

Guitar World Bass Guitar

NEW GEAR!
B.C. Rich Bernardo Phil Jones Briefcase Carvin B500 amp & BRX cabinets Lakland Joe Osborn Ritter Roy 5

THIN LIZZY
Legendary bassist Phil Lynott remembered

MARS VOLTA'S JUAN ALDERETE

BE SHEPHERD
Ex-Soundgarden thumper returns with Hater

EXCLUSIVE! AUDIOSLAVE!
THE SECRET OF TIM COMMERFORD'S MASSIVE SOUND

EXCLUSIVE! JOHN WOOD
A WOOD DESIGNER'S TAKE ON THE PA

Future **87** **PHIL JONES BRIEFCASE BASS AMP**

Little Big Amp

Phil Jones Briefcase combo

By Everett Ward, Jr.

T I HAD BEEN A long day at the office. Lunch was a forgotten memory, dinner seemed a long way off, and I was getting on the subway to make it on time for a rehearsal I wasn't prepared for. Ridiculously enough, I had two basses on my back and charts in my bag, and I was carrying my amp with me. Thankfully, it was a Briefcase.

The rehearsal space was smaller than I expected. Our four-piece—bass, unmikey drums, keyboard and an acoustic guitar—strumming singer—was all about dynamics. We plugged the keys, vocals and acoustic guitar into the PA, I ignored the 1x15 keyboard amp earmarked for bass and plugged my active 5-string F Bass into the Briefcase.

The amp sounded great even with the EQ flat—you know it's a good sign when the tech-savvy keyboard player is impressed. I bumped the mids and nudged the lows, and what the Briefcase lacked in big bottom it made up for in definition and clarity. As long as I didn't push my low B, I found enough mids and round highs to satisfy even the most demanding singer/songwriter.

The music

is a mix of Cuban and Brazilian grooves with a dose of Sade-esque R&B; the emphasis is on the sin ger's strong, tender voice. We try to keep it low enough to not have to wear earplugs, but like any good band, we get excited sometimes and let loose. My drummer's funk foot drowned me out when things got heated, but hey—100 watts never

semi-hollowbody fretless four-string and flicked the passive switch. The lower notes bloomed, and the higher notes of my late-Sixties Ampeg AMUB-1, strung with tapewound D'Addarios, were fat and sustained. The amp handled every variation of fretless bass with ease, from pseudo-Jaco burp to faux upright hi-mids to syrupy dub tone. I stayed with the

THE DEETS
LIST PRICE: \$399.99
MANUFACTURER
Phil Jones BASS 9559
Phage Ave. St. Louis MO
63114 (314) 814-3383
phil@jonesbass.com

Ampeg for the rest of the rehearsal.

At home, I marveled at a dozen other features:

the two 5-inch speakers at the same time. I dimed the compressor/limiter so I wouldn't blow the amp, and when I went to the keyboard amp for more volume, I missed the little guy's tone.

The Briefcase really came to life, however, when I plugged in a

headphone jack, the balanced DI, the battery (not included) you can charge with a car adaptor, the tough construction, the helpful manual, the set of Allen wrenches... and did I mention that it weighs only 28 lbs.?

Good things do indeed come in little packages. ■



DEPARTMENTS

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- FIRST BASS**
87 James Luffence and Black Label Society: Jacky Perdomo on recording with the Sages; Gavin Doolan's Safford Jensen's Auditor's Eugene (Sweden); Kevin Kain's Cord's of Vancouver; Robert Peck's Billy & Anne; George Baker and the BBE Band's Hugh Robertson
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