

PHIL JONES BASS

BY Miles Rose www.guitaramplifierblueprinting.com

The bottom line here is pretty simple **These amps are the finest bass amps I have ever heard. Period.** These amps take me back to the days when clubs allowed smoking and there were ashtrays on tables ashtrays that were moved by sounds from amps like SVT amps that did not have to be turned up loud to be heard, or felt.

The venerable Ampeg SVT was always my favorite bass amp. There are a lot of great bass amps out there and that were out there. Maybe the SVT was one of the first to implement lower mass drivers which were faster moving and more articulate in multiple units to get great low end at the same time.

In "the old days", bass players played in something of a more narrow envelope. At the number of strings on basses grew, slapping techniques became a part of the style and harmonics became more important the rig of the bass player was more "catch up" the think ahead. Tweeters, bi-amping, active electronics and other ideas were tried and yes, they did help. Bu nobody really had a clean sheet approach to bass amplifier design for the most part.

These designs from Phil Jones Bass are amps that I have been looking into for a while. After 2005 NAMM I could not hold back any longer, I had to finally write something.

Basically the line is pretty darn extensive. It ranges from amps of about 110 watts to about 1400 watts.

Speaker cabs run from 600w to 2400w capacity. There is one monster that ranges from 20-15K and has a sensitivity of 108db watt/meter.

There is a great model called the "Briefcase" that is a 100 watt combo that is really a masterpiece. Compare the tone and feel with the classic Ampeg B15 and B18 models as an example, and that is just a start.

Their Six-Pack model is very portable yet boasts about 700 or so watts.

Click on the logo to the left to be sent right to the
Phil Jones Bass website.

You may want to check out the Phil Jones Bass website by clicking on the logo above. There is a lot of great information there that is not just about their products but great information for bass players in general that can help your current rig come closer to it's potential.

Myles,

I just wanted to send you an e-mail and let you know how much you changed my life. I have always valued and appreciated the advice you have given me in the past on guitar amps, tubes, and speakers. However, this time you have gone even farther, actually changing my life for the better with your web site and great advice. I have been playing guitar for about 25 years, but have always been a "frustrated bassist". I play "air bass" to every song I hear, and always go by the bass section first of every music store I walk into. All my friends and band mates could not understand why have bought more guitars and amps over the years but never bought myself a bass. Well, last year I finally took the plunge and bought a bass! It was a revelation. I think I was born to play bass, not guitar. My main love in the bass world is funky slapping and popping, either in a jazzy or rock context. I have spent hours and hours woodshedding and developing my slap/pop technique, learning from my heroes like Marcus Miller.

The missing piece of the puzzle, however, was a bass amp that had the clarity to reproduce the sound I heard "in my head". I had been playing through a Ampeg B2 amp with an Ampeg 4x10 sealed cabinet, borrowed from a

friend. I knew from the first time I plugged in that I did not like the amp at all. I think I know quite a bit about vacuum tube guitar amps (even having built a few myself), electronics, and audio in general, but I did not know much about bass amps and how to get the sound I was looking for. So, I went about educating myself and listening to every bass amp I could. I quickly came to the conclusion that all of the "major" brands of bass gear that I tried, like Aguilar, Eden, and SWR were all very similar technology, with minor variations in "color" or tone. I got tired of hearing cabinet after cabinet with 4X10" or 15" drivers and a horn or compression tweeter. I was just about ready to give up when I remembered that among all the great guitar information on your web site, I had once seen something about a bass amp which you praised as being "The finest bass amps I have ever heard. Period." I had just discovered Phil Jones Bass.

Living where I do, there was no way that I was ever going to hear a Phil Jones product before I bought it. I once made a vow that I would never buy something as personal as a guitar or amp without hearing and touching it first. There was no way I was going to spend 3K on an amp and speakers that I had never heard, especially one with the "radical" concept of using 5" drivers to reproduce bass. There were very few reviews of his equipment on the Internet or in magazines to go by. However, my own engineering background told me that Phil's theories and application were sound. The deciding factor was your recommendation; you have never been wrong about anything in the past. So, I took the plunge and ordered a M-500 amp, a 9B bottom cabinet and a 4' speaker cable.

From the first time I opened the box, I knew that this equipment was of the very highest quality. Every detail, from the power cord all the way to the metal grille on the speaker cabinet, was obviously meticulously designed and manufactured. I set the amp EQ flat, plugged in my trusty Modulus bass, turned up the volume, adjusted the tone controls on my bass, and it was like an atomic bomb went off (figuratively). There it was- the tone, clarity, and dynamics I had been searching for. It was an even greater moment than the first time I plugged into a Dr. Z. I think I spent a couple of hours laughing out loud as I played with the endless shades and colors you can get on just one note by varying your attack and technique. It was almost like meeting my wife again for the first time. With all I've been through lately with my own and family member's health problems, job stresses, and the like, this is one of those rare things that gives me so much enjoyment that I forget about my problems for a while. I have you to thank for it; if not for your recommendation I might have dismissed Phil Jones Bass as just another company who thinks they have the next great thing. I have already ordered his new BI-20 instrument cable and will soon order the 6T top cabinet to go with my 9B bottom. If my wife doesn't divorce me next year for buying too much gear I'm going to get a Briefcase too. I'm also going to e-mail Phil Jones and let him know how much I love his equipment.

Thanks again Myles.

Phil Weiskittel
Cincinnati, Ohio

7/11/05 - as a side note I am also now using Phil's cables (instrument and speaker cables). Try them on any other bass, guitar or on other speaker cabs for a wonderful improvement. I guess Phil Jones takes everything he does to the pinnacle of quality and design. Myles S. Rose



Cables - Finest in the world? Good odds favor - Yes

There are a few times in my life where I know that I have found the very best example of a product.

Elsewhere in this website you will find [Moody - Italia Leather straps](#). Here you see the Phil Jones cables. These are the finest cables I have ever seen ... or heard. Click on the icon on the left. This does not do the cable justice and when I get my camera again I will have some great photos. Even the packaging is something that has to be seen to be believed. There are speaker cables and instrument cables. Each are in a

class of their own.

Why are these so amazing?

1. The construction and the parts. The ends could not be any more incredible.
2. They are REALLY shielded! See what these do with a noisy Tele or Strat!
3. As massive as they look they are FLEXIBLE!
4. Measure the capacitance! You will be amazed if you compare to any other cable at any price. Remember that a bass at a 2 ohm or 4 ohm cab load will sound and respond very differently with only 1/4 ohm load change. The cables alone can affect this greatly. If the capacitance is changed your damping factor also changes. This makes a very big difference in your tone. Tube and transistor amps typically have very different damping factors also so you may see some nice changes with "proper cables" on each amp type. If you want to see how damping affects tone find an older Rivera amplifier such as a TBR series. They had a control called "focus" that allowed the user to change the amplifier damping factor.
5. NOT MICROPHONIC! Whack your cable on the floor with the guitar plugged in and amp turned up. Hear that? Now try the same test with this cable!
6. Sound - the final test. The instrument cables have a transparency that any ear will discern easily. On bass there is an open clarity that was lacking with even my Belden / Neutrik cables.

The workmanship is superb. Military grade solder with silver content yields strength while virtually eliminating corrosion of the solder connection.

My old Belden cables were starting to crack a bit after a few years (the late 1980s). These cables will last the rest of my life and will be passed down to my kids.

It seems that I now have what I feel is a "best" at any cost of something made on this earth.



The cable is like a garden hose yet it is very supple.



These cable ends are some of the most impressive machining and die casting work that I have ever seen



There is more on these cables on the Phil Jones Bass website. The pricing on the instrument cables does not seem to be up yet but the pricing on the speaker cables is there and if you compare to other cable prices they are nicely priced, especially for something that will last decades.

There is also some great cable info in general.

www.philjonesbass.com/TECH%20INFO/Cables.htm

www.philjonesbass.com/PRODUCTS/accessories/MAIN.htm

This is the box on the instrument cable. It's a wood box! Even the packaging is pretty spectacular



The cable ends on the instrument cable

Very fine machining and investment castings.





This shows one of my "heavy gauge" speaker cables below the Phil Jones Bass speaker cable. Many folks use 16 guage speaker cables and this lower cable is 12 guage. The Phil Jones Bass cable is much larger still.

Using a 16-18 gauge speaker cable on guitar amps as low as 30 watts will make an audible difference.

Myles Rose

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