
ORION BLUE BOOK

**VINTAGE GUITARS
&
COLLECTIBLES
2005**

**FOURTH QUARTER
FALL EDITION**

ORION RESEARCH CORPORATION

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2005 Fall Edition

Roger Rohrs
Publisher

ORION'S PUBLISHER, ROGER ROHRS

Listed in Who's Who in American Colleges and Universities, Mr. Rohrs graduated from Polytechnic State University in San Luis Obispo, California. He received a B.A. in Business with a concentration in Marketing in 1969. Following graduation, Mr. Rohrs served as an Army officer in Vietnam where he received an Air Combat Medal and Purple Heart.

Mr. Rohrs returned to California to resume his business career with Warehouse Sound Company and a chain of retail stereo stores named Stereo West. These two businesses evolved from a stereo store Mr. Rohrs and two partners had begun during their college years. The annual sales volume of these businesses reached eight million dollars within four years of operation.

The original Orion Blue Book began in 1973 during Mr. Rohrs' ownership of the stereo retail stores. Seeing a need for his salespeople to have a uniform reference for pricing used equipment, Mr. Rohrs compiled the Orion Trade-In Guide. It also served as a training guide for new salespeople who were unfamiliar with product lines and retail pricing.

In 1977, Mr. Rohrs cofounded Nautilus Recordings. Nautilus Recordings became well known as a producer and distributor of audiophile recordings.

In 1979, Mr. Rohrs exchanged his interest in Nautilus Recordings for exclusive ownership of the Orion Trade-In Guide. Since then, he and his wife, Marty Rohrs, who is responsible for Orion's Public Relations have developed this single book into a product line containing eleven separate Blue Books: Audio, Camera, Car Stereo, Computer, Copier, Guitars and Musical Instruments, Gun, Power Tool, Professional Sound, Video and Television, and Vintage Guitar and Collectibles. Marty also developed an integral part of our research-The Board of Advisor Program.

In addition to the above business ventures, Mr. Rohrs has owned restaurants, a retail clothing store, and a graphic arts and printing establishment. He is a licensed California Real Estate Broker and business consultant. In 1995, Mr. Rohrs saw that the Internet was fast becoming the marketplace of the world. Early that year, Orion became Internet certified, and now Mr. Rohrs consults with businesses on providing an Internet presence.

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PROFIT Accept only those products which will yield a profit margin within a reasonable time in your region. The prices within the Orion Blue Book reflect a national average price that a dealer will be able to obtain within 30 days. Dealers often make more profit on used equipment than on the sale of new equipment. If you over-allow on trade-ins, your ability to resell the product at a profitable price is diminished.

CAUTION: Fluctuations in the value of the dollar against foreign currencies have an impact on the value of imported equipment. Values are based on the exchange rate of 2005.

REGIONAL PRICING Evaluate your local or regional demand for certain product lines or even individual products within the line. The values in the Orion Blue Book are based on national averages determined by dealer surveys.

TEST All equipment should be carefully tested before allowing a trade-in. Scrutinize all mechanical equipment. The color and paint should be original as well as the pickup. It is advisable to play the guitar and listen for good sound quality. You should also check amplifiers for damaged speakers etc.

COSMETIC CONDITION Consideration of the unit's cosmetic condition is a good indication of the kind of care the unit has received. Scratches and dents would be more reflective of condition than the age of the product. If any items are missing you should deduct a reasonable amount from the determined value. Any modifications will also have an effect on its value.

PRODUCT REQUEST FILE Keep a current file list of those products not in your used department which customers are requesting. Ask the customer for the price range they are willing to pay. This will help you determine local demand.

DISPLAY Make the Orion Blue Book accessible to your customers. Some dealers chain the book to the counter. The customer can then determine the used value of the products without taking the salesperson away from another customer.

ADVERTISING The Orion Blue Book has been used as a promotional tool by many dealers. Advertisements are placed offering 150% of the Orion Blue Book's "average" trade-in value for a specific product line. For example: "this week only, trade in your AMPEG products and receive 150% of the Orion Blue Book's average price."

YOUR STORE NAME

TRADE-IN DAYS

150% TRADE-IN VALUE TOWARDS PURCHASE

Get 150% of the Orion Blue Book used average trade-in value on your Ampeg equipment towards the purchase of Ampeg equipment. Your store reserves the right to inspect and refuse certain trades.

CAUTION: Be sure to qualify which manufacturers' products you want. In failing to specify, you will wind up paying too much for products you don't want and will have trouble reselling them. For this promotion, use quality lines which you carry in your store. It is also advisable to limit your promotion to a specific time period.

Free Radio Time: Radio talk shows always need interesting, knowledgeable guests. Many dealers contact local radio stations and volunteer to be on a talk show. Listeners are invited to call in and find out the value of their used equipment from an expert, the dealer. By using the Blue Books, the dealer can send any of his salespeople to offer this service to the radio listeners, you are not only receiving free advertising, you are demonstrating that you are an expert in your area.

SURVEY PARTICIPATION Orion has an active dealer survey program. By completing the survey, which is located in the back of the book, you will receive a \$20 coupon towards the purchase of an Orion Blue Book.

DEFINITION OF TERMS

TYPE	YR	MFG	MODEL	SELL EXC	SELL AVG	BUY EXC	BUY AVG
MIC	57-64	AKG	C-12 TUBE MULTI-PATTERN	5685	4860	4285	3690
GTAMP	60	FENDER	CONCERT/4x10"/BRN	1500	1290	1130	975
ELGUIT	62	GIBSON	SUPER 400 CES/SUNBURST/POINTED CUT	11370	9470	8200	5080
GUITAR	59	MARTIN	D-28E/FLATTOP/2 PU <small>SERIAL #165577-171047</small>	3150	2710	2375	2045
ELGUIT	59	RICKENBAC	4000 BASS/AUTUMN GLO	1830	1575	1370	1180
BANJO	11	VEGA	FAIRBANKS WHYTE LADY #2/OPEN BACK	1780	1530	1340	1155
SYNTH	78-82	YAMAHA	CS-80 ANALOG	630	550	480	415

TYPE Category of unit: Banjo, Electric Guitar, Guitar, Guitar Amp, Mandolin, Mandola, Microphone, Power Amplifier, Preamplifier, Receiver, Steel Guitar, Synthesizer, Test Equipment, Tuner, and Ukulele.

YR Year the unit was released for sale.

MFG Manufacturer of unit. The full name of each manufacturer appears before each grouping.

MODEL Identification of product by model number and/or name.

SELL EXC The selling price if all original parts and in excellent condition.

SELL AVG The selling price if all original parts and in average condition.

BUY EXC Price paid to the customer if the unit is in excellent working order and appearance. All original with no modifications.

BUY AVG Average price paid to the customer for a product. Might show some wear.

*****SAVE \$20.00 ON YOUR NEXT ORDER*****
FILL OUT THE SURVEY IN THE BACK OF THE BOOK

TYPE CODES AND ABBREVIATIONS

ANT	ANTIGUA	OP-BK	OPEN BACK
BDY	BODY	PRE	PREAMPLIFIER
BLK	BLACK	PU	PICKUP
BLND	BLOND	PWR	POWER AMPLIFIER
B&S	BACK & SIDES	R&W	RED & WHITE
B&W	BLACK & WHITE	RCV	RECEIVER
BR/BRN	BROWN	REG	REGULATOR
BRD	BURGUNDY	RESON	RESONATOR
CAB	CABINET	REV	REVERB
CH	CHANNEL	RND	ROUND
CHY	CHERRY	RSWD	ROSEWOOD
CNDY	CANDY	SGL	SINGLE
CONCRT	CONCERT	SHLDR	SHOULDER
CON	CONTROL	SG	SOLID GUITAR
CRE	CREAM	SLD	SOLID
CRLY	CURLY	SLVR	SILVER
CUT/CA	CUTAWAY	SM	SMALL
DAK	DAKOTA	SMK	SMOKE
DK	DARK	SPKR/SPKRS	SPEAKER
DBL	DOUBLE	SPRU	SPRUCE
EBO	EBONY	SQ	SQUARE
EFFECTS.....	EFFECTS	STDBY	STANDBY
ELGUIT	ELECTRIC GUITAR	STGUIT	STEEL GUITAR
ES	ELECTRIC SPANISH	STRG	STRING
FGRBD	FINGERBOARD	SUBST/SBRST/SB	SUNBURST
FLM	FLAME	SW	SWITCHMASTER
GLD	GOLD	SWTCH	SWITCH
GR/GRN	GREEN	SYNTH	SYNTHESIZER
GTAMP	GUITAR AMPLIFIER	T	THIN BODY
GUITAR	ACOUSTIC GUITAR	TBL.....	TURNTABLE
HMBKR	HUMBUCKER	TH	THIN HOLLOWBODY
HB	HUMBUCKING	TENN	TENNESSEAN
HRDWARE/HDWA	HARDWARE	TEST	TEST EQUIPMENT
JEN	JENSEN	TNR	TUNER
MAHG/MHGY	MAHOGANY	TRAN	TRANSPARENT
MANDOL	MANDOLINS	TREM	TREMOLO
MANDOLA	MANDOLA	TW	TWEED
MIC	MICROPHONE	TX	TOLEX
MID	MID-RANGE	UKE	UKULELE
MPL	MAPLE	UPRIGHT.....	UPRIGHT BASS
NA/NAT	NATURAL	VI/VIB	VIBRATO
NK/NCK	NECK	WAL	WALNUT
NAR	NARROW	WHT	WHITE
NP	NAMEPLATE		

BOARD OF ADVISORS

Orion Research Corporation is proud to introduce our Board of Advisors. During the past year, these Board members have completed an extensive review of data projected for this year's edition of the Orion Blue Book. The Board has been a valued addition to the existing Dealer Survey Program in providing the most accurate pricing possible. Our thanks to these board members for sharing their time and expertise.

History of AKG and Neumann Microphone Consultants

Christina Burkhardt

AKG Acoustics
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(860) 434-9190
fax (860) 434-9022

Hirsh Gardner

Daddy's Used Gear By Mail
165 Massachusetts Avenue
Boston, MA 02215
(617) 247-0909
email: hag111@aol.com

-Drummer with MCA, Electra Recording Artist "New England".

-Record Producer: winner of the "Boston-Phoenix Best Poll" producer of the year.

-Sales Rep Daddy's since 1990, winner of "Used Gear Salesman of The Year" award 1992-1996

-Employee of the Year 1992

Combining his expert knowledge of vintage recording equipment studio gear, his years of recording and touring experience, five years of being the top salesman at Daddy's Junky Music, Hirsh brings a wealth of knowledge and experience to his customers.

Daddy's has 19 retail stores and is celebrating its 30th anniversary this year.

Mario Campa Toys From The Attic

203 Mamaroneck Ave.
White Plains, NY 10601
voice: 914.421.0069
fax: 914.328.3852
email: info@tfta.com
url: www.tfta.com

John and Mario first met in college in 1981 in front of a stereo. Their mutual love of guitar and music secured what has been a long standing friendship which in 1995 developed into a business known as **Toys From The Attic**. Their unique and diverse approach, half of the business specializing in high-end musical instruments and the other half high-end audio, has been very well received. It truly shows their love and dedication to music. Their strict grading policies and dedication to customer satisfaction have been their keys to success.

Both sides of the business specialize in pre-owned gear, as well as several new lines specially selected for their extraordinary quality and value. All pre-owned items are tested and serviced when necessary. High quality repair services remains another of their specialties.

Every item is sold with a money back guarantee and their showroom is a must see when traveling in the Northeast.

They are members of the Academy for the Advancement of High-End Audio and the Mail Order Merchants Association.

Clay Harrel

url: clay.by.net
email: hag111@adl.com

Clay is a private guitar collector. He buys guitars made from 1920 to 1970 by Gibson, Fender, Martin, Gretsch, Epiphone, National, Dobro, and Rickenbacker.

Fletcher

Mercenary Audio
131 Morse St.
Foxboro, MA 02035
(508) 543-0069
fax (508) 543-9670
url: www.mecenary.com

Fletcher, as he is known in the industry, brings 24 years of professional audio experience to **Mercenary Audio**. Starting in 1973, as a live sound mixer for local New York bands, Fletcher combined his technical and business abilities by opening a sound reinforcement company in 1975. Fletcher is a graduate of Emerson College with a BS degree in Mass Communications.

His hands on live audio and recording experience ranges from several years as a program producer for radio stations WLIR in New York, WERS and WCOZ in Boston, to national tours with nationally known recording artists. Fletcher also has practical business experience in the industry, having been the studio manager for World Class Studio for Normandy Sound.

Since the opening of **Mercenary Audio** in 1989, Fletcher has continued to work as a recording engineer/producer on current projects with artists such as Benn Orr of the Cars, Peter Wolf of the J. Geils Band, and local artist Black Number Line. He feels it is vitally important that he and his staff continue in the recording field, in order to keep abreast of the technology and intelligently share this information with Mercenary's clients. This is the key to keeping Mercenary separate and above its competitors.

Tim Becker

Martin Music
910 N. 21st Street
Newark, OH 43055
(740) 366-2344
fax (740) 366-2345

Tim is the owner of **Martin Music**, founded in 1948. He was a 15 year employee of Coyle Music. As a clarinet, guitar and sax player he collects band instruments, especially clarinets.

Tim is also a Music Business Historian and Member of A.M.I.S.; he is a professional appraiser and buyer of guitars, pianos, and band instruments.

Mr. Shelley A. Herman

Acoustronics Sound Co.

637 East Fairmount Rd
Burbank, CA 91501
(323) 849-4136
fax (818) 563-1860

email: saherman@pacbell.net

Shelley is an audio engineer who has spent 50 years in the entertainment technology business. For over a decade Mr. Herman was Vice President of Coast Recording Equipment Supply in Hollywood, CA, one of the world's major distributors of new and used professional audio equipment. He was a partner in Artists Recording Studio in Hollywood, CA.

As the owner of **Acoustronics Sound Co.**, a full service sound engineering organization, that among other services, provides evaluations of studios, sounds systems and facilities for insurance and legal purposes. Shelley also functions as a consultant in audio design and maintenance.

Mr. Herman's professional affiliations include the Audio Engineering Society and The American Society of Appraisers. He is recognized as an expert in antique and period sound equipment. He has also had a Grammy nomination and is founding curator of the NARAS museum.

Lance McLaughlin

P. O. Box 39481
North Ridgeville, OH 44039-0481
(440) 871-7226

Lance has been playing, buying, selling, and collecting guitars since the 1960's. His family has roots in the musical instrument business. His late uncle, John Allen, was the general manager of the Vega Music Company of Boston. This was noted by Tom Wheeler in [The American Guitar Book](#).

Lance says, "The mark of a truly-educated guitar collector is someone who realizes how little he/she really knows in comparison to what there is out there to learn." He is always learning something new.

Leroy D. Braxton Guitar Center

4720 East Broadway
Tucson, AZ 85711
(520) 320-9900
[url:www.vintageguitars.net](http://www.vintageguitars.net)

Leroy was born in Michigan and began selling used vintage guitars, basses and amps in 1986. He was hired in 1992 by Professional Guitar. In 1996 he was hired by **Guitar Center**. Leroy was transferred to the CA store to work with Dave Belzer and Andrew Berlin (the Burst Brothers) in the Vintage Room section. Working with them he assisted in buying and selling the vintage instruments for the entire chain of **Guitar Center** stores.

Steve Petry

2247 E. Main St.
Rochester, NY 14609
(716) 654-8737

email: spetry@veramark.com

Collector and restorer of vintage synthesizers since 1986. Web site was published in [The Musician's Guide to the Internet](#). He has worked with Orion Blue Books since Spring of 1996.

Dave Rogers

Dave's Guitar Shop

1227 S. 3rd St.
La Crosse, WI 54601
(608) 785-7704
fax (608) 785-7703

[url: users.aol.com/davesgtr/](http://users.aol.com/davesgtr/)

email: davesgtr@aol.com

Dave Rogers received his first taste of music retailing in the late seventies working at Dahlberg's Music in La Crosse, Wisconsin until 1981 when the shop went out of business.

He opened his first shop in 1982 with 17 of his own guitars as inventory. Sixteen years and two locations later **Dave's Guitar Shop** now has over 1000 guitars in stock and eight full time employees. Dave bought his first guitar when he was ten years old and now has over 200 vintage guitars and 50 amps in his personal collection.

Gary Singer Dutch's, Inc.

415 W. Main
Spokane, WA 99201
(509) 747-5284
fax (509) 747-7977

[url: www.dutchs.com](http://www.dutchs.com)

email: dutchs@zoots.com

Dutch's was founded by Gary's grandfather in 1915. The business started as a pawnshop but evolved into a reasonable facsimile of a music store. They offer a band instrument leasing program and repairs of band instruments, guitars, stringed instruments and amplifiers.

In 1969 after graduating from the University of California at Berkeley he joined his father temporarily and is still there today.

Gary is old enough to remember the "bad old days" before there were Orion Blue books to help the used/vintage/pawn dealer price merchandise. Pricing tended to be random and quite often "unscrupulous dealers" (i.e. those who knew more than we did) got to buy instruments at much less than the market price. To paraphrase: "God made men, but Roger Rohrs and Orion Blue Books made 'em equal."

Andy Eder Andy's Guitars

1208 N. Monroe Street
Tallahassee, FL 32303
(850) 224-9944

[url: www.andysguitars.com](http://www.andysguitars.com)

e-mail: andysguitars@earthlink.net

Andy, a Miami native, began his musical career at the age of seven when he asked for an electric guitar for his birthday. By the age of twelve Andy played in local bands and started collecting guitars. By the age of twenty he had about twenty pieces stashed away.

When Andy was twenty he left home to pursue a musical career in Nashville and played for Grand Ol' Opry artists like Bobby Bare, Mel Street, Del Reeves and Lorrie Morgan. He returned to Miami continuing to play club dates and eventually formed his own booking agency. Today, Andy frequently goes to guitar shows to buy and sell instruments keeping the inventory at **Andy's Guitars** ever changing from week to week.

HISTORY OF VINTAGE AKG MICROPHONES

Courtesy of Christina Burkhardt
AKG – Vienna, Austria

- 1946 AKG DYN Series – including Dyn 60, Dyn 60G, Dyn 60K, Dyn 60K-Studio, etc. All parts are hand made. Annual output 500 to 600 units.
- 1947 First AKG condenser Tube Microphone. The capsule is a predecessor of the CK12. The diaphragm is made from Styroflex foil, gold sputtered by Goerz.
- 1950 AKG starts designing the world's first high quality dynamic microphone, the D12 with its "mass-loaded tube".
- 1951 Dual-diaphragm microphone is developed and called the "C2". About 500 units are made.
- 1953 Breakthrough of the D12, a large-diaphragm mic that not only provides the first true cardioid polar pattern but introduces engineering innovations such as the mass-loaded tube and "deep-drawn" diaphragm. Film sound engineers too praise the directivity and remarkable low susceptibility to wind noise. The same year also sees the birth of another legendary AKG product: the C12, the first remote controlled multipattern capacitor microphone. The C12 was originally made in runs of 50 units per month and became an international best-seller.
- 1954 Under water loudspeakers and microphones (Dyn 120 UWS) are developed, the latter derived from the Dyn 60K. The specifications are impressive: Watertight down to 330 ft. at a diving rate of 25 ft./minute; frequency range 30 to 20,000 Hz; sensitivity 0.2 M/Ybar; seawater-proof, chrome plated brass case; weight 15 lbs.; size: 9.8 x 5.5 dia. in. The total output of 20 units was sold to scientists and port authorities. Hans Hass uses a Dyn 120 UWS in shooting his first underwater sound movie, "Abenteuer im Roten Meer" (Adventures in the Red Sea) which won first prize at the "Biennale" biannual film festival at Venice, Italy.
- 1955 The first postwar Salzburg Festival uses AKG microphones. A unidirectional microphone is specifically designed for Herbert von Karajan. Unlike in his later years, Karajan rejected all audio equipment. When he conducted a performance, he allowed no microphones to be visible to the audience. So AKG had to design a special shotgun microphone that could be set up far from the musicians, in the wings or in the orchestra pit.
D36: The world's first dynamic microphone with remotely selectable polar patterns.
C28: A small-diaphragm condenser microphone.
- 1956 D11: Unidirectional dynamic microphone for amateur tape recordists.
Introduction of professional cardioid microphones with adjustable rear sound entries for reduced proximity effect. (D24, D19)
Introduction of the Dyn 200 Series of dynamic microphones including gooseneck models and M410, M411 OEM microphones for Telefunken. The east bloc business grows significantly.
- 1957 The "sheet metal capsule", a dynamic capsule in a tight sheet-metal case, is developed and used over the following years in many AKG microphones including the D9, D11, and D14 as well as OEM microphones for Saba, Korting, Telefunken, Stuzzi, and Eumig.
- 1958 D15: First dynamic reporters' microphone with a tight unidirectional pattern.
D25: Shock mounted, unidirectional dynamic microphone for use on a fishpole in radio, TV, and film work.
D30: First dynamic studio microphone with four selectable polar patterns.
- 1959 D45—as D30, except with shock mount and remotely selectable polar patterns.
- 1960 AKG designs and manufactures for Telefunken, the ELA M250 and ELA M251, two extremely rare thus much sought-after collector's items.
Rerun of the C12 and several other versions for Telefunken and Siemens using the then advanced GE 6072 double triode.
Design of the first professional small-diaphragm condenser microphone with miniature tube (Nuvistor), the AKG C60.

HISTORY OF VINTAGE AKG MICROPHONES

continued

- 1960/61 The c26 and c30 capacitor microphones are developed further into the c60 with Nuvistor miniature tube (the name is derived from “nueva vista” – a new vision).
- 1962 A v-shaped dual microphone for interviewing (ENG) use is built and later continued by another company that even applies for a patent assigned by one Mr. Hagopian.
The C12A Nuvistor condenser microphone is developed as a predecessor of today’s C414.
- 1963 The DX11 reverb microphone is a innovative idea which, however, is not accepted by the market. This is one of the few flops in AKG’s history of success.
- 1964 The “CMS” modular capacitor microphone system with the C451 with FET preamp and CK1, CK2, etc. is developed and later becomes famous all over the world. After initial problems have been solved, it strengthens AKG's monopoly with BBX. The capsules originally had embossed metal diaphragms that were susceptible to humidity and therefore later replaced with plastic diaphragms.
- 1970 The C412, a solid-state version of the C12A with three polar patterns and a preattenuation pad selectable on the microphone is designed.
- 1971 A high quality electret capsule for use in a new, professional small cassette recorder from UHER is developed (OEM order). The C412 is further improved and renamed C414.
- 1972 The C24 is relaunched as the C24-cb large-diaphragm stereo capacitor microphone with separately, remotely selectable polar patterns for each channel.
- 1973 The first production runs of electret microphones are made.
The first AKG dummy head microphone, made by AKG Munich, is used for head related stereo (binaural) recording.
- 1975 The D140 is a small, top quality dynamic studio microphone with virtually no competition at the time.
- 1977 C414 EB: First C414 version with improved circuitry and integrated XLR connector.
The C303 line level microphone with built-in compressor and headphone monitor amplifier for the newly created ORF regional TV stations is designed and made in small runs
The C414 is retouched again, specifically the housing, and fitted with an XLR connector. The designation is changed to C414EB.
- 1978 The first true vocal microphone line is developed. Originally planned as “Alpha”, “Beta”, and “Gamma”, they are later renamed D310, D320, and D330. The first endorsement contracts are concluded with Jon Hiseman, Roger Whittaker, and other artists.
- 1979 C422 eb: Large diaphragm stereo condenser microphone with advanced solid-state electronics.
- 1983 New CMS system comprising a C460 electronic preamp and CK61, CK62, and CK63 capsules also includes remote capsules CK1X, CK2X that can be connected to the preamp with cables up to 200 ft. long.
The AKG Tube: Black market prices for C12 microphones skyrocket. Responding to the market situation, AKG makes the first rerun of a large-diaphragm tube microphone using the same 6072 tube as the original C12.

HISTORY OF VINTAGE NEUMANN MICROPHONES

Courtesy of Karl Winkler, Neumann, USA

- U 47 (Large diaphragm tube mic made from 1949 through 1965. Features two polar patterns – cardioid and omni. Uses VF14 tube.)
- M 49 (Large diaphragm tube mic made from 1951 through 1974. Features remote controlled variable polar patterns. Uses AC701k tube.)
- M 50 (Small diaphragm tube mic made from 1951 through 1971. Omni polar pattern only with capsule mounted in sphere. Uses AC701k tube.)
- KM 53 (Small diaphragm tube mic made from 1953 through 1968. Omni polar pattern only. Uses AC701k tube.)
- KM 54 (Small diaphragm tube mic made from 1953 through 1969. Cardioid polar pattern only. Uses AC701k tube.)
- KM 56 (Small diaphragm tube mic made from 1955 through 1970. Three polar patterns – omni, cardioid and figure 8. Uses AC701k tube.)
- U 48 (Large diaphragm tube mic made from 1957 through 1965. Features two polar patterns – figure 8 and omni. Uses VF14 tube.)
- SM 2 (Small diaphragm stereo tube mic made from 1957 through 1966. Features remote polar pattern control. Uses two AC701k tubes.)
- KM 253 (Small diaphragm tube mic made from 1960 through 1967. Omni polar pattern only, connectors with high RF immunity for broadcast environment. Uses AC701k tube.)
- KM 253 (Small diaphragm tube mic made from 1960 through 1969. Cardioid polar pattern only, connectors with high RF immunity for broadcast environment. Uses AC701k tube.)
- U 67 (Large diaphragm tube mic made from 1960 through 1971 with “revival issue” of 400 units in 1992. Features three polar patterns – cardioid, omni and figure 8 high pass filter and 14-dB pad. Uses EF86 tube.)
- M 249 (Large diaphragm tube mic made from 1960 through 1969. Features remote controlled variable polar patterns and connectors with high immunity to RF for broadcast environment. Uses AC701k tube.)
- M 250 (Small diaphragm tube mic made from 1960 through 1969. Omni polar pattern only with capsule mounted in sphere; utilizes connectors with high immunity to RF for broadcast environment. Uses AC701k tube.)
- KM 256 (Small diaphragm tube mic made from 1961 through 1970. Features three polar patterns – cardioid, omni and figure 8. Connectors with high immunity to RF used for broadcast environment. Uses AC701k tube.)
- SM 23 (Small diaphragm stereo tube mic made from 1961 through 1966. Features remote polar pattern control. Uses two AC701k tubes.)
- M 269 (Large diaphragm tube mic made from 1962 through 1973. Features three polar patterns – cardioid, omni and figure 8, high pass filter and 14-dB pad. Uses AC701k tube to be compatible with broadcast facility power supplies.)
- SM 69 (Large diaphragm stereo tube mic made from 1964 through 1973. Features remote control of polar patterns. Uses two AC701k tubes.)

HISTORY OF VINTAGE NEUMANN MICROPHONES

continued

- KM 63 (Small diaphragm tube mic made from 1964 through 1971. Omni polar pattern only. Uses AC701k tube.)
- KM 64 (Small diaphragm tube mic made from 1964 through 1971. Cardioid polar pattern only. Uses AC701 tube.)
- KM 65 (Small diaphragm tube mic made from 1964 through 1971. Cardioid polar pattern only with bass rolloff. Uses AC701k tube.)
- U 64 (Small diaphragm tube mic made from 1964 through 1971. Cardioid polar pattern only. Uses 7586 nuvistor.)
- KM 66 (Small diaphragm tube mic made in 1966 only. Three polar patterns – omni, cardioid, figure 8. Uses AC701k tube.)
- KM 83 (Small diaphragm FET mic made from 1966 through 1988. Omni polar pattern only. Phantom 48V powered.)
- KM 84 (Small diaphragm FET mic made from 1966 through 1988. Cardioid polar pattern only. Phantom 48V powered.)
- KM 85 (Small diaphragm FET mic made from 1966 through 1988. Cardioid polar pattern with bass rolloff. Phantom 48V powered.)
- U 87 (Large diaphragm FET mic made from 1967 through 1986. Three polar patterns – cardioid, omni and figure 8. Phantom 48V powered plus optional internal battery.)
- KM 86 (Small diaphragm FET mic made from 1968 through 1986. Three polar patterns – cardioid, omni and figure 8 plus high pass filter and pad switch. Phantom 48V powered.)
- U 47 (Large diaphragm FET mic made from 1969 through 1986. Cardioid polar pattern only. Includes high pass filter and pad switch. Phantom 48v powered.)
- KM 88 (Small diaphragm FET mic made from 1968 through 1986. Three polar patterns - cardioid, omni and figure 8 plus high pass filter and pad switch. Phantom 48V powered.)
- SM 69 (Large diaphragm stereo mic made from 1969 through present. Features remote control of polar patterns. Requires external pattern switch/power supply unit.)
- KMS 85 (Small diaphragm vocalist mic made from 1971 to ?? [probably mid 1970s]. Cardioid pattern only. Phantom 48V powered.)
- KU 80 (Artificial head mic made from 1973 to ?? [probably late 1970s]. Two omni microphones installed in simulated ears. Phantom 48V powered.)

A Few Words About Vintage Guitars

by Clay Harrell

What is a Vintage Guitar?

"Vintage" is a term that has acquired a new meaning apart from its original usage. The term is a combination of Vint (of the vine) and Age (time of creation). This term is used in the wine industry to indicate a wine's harvest date. The use of "vintage" has been modified by collectors to mean old, such as a "vintage car" or "vintage clothing". This extension of the meaning is used in guitar terminology to mean "an original, older guitar."

The most collectible guitars are those made from the mid 1920's to 1969. Guitars made prior to the mid 1920's are generally too primitive in design to have collectible value (of course there are some exceptions, but 99% of the time this holds true). Guitars after 1969, even though they may be over 25 years old, generally have no collectibility. All the major guitar manufacturers were in dire straits during the 1970's. They were either bought out by larger conglomerates looking to make guitars as quickly as possible, and/or their quality and choice of materials had become substandard.

Many people ask if their new guitar will be valuable in the future. Frankly, no one knows. But my off-the-cuff response would be, "no". The materials, environment and society of pre-1970 was much different, thus producing different instruments which I feel can not be duplicated today. However all the major guitar manufacturers are certainly trying to recapture the past with their "vintage reissue" guitars. But just remember, when you are buying a new guitar and the dealer says, "you know some day this will be a very collectible guitar", don't believe it. He doesn't have a crystal ball.

What makes a guitar collectible/valuable?

As with baseball cards, Barbie dolls, and other collectibles, condition is very important. Instruments in "mint" condition are always worth more than instruments in excellent condition. Also, we need to explain the term "mint", as it is constantly misrepresented. "Mint" means in the same condition as if you purchased the item new today. There is no such thing as "mint for its age". Either an item is mint (brand new condition) or it's not.

Guitars must also meet several other criteria to be collectible. One of the most important aspects is originality. Any modifications, replaced parts or repairs, no matter how practical, will decrease the value of an instrument. Even replacing the original case or re-fretting the guitar (the equivalent to replacing a car's tires) will decrease its value. Originality is even more important to a guitar's collectibility than condition. For example, a "beat-up" original finish guitar will always be worth more than a perfectly refinished one. Even if the new finish is done professionally and looks perfect, it will be worth approximately half the price of an original finish guitar or maybe even less.

Another thing that effects value is demand. The Fender electric mandolin, although very rare, is not worth very much. The reason is demand, or "who wants it?". If the instrument has limited popularity, for whatever reason, it will appeal to a limited crowd. Hence, it will not be worth as much as a popular instrument that has greater demand.

To some extent, rarity has only limited connection to value. For example, the Fender Telecaster is collectible and valuable, even though Fender made tens of thousands of them from 1950 to 1965 (Fender's most collectible era). The reason again is demand. Although the Telecaster is not rare compared to their electric mandolin, it is a very popular guitar today (the key word here is **today**). Hence, it is worth considerably more than the electric mandolin since it appeals to more people.

To summarize, for an instrument to be valuable there must be:

- Originality (stock, unmodified, no repairs).
- Condition. The better the condition, the more valuable it is.
- Demand for the model and year.

Without the above three items you merely have a used guitar, not a vintage guitar.

Clay Harrell is a private guitar collector. He buys guitars made from 1920 to 1970 by Gibson, Fender, Martin, Gretsch, Epiphone, National, Dobro, and Rickenbacker. His Internet web site is <http://clay.by.net>. He can be reached by e-mail at harrelc@aa.wl.com

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