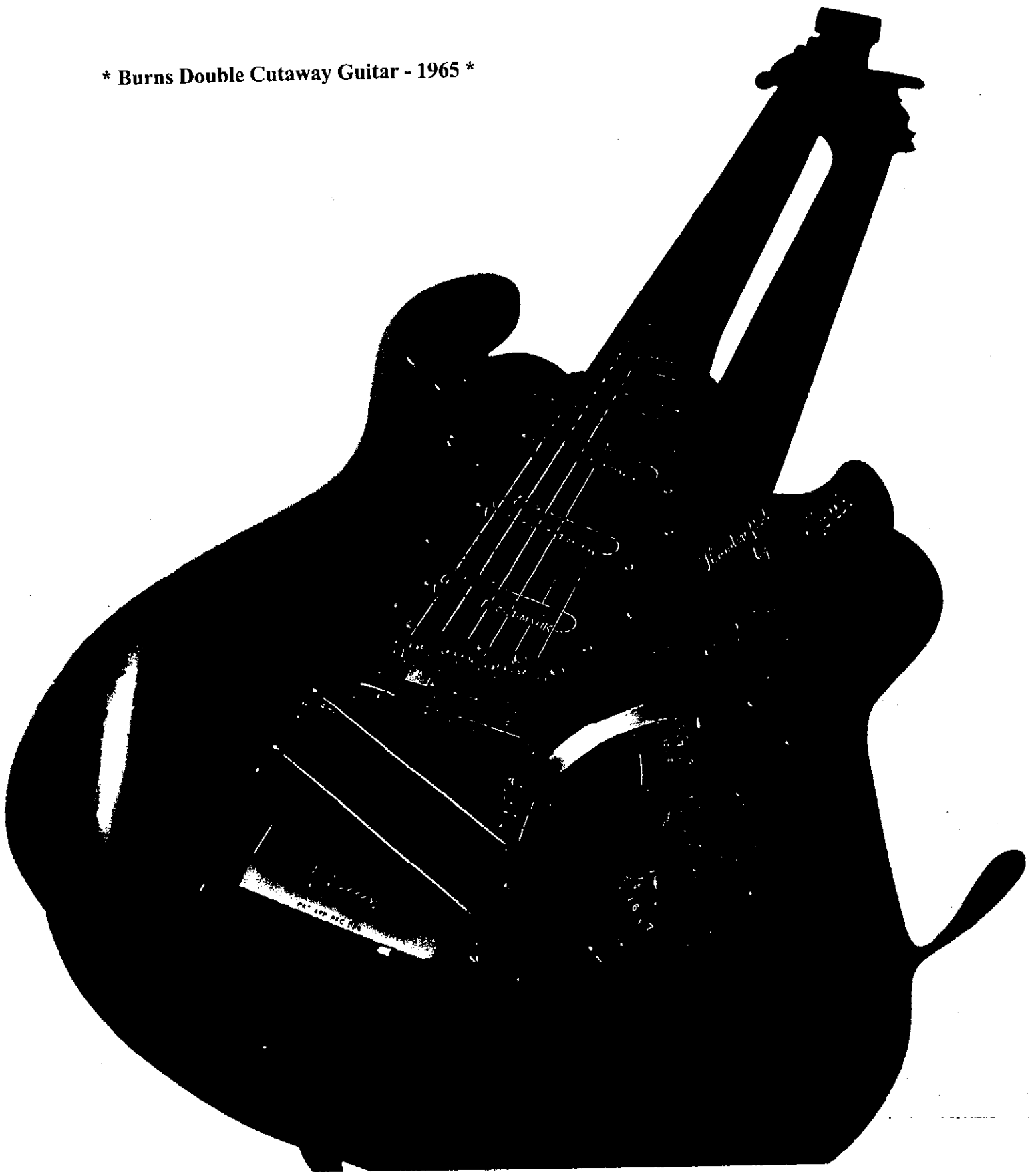
Rare Marvin 1964 with grey scratchplate



RVIN
65

THE SIXTIES

*** Burns Double Cutaway Guitar - 1965 ***



erboard.
Wasted
Muir Of

ird" was
position.
possible
ent that
ie to its

stic was
ger, and
res with
mployed
n, these
em. The
aches –
etter as



***Brian Moore Double Cutaway Guitar - 1995 ***



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

BRIAN

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

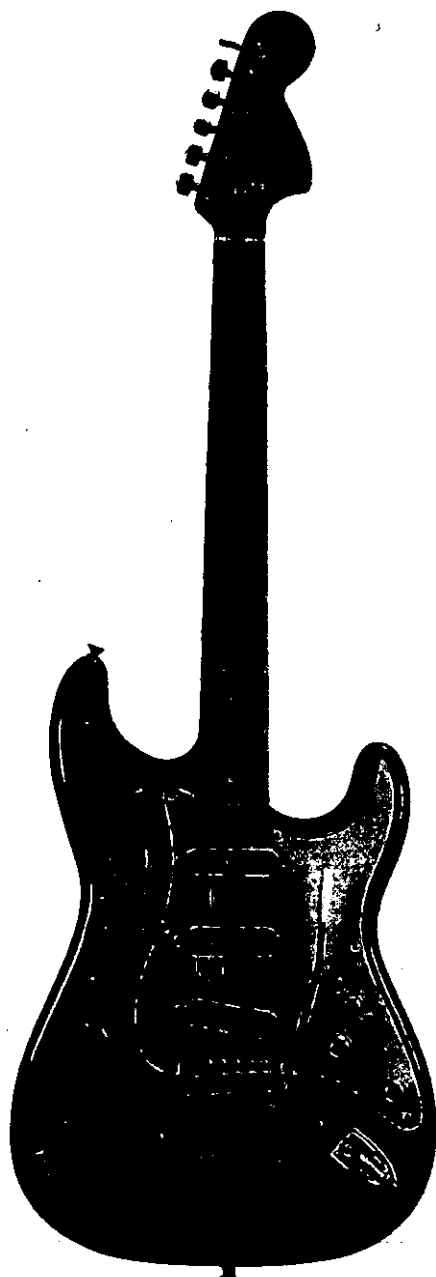
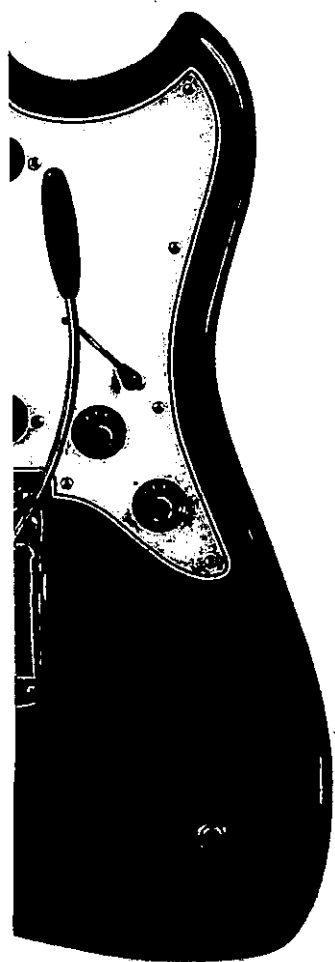
BUR

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





* Aria Double Cutaway Guitar - Circa 1972 *



ARI

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

The company was founded in Japan as Arco during the early 1950s. Arco began in 1956 and entered the market for electric guitars with a mix of solidbody and hollowbody models (hollowbody) and these bore the Arco, Aria, Aria D names. The factory also manufactured instruments for other brands.

The turning point came at the NAMM show in 1970 where Gibson was exhibiting its newly reissued Les Paul, kicking off the "copy era" of the 1970s. Copies of the Les Paul (Lucite (perspex) guitar and Fender's Telecaster) mushroomed into the copying of virtually all models. In the mid 1970s Aria added another

PICBY
FIN COSTELLO

GERRY COTTEN - B
CLIMBING THE CHARTS
"A TONIC FOR THE TRO
GERRY SAYS "IN MY OPINION THE A
ON THE MARK
ARIA PRO II ARIA PRO II ARIA
GICSVILLE SOUTH BRITAIN

Angels, California (and soon moved to nearby Los Angeles). The line would expand to include bodies, necks, pickups and other hardware replacement parts, and from this point on, Charvel would be a full-fledged guitar company.

In 1977, and late the following year Wayne Charvel and the entire operation to employee Grover Jackson. (Charvel had several shortlived companies in the 1980s, and launched the new line in 1988.)

Charvel continued to offer a customizing service, while continuing to develop and improve the line. Eventually appeared in limited form in the early efforts was seen under the name of Van Halen.

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

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.

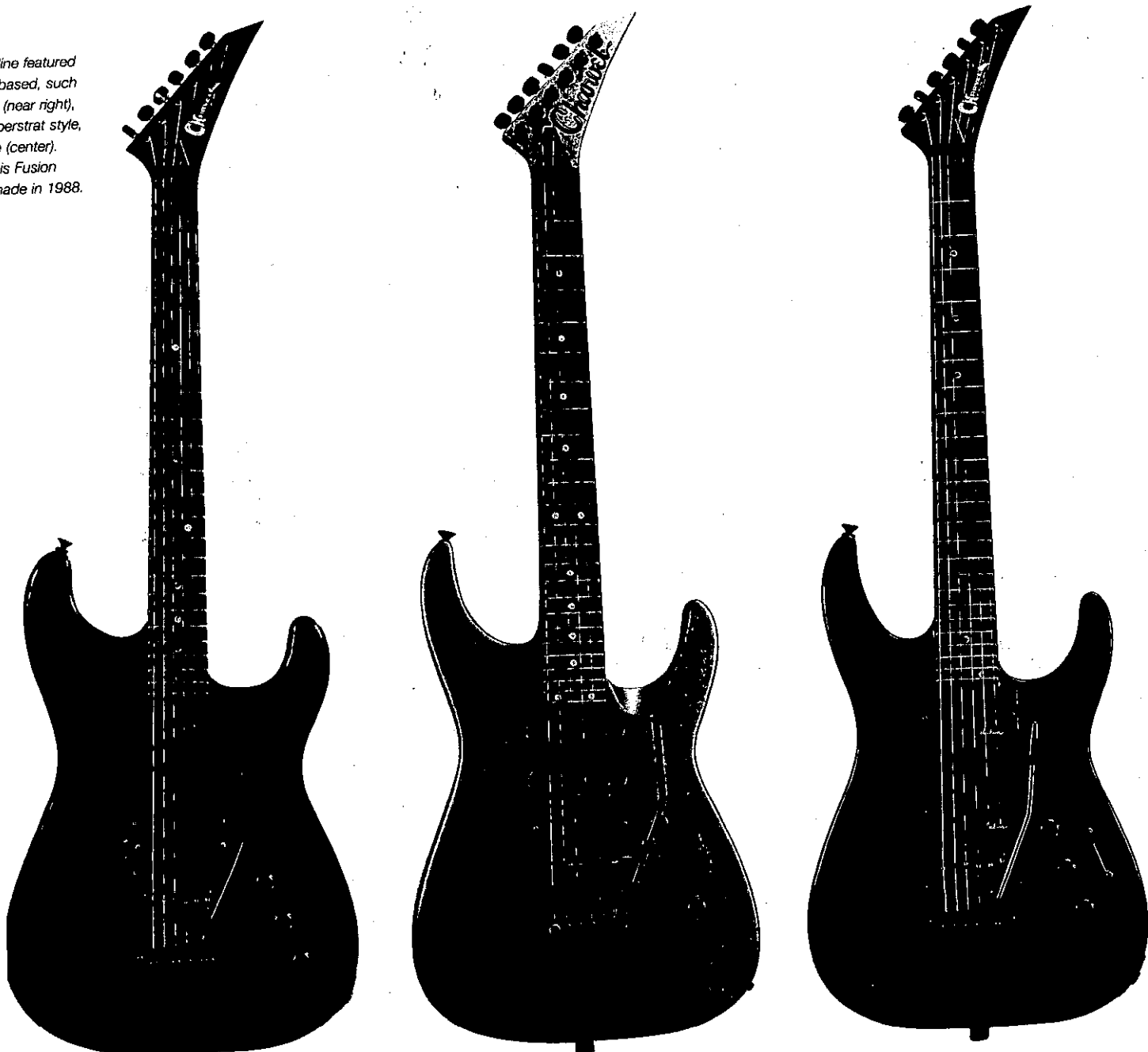
The new Charvel line remained Fender-styled: Models One, Two, Three and Four each employed a bolt-on neck and Strat-like body shape. Models Five and Six featured 24-fret through-neck construction allied to a slimmer-horned body. This and the pointy headstock would become characteristics of the new "superstrat" styling, as would

pickups. Pickup layouts included a single coil, plus-bridge-humbucker strongly influenced by Fender. 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-

The line featured a variety of body styles, such as the "superstrat" style (near right), the "Fusion" style (center), and the "Classic" style (left).



ON

"superstrat" rock guitar of the 1980s. design offered more frets, deeper altered pickup layouts and a high-many of the emerging fast-gun players Campbell, as well as more mainstream Frank Strpanek.

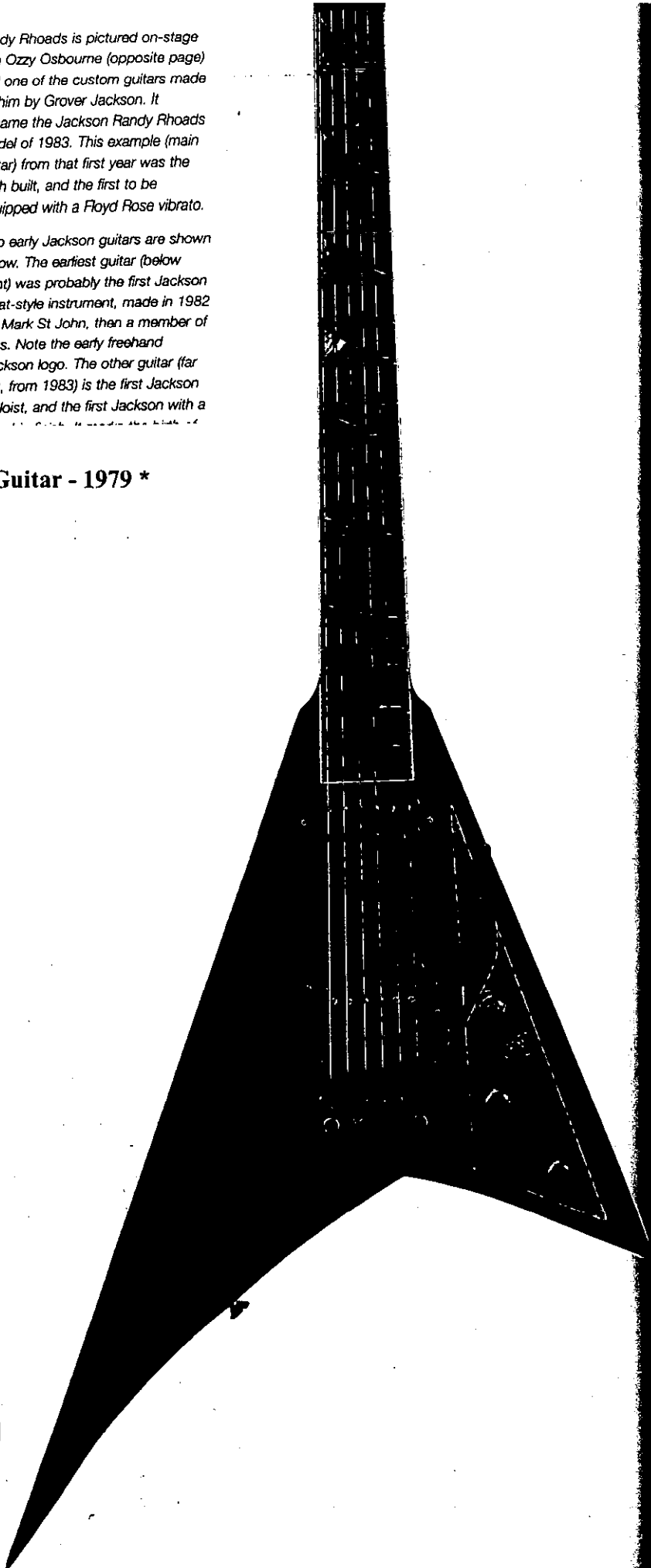
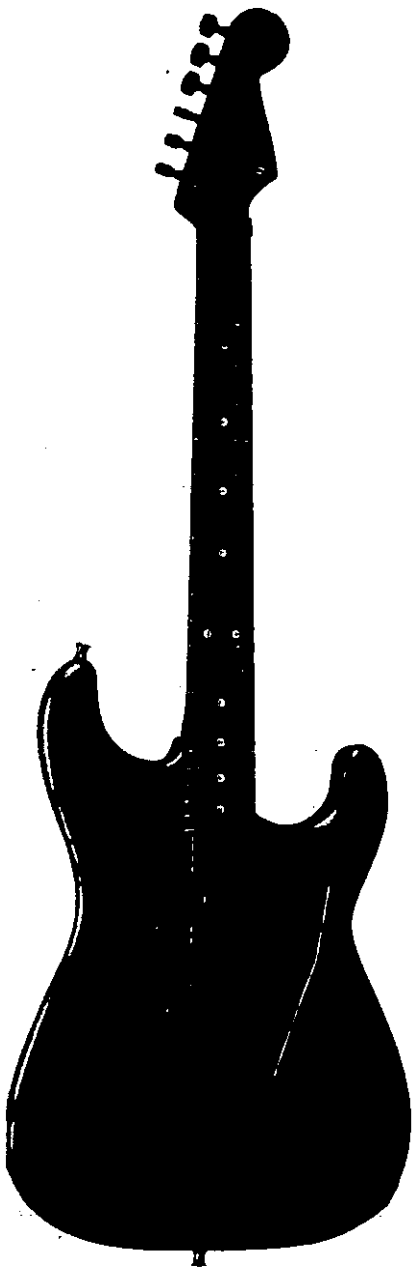
, and he joined Wayne Charvel's guitar-ia, in September 1977. However, the lems, and in November 1978 Jackson e small three-man workshop continued s, as well as repairing and modifying iments debuted in 1979 (see Charvel). ear-old up-and-coming guitarist called

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 ***

model and early 1980s models



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 followed, including the all-mahogany to cu Edition, made relationship with. Ibanez also introduced the seven-string Universe series in 1990, essentially a JEM without the "monkey grip" handle. By 1992 the UN77 was available with pyramid

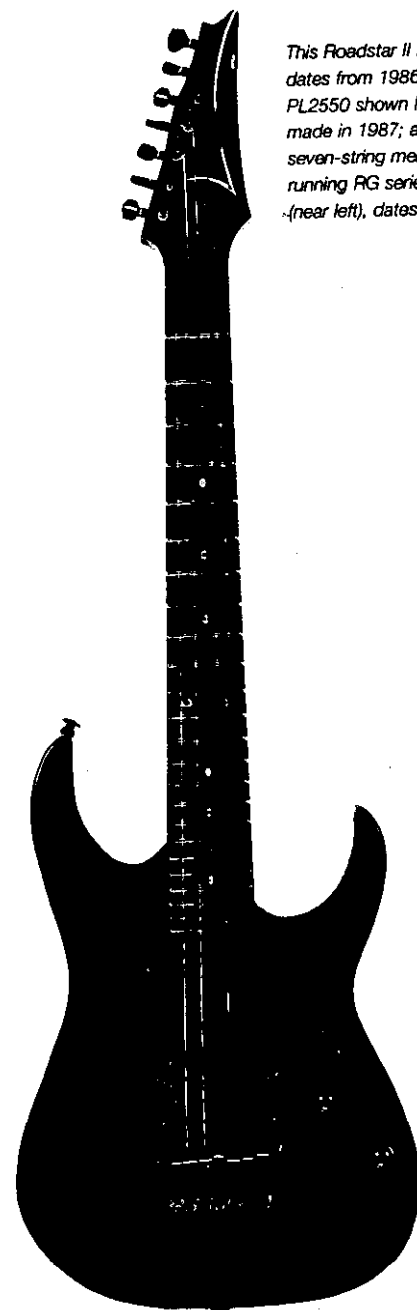
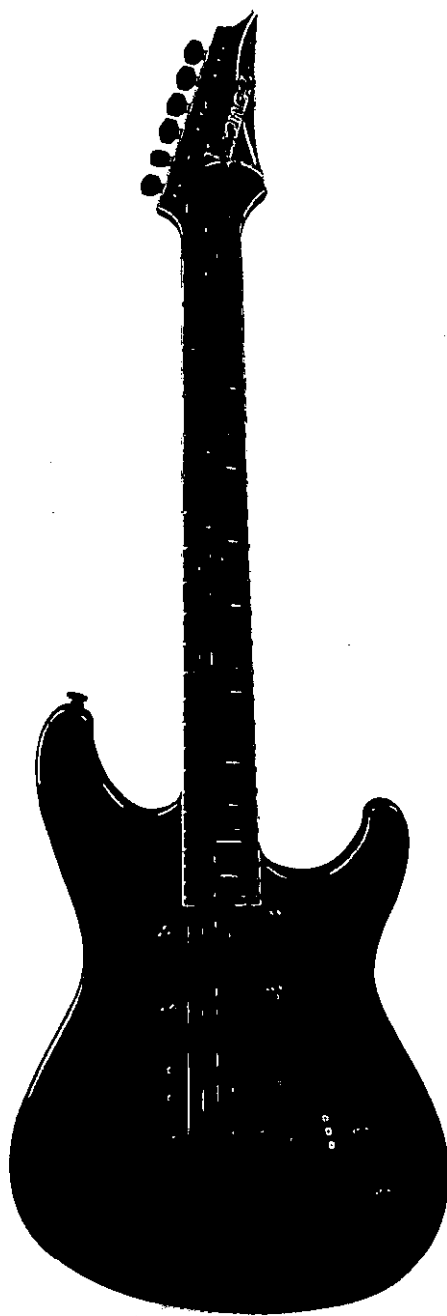
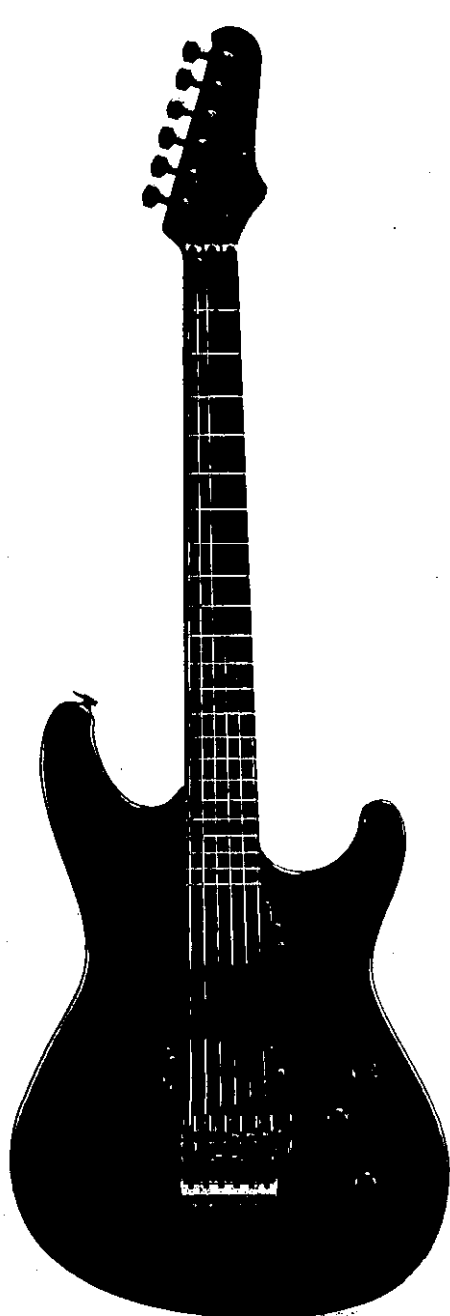


inlays and swirled, multi-colored "bowling ball" finishes. Yet more changes to the Ibanez catalog during 1991. The thin-bodied Saber guitars were rena series, adding a seven-string model and proliferating as the decade prog 1997 variants included the S Classic SC620 with a bound, flamed-maple t S Prestige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

Frank Gambale got his own Signature FGM series in 1991, a version Saber with humbucker/single-coil/humbucker pickups, locking vibrato s "headstock" into vibrato and stop-l AM400, a high-end ver 1998.

RED Beach helped design the Voyager model, offered from 1991 until 19 its vibrato was a wide, wedge-shaped cutout designed to make extreme dc

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



This Roadstar II RG240 (near left), dates from 1986; the PL2550 shown here (center), made in 1987; and this is a seven-string member of the running RG series, the F- (near left), dates from 1992.

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

y 1983 Roadstar IIs ranged from the ash-bodied RS-100, a three-single-coil ndent 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-ingle-coil pickup layout, the RS-440.

leve Lukather endorsed a Roadstar, the basswood-and-maple RS-1010SL, hed in 1985. This model had two special humbuckers and a Pro Rocker locking o 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 *

- which is confus

als were gone, b

as low-impedance active pickups.

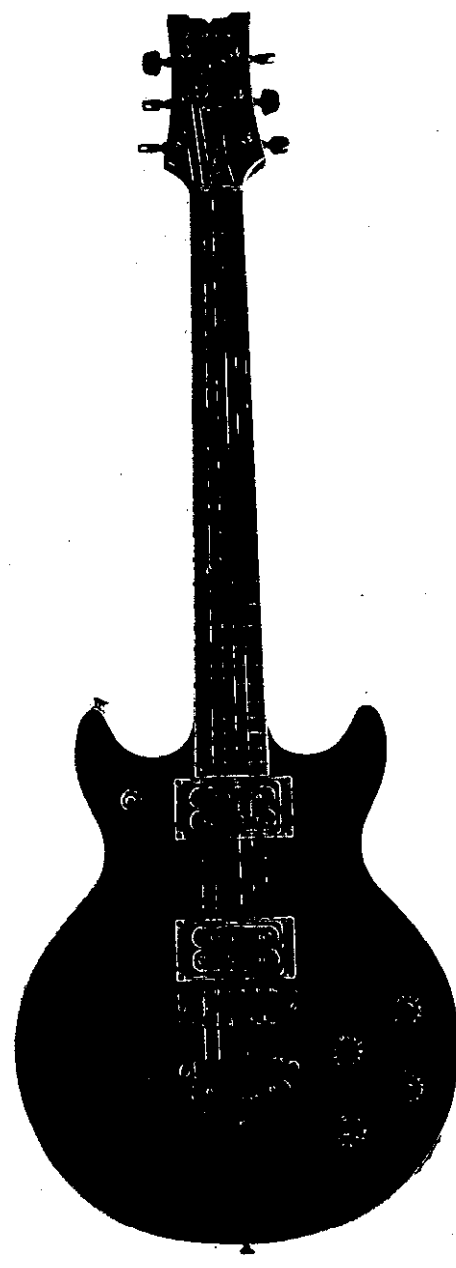
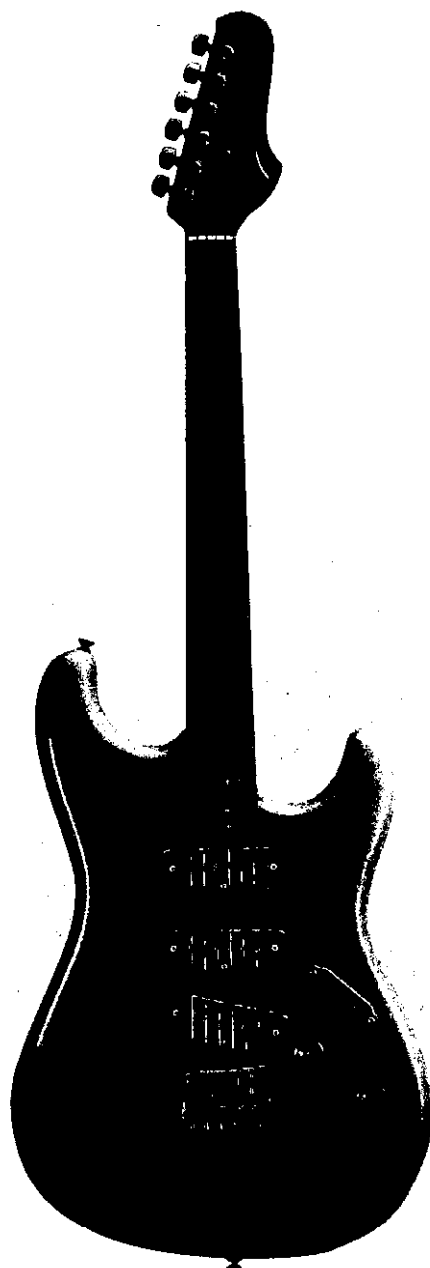
ne V-shaped Rocket Roll was rolled into a new X series of heavy-metal-style rs in 1983. These included a new Destroyer, combining the V and Explorer shapes a model similar to a Dean ML, and the dramatic stretched-x-shape X-500. Ibanez

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 – plus pushbuttons for recalling pickup settings.

Also debuting in 1985 was the RG series, distinct from the renar 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-map a remarkable run and would anchor the Ibanez solidbody line rig 1990s. The RG7620 (vibrato) and RG7621 (fixed bridge) seven-strir 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

Durir

indiv.

distir

*** James Tyler Double Cutaway Guitar - 1999 ***

seldom strayed 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, or most bizarre creations to bear the maker's brand.

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

KAPA

Capitalizing on the early-1960s guitar boom, Kapa guitars were the immigrant Kope Veneman of Hyattsville, Maryland, and were launched 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 more itself. Kapa's popular Minstrel teardrop-shape guitars were introduced. Japanese thinlines and solidbodies (plus oriental hardware) began to appear. A very few all-Japanese guitars appeared near Kapa's end, in 1971. Equipment were sold to Micro-Frets and Mosrite.

KAWAI

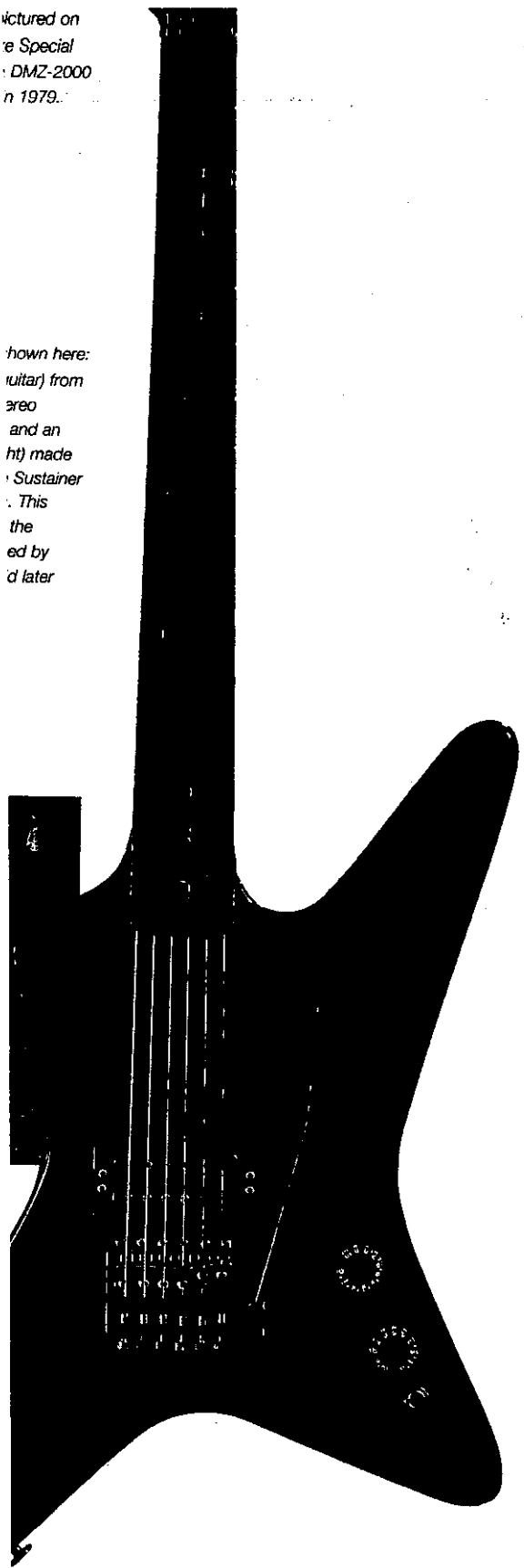
This Japanese manufacturer is best known for pianos, keyboards and electric guitars started in the 1960s, targeting the lower end of the market attempting to impress with chromed control panels, banks of mul-

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.



ictured on
e Special
DMZ-2000
n 1979.

hown here:
uitar) from
ereo
and an
ht) made
Sustainer
This
the
ed by
d later



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 management company that handled a Russian band. Earlier that year, Kramer introduced

* Kramer Double Cutaway Guitar - 1978 *

t used
sed in
ramer

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.



K R A M E R



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 MOD-
ERN INSTRUMENTS, AS YOU CAN CLEARLY SEE,
ARE DIRECTLY DESCENDED FROM THEIR VENERA-
BLE 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.

CTRIC GUITARS



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 *



WTC 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 humbuckers and one single-coil pickup, 5-position control, and vintage tremolo.

RGX 421DM \$599

Alder body with bolt-on maple neck, maple fingerboard, two humbuckers 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 humbuckers and one single-coil pickup, 5-position control, and TRS-Pro tremolo.

EX 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

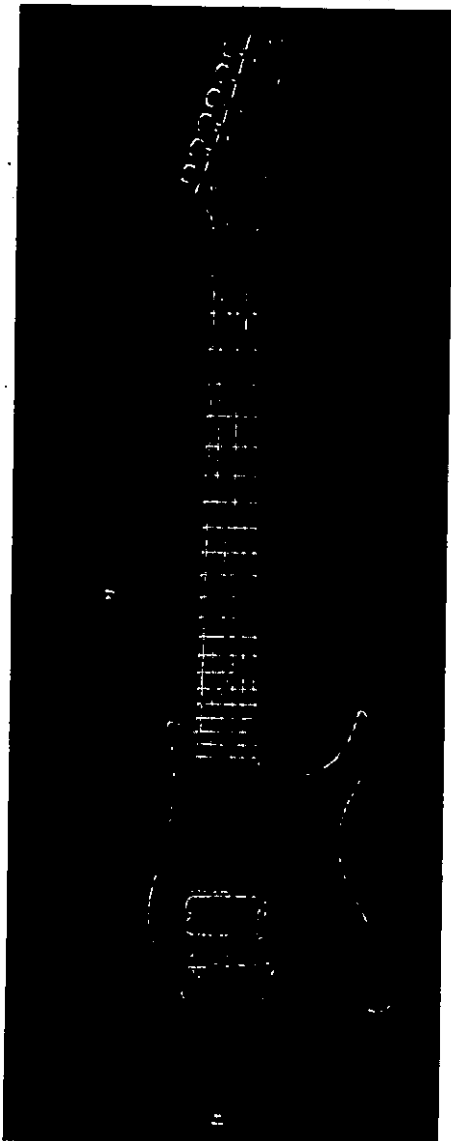
\$1,996

stereo/split-coil wiring. Hardshell case included.

• Options: Exotic tops, hardware, electronics, left-handed

SE CLASSIC \$1,000

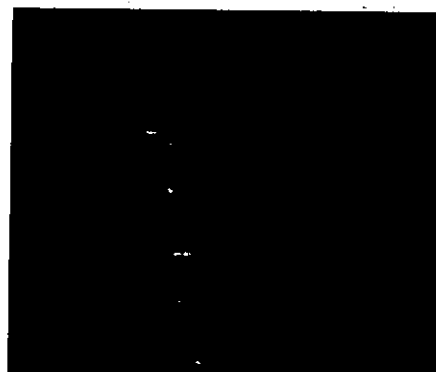
Cedar body, hardwood top and neck pocket, maple neck.



Yamaha Pacifica 312

#145

ELECT



vintage.
• Options:
maple top

"T" IV

Basswood
maple f
Lindy F

NINE

Tradition
ups, birch
swamp
bridge.

MAPL

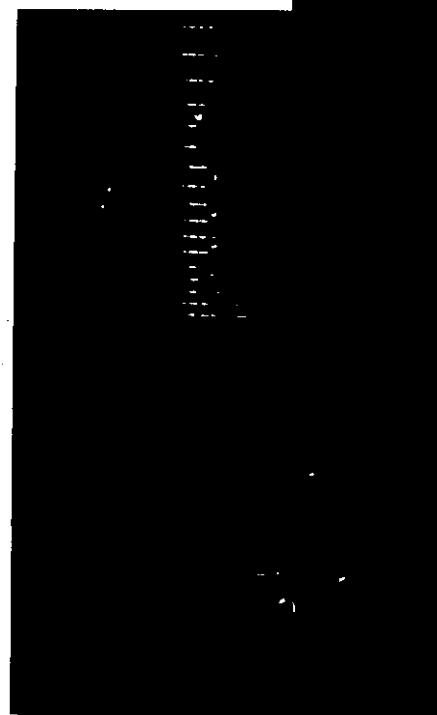
Figured
eye map
tuners, f
• Options:
maple top

RT CI

Carved
bird's-eye
Trim-Lo
• Options:
maple top

CLAS

Carved f
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, "rod" 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

Zion Prime



SAMS GAY

SAMS GAY

[About Us](#) | [Customer Support](#) | [Contact Us](#) | [News](#) | [Careers](#) | [NAMM Highlights](#) | [FAQ](#) | [Home](#)

Search:

GO

FRETTED INSTRUMENTS J. REYNOLDS ELECTRIC GL

[Amplifiers](#)
[Audio](#)

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

▼ Fretted Instruments

- amigo fretted instruments
- arbor acoustic guitars
- arbor acoustic/electric guitars
- arbor electric basses
- arbor electric guitars
- banjos
- classical guitars
- dreadnought guitars
- folk guitars
- guitar packages
- hondo bass guitars
- hondo electric guitars
- hondo folk guitars
- j. reynolds acoustic guitars
- j. reynolds electric basses
- j. reynolds electric guitars
- jb player acoustic/elec bass
- jb player acoustic/electrics
- jb player acoustics
- jb player electric basses
- jb player electric guitars
- jb player guitar packages
- lotus banjos
- lotus mandolins
- mandolins & dulcimers

[Guitar Accessories](#)
[Harmonicas & Accordians](#)
[Keyboards & Accessories](#)
[Lighting & Sound](#)
[Percussion](#)


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 Guitar
Model: JR4NH



JR5B

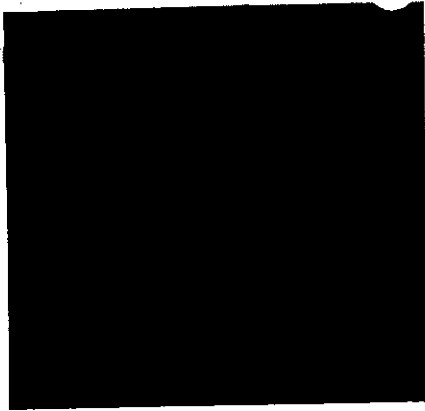
[view details](#)

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



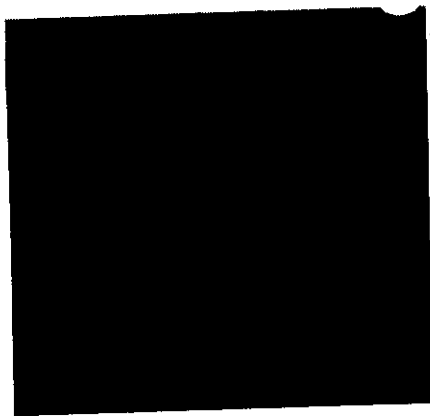
AS320TBL [view details](#)

Arbor Double Cutaway Flamed Maple Top Electric Guitar
Model: AS320TBL

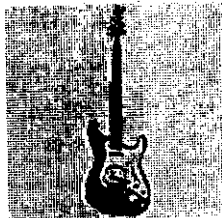


AS350AM [view details](#)

Arbor Double Cutaway Amber Finish Electric Guitar
Model: AS350AM



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



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



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



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



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



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



[view details](#)
HIIRT
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. Neatly contoured body cutaways allow player easy access to the whole two octave fretboard. 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

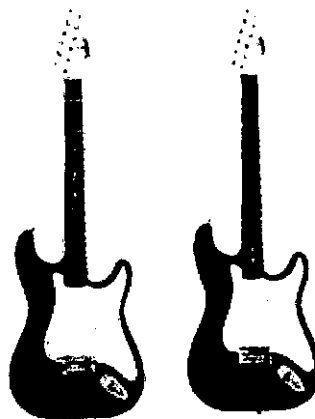
Using the traditional, double cutaway electric guitar design, the Vintage V8 St attractive guitar.

Neatly contoured body cutaways allow access to the whole two octave fretboard. tone rotaries are coupled to a 5-way selector.

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' logo.

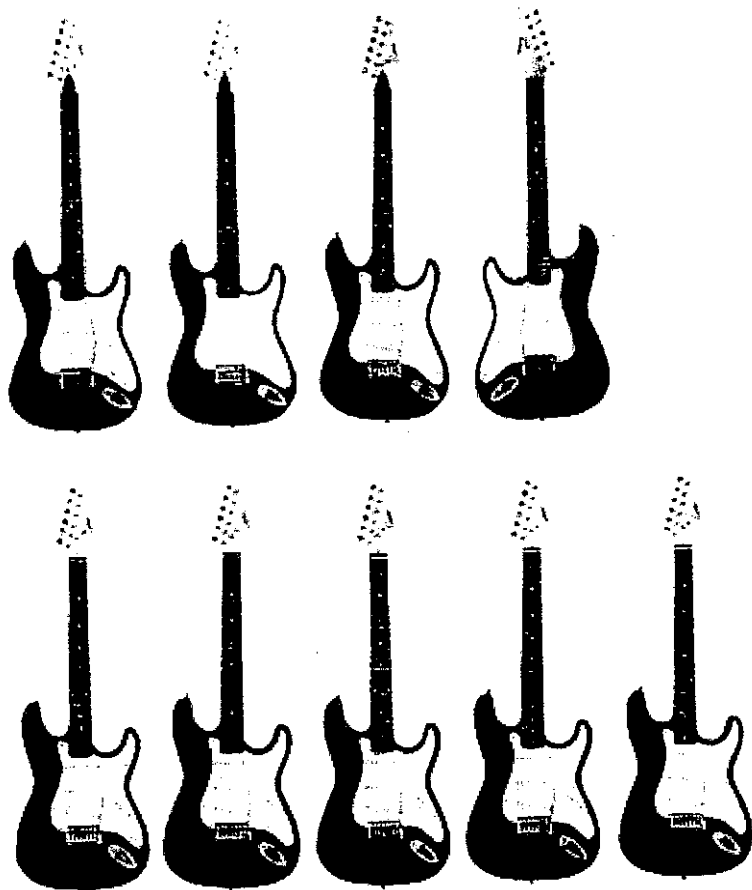
MODEL	BODY	TOP	NECK	F/BOARD	SCALE	MACHINE
V8TSB	Basswood	Quilted Maple	Maple Bolt On	Rosewood	628mm 24 Fret	Satin Chrome

*** 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	1Double 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 - Musicorp.com - 2003*

EXHIBIT B



All-New Sabre™ Bass



contoured body for added playing comfort.
Deep cutaway allows access to 21st fret.
Body employs brass inserts for bridge and
pickup mounting.
Available in natural, sunburst, walnut, black
and white finishes.

Electronics

* Music Man Bass Guitar - Advertisement - 1984 *

- volume control settings.
- Separate bass and treble controls provide both boost and cut.
- Pickup selector switch allows choice of pickups or combination of both.
- Bright switch conveniently adds additional highs at player's fingertips.
- Phase reversal switch allows both in phase or out of phase pickup connections.

Pickups

- Two humbucking pickups with eight 1/4-inch magnets each.
- Low impedance of pickup winding preserves highs and adds upper register response.
- Pickups have height adjustment screws at each end to aid in obtaining balanced response.

Head

- One piece rock maple construction.
- 31 inch scale with 21 frets to enable playing to E.
- Rock hard Melamine nut for long wear and precise notching.
- Patented truss rod design has recessed adjustment at head.
- Improved neck tilt adjustment avoids use of neck shims.
- Unique head design contributes to better overall balance of instrument.
- Patented Music Man tuning keys (manufactured by H. Schaller). Tapered string post forces strings to lie flat against head for better tension over nut.

Bridge

- Heavy cast bridge housing provides full bodied tone and excellent sustain.
- Four bridge saddles are recessed in well of bridge housing to form a rigid assembly that resists vibration.
- Bridge saddles are stainless steel to resist rust and corrosion. Each saddle has height and string length adjustment. Height adjusting screws are recessed within the saddles to prevent interference with picking technique.
- Bridge housing contains four individual mutes with manually-adjustable thumb screws. String damping may be custom-tailored to your own playing style.

Basic Design

The Sabre™ bass retains all the unique features that made the Music Man Sting Ray™ bass the outstanding success that it has become. The modern concepts of these fine instruments employ the latest in technological advances to bring a new standard of performance to today's bass player. We urge you to play one at your Music Man dealer's today.



MUSIC MAN, INC.

The experience people.

P.O. Box 4589
Anaheim, CA 92803
Telex 692-397

Equipment File

* Hondo Bass Guitar - Industry Publication - 1983 *

TWO FROM ROLAND

Roland has introduced two new bass amps, the BN-100 and the BN-60. Both come equipped with a four-band active equalizer (as well as an equalizer bypass switch) and a built-in chorus. Included are pre out, main in, speaker and EXT speaker jacks, and a can-non-type line-out connector. Both employ a

15" speaker mounted in a tuned bass reflex enclosure. The 100-watt (RMS) BN-100 retails for \$850.00, while the 60-watt (RMS) BN-60 retails for \$650.00. For more information, contact RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040, or phone (213) 658-5141.

THE ROSS SYSTEM

Ross has introduced two new enclosures for the B-100 100-watt amp: the 118B, a single 18" bass reflex enclosure, and the 210MB with dual 10" bass enclosure and built-in crossover. Both feature tolex covering, recessed hardware, chrome corners and non-skid rubber feet. Suggested retail price for the 210MB is \$249.95, while the 118B retails for \$499.95. For more information, contact Ross Systems, P.O. Box 2344, Fort Worth, TX 76113, or call (817) 336-5114.

BEFORE YOU BL

A NEW DESIGN CONCEPT

Don't buy a combo type bass amp unless you plan on your career going no where. And don't spend a small fortune on power amps, pre-amps, limiters and equalizers unless you plan on going into the used equipment business later. Now there is a new and far better approach—a radically new type bass system from MESA-Boogie that packs stunningly professional performance into a reasonably priced package... with combo size and portability.

YOU ASKED FOR IT

After twelve years the MESA-Boogie guitar amp is still the one most wanted by players and most imitated by manufacturers. And all along you Bass Players have asked us for a compact, high quality bass system offering the same kind of originality and electrifying performance.

YOU GET IT

And now after ten years of background research, we're building your system: The D-180/RoadReady design integrated system from MESA-Boogie. But if it doesn't meet or exceed your expectations as The Definitive Bass System for punch, power, clarity, warmth, versatility, quality, convenience and portability... then we'll refund your full purchase price with no hassle.



The show over, cept. for at prove up to indivi split could but it the s fact f



Sting (left) Sting's melodic, constructive bass work was an underrated component of The Police (1977-83), from 'Can't Stand Losing You' to 'Every Little Thing She Does Is Magic'. While he has also used Fender basses to good effect, especially for subsequent solo material, Sting's most prominent instrument in The Police was his Ibanez Musician bass, shown in concert (left) and pictured below.



Ibanez Musician 1979 (above)
This bass belonged to Sting who used it for most of his Police work. Ibanez, along with Arita, redefined the image of Japanese basses in the late 1970s as well-made and good sounding instruments, bringing many features of expensive custom makers like Alembic to a more affordable line of basses.

HEAD

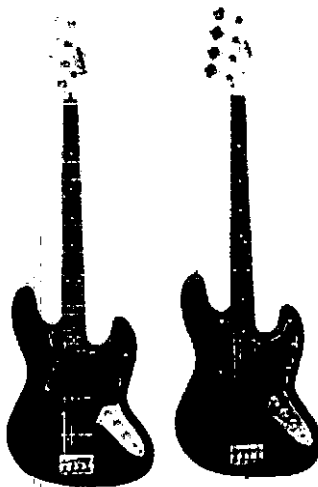
1970s, Ned Steinberger had obviously been a bug and began to formulate ideas for a design. This one would have far-reaching would, almost literally, turn many other ads. One of the things that Steinberger had while working on the NS design was his weight of the neck and head. "I was in a room and I was thinking about it," he had said to me to the tuning machines of the body."

* Ibanez Bass Guitar - Industry Publication - 1979 *

st to think of this option. I was really right and system I red. Well, realised at point. at drove ig went

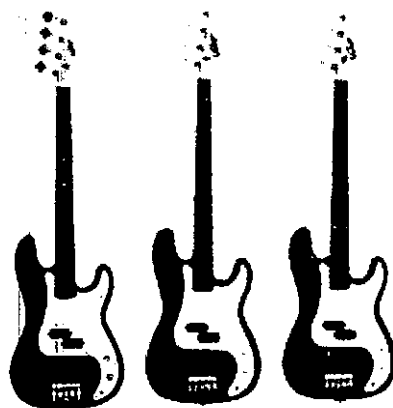
is first ie had g bass st notes sustain well, certain notes die

per to consider the c ke the bass heavier ows', another drawb: st notes sustain well, certain notes die

**EJM96BK £169.00** Black**EJM96 £169.00** Sunburst

An attractive 'do-anything' bass, the attractive traditional looks of the Vintage bass tones, from smooth walking bass lines through to funk-based trebly pop, balanced feel and smooth tones make the no-frills EJM96 an understated yet

MODEL	BODY	BINDING	NECK	F/BOARD	SCALE	MACHINE
EJM96BK	Solid	No	Maple	Rosewood	864mm	Chrome
EJM96	Alder			Fretless		

**V40TBK £169.00** Simulated Flame Maple Thru Black**V40SB £169.00** Simulated Flame Maple Sunburst**V40CGB £169.00** Simulated Flame Maple Candy Green Burst

Never bettered, this attractive bass guitar range offers some classic bass sound mounted pickup. Elegant and purposeful, this Vintage bass guitar series has : with plenty of value-for-money ability, means that it will continue to be a top pick.

MODEL	BODY	TOP	NECK	F/BOARD	SCALE	MACHINE
All V40's	Lam.	Simulated Flame Maple	Maple	Rosewood	864mm	Chrome

[Back To Top](#)

*** Encore Bass Guitars - John Hornsby Skewes Company ***



H815W [View Details](#)
HONDO BASS GUITAR WHITE
Model: H815W



H820MB [View Details](#)
HONDO BASS W/MAPLE NECK BLACK
Model: H820MB



H820MBS [View Details](#)
HONDO BASS W/MAPLE NECK BURGANDY SUNBURST
Model: H820MBS



H820MCS [View Details](#)
HONDO BASS W/MAPLE NECK CHERRY
Model: H820MCS



H820ML [View Details](#)
HONDO BASS W/MAPLE NECK BLUE
Model: H820ML



H820MR [View Details](#)
HONDO BASS W/MAPLE NECK RED
Model: H820MR



*** Hondo Bass Guitars - Musicorp.com ***

Amplifiers

Audio

Band & Orchestra

Books & Video

Fretted Instrument Cases

▼ Fretted Instruments

- amigo fretted instruments
- arbor acoustic guitars
- arbor acoustic/electric guitars
- arbor electric basses
- arbor electric guitars
- banjos
- classical guitars
- dreadnought guitars
- folk guitars
- guitar packages
- hondo bass guitars
- hondo electric guitars
- hondo folk guitars
- j. reynolds acoustic guitars
- j. reynolds electric basses
- j. reynolds electric guitars
- jb player acoustic/elec bass
- jb player acoustic/electrics
- jb player acoustics
- jb player electric basses
- jb player electric guitars
- jb player guitar packages
- lotus banjos
- lotus mandolins
- mandolins & dulcimers

Guitar Accessories

Harmonicas & Accordians

Keyboards & Accessories

Lighting & Sound

Percussion

FRETTED INSTRUMENTS | J. REYNOLDS ELECTRIC BA

* J Reynolds Bass Guitars - Musicorp.com *

J. Reynolds



JR7AS [view details](#)
J. Reynolds Double Cutaway
Antique Sunburst Finish Electric Bass
Model: JR7AS



JR7B [view details](#)
J. Reynolds Double Cutaway
Black Finish Electric Bass
Model: JR7B



JR7LB [view details](#)
J. Reynolds Double Cutaway
Left-Handed Black Finish Electric Bass
Model: JR7LB



JR7MB [view details](#)
J. Reynolds 7/8" Scale Double Cutaway
Black Finish Electric Bass
Model: JR7MB

JR7NH [view details](#)
J. Reynolds Double Cutaway

Amplifiers

Audio

Band & Orchestra

Books & Video

Fretted Instrument Cases

▼ Fretted Instruments

- amigo fretted instruments
- arbor acoustic guitars
- arbor acoustic/electric guitars
- arbor electric basses
- arbor electric guitars
- banjos
- classical guitars
- dreadnought guitars
- folk guitars
- guitar packages
- hondo bass guitars
- hondo electric guitars
- hondo folk guitars
- j. reynolds acoustic guitars
- j. reynolds electric basses
- j. reynolds electric guitars
- jb player acoustic/elec bass
- jb player acoustic/electrics
- jb player acoustics
- jb player electric basses
- jb player electric guitars
- jb player guitar packages
- lotus banjos
- lotus mandolins
- mandolins & dulcimers

Guitar Accessories

Harmonicas & Accordians

Keyboards & Accessories

Lighting & Sound

Percussion

FRETTED INSTRUMENTS | JB PLAYER ELECTRIC BASS



* JB Player Bass Guitars - Musicorp.com *



JBB113BK [view details](#)
JB PLAYER BASS-BLACK
Model: JBB113BK



JBB113SB [view details](#)
JB PLAYER-SUNBURST
Model: JBB113SB



JBB113WH [view details](#)
JB PLAYER BASS-WHITE
Model: JBB113WH



JBB115-5BK [view details](#)
JB PLAYER 5 ST BASS- BLACK
Model: JBB115-5BK

JBB115-5MBL [view details](#)
JB PLAYER 5 ST BASS-MET BLUE
Model: JBB115-5MBL



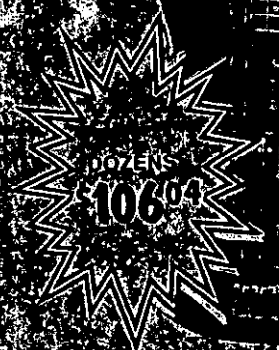
* Rockson Bass Guitars - Advertisement - 1997 *



List \$335.00
Net Each \$157.45
Net Each
1/2 Dozen
\$150.75

List \$289.50
Net Each \$136.07
Net Each
1/2 Dozen
\$130.28

List \$249.50
Net Each \$117.27
Net Each
1/2 Dozen
\$112.28



- Solid Alder Body
- One Piece Hard Maple Neck
- Rosewood Fingerboard
- Controls: 2 Vol., 1 Tone
- Pickups: 2 Bass Single, 1 H/B
- Scale: 34", 21 Frets

- Solid Alder Body
- One Piece Hard Maple Neck
- Black Wood Fingerboard
- Controls: 2 Vol., 1 Tone
- Pickups: 2 Single, Front & Rear
- Scale: 34", 20 Frets

- Solid Alder Body
- One Piece Hard Maple Neck
- Black Wood Fingerboard
- Controls: 1 Vol., 1 Tone
- Pickups: Split
- Scale: 34", 20 Frets

• 5-string, \$2,950; 6-string, \$3,100

PRO LINE **\$3,250**

Neck-through 4-string with padauk, zebrawood, bubinga, or ash body, padauk, zebrawood, purpleheart, or rosewood top, two Rybski humbuckers, and active electronics.

• 5-string, \$3,500; 6-string, \$3,750

SPECIAL LINE

Neck-through 4-string with various neck woods, two 18-volt electronics with cc

• 5-string, \$3,900; 6-string, \$4,100

* Sadowsky Bass Guitar (left) and Schecter Bass Guitar (right) - Guitar and Bass Buyer's Guide - 1993 *

SADOWSKY

Sadowsky
Guitars • NYC

READER SERVICE NUMBER 369



Sadowsky 21-fret 5-string

#369

Sadowsky basses are made in the USA. Hardshell case, \$100. Options include standard grade maple top, swamp ash or alder body, black or gold hardware, fretless, and left handed.

4-STRING **\$2,700**

Jazz-style with AAA quilted-maple top on swamp-ash body, bolt-on maple neck, 21-fret maple or morado fingerboard, Sadowsky JJ or PJ pickups, and Sadowsky treble/bass preamp.

• Option: Hipshot Bass Xtender (\$100)

24-FRET 5-STRING **\$3,000**

AAA quilted-maple top on swamp-ash body, bolt-on maple neck, maple or morado fingerboard, EMG 40J soapbar pickups, and Sadowsky treble/bass preamp.

SAMICK

Samick basses are made in Korea.

5-STRING **\$N/A**

P-style with alder body, bolt-on maple neck, 20-fret maple fingerboard, and P pickup.

YB410 **\$N/A**

"Contemporary" alder body with carved top and back, bolt-on hard-rock maple neck, 24-fret rosewood fingerboard, and P pickup.

JB420 **\$N/A**

J-style with alder body, bolt-on maple neck, 21-fret rosewood fingerboard, and two J pickups.

SPM1 **\$N/A**

P-style with contoured alder body, bolt-on maple neck, and 20-fret maple fingerboard, and passive electronics.

SJM1 **\$N/A**

J-style with alder body, bolt-on maple neck, 20-fret rosewood fingerboard, and two J pickups.

SCBM-1B **\$N/A**

Ash body with carved top and back, bolt-on maple neck, 20-fret rosewood fingerboard, PJ pickups, and active electronics.

SMBX-1 **\$N/A**

Bound mahogany body with flame-maple top, bolt-on bird's-eye maple neck, 20-fret rosewood fingerboard, PJ pickups, and active electronics.

FB430SQ **\$N/A**

Alder body, quilted maple top, 24-fret rosewood fingerboard, and PJ style pickups.

MPB **\$N/A**

3/4-size with 26"-scale and split pickup.

YB5639 **\$N/A**

Alder body, bolt-on maple neck, 24-fret fingerboard, PJ pickups, and active/passive electronics.

SCBM-2B **\$N/A**

Ash body, PJ pickups, and active electronics.

BP: 1994 Bass Buyer's Guide

• Option: With gold hardware (SCBM-2G)

SMBX **\$N/A**

5-string version of SMBX-1.

YBT6629 **\$N/A**

Neck-through with ash body, seven-piece walnut/maple neck, 24-fret ebony fingerboard, PJ pickups, and active

electronics.

SCHACK

Schack basses are made in Germany.

BASSES **\$2,800-\$5,900**

4-, 5-, and 6-string basses in a variety of configurations, including bolt-on and neck-through. All instruments feature Basstec pickups and active electronics.

SCHecter GUITAR RESEARCH

READER SERVICE NUMBER 370

Schecter basses are made in the USA. All models come standard with Schecter "Monstertone" topped pickups. Options include fretless, left-handed, ZTEK bridges, and EMG active pickups. Hardshell case, \$160.

S SERIES BASS **\$1,295**

Swamp ash body, bolt-on maple neck, 22-fret rosewood fingerboard. Available in hand-tinted oil and wax finishes.

• Options: Available in "vintage-styled" body with P-style pickups

TRADITIONAL BASS **\$1,695**

Two-piece alder body or lightweight swamp ash, bird's-eye maple neck, rosewood fingerboard, and JJ- or PJ-style pickups



Schecter Model T

#370

"Tension Free Neck," "Easy Access" neck heel, and "Through Body" individual bridge system.

GTB 354 HS \$1,595

Alder body, figured-maple top, maple/walnut neck, 24-fret rosewood, maple, or ebony fingerboard, and EMG dual-coil soapbar, PJ 35, or DC35 pickups.
• Options: Ebony fingerboard (\$100), fretless ebony (\$200), active BIC tone control (\$200), AAA-grade tops (\$200), headless

WISHBONE AB 400 \$2,595

Hollowbody archtop, with figured-maple carved top, carved alder body, 22-fret neck with rosewood or maple fingerboard, and two EMG dual coil pickups.
• Options: Same as GTB 354 HS; left-handed (\$350); EMG active piezo bridge pickup with 3-band EQ (\$450)

GTB 355 HS \$1,895

5-string version of GTB 354 HS.

AB 500 \$2,895

5-string version of AB 400.

GTB 356 \$1,895

6-string version of GTB 354 HS but available in headless configuration only.
• Options: Active BIC tone control (\$200)

AB 600 \$2,995

6-string version of the AB 400 but available in headless configuration only.

PEAVEY

READER SERVICE NUMBER 361

Peavey basses are made in the USA. Hardtail case, \$119.

MILESTONE II \$279.00

Double cutaway, maple neck, rosewood fingerboard, and P-style pickup.

FURY \$399.99

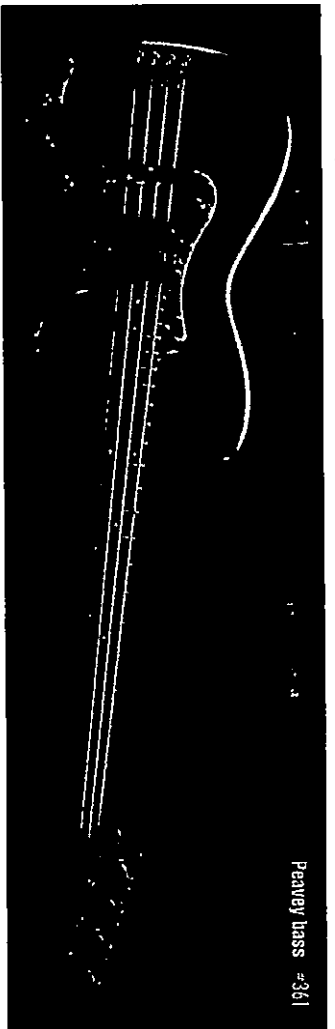
Poplar body, bolt-on maple neck, 21-fret maple fingerboard, and alnico P pickup.

FOUNDATION \$439.99

Poplar body, bolt-on maple neck, 21-fret maple or rosewood fingerboard, and two "super-ferrite" single-coil pickups.
• Option: Fretless with rosewood fingerboard

FORUM \$499.99

Poplar body, bolt-on maple neck, 21-fret rosewood fingerboard, and one passive VFL pickup with master volume and active bass/treble controls



Peavey bass #361

pickups.
• Option: Fretless

RSB

Poplar body, two-piece bolt-on maple neck, and two VFL active humbucking pickups, and MIDI circuitry.
• Option: Unfinished kit body with pau

CYBERBASS \$1,799.99

Base-to-MIDI controller. Poplar body, two-piece bolt-on maple neck, 22-fret rosewood fingerboard, two active humbucking pickups, and MIDI circuitry.
• Includes rackmount interface/power supply, 20-foot 8-pin cable, and hardtail case
• Option: CyberBass Sound Module, \$1,099

* Peavy Bass Guitar - Guitar Buyer's Guide - 1993 *

B-QUAD 4 \$1,999.99

Designed in conjunction with Brian Bromberg. Figured-

• Option: Fretless

FOUNDATION 5 \$479.99

5-string version of Foundation, with maple fingerboard.
BP: 1994 Bass Buyer's Guide

ACCELERATOR 5 \$769.99

5-string version of Accelerator.
BP: July/Aug '94

FORUM 5 \$789.99

5-string version of Forum AX with 35" scale.

TL-FIVE \$1,499.99

Neck-through designed in conjunction with Tim Landers. Flame-maple body and neck, 24-fret ebony fingerboard, two VFL active humbucking pickups, and active electronics.
• Hardtail case included

CYBERBASS 5 \$2,199.99

5-string version of CyberBass with 35" scale.

B-QUAD 5 \$2,299.99

5-string version of B-Quad 4 with 35" scale.

TL-SIX \$1,899.99

6-string version of TL-Five, with two active split-coil pickups.
• Hardtail case included

PEDULLA

Pedulla

The Custom Drum

Curly maple body with AA flame or bird's-eye maple top, bolt-on two-piece maple neck, 22-fret rosewood fingerboard, two Bartolini soapbar pickups, and active electronics with "Thundergus" switch.

MVP/BUZZ \$2,595

Neck-through with maple body, laminated maple neck, 24-fret ebony fingerboard, and Bartolini PJ, JJ, or soapbar pickups.
• Signature (AAA top), \$2,895

T4 THUNDERBASS/THUNDERBUZZ \$2,595

Neck-through with flame-maple body, AA-top, five-piece maple/bubinga neck, 24-fret ebony fingerboard, Bartolini soapbar pickups, and active electronics with "Thundergus" switch.
(AAA top), \$2,895

quilted maple, bird's-eye maple, or zebra wood top (E4),

MARK EGAN SIGNATURE \$3,295

Fretless neck-through with AAA flame-maple top, maple neck, ebony fingerboard, Bartolini JJ pickups, and active electronics with "presence" switch for mid-boost.

RBS RAPTURE BASS \$1,595

BP: July/Aug '93

TBS THUNDERBOLT \$2,195

MVP5/PENTABUZZ \$2,895

• Signature (AAA top), \$3,195

TS THUNDERBASS/THUNDERBUZZ \$2,895

• Signature (AAA top), \$3,195
• E15 with bubinga, quilted maple, bird's-eye maple, or zebra wood top), \$3,295

MES MARK EGAN SIGNATURE 5 \$3,595

TB6 THUNDERBOLT \$2,395

MVP6/HEXABUZZ \$3,095

• Signature (AAA top), \$3,395

T6 THUNDERBASS/THUNDERBUZZ \$3,095

• Signature (AAA top), \$3,395
• E16 (with bubinga, quilted maple, bird's-eye maple, or zebra wood top), \$3,495

MEG MARK EGAN SIGNATURE \$3,795

MVP8/OCTABUZZ \$3,195

• Signature (AAA top), \$3,495

TB THUNDERBASS/THUNDERBUZZ \$3,195

EA 105

Win one of the extraordinary VIP guitars featured in the Kaman VIP Series advertisements. Each is a one-of-a-kind Grand Prize personally signed by its designer and sure to become a collector's item.

4 Grand Prizes:

- **Adamas II** featuring a carbon graphite top, scientifically patented Ovation acoustic-electric pickup system.
- **DiMarzio V6K1001** from Larry Di Marzio — custom assembled featuring bridge.
- **Carrera Bass** from Kramer — with all-black styling featuring the Edward Van Halen Tremolo system.
- **Warlock** from B. C. Rich — the latest Bernie Rico creation with an all-mahogany, one piece through-the-body neck.

100 First Prizes

Each winner will receive a year's supply (12 sets) of strings — Kaman Performers Electronic Strings, Adamas Acoustic and Acoustic/Electric Strings or Omega Classics from Adamas.

How to Enter

During the special sales days at your participating Kaman String dealer, look for specially marked Strings and Omega Performers. Ask your dealer for a Kaman Classics Or ask your entry and mail VIP Giveaway Entry Form and Contest Rules. Then fill out your entry and mail it by April 30, 1983. Winners will be notified by mail. No purchase necessary. Void where prohibited by law.

KAMAN
MUSICAL STRING CORP.
BLOOMFIELD, CT 06002

May, 1983/Guitar World

THEY'RE GIVING AWAY:

* Kaman Bass Guitar (left) - Advertisement - 1983 *



Dennis asked us for black Kaman Performers like our black teflon-coated bass strings. They're the only strings Dennis will use on his latest designs because they *perform*, even under the stress of the "Edward Van Halen tremolo system."

Kaman Performers Bass strings are made from chrome steel, the *hottest* stainless available. Chrome steel and teflon coating combine for a slick combination of sound and feel.

Kaman Performers Electronic Guitar strings are designed for heavy rock players. They feature an exclusive equal core and wrap design for incredible flexibility and screaming high frequency overtones. Special chrome steel winding on the fourth string smoothly balances its output to the shrill highs of plain strings. Duraflon-coated, easy-playing plain strings are engineered for longer life.

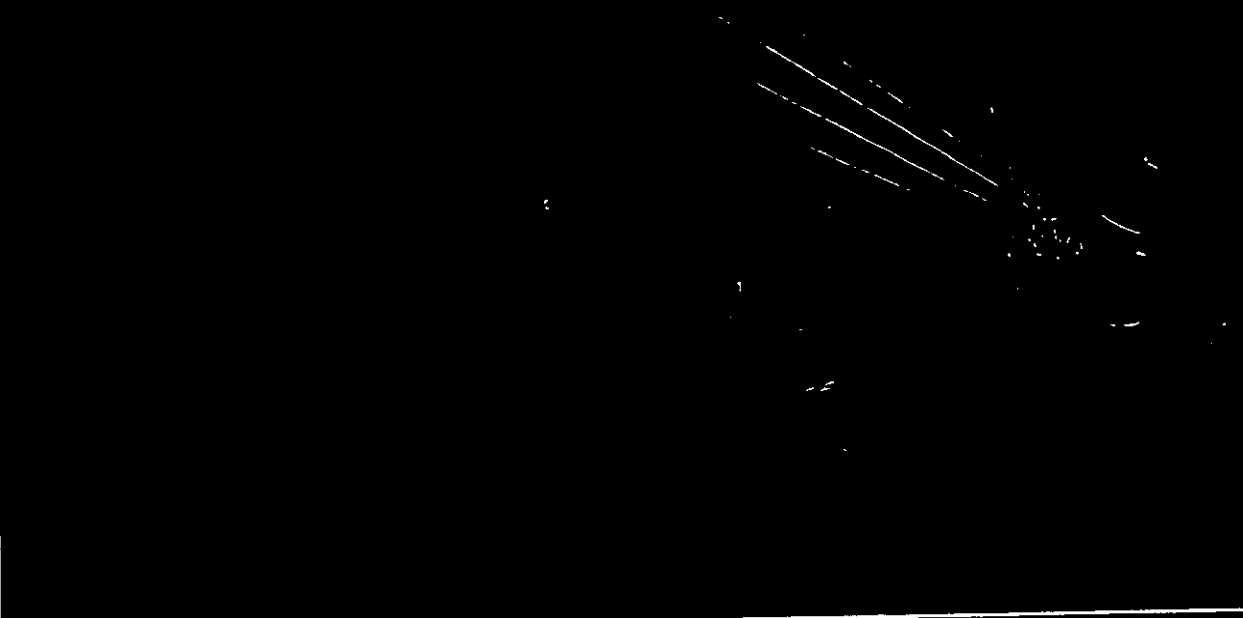
"For the finest in innovative strings, try Kaman Performers. They're the only strings on the new Pioneer and Pacer Carrera Series."

KAMAN MUSICAL STRING CORP.
P.O. BOX 837, BLOOMFIELD, CT 06002

* G&L Bass Guitar - Advertisement - 1983 *

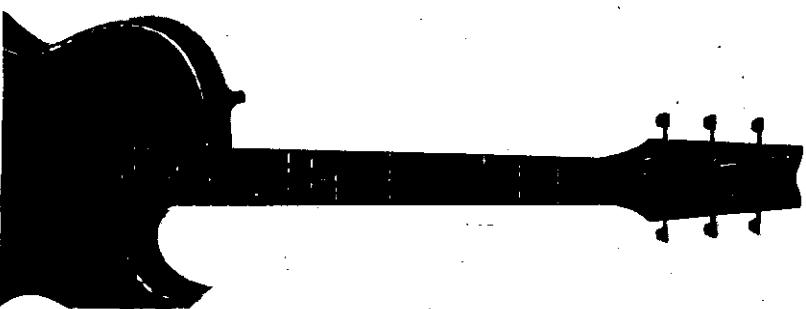
In the beginning...

THE MAN BEHIND THE BASS
LEO FENDER
PRESIDENT, G&L MUSIC SALES, INC.



feedback problems with the Wash also has its own line of thin-body electrics.

With the decline of the southern C sound and the rise of heavily synthesized music, the acoustic again seems almost dropped from sight, with exceptions, most notably the Alan Listug at Taylor Guitars says, "Rock types aren't into acoustics, but so I them out there haven't played the rig Taylor puts out an acoustic with a V neck and low action, which, Listug duplicates the playability of an electric he adds, "It's still hit and miss techno for the acoustic guitar to be heard. sound isn't completely natural." He believes that when playing solo, a microphone only way to go, and that when playing, band, no one really hears the difference. Larry DiMarzio, noted pickup designer, believes that the problems of amplification can be solved by '80s technology. His new magnetic system include



COVER ON THE

Mick Jagger

The Stones singer's first solo album, *She's the Boss*, has surprised some with its Stones-with-keyboards sound. And has Mick gone soft at age 41? Jagger answers all. **16**

DEPARTMENTS

Openers: Music industry news and views	8
International Musicians: IM&RW's talent search	10
Voice of Experience: The pros answer your questions	11
Equipment File	12
Letters	70

FEATURES

Nile Rodgers	24
--------------------	----

* St. Blues Blues King Bass Guitar - Industry Publication - 1985 *

Video Workshop—Editing	37
Video Workshop—Editing	44

RECORDING WORLD

Home Recording Workshop—Compressors/limiters	40
Producer's Chair—Kevin Cronin on the recording of REO's latest hit	41

ON PLAYING

On Songwriting—Copyrighting, publishing, copublishing	48
On Drums—Tuning your kit	50
On Bass—Exercises in versatility	53
On Sax—Arthur Blythe	54
On Guitar—Constructing the perfect solo	56
On Keyboards—Dissecting a solo	58
On Law—Management contracts	60

ON TEST

Clarion XD-5 multitrack	64
St. Blues Blues King bass	65
Pearce GI amp	66

CONTENTS

VOLUME 7 NUMBER 5
MAY 1985



65

The St. Blues Blues King bass performed royally in our "On Test."



24

Nile Rodgers—Perhaps the hottest producer in the business, he's worked with Jagger, Bowie, Madonna, Beck and Duran Duran.



Audit Bureau of Circulations Membership Applied For

Cover photo of Mick Jagger
by Roberto Faissal, Jr.

IM&RW May 1985 5

On Test

Product: Peavey Foundation Bass

**Manufacturer: Peavey Electronics, 711 A St., Meridian, MS
39301 (601) 483-5365**

Suggested Retail Price: \$450.00 with case.

There are a lot of manufacturers in the industry that make big claims. "New, innovative, the best for the money, etc. . . etc. . ." I'm sure you've heard (or seen) it all before. How many of these claims are true and how many of these people are just looking to make a big dent in the instrument market?

There is one company that hasn't really made any fantastic claims, but has come through with products that are kick-ass for the money. For the last few years, Peavey Electronics' motto has basically been, "Give the musician the best instrument possible, for as little money as possible." I definitely like that idea!

One of the latest additions to the Peavey line is the Foundation bass. This bass is very simple and very attractive. Upon first examination, I found that this bass is shaped somewhat like a P-Bass but is much sharper, slightly thinner and lighter and has finer details. The candy apple red

polyurethane finish on the bass is very well done and looks dynamite. The contours on the body make it very comfortable. The body itself is made of maple and the cutaways are very deep, which makes access to the 21st fret very quick and easy.

The neck is made of bi-laminated maple and has a rosewood fingerboard with pearl "dot" inlays. The fretting on the neck is well done and the frets are nicely peaked and finished; there are no real rough spots that make the fretting process difficult.

* Peavy Bass Guitar - Industry Publication - 1984 *

First, the neck is extremely small and thin, and if you have large hands, you'll find it hard to play. It gets much more comfortable at about the fifth fret. Overall, the playability of the neck is fairly comfortable. If you have extremely small hands, the neck is definitely for you.

Access to the truss rod is above the nut and is covered by a plastic plate. This plate is easily removed with a Phillips screwdriver. The machines are steel and chrome "Schaller" types and are very smooth and accurate. They have a 24:1 tuning ratio which is better than normal and you can fine tune.

One very unique feature on the Peavey Foundation bass is "neck tilt adjustment." This is located on the back of the body where the neck is bolted on. The purpose

is that you can adjust the tilt on the neck (usually) and get the action on normal with virtually no adjustment. First, you must loosen the neck with a Phillips screwdriver and then use a 1/4" Allen wrench to adjust the tilt. Doing this and adjusting the bridge and truss rod can bring you excellent results. This is a great feature which I think should be used by more manufacturers. This eliminates the hassle of having to play with the action on your axe higher than you would like, especially on the upper frets.

The Foundation comes with two single-coil, high output pickups. There is a volume control for each pickup and one tone control which is used as a treble roll-off. The pots are nice and smooth. The knobs are made of plastic and seem a bit cheap but, for a couple of bucks these can be replaced. The pickups are "harmonically" placed on the bass which means that they are put at precise points to get the maximum output of each string.

While I didn't use the Peavey bass in a recording situation, I did use it for live playing, and I must say that this bass really cuts through. If you put the tone control all the way up, and then back off on it just a bit, you can get a tone that is excellent for hard rock. It has bottom end that you can feel in your chest and the high end really lets every note ring out. This is an excellent sounding bass for rock

Continued on p. 71

main and auxiliary outputs. Two in/out buttons determine high/low gain settings and bypasses. The auxiliary functions as a bypassed output when used in conjunction with the main output. Both outputs have LED indicators above them. The rear panel also has a foot-switch-out jack, which functions as a bypass switch.

The re
preamp

* ESP Bass Guiatr - Industry Publication -1985 *

FEATURES

The UTP 1's sound is controlled by two rotary knobs, one for gain and one for output level, and a set of 10 rather tiny switches on a panel. These preamp-setup switches allow the player to fine-tune the sound. As a matter of fact, the UTP 1's owner's manual includes suggested settings. It details which switches should be placed on in conjunction with certain selected settings on the gain and level controls, in order to achieve specific types of overdriven sounds. Each little switch has a certain function across the frequency spectrum, adding bite, growl, punch and a number of other admittedly subjective adjectives to the sound.

The settings found in the owner's manual represent good starting points for finding new sounds. The switches are small and a bit awkward to play with in the beginning, but it's worth the effort, since the UTP 1 is very adroit at performing as though you had a whole array of amps from which to choose. In all, there are 512 settings from which you can choose sound combinations.

STAGE AND STUDIO

The UTP 1 was an outstanding performer in both categories. Running it through a Fender Twin Reverb amp into a Portastudio for our recording test, we found we could expand the range of sounds available for guitars almost exponentially. Once you get the hang of the preamp setup switches, getting the sounds takes less time. The first two switches set the bass response, while No. 3 sets the gain sensitivity of the first preamp stage. Switches four, five and six do the same for the second stage. The seventh switch controls the third preamp stage. Number eight sets overall output level, number nine controls output-current limiting, and the last switch is a high-frequency cut.

Most notable about the UTP 1 in the studio are its sensitivity and quiet operation. Small twists of the gain control produced a variety of sounds in any switch configuration. The sensitivity is matched by the unit's quietness, and you can take a signal directly from the unit itself, bypassing the amp.

Live, the UTP 1 is also exceptional. If so desired, you can use the unit to build your own rig, running it in conjunction with a power amp and an EQ unit to produce a component system.

The foot switch and the use of both outputs make the UTP 1 a fully switchable amp, allowing you to A/B between the preset crunch and the clean sound of the bypass output. (You can have double crunch by using whatever overdrive your amp has through the bypass output.)

The unit adds not only variety but sustain

your eyesight is a bit of a challenge, even after you've become reasonably familiar with the

settings. But once again, the sounds you can get more than compensate for the inconvenience.

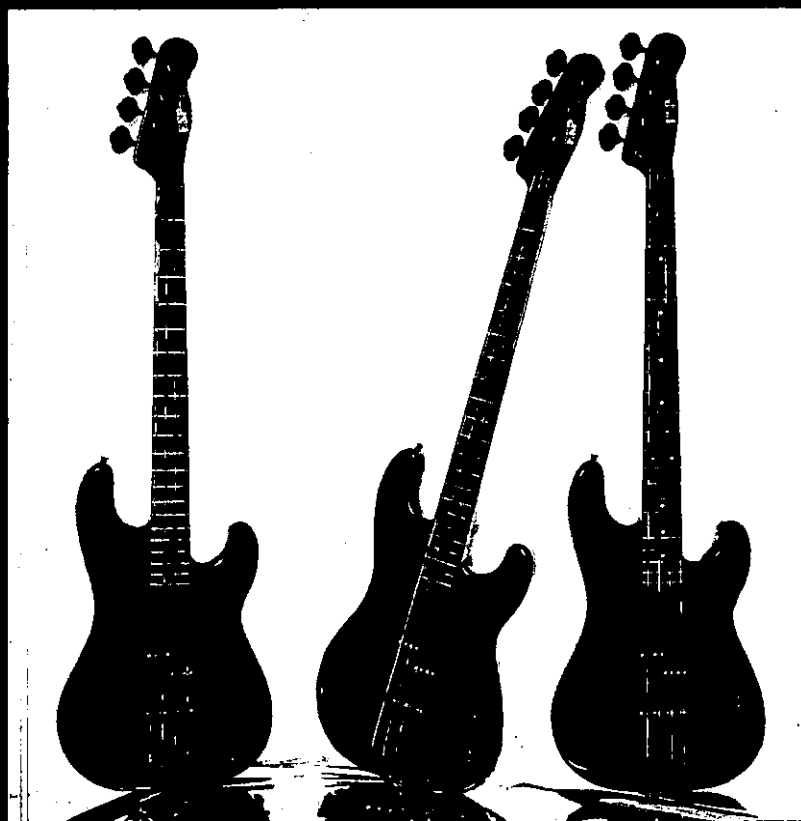
CONCLUSION

The UTP 1 lives up to all the claims made by JHD, and then some, because it allows the player so much latitude in experimenting with various sounds. We can say without reservation that this is one of the more innovative and better-executed ideas to come down the pike in a while. □

— Dan Daley

Circle Number 38

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

EXHIBIT C

WHY DO THEY BOTHER?

WEMBLEY, LONDON

THE WHO LIVE NINE, 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 spir

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 John 'Rabbit' Bundrick on keyboards, keep unleashin their torrential sound, yet t effect is of coldness, of a l

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 they never write love song because they're sexual pol hard cases, but because th too busy being glutton 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 piec 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 savin British film industry. Townshend could follow that OK solo-album, and Entwhistle 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.

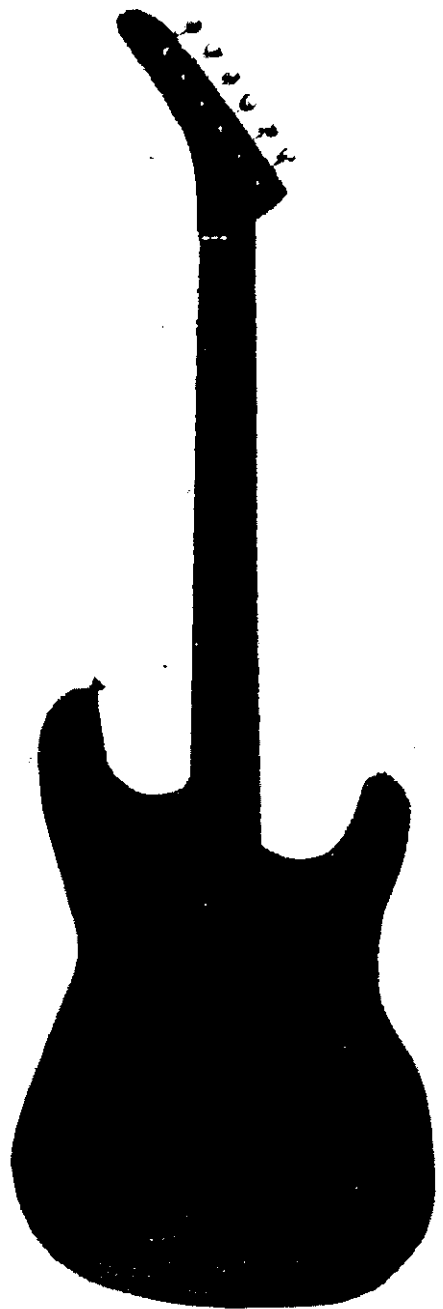
The pick-ups are a vintage Telecaster type in the bridge position and a vintage Strat type located midway between bridge and the base of the neck. Both are single coil. A heavy-duty toggle switch on the top horn lets you select a good, clean twang from the bridge pick-up with a nice bite, or a stronger, 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 tigma 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 guitar 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 aserve 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, Fleshtones; 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 ***

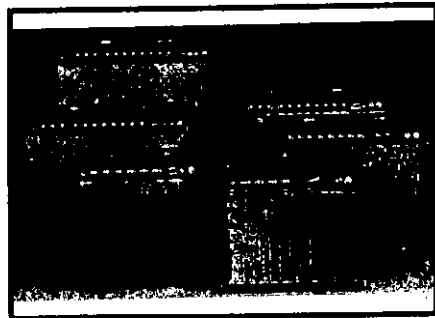
Seymour Duncan Convertible.

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.

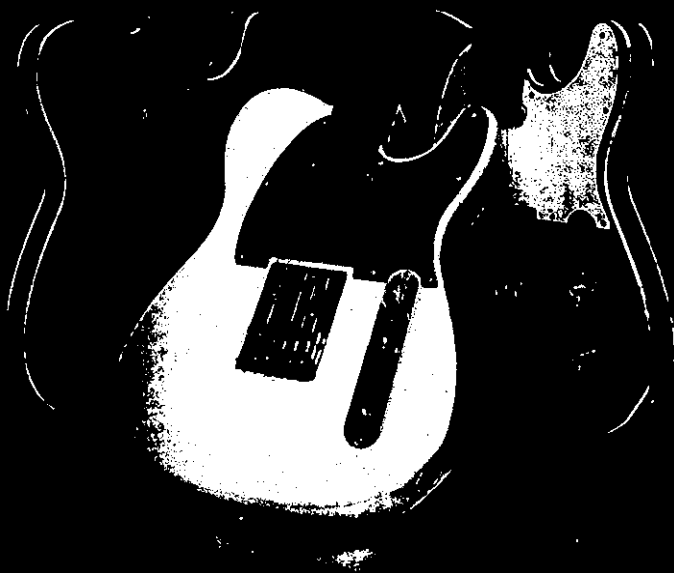
Gorilla (Evets Corp.)—P.O. Box 2939, Mission Viejo, CA 92690, (714) 661-2761.

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

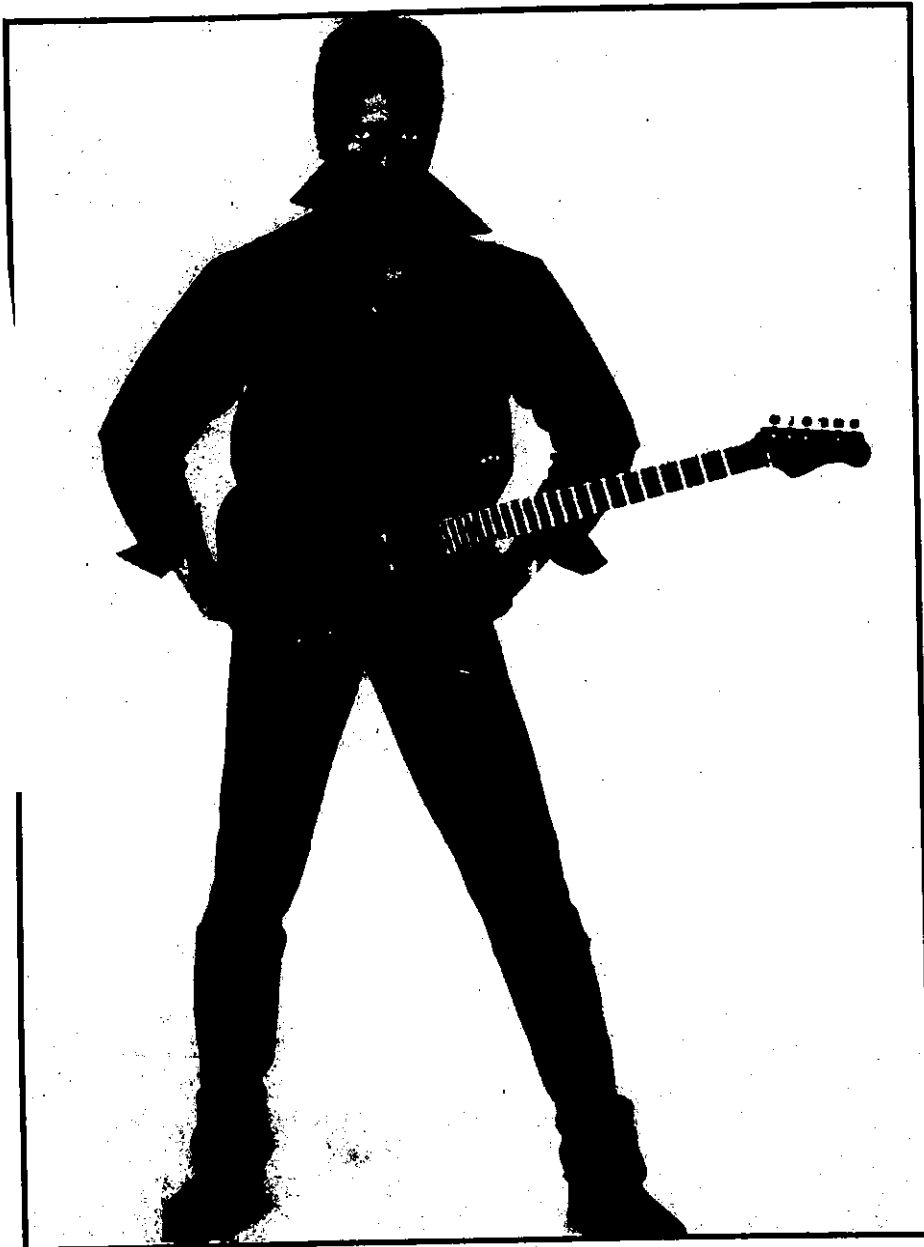
by Dan Daley

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 now

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

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."

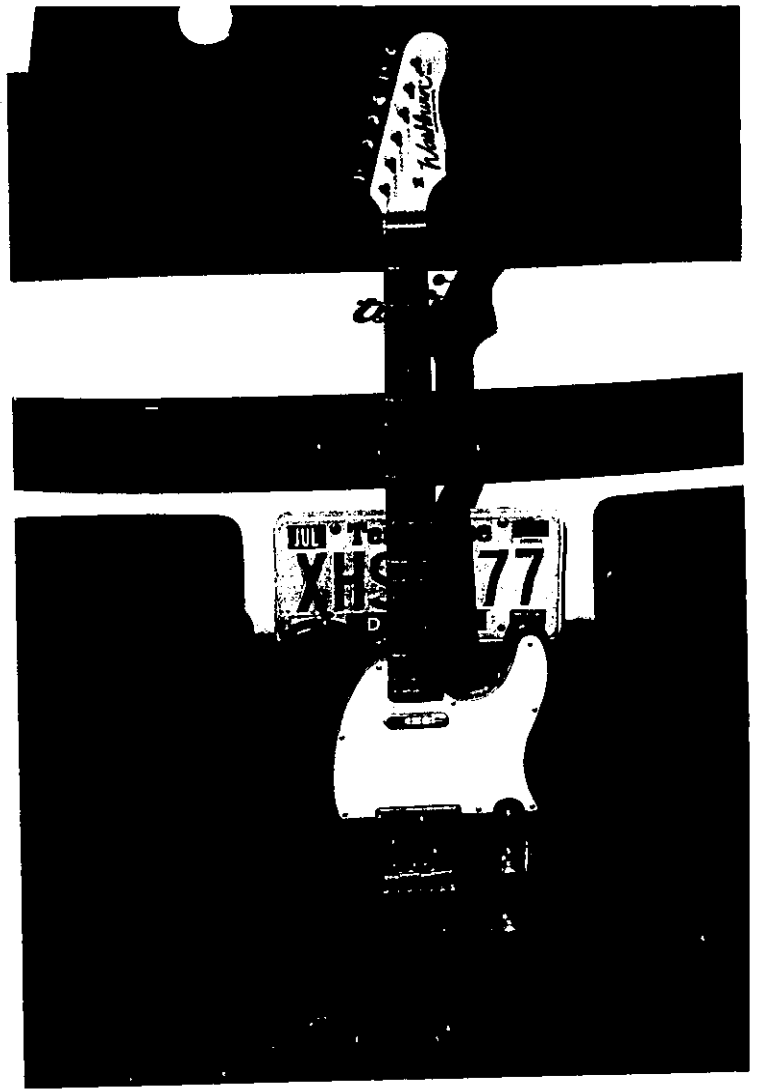
Rhythm & blues is a genre that has proved to be as enduring as it is endearing over the past four decades. With its complex evolution over that period, it eludes precise definition. It can be the most melodic music you've ever heard, or it can hang on the same note for 90 percent of a song. It revolves 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 *

at
ige 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 es 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 nev e 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 *

6800 and Virginian 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 uring 1963 Selmer switched sources, using the new brand on istrom of Sweden. The Fut ality, but Selmer had drop

G & L

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

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

mpage and

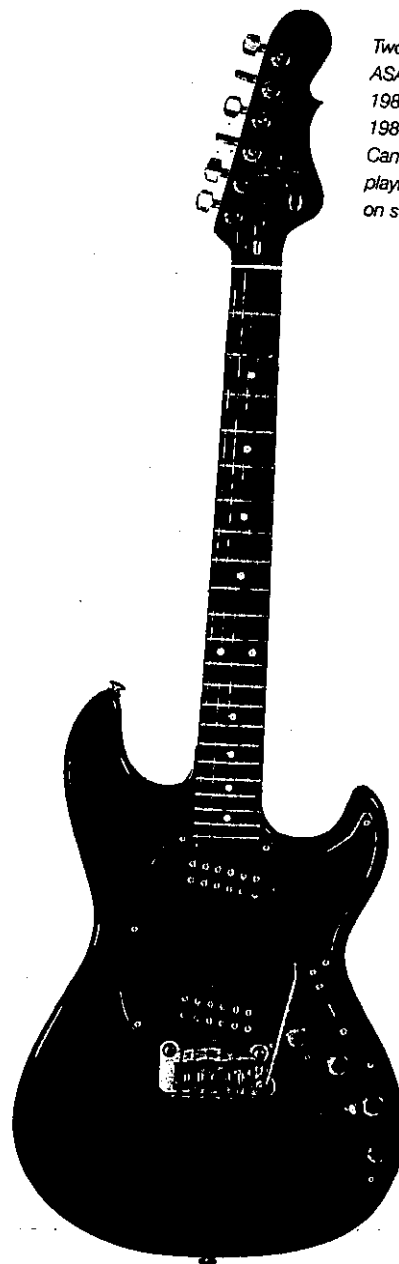
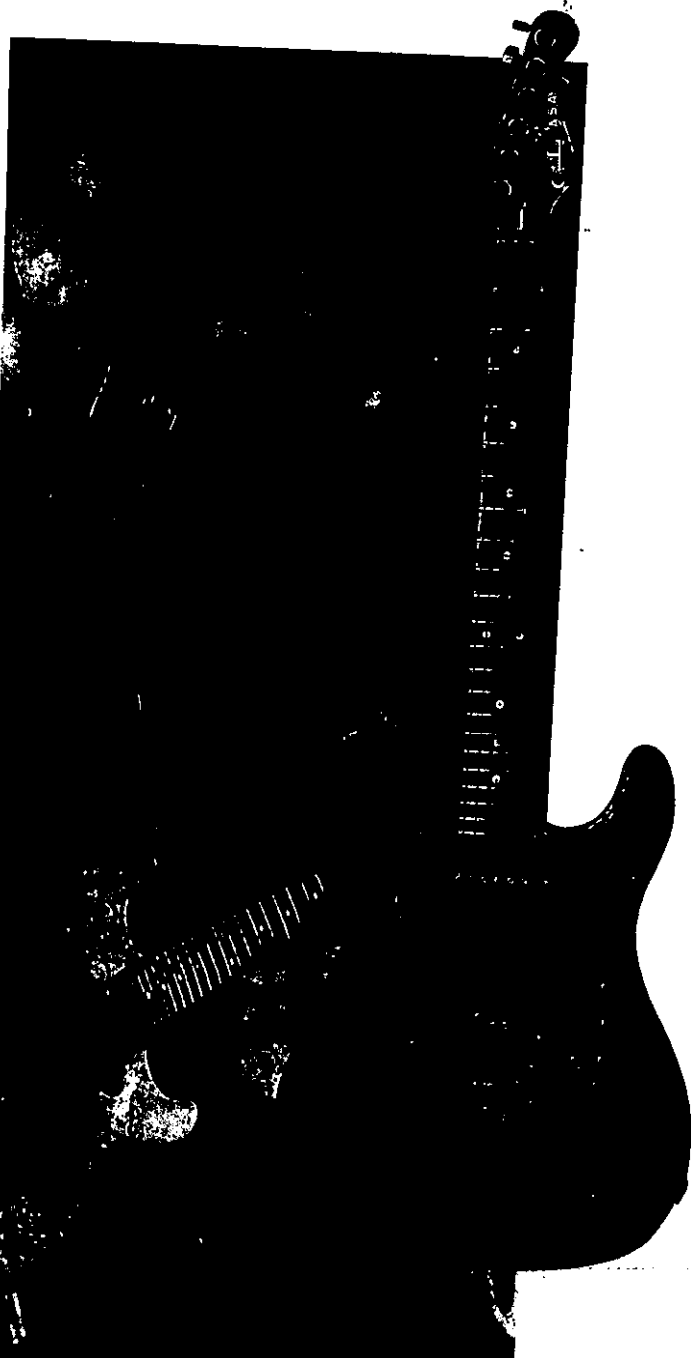
d a Kahler

e year the

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, Firenza (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 on the mantle of the Halen EVH Wolfgang series in 1988, after Van Halen's allegiance to Peavey from Music Man. The 5150 amplifier series (the 5150 name coming from the true that Van Halen then 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

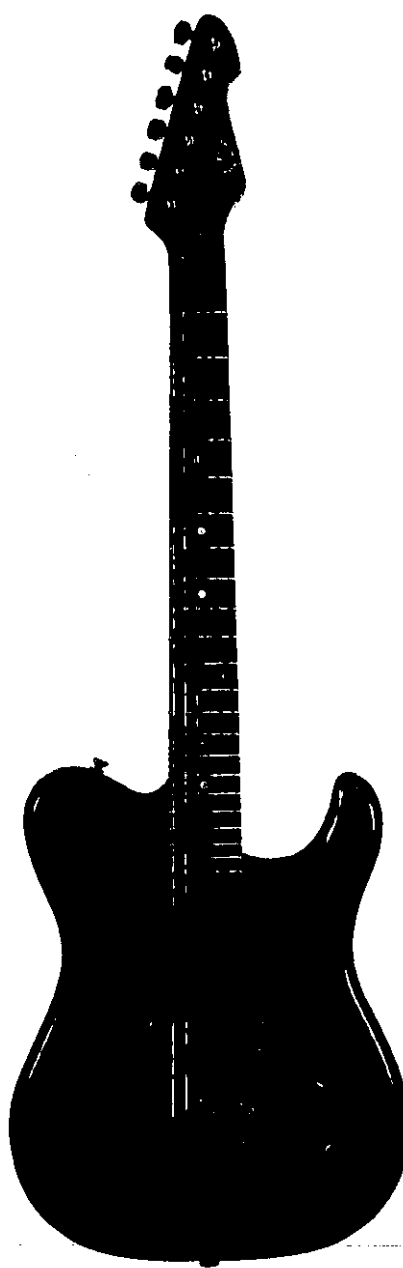
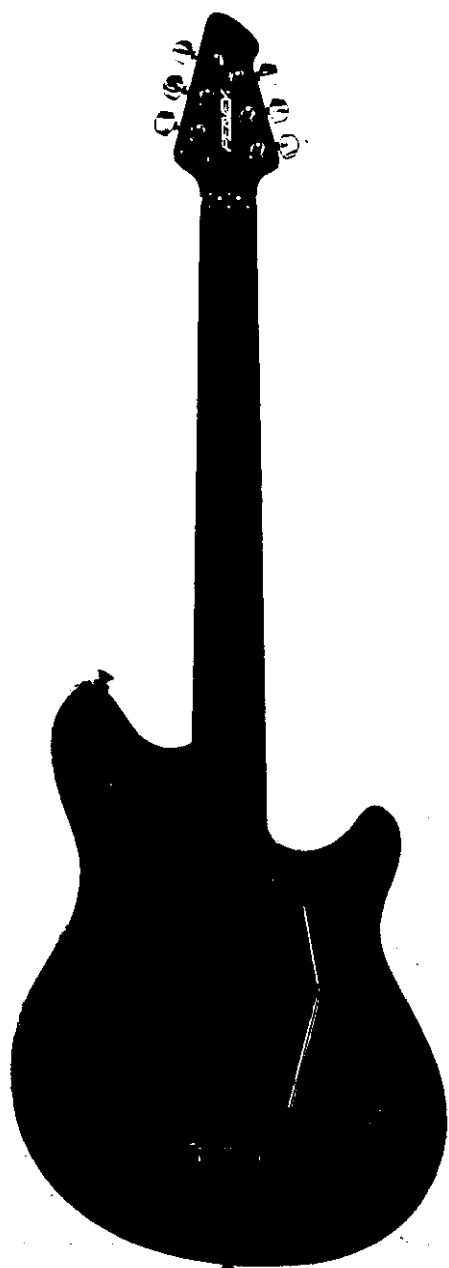
Made by the Multivox amplifier company in New York, Premier guitars progressed from acoustic flat-top instruments with crude stick-on pickups in 1938 to archtops with Premier's distinctive scroll-shape shoulders by 1947. (Completely unrelated

Rickenbacker-sourced Bakelite-body electric guitars were built by a British drum company in the 1940s.) Premier's parent company produced a number of Marvel-brand low-end electric guitars from the late-1950s hollowbodies, including the single-cutaway Baxendale, with its distinctive Premier decoration, sparkle plastic trim. The company's more expensive models, featuring solid rosewood necks, debuted around 1951. A number of other electronic options were added to the line around 1955.

Thinline guitars and an unusual wireless instrument joined the line in the mid-1960s. The Custom line with scratchplate-covered bodies stayed in the Premier line until 1970. After a few years of production the company decided to use some imported components, including European and Japanese. 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. The Premier brand resurfaced on some low-end oriental Fender-style guitars during

* Peavy Single Cutaway Guitar - 1988 (center) *



A Peavey Odyssey produced in 1988 for Van Halen, Peavey Cropper 2000; and a Peavey Ltd made around 2000 for Premier.

Travis New
Premier

• Option: Roid 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: Roid 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: Roid 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

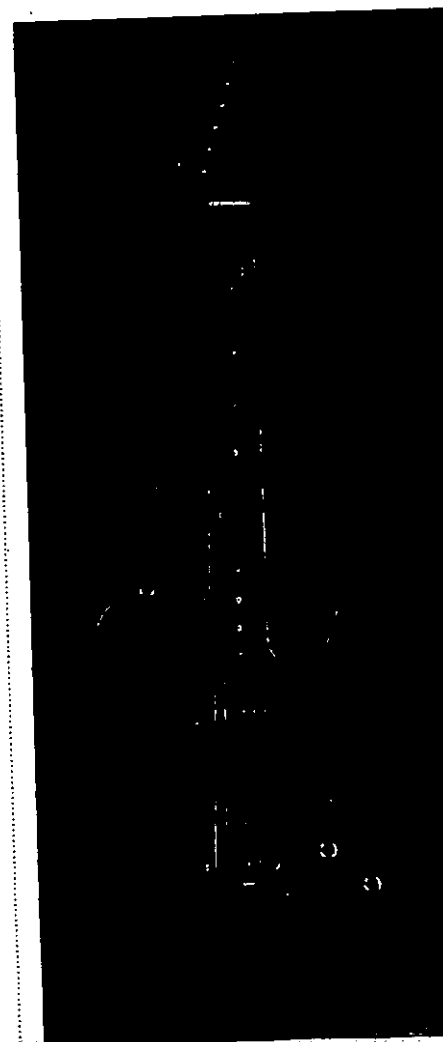
SCHECTER GUITAR RESEARCH

READER SERVICE NUMBER 135

Schecter guitars are made in the USA. Hardshell case: \$160.
S SERIES \$1,295
ewood or
r two sin-
olo or non-

ers (\$100)

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 FT

ELECTRIC BASSES

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

4-STRING

CORVETTE STANDARD \$999
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 w/ble 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 afzelia body, afzelia/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, active 2-band EQB MEC electronics, active MEC Jazz/Twin z 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.

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-STRING

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

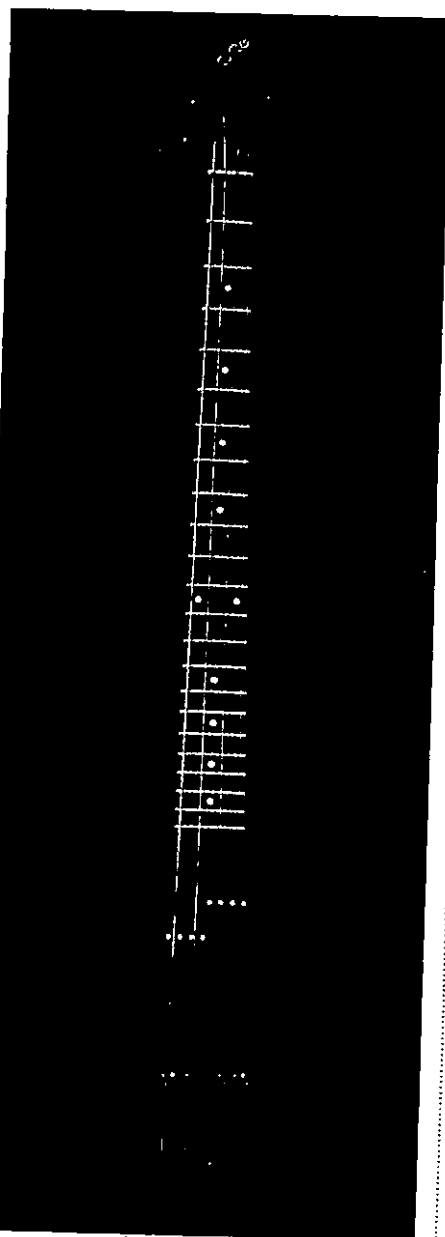
XB900 \$1,249.90
Maple body, bolt-on maple neck, 24-fret and 16 select-

* 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 Galleto 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.

RBX250II \$349
Alder or basswood body, bolt-on maple neck, 22-fret rosewood fingerboard, and P pickup.
• Option: Fretless

RBX350II \$499
Alder body, bolt-on maple neck, 22-fret rosewood fingerboard, and PJ pickups.
• Option: Left-handed, \$549

Yamaha BBN4

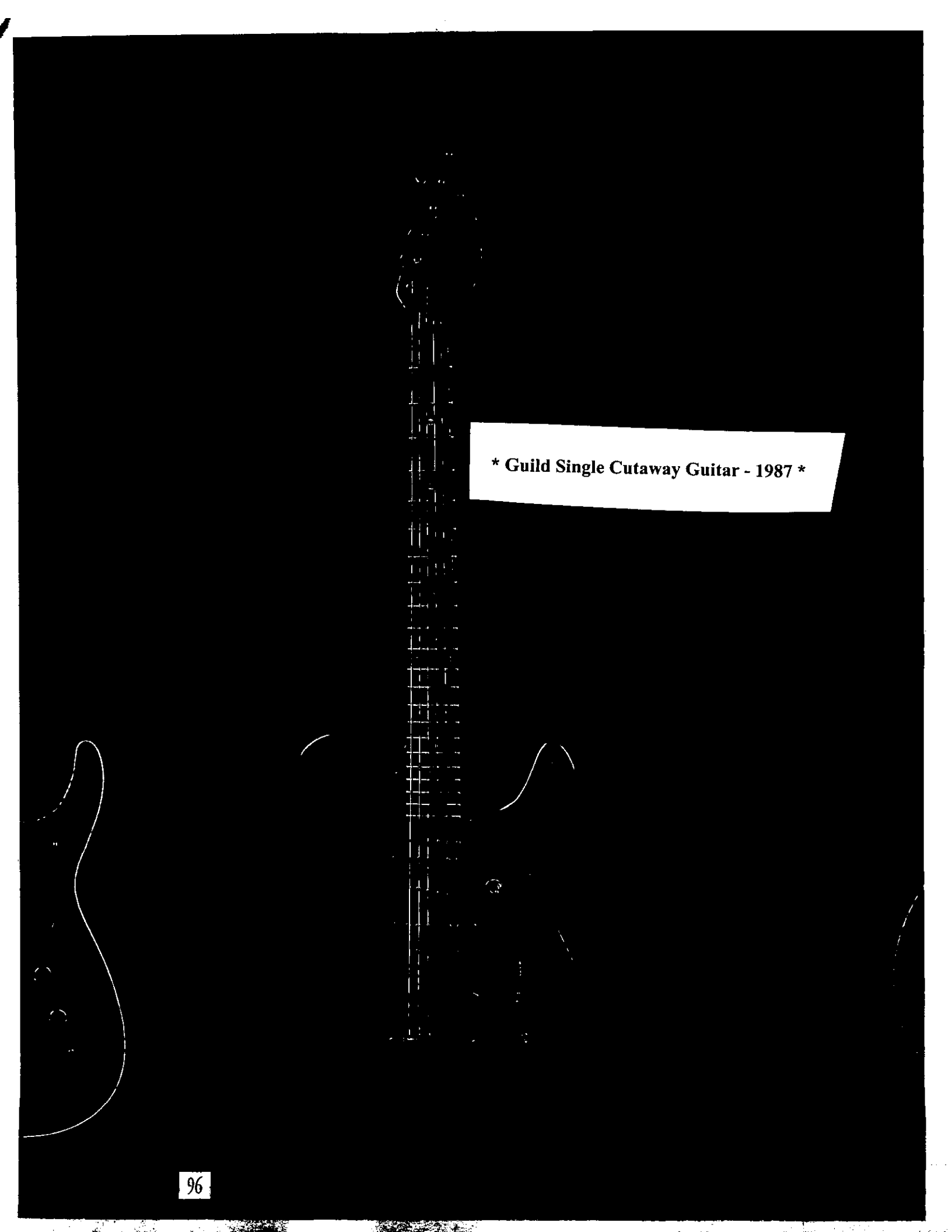
BBN4
Alder body, t
JJ pickups.

RBX750I
Alder body, t
gerboard, and

RBX100C
Ash body, bol
board, alnico

BB350
Alder body, b
gerboard, and
• Options: Fretless

BB1500A
Alder body, b
gerboard, JJ a
tronics.



*** 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.

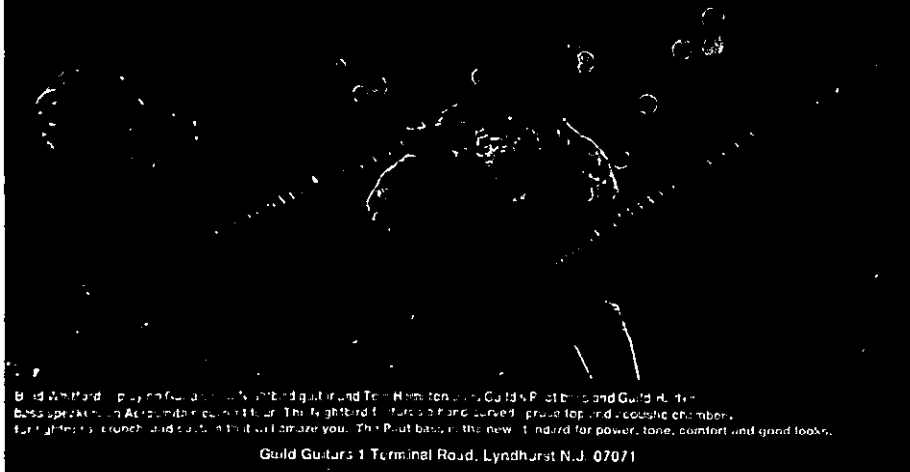
Singing the blues

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



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.

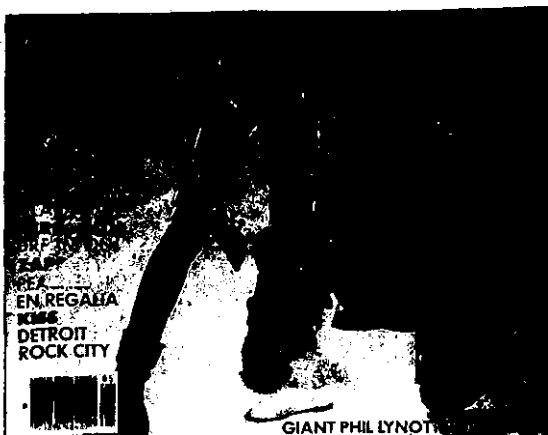
The Bluesbird does not reappear in the *Guitar World 1988-89 Guitar Buyer's Guide*, so it probably went the way of all flesh in 1987, although some examples may have

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
ied and commercial force in the world guitar market, but Tokai
d 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
apan 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.

self used a very Fender-style logo. Other Tokai clones included
's Les Paul, ES-series semis, Flying V and Explorer, plus various
iations 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.

TOM ANDERSON GUITARWORKS

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
"drop 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.

