

The History of MATSUMOKU—by TAD



*Granite memorial to Matsumoku located on the site of the former plant
which is now Nanbu Park*

Preface

The following account was researched and written by "TAD39", an independent journalist and a member of the the Matsumoku [Guitar Gallery Forum](#) where he communicates with the members using translation software.

He is Japanese, and currently lives in Matsumoto City, the home of the legendary guitar maker Matsumoku Industrial Co. Ltd.

Besides being a devoted collector of Aria Pro guitars made by Matsumoku, he also lived next door to the plant and grew up almost literally in its shadow.

TAD is passionate about his guitars and he's an historian of the magical era of the 70's and 80's which saw the manufacture of unprecedented quality, creativity and diversity of instruments in Japan, especially from Matsumoku.

Please note:

This is a literal translation.

Originally published to the web in Japanese, this is a rough English translation via the Google Translator. It was then converted to Word format, gently edited, and finally converted again into this eBook format.

Japanese terms and references do not always make complete sense in English on a first read. But stay with it and as you become accustomed to the rhythm of the language, the meaning becomes apparent.

The wealth of information comes primarily from interviews with two of the most influential Japanese guitar designers of the day, Toshi Yamato and Nobuaki Hayashi ("H. Noble"). Both were integral to the success and continuing reputation of the Matsumoku / Aria / Westone legacy.

May thanks to TAD for his dedication and hard work in preserving this unique period in guitar making history!

— Barry Eames, WestoneGuitars.net March 2018

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TAD Director

Links

- Original Japanese version: <http://www.geocities.jp/guitarofworld/matsumotoguitars-matsumoku.html>
- Full Forum discussions with TAD39 including more pictures:
 - "Matsumoku Industrial Co., Ltd. Electric guitar production 24"
<http://www.matsumoku.org/ggboard/viewtopic.php?f=11&t=13334>
 - "*Spring of the hometown of Matsumoku*"
<http://www.matsumoku.org/ggboard/viewtopic.php?f=11&t=11437>
 - "*Came from Japan [hometown of matsumoku]*"
<http://www.matsumoku.org/ggboard/viewtopic.php?f=11&t=5961>
- More about Matsumoku and their original Westone guitar designs: <http://www.westoneguitars.net/history-1/matsumoto-city/>
- For a detailed history of Matsumoto City, visit the Japanese web site: <http://www.geocities.jp/guitarofworld/newpage16.html> which talks in some depth about the guitar legacy of the remarkable city of Matsumoto. (Japanese)
- All about Matsumoku's own revolutionary guitars at "The Home of Westone" : <http://www.westoneguitars.net>



Matsumoku Industry Co., Ltd.

ELECTRIC GUITAR PRODUCTION 24 YEARS

Founded in Matsumoto in the 1960s and was discontinued in 1987 until the year as a manufacturer of guitars representative of Japan Futoshi Matsumoku was forming a twin and stringed instrument.

Founded shortly before the establishment of a major foreign-owned sewing machine maker, a singer's cabinet as a subsidiary of Singer Nichinen had a history of going to be a guitar manufacturer.

Making Matsumoto famous as a guitar producing place, making full use of its technology and scale as a line of leading manufacturers, the achievement of creating employment locally is great.

Guitar production has been involved from the dawn of electric guitar boom of Japan for 24 years, and has attracted attractive models, a number of famous aircraft.

Thirty years since the closing of the business, it is now difficult to dig through the history, but I would like to summarize the remaining material, the testimony of the people involved, and the trajectory of it I will.

Matsumoto Wood Work Co., Ltd. (1951-1987)



In the 1950s, Nagano Prefecture, which is surrounded by mountains, has a lot of forestry, dry land patterns, woodworking industry prospering, Matsumoto city has various small and large woodworking companies.

One of them was Shinshu Woodworking's leading furniture manufacturer in Matsumoto City Nagisa. It is said that while around the end of World War II, he was making clothes and chests for the resident. Mr. Risa Tsukada who was the plant manager there, left the company due to the repair due to the fire, and Matsumoto Woodworking Co., Ltd., which started at Sakaicho in Matsumoto City at the time.

In the same year, Mr. Noriyoshi Harayama, who will be the leading guitar maker in Matsumoto woodworking, enters as a furniture craftworker at the age of 21.



Paint plant of Matsumoto woodworking in the 1950's Sakaemachi period

Soon it began to manufacture SINGER company's sewing table and cabinet in the United States, 1960 was a joint venture between Singer and the Japan Steel Works, as a wholly owned subsidiary of Singer Nichinen Matsumoto City Tomoyagi Plant with Matsumoto City attracted Construct and relocate.

Site area 40,000 m², building 14,000 m², natural drying plants of wood, 3 artificial drying equipment, 400 woodworking machines. It was a large factory boasting an automatic conveyor of 1300 m. Mr. Tsukada will be the managing director with the new president from the parent company.

Mr. Shinzaku Hayashi, a graduate of art degree in 1963, joined the company and engaged in designing a sewing machine cabinet



Commemorative photo when new construction moved in 1960



View of the factory in 1975

The beginning of guitar production begins with asking Mr. Momose acquaintance in consultation of frequent paint cracks at the time Managing Director Yokochi of Fuji stringed instrument production which electric guitar production just began in 1963.

For details, see Fujigen's Creation Period & Harayama Guitar Works: [Fujigen's Inauguration Period Haruyama Guitar Works](#)

Tsukada Managing Director Yokochi Senior Managing Executive Officer Fuji stringed instrument was ordered by Tsukada Managing Director to undertake from drying to processing and manufacturing of all body and neck. (At the time of the business meeting at that time, Mr. Haruyama who was responsible for manufacturing at that time was also called to the president's office and it seems that he was asked to judge whether the guitar can be processed, at that time I did not reply very well It is so)

Actually Matsumoto woodworking was also a request for a ship, as it was the timing when singer's cabinet manufacturing work shifted to another country where production costs are lower.

Matsumoto woodworking was a new factory just relocated and equipped with excellent machine tools and drying equipment from that time, which means that it had all the manufacturing equipment and technology of guitar woodwork from the beginning.

When the production of the guitar began, Mr. Mimura of Fuji stringed instruments requested further increase production, while OEM manufacture request of guitar wooden part from Fuji stringed instruments increased to 500, 1,000, 2000 per month, but Hayakawa Shiro is I ordered that I will not do more than 3000 jobs. There was a reason for that.

Matsumoto woodworking company who is a foreign-affiliated company, many of whom are from leading universities and has abundant personnel, not only immediately subcontracts but also develops their own routes, starts manufacturing, and for domestic use such as Victor, Columbia etc., other foreign buyers Transactions are flourishing.



The buyer's brand that did the OEM of the 1960s is unknown at the moment, but pickup at the dawn is Keiyang, a pickup manufacturer founded by Mr. Hikita who was a former technician of Aoi Sonic (Tesco), later Gotoh. The metal parts were manufactured by the Shin-Etsu stud threads and others.

In 1964, production volume will increase due to the primary electric boom. Mr. Shigeo Arai, the president of Guyatone's introduction, visited the company and Aria's manufacture and export of Arai Trade began. In addition, Mr. Arai who knows the guitar industry from early as a trader, receives numerous sample guitars brought from overseas.

1964. A prototype dedicated space established in a corner of construction.

In 1965, the primary electric boom came to the top of the line in Japan, and the electric guitar production went well with that wave.

Also, we started early in the production of semi-acoustic guitar brought in by Arai Trading by Mr. Shiro Arai in the middle of solid guitar boom (The structure was supposed to be a full acoustic structure even by saying semi-acoustic)



1966 Magazine Victor, columbia guitar



Pronouns of the electric boom Wakashi Genre of the electric

In 1966, the Ashikaga Board of Education Board of Electric Exile Campaign in November triggered the movement of banning electricity in Japan and the electric boom quickly ended. Solid guitar sales plummet due to that influence. A dark cloud can hit the Japanese guitar maker.

Instead it shifted to the Beatles boom and the semi-acoustic type guitar of the type of the Hollow Body used by the Beatles began to sell instead of the solid guitar. Aria Diamond brand's semi-acco type becomes strong (1202T, 1302T, etc.) Incidentally, since Aria's trademark was owned by Kawai Musical Instruments, the brand name was changed to Arai Diamond.

While each company was forced to manage difficult and successive bankruptcies, we were able to surpass the damage in the guitar department by semi-acoustic type production.

In 1967, the GS boom occurred and the main axis from the solid guitar to the semi-acoustic type. In the same year, Fuji stringed instrument built a new factory in Hirata near Matsumoku.

In 1968, the production and export of folk guitar began. In the same year, domestic sales of Greco of Fuji stringed instrument begin.

In 1969, we built an assembly factory and office. Epiphone folk guitar production begins. It is honored as an Excellence Occupational Health Management Factory.

The end of the GS boom in 1970. The folk song that came from the antiwar movement became a boom, the folk guitar swept the market and the Matsumoku is the mainstream folk guitar production.

At the same time, acquiring the agent of Nippon Gibson with a focus on Arai Trade, instant Gibson copying model at Matsumoku will be discontinued.

Production begins in earnest of the electric guitar of Epiphone which also discontinued production in the United States from 1970. Afterwards Casino, Riviera, Sheraton, Wilshire and so on. All models will be produced.

Started direct trade of guitar. The sales of the guitar division is 46%.

In 1971, changed its name to Matsumoku Industry Co., Ltd. Sewing machine cabinet production decline, guitar division sales to 52%.

In the 1970s overseas rock artists came to Japan one after another. In addition, pop-rock scenes of domestic youth rise due to events such as Yamaha's Popcon and Kanda Shokai's A-Rock, so the demand for copy guitar increases.

Again demand for electric guitar will increase, and Greco's Les Paul (EG model) of Fuji string instrument (Kanda Shokai) will be outsourced to manufacture.



In the beginning

According to Mr. **Toshio Yamato** who joined in 1972, (assembly, planning, later Aria's plan), when Greco suddenly began to sell, only at the beginning Kanda Shokai instructed Greco set neck or arch guitar at Matsumoku Fuji stringed instruments also had the capacity of the production line full and Matsumoku with three production lines saw that there was production capacity to meet the rapidly increasing demand. (Read a full interview with Yamato in the next chapter.)

In the mid-1970s, Greco fender copies also entrusted outsourcing (For detachable models it enters MATSUMOKU on a joint plate) In the 1970s, overseas brands of electric guitar production also became popular.

MATSUMOKU BRANDS

Arai Diamond, Aria Diamond, Aria Diamond, Arai Diamond, AriaPro II, Westminster, Azusa, Aria, Conrad, Unicode, Ventura, Lyle, Shaftesbury, Westbury, Epiphone, Greco, Electra, Vantage, Vox, Hondo 2, Skylark, Crestwood, Alvarez Yairi, Fantom, Frister, Pearl, Franpton, Fernandes etc.

Manufacture more than 30 brands before they go out of business.

In the export relation, transactions with St. Louis music, Westbury, FCN, Mayer, ENGRO, Active Music remained to the end.

In 1972, guitar sales reached 70%, centering on folk guitar. The second electric boom starts.

In 1973, production of Victor's electronic organ (Victron) began. The highest sales figure of 2.6 billion yen was achieved in the same year.

In 1974, the order of the Epiphone brand electric guitar peaked. Brand-name brand folk guitar (Westone) starts. I was advised by Mr. Nobuhi Saito from Elk for development. The seller was mainly sold by Marui at Kanda Shokai. Guitar sales to 74%.



Catalog of Greco and Westone together

In 1975, the relationship with Arai Trade became stronger, manufacturing of Aria Pro II, which is the representative brand of Matsumoku, began, following the second electric boom in the copy model. Two major brands with Aria Pro II of Matsumoku (Arai Trade), Greco of Fuji stringed instrument (Kanda Shokai) led the guitar industry in Japan.

With Kanda Shokai launch folk guitar Westone for Japan domestic. Kanda Shokai further launches the brand Westminster, an entry model for electric guitar.

Epiphone order drastically decreased. Matsumoku Westone hosted I Love Country Concert.

1975 Aria Pro II Catalog Vol.1





Other domestic OEM brand catalogs

In 1976, the export of electric guitar performed well. Guitar sales to 88%.

In 1977, PE - 1500 which is still famous as a famous instrument is born now. This artistic and innovative design was a guitar of original design which can be applied to the world.

Mr. Shinnaku Hayashi performed designing, designing and producing alone. However, Mr. Hayashi left the same year because of the resentment to make a copy model I've been doing and the desire to want to compete with the original. Go on one's own. (We have design use right of PE)



Legendary name machine PE - 1500 Mass production cannot be done without Matsumoku's technical skill.

In the market of PE-1500, which was fused with other unparalleled classicalness and modern in the market at the time, wearing a sophisticated design, although the manufacturing cost was actually more costly.

The price was the highest class in the solid at the time with the setting of 150,000 yen (main body \ 135,000 case \ 15,000), ARIA's planning sales side launched PE-1000, PE-800, PE-600 of variation models which lowered specifications for expanding sales. PE-1000U which lacquered finish was done at Kiso's workshop for topic making also released.



PE-1000U was painted at the lacquerware workshop in Nara in the place where Mr. Furuya was the head of the manufacturing department at that time.

Mamiko-made NAMM show model etc. were also made for topical development. It seems there was a black maki-eki before the late gold maki-e model.

Those guitar manufacturers other than Matsumoku were also in line with 1977 since the original designed through-neck model that imagined the up-and-coming Allenbik and BCRich, but in 1977.

Fuji stringed instruments were filed by Gibson Company in 1977. It is also estimated that it was said that each company was urged to get out of the copy model as soon as possible.

In Japan PE is aware of the popularity of young artists at that time, including providing guitar to Matsubara Masaki and Watanabe Kazumi, followed and follow-up. Get popularity.

By the way, the guitarist who handed the PE 1500 the first time was said that Mr. Kyoji Yamamoto was BOWWOW (Mr. Yamato)

(I tried listening to Mr. Kyoji Yamamoto who was BOWWOW at that time about PE 1500)

Aria's PE, yes it certainly had.

I do not use it in recording, but I remember using it and doing some commercial shooting for overseas. Unfortunately that guitar is not at hand now.

By the time I lived in London, I have stolen several guitars, amps and effectors from the warehouse in my office in Japan, and I think that is probably one of those times.

The finish of furniture is very polite and beautiful, I also remember the feeling that it feels pleasant just by touching it.

By the way, the new electric guitar I bought the first time when I was high 1 was Les Paul of Aria.

There is a memory that Greco's Strat who bought after that was written firmly with Matsumoko somewhere a neck. Greco's Strat should have been bought in 1973.

It was my first remodeling it and making it the world's first HSH strato (laugh)



Strat of the early Greco (Gneco). EG PU is installed.

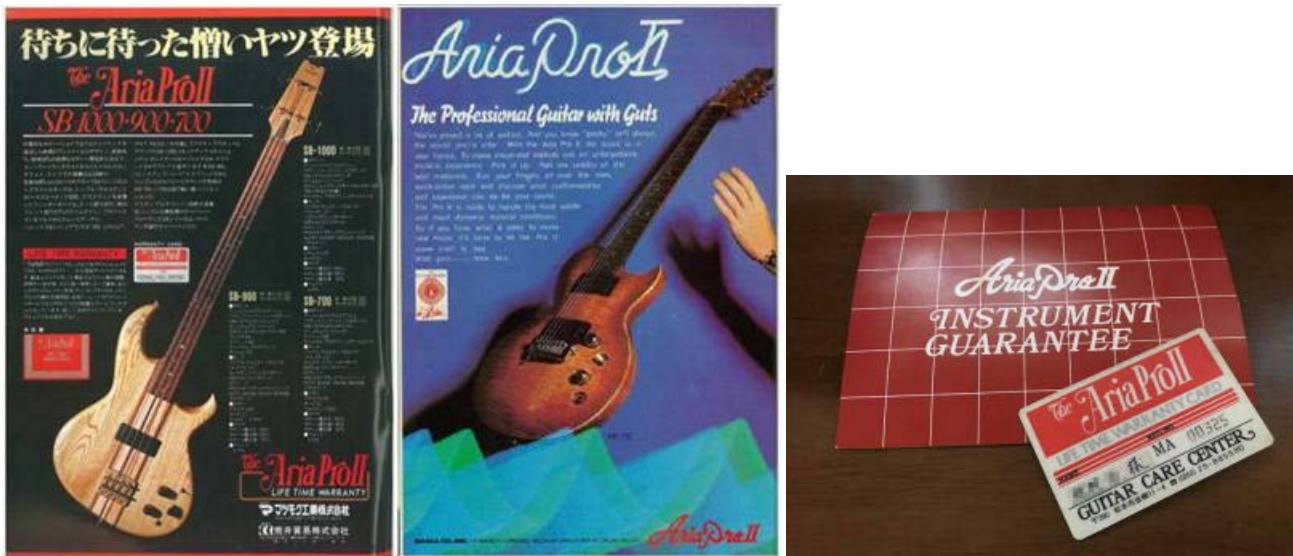
<https://m.youtube.com/watch?v=dLbM9pj4w3k>

This picture is HSH, but the sound may be about before remodeling, perhaps only when rear is made into ham. (?)
Kyoji

In 1978, the yen appreciation (1 dollar 175 yen) down sales for exports.

Designed by Matsumoku and Aria's plan, a unique model such as the famous SB-1000 and SH is born.

The selling price of PE, SB sold also to the United States at that time was PE around \$1500, SB \$1200. Gibson's Les Paul cost about \$1000, the base exceeds \$1000 is said to be Alembic.



PE for overseas PE (AR 170) and Written guarantee

In 1979, the guitar sales are greatly reduced as I am suffering from the depression of the recession and yen appreciation. We already struggled because the proportion of guitar production exceeded 90% already. Start production of Buddhist altar for diversification of profitability.

In the guitar, Aria Pro II original model appears and attracts attention (RS, TS, CS, NK, ST etc. from 1979 to 1981)



From 1979 Aria Pro II catalog Vol.11

TS got a big hit with a fancy specification of a high-class machine handed down in a handy price range. DiMarzio was installed in the other models of each other model and also played a role in sales of DiMarzio.

The CS 350 sold as if it flew or reflecting the economy with the original low-priced model issued in a special hardship strategy without work. Later evolved to the arched top CS 400.

In the 1980's, the real copy competition which Tokai musical instruments broke out became fierce. Aria Pro II also temporarily resurrected model of copy route. Utilizing the benefits of distributor Arai Trade, the Dimarzio Powered series, which unfortunately loaded with DiMarzio pickups from a low price range, is a huge hit.

In the original model, PE is changed to PE-R, RS is changed to RS-X, SB is changed to SB-R, and U series etc. will be added.



1980 DiMarzio Powered series etc.

Meanwhile, we will develop the original brand Westone of electric guitar and extend sales to the world. It also sells to the country. Recruitment of sales channels and others are a reality to recover performance.

In 1981, we plan to escape from OEM routes. Frankfurt / Messe show off his own brand Westone to buyers in a hotel room. In the same year the number of electric guitar production is 6000 monthly.

In the early 1980s, President Kojima of Kanda Shokai came to Matsumoku for the manufacture of Fender Japan, but Matsumoku had never received it because of Arai Trade and Gibson's edge.

Even then, in cooperation with Fuji stringed instruments, an exchange meeting to make new things was held, but Fuji stringed instruments were said to be fender, Matsumoku was carrying Gibson and there was no realization.



Aria and Matsumoku have been actively collaborating with artists, Aria Pro II's endorser is Jack Bruce, Will Lee, Neil Sean, Marcus Miller, Uzaki Ryodo, Jerry Kotto, Michael Schenker, Yngwie Malmsteen, Earth shaker etc. appeared in catalogs etc. Overseas, Westone's endorser was Rick Deringer, John Bon Jovi, Trevor Levin, Blue Prairie League and others.

In 1982 Westone advanced sales to Europe such as FCN, BMI, Mayer, St. Louis music, MUSIC ENGRO, Active Music etc. The agency will be 11 countries.

1983 FIRST EXHIBITION OF WESTONE'S BOOTH AT FRANKFURT MESSE.

From December Fernández was pushed up to the domestic share top by the end of Matsumoku after taking over the production of Fernandez as well as the main axis Aria Pro II (before it was produced in Kawai), but Aria Pro II declines.

Production continued even though it was a bad relationship with Arai Trade. At the same time HR / HM popularity also has been sold for Charvel / Jackson, unexpected deformation models are launched one after another in Westone.

Mr. Yamato saw trends such as NAMM, Frankfurt Show, etc from the market report of overseas buyers and brought them back to the factory and designed design. USA, developed with Mr. Tom Presley director of ST.LOUIS MUISC. (The deformation of Westone was then called "WAY OUT DESIGN GUITAR" at that time)

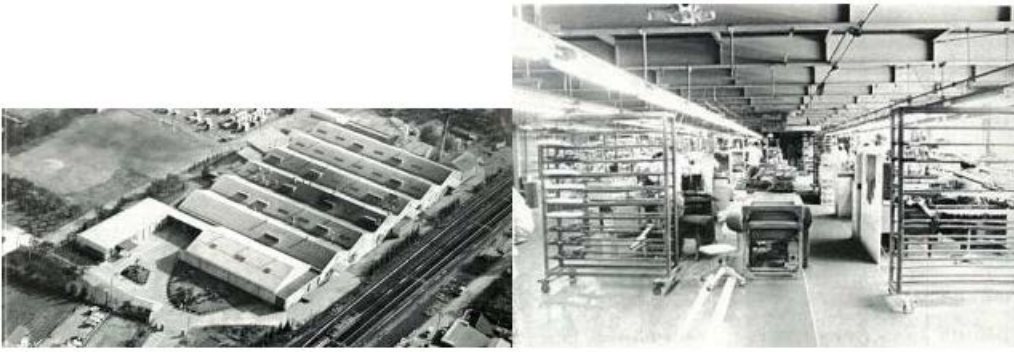
In 1983, due to the recession and the appreciation of the yen since the end of the 1970s, the production of Buddhist altars seeking diversified routes suffered damage of about 200 million yen due to bankruptcy of business partners.

In 1984 we sold about 7260 square meters of factory site to Matsumoto City for 437 million yen to rebuild. Five officers were resigned, 50 voluntary retirements were cut by voluntary retirement.

IMPLEMENTED A SIGNIFICANT IMPROVEMENT SINCE OCTOBER 1985.

Introduction of the latest equipment (electrostatic coating machine) Records more than 32,000 annually.

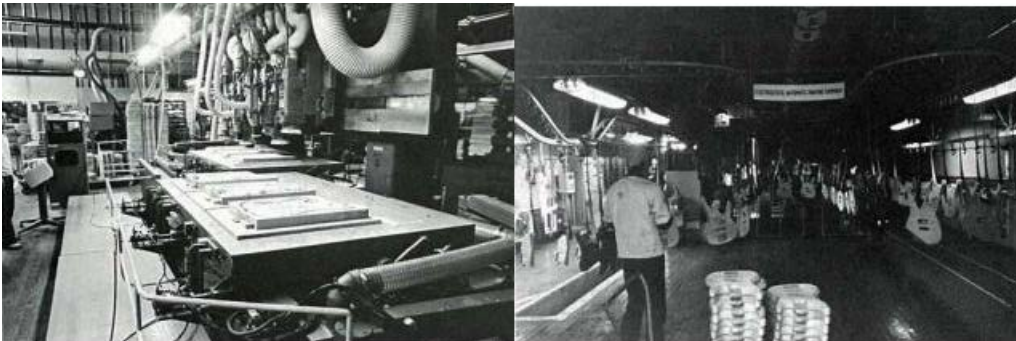
February 1986 Further capital investment. Automatic polishing machine, automatic finger board polishing machine, 6-axis NC router is introduced to increase efficiency.



Panoramic assembly line around 1986

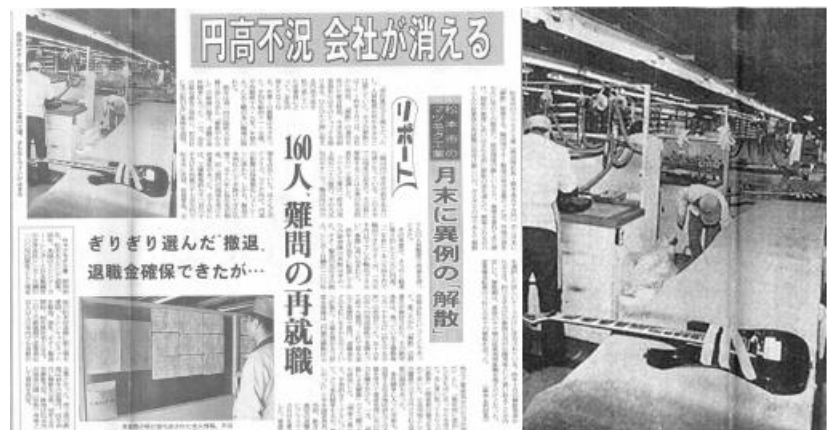


Level Thunder Automatic finger board face Thunder



NC router electrostatic painting

Despite the strong performance in Europe, the yen appreciates and sharp decline in exports to North America. Increase domestic production, export and domestic 50: 50 ratio. Aria Pro II, Westone, Fernandes manufacture 7,500 a month. However, the impact of the appreciation of the yen (170 yen per dollar) is great, the revenues for exports worsened to 50% of the previous year and finally it fell into the deficit in July.



Since the ratio for exports to the US and Canada already exceeds 60%, the management team who decided to continue bankruptcy as it is will decide to dissolve. Since the announcement has been started for the customer over a year ago, a rush order has been entered and the factory is in a state of full production.

And in February 1987 Matsumoku dissolved after negotiations to have Matsumoto purchase the factory premises in order to make debts of about 1 billion yen and retirement payments to employees.



Currently, the factory site is a southern park and it is a place for citizens to relax.

Toshio Yamato Interview

Matsumoku 1972-1987 / Arai Trade 1987-1995

Toshio Yamato, after joining Matsumoto Woodworking Co., Ltd. (Matsumoku Corporation), and after having undergone the assembly process, was involved in planning and artist relations. Mr. Yamato who is a key man who has created numerous aircraft, model, people, Matsumoku We interviewed memories and so on.

Quest International Representative Director Toshio Yamato
QUEST INTERNATIONAL LTD
www.quest-md.com

profile

1972 ~ 1987 Matsumoku Industry Co., Ltd. Planning to join. Design, production

1987 ~ 1995 Arai Trade Co., Ltd. Entry plan Original model development, AP launch, marketing, artist relations

Established 1995 Quest International (2004 ~ Sugi guitars early sales support)

YAMATO:

Since I quit Matsumoku, I went to Arai Trade and worked on Aria so I stayed Matsumoto for about 30 years.

At first I worked in Tokyo, so I did not understand local things. It is my 10th year since I returned, my 21st year at my company (Quest International).
(As of December 2017)



Actually I entered by football when I entered Matsumoku. The point is that the reason for entering Matsumoku was because there was a soccer club.

Then just sewing machine was doing it. Actually I was officially confirmed to Epson and my father got scolded angrily, though (laugh)

I thought it was a musical instrument company. I think there were 400 people when I entered, but half the sewing machine, half the instrument. Just Mr. Hayashi was the chief of technology or something. Mr. Haruyama has already become an outsource of neck specialized independently.

Speaking of people who survived from that time, Yama. I was not in Matsumoku, but there were some people who were separated from Matsumoto Musical Instruments manufacture.

The point is outsource. Because Fujigen and Matsumoku exist, the outsource naturally develops. Being with a lot of people.

Among them, is it the second year? In the first year I will be put on the scene by training. I was told to manage the site on the line and began to manage production, so I remembered various things like outsourcing.



There was a movement saying to make more Alvarez Yairi with Mr. Yajiri, at that time the problem of S Yairi and Kazuya Yairi occurred, S Yairi went to Korea to cling to Samik, various troubles of brothers happening. After meeting with Aya Syri at ARIA 's work in Samik in Korea.

Matsumoku and St. Louis Music and Yai Lili. That was a pretty spectacular project. Of course I made it in Alvarez. I guess it is not on the Japanese market. It was exporting. I guess it was divided in Japan only with the Yairi brand. (It seems there was also a domestic sale because there is a catalog for domestic use.) In Matsumoku, it was made to export with 40 ft container every month.



Production in 1981

Kazuo Yaeda has already died. I cannot talk about that story, but I am supplying the exclusive bag of Yairi now. There was a story about Yairi's work a long time ago, my younger president was surprised when I was from my father. I heard that Saint Louis took a look at the Japanese yaile. You have something good to make.

Maurice was also nice in the 1970s, Yamaha was good, and Kawai was also good. Kasuga and Takamine are pretty late.

Westone had no good folk guitar at Kanda Shokai. Perhaps I think that it is a connection between Mr. Takei and Mr. Yoshihiro Saito, but then it was judged that I would sell Westone at Kanda Shokai.

By the way, Mr. Hayashi made a folk guitar and it was Azusa. I think that head is the prototype of PE.

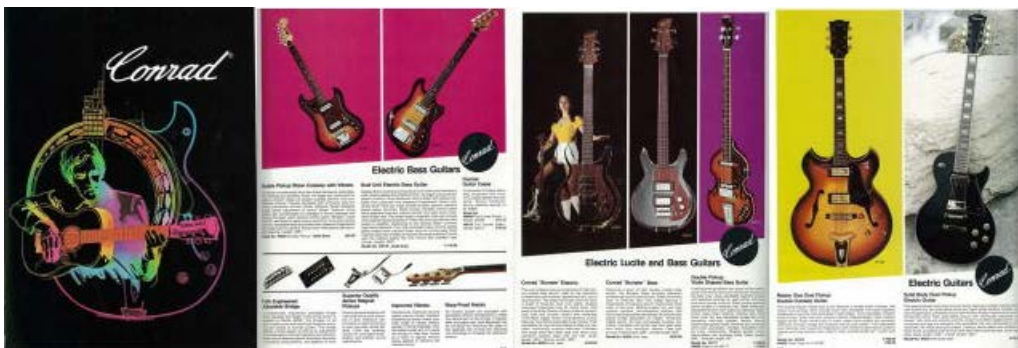
When I started Westone, it was already a dreadnought boom. If it was not such a copy it could not be sold. Just saying a super heeless neck, I made a neck joint structure specially and made it crisp. It was bad to make the neck of the guitar at the time to bend along the way. It's a structure to counteract it.

Perhaps Mr. Hayashi thought about it? It is a funny story if I think now that I sold it at Marui. You come from the event at the front entrance of Marui because you come. Mr. Saito settled everything.

ELECTRIC GUITAR

In the early '70s, Conrad and Westbury were mostly exported. Domestically only copied. Both Fujigen and Matsumoku.

The essence is the copy era. I am silly about China now, but everyone was making a copy guitar.



Conrad 1972



Electra (Electra) is a brand of St. Louis music

Since Westone has acquired the number one share in the UK, the Otaku still send messengers at a busy time (laugh) Because Westone swept a single time. It was involved in Kanda Shokai selling the Japanese market. I did a variety of strange things.

There is Westone there, too, it is the one used by Jesus' Trevor Rabin. (X350MA type)



1986 Ad Trevor Rabin himself guitar



The deformation of Westone was developed as "WAY OUT DESIGN GUITAR" at the time, USA, ST-LOUIS MUISC Mr. Tom Presley manager.

From the market report of overseas buyers, we looked at trends such as NAMM, Frankfurt show etc. and returned to the factory and designed design. Certainly when you see it now it has been done!

I got angry when I took pictures at the NAMM show. At that time we are stealing ideas. But I've been taking hidden shots. It is such an era now, but ultimately I bought a sample and brought it home. It's cheap when you put out at the show. I went Hollywood and bought the same if I had it.

That's hundreds of thousands of yen. It was cutting it and making a copy. Just the trading company bought the development fee.

Mr. Suzuki, Planning Manager of Aria in the photo, is a key person. The industry has gone away. In the era of this leader, Aria Pro II's original will be developed with Matsumoku and developed a lot.

Yamato was doing the window of it. Therefore, it was possible to achieve a smooth revival when ARIA planned to be planned in the future.



R & D Suzuki and MTI New York President



FCN UK Team at Frankfurt Messe



French staff and Ventures Mel

EPIPHONE

You made a copy of Matsumoku, did not you?

One day, Shiro Arai suddenly took the agent of Nippon Gibson. Japan's first issue of Gibson. Copy prohibited from the next day (lol) Copy no good.

Until then I made copies that made Aria Diamond or Garçon or Wake not understood brands. Even Aria Pro II had lots of copies. However, instructions are given to switch to the original.

At that time the Japanese market had only what it seemed to be like Gwa or Elk. Naturally there was a flow of Mozrite. That is suddenly an instruction is given and it rides on that flow suddenly, the orders coming from the United States are all original.

I say Epiphone now, but I made vintage Epiphone with Matsumoku. I do not believe anyone, but Casio, Sheraton, Riviera, Wilshire, everything went out from Matsumoku at that time. That is the first Gibson company.

At that time, Japanese made Fender. It was really stupid since it was an era when Gibson was not seen to be a musical instrument. I think that Mr. Furuke remembers, but he told me that "Matsumoto's geta box shop is saying" (laugh)

You did sell a Gibson company four times.

The first Norlin music is the parent company and there is a warehouse in Seattle, the Japanese guitar is still a Ching Dynasty, so we went for maintenance with six replacement sets every six months.

Epiphone Genesis also does. I made a lot of strange things.

In those days Gibson company was coming to Matsumoku (I was a kid) so you do not know. "Epiphone does not know anything about the brand but many things are flowing". Once it's production control, I have to remember model name and spec. But I do not know it's such a famous brand. When those people meet, they are said to be Borox. This is not a guitar.

The meeting is that the buyer comes to the factory for purchase of business. It is before and after the cycle of NAMM show. We will first meet at NAMM, come around again in the summer and sample and come to order winter for us. That is roughly the cycle with buyers.

I will definitely go around with Matsumoku, Fujigen if I do so. Before coming, I definitely are traveling around Nagoya, Shizuoka. Everyone was put on balance. I do not know it so I seriously answer seriously.

At that time, the musical instrument shop went to NAMM and bought it. There are lots of things you brought and made to make it. At that time, if there was even one musical instrument store, we made 60 30 pieces. Now it will be in stock as soon as I do such a thing.

A copy of Alembic, was that it was the original of Ikebe? That was a very difficult thing. From what from parts. At that time, Alembic was an original part. It was serious to reproduce it. I made a bridge and a tailpiece by cutting a brass. It was a perusal of Para EQ.

Through neck BCRich is a thru, but I pasted it. It is not vertical. The paste was scraped off by cutting the heel to the same thickness as the body. Alembic was vertical. As SB was a man of Alembic it's sticky. TS lowered cost due to yield.

Since Aria began, production volumes rose steadily, so small OEM makers have been contracted. The remaining brands were St. Louis music, Westbury and Unicode.



Hack is famous people, though. That is a big buyer. Unicode finally narrowed down. Anyway it was amazing. At that time, it was the size that Fujigen became subcontractor as guitar production volume.

Electra (Electra) came from the United States and Matsumoku and Fujigen made it. Probably not from Matsumoku to ask Fujigen.

Alba Leslie comes out there. I have already died but Jean Cornblam has a great manager with a good hand.

At that time the American antenna is St. Louis music. And Canada's Vantage is now big JAM INDUSTRY. President Martin Golden.



Germany is Mayer, France is Music Engro the essential part of the elite company. A leading trading company. That's why I will organize with you.

When the share of the UK in Westone became number one, fans were welcomed and we went to Franco Tosesner and British football Manchester United.

ABOUT PICKUPS AND METAL PARTS

Pickups tell me that if there is an inquiry from overseas, it will be three of sunshine sound waves, Keiyang and Tokiwa.

Koyo at the beginning

I bought it from anywhere, but how many years it was, a large cost down order came out and more orders were ordered from Gotoh for cost reduction.

I also used Nisshin Aono's course, but I guess Koyo was the most frequent Matsumoku in those days.

To be precise, the ferrite magnets came out from Alnico and the fact that cost reduction occurred with ferrite bar is the fact of the industry. Moreover, because it is the age of snake meter, it suddenly plays distorted, so it seemed like an irritating sort of grain, so it passed with that.

The metal parts were the times of the Shin-Etsu 螺 螺, Hanaoka era, after that it was Gotoh.

(Except for guitar?) From overseas customers got talks from guitar to effector, amp talk, it's a big brand.

But Matsumoku did not put out his hand. The owner of Vantage has become a huge company in Canada, which is JAM Industries, but then it was a small company. They divided for each item. But in the times it was an era of wanting to make one brand all.

Mr. Hayashi's PE was started from PE 1500 at that time, the age of heavy metals, it is heavy and it cannot sell much with image items to sell it. In extreme terms, it is the first of the original Matsumoku products of the original number and there is no later.

Another thing is already a collaboration project with Aria. Suzuki san is in Aria, and the planning director is there, and that person and I are planning window and it changes into what to do to make PE sales selling more from there.

Masaki Matsubara and Kazumi Watanabe are involved in that. I am trying to make it more Les Paul type with remodeling or trying to make it with Neil Sean's synth, and it is increasing rapidly. When Japan or something else, it is a shara of Earth shaker or something that contributes considerably, at that time.

Such things I wanted to go to ARIA at the planning window While I was doing an employee, what was Matsumoku's body thinking in the meantime is exporting so that I would consider thinking to sell it directly by myself, well with the prestigious company Since I was going out I began developing Westone. In the times the direct trade began to take place on the wave of the economy. There are guidelines from the upper part within the company. It's American capital.

GUITARIST WHO FIRST USED PE 1500

It was BY YOW Kyoji Yamamoto who first used 1500. I guess you are using Unit No. 1. I do not know who sent it in connection. Age when PE 1500 is fucking heavy and no one uses it (laugh)

That is in memory. If I search for it, I think that Aria is using it for publicity somewhere. Matsubara and Kosumi have used it because it's been a long time since I was on a second day.

MASAKI MATSUBARA AND PE

It is myself that I handed PE to Matsubara Masaki. I have a time when I was a Matsumoku employee when I was seconded to Aria. As an employee of Matsumoku. At the time I was doing the work of Masaki Matsubara, Kazumi Watanabe and care of musicians as to what I did.

Before we started Westone, the company made those things systematic. Do not forget to study.
(At the time, Mr. Yamato became dispatched to one person in Osaka for training in sales, one in repair training in Nagoya, repair with Tokyo in relation to musicians)

This guitar still exists in the record Matsubara's house too.



I used it in the last live stage of the parachute in 2016.

I was an employee of Matsumoku when I was at this record but I was with Matsubara and Watanabe Kazuyuki. Was busy. Because it is a selling child. I'm recording tens of thousands of hit songs. I have to go to the studio at night. Mr. Matsu will go out for drinking as it is good for swinging. I do not have a taxi fare. Although it is the same age (lol) It is the first album of 1979.

ABOUT PE MODEL

Although years are around, in the end, it is the plan of Aria and Matsumoku to make it possible to sell on the basis of PE made by Mr. Hayashi. It starts from there.

It is certainly Mr. Lin that I made PE 1500 seems to have quit soon. It will be different from the factory if sales are ahead of that. It is truly amazing that Mr. Hayashi made the prototype of PE. That Musashi Mi It is beautiful. A person in the art world.

The origin of PE design is definitely Hayashi. It was Aria that made it possible to sell it by investing.

PE-1500 has a fine patent one by one. I am transferring it to Aria company-wise.

PE 1500 was originally a Matsumoku original guitar designed and designed for the Westone brand by Ms. Hashi Nobu who was involved in design and prototyping. The later patent was transferred from Matsumoku to Arai Trade PE-1500 prototype Westone and AriaPro II.

It is not uncommon to say that a logo of 150,000 yen is also present at the same time, but at that time it was almost unprecedented and treated as a heretic. Although it costed more, it seems that he did not make much money to make it an advertisement tower that establishes a brand.

In addition to Japan, I sold it to the world, but for several years I was forced to struggle, but my recognition increased with Matsubara Masaki and further endorses with Kazumi Watanabe. Popularity has improved with expanding variations in price and specifications.

At that time Matsumoku had three production lines, did not you?

There are two lines of acoustic dedicated lines and electric lines, making about 300 daily.

PE is not a product that can be made on a line, so handmade lines are made later. Such a line that takes troublesome labor and time to do assembly. There is an era when doing that kind of thing. I could not make it without it. That is the fact that the oldest logo is included. Other guitar sounded buzzer rang to the process. Cheap mass-produced items.

When I joined the company I was making a new stop when the buzzer rang even when the screw stop was not over. I cannot believe it now, though. I had quit when I was out of football.

Where I am assigned, it happened that I was an assembly, but some people go to the paint or machine.

Patent and bridge, knob

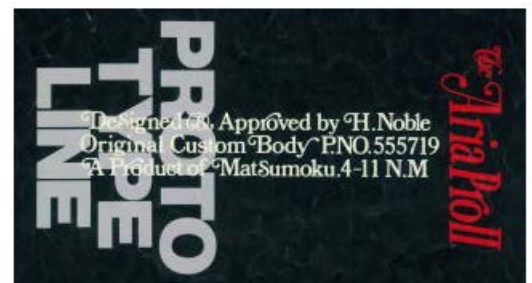
PE's patent though. Arai Trade has it now. Unless sold.

Head name H / Noble It did it first. That bridge is also a name Noble.

Even now I have similar products, but if I get caught in a patent it will get carried away. I avoid it. For some reason Gibson, Fender held down the shape of the head and the patent to kill the copy.

Late in the 1970s. So, only Fender was incomplete. So I was copying Japan in peace.

Tokai was defeated. Fender is. The Gibson system seems only to be able to escape from the Tenjin (head) or only Mt. Fuji, yet it is still ambiguous.



That is why Matsumoku was exported at a high ratio, so you can learn such things. Protect all brands properly. I think it was very difficult for PE's design patent to take this era. I think that it is ridiculous money. It is quite rare.

Knob had a maker to do such a detailed thing with the forest company, cutting. At that time GOTOH was still handling the tailpiece with just a thread winding.

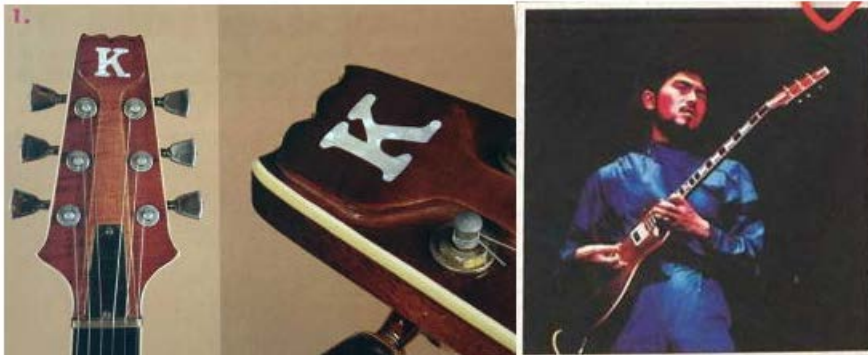
I said that the PE 1000 had to lower it to the price zone where Aria could be sold and made it specs down PE 1500, but this time the bridge is a problem. After all it is still useless in the world.

I made Shin - Etsu thread. To put it in detail, at first, the precision of the piece does not come out and everyone else blew me down, and it is decorative. I do not know what to do and I will accept it if I do not make it Les Paul type after all. It was my plan to work with Aria as a sandwich body to make it a stop tailpiece. In short, it started to sell for sale.

PE Watanabe Kazumi Model

I brought back most of the project at the window of Aria. Kosumi liked RS better than this.

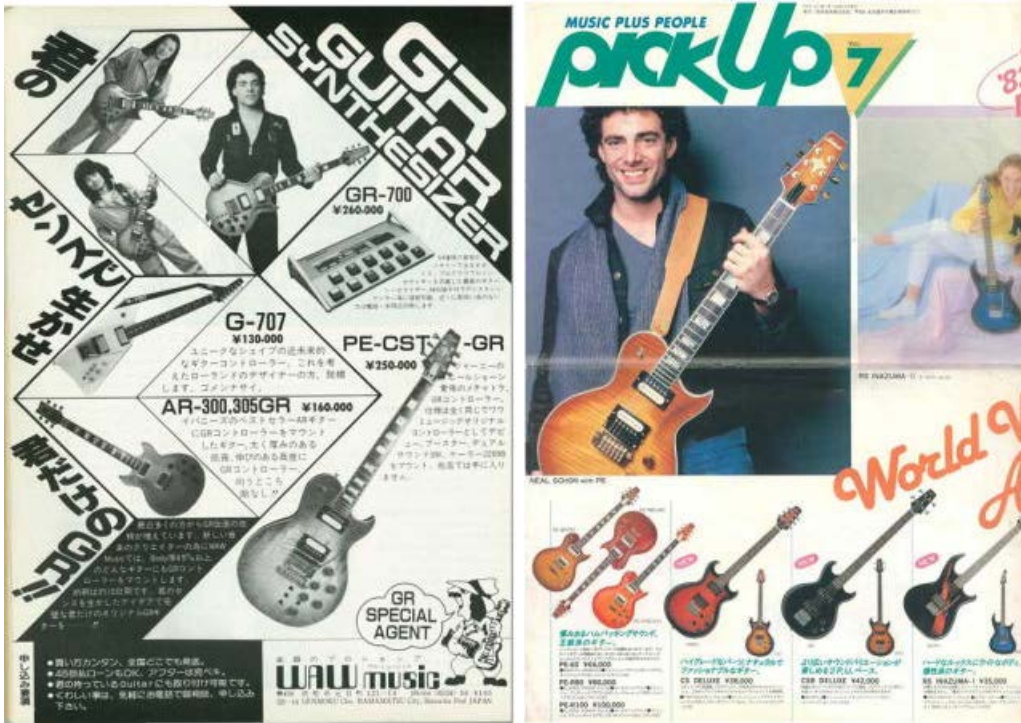
Kazumi is the one who put the neck in the most various things in PE development process. Matsubara was good but he was a studio seller. So I was not keenly focused on development. I liked the PE-R80 and I still stayed at my house without saving it.



PE Neal Schon model

Neal Schon's synth or something Oh saying with Roland to create a topicality. The contents are GR that way. In those days. It is a guitar made with a shop called WOW of Hamamatsu.

Neal Shawn model Synth unit was built with Fuji Roland purchasing GR kit as it is.



Roland was developing independently collaborating for about 10 years. The factory has gone. It is still connected with the people above Roland.

Guitar synths are difficult. Even here there is one prototype. I have to play for synths. Of course the current machine is not as good as then, but the first GR 9 was really late.

Metheny is still doing it. Synth really is crying everyone. Fat STRAT collaborated and the unit price went down, so the value of the synth went down.

LINE 6 guitar comes out there too. Since the world simulator has come out, the existence of the synth guitar himself has been compromised. That was probably a part that Roland himself should not admit. He says he was angry until Mr. Lades died.

Lady clan, altar I became the president, I am living in the blood line here is president Ikegami of BOSS. I wonder if everyone has changed. They also shared good relations with Fujigen and we were on good terms.

PE-25 ANNIVERSARY

Anniversary and all ARIA project and the era of our etc. That's why MD's Matsubara fan wears PE of ARIA pretty well. You know who was doing the roots examination. That's why I'm a PE repairman.

Please please maintain or sign back cover. I do not care about such a thing (laugh) But they seem to be good



PE GC -1000

Who do you want to talk with Jerry Kotto at the window of Aria? Talking about this, BC Rich's booster is intact as it is. Copy of circuit of EAGLE.

TS got a hit because it was a set with Dimarzio. At that time that flow.



DOUBLE NECK MODEL

Oh, it is already talking about topics. Definitely. But I guess they are making about 6 units per month.

I still remember there was a 6 string and a bass. I had an RS version of the Ryudi model, but I remember that I had to renew the drumstand by making the RS version parachute live and playing both.

I was made strange if I think now. But all that remains is PE and SB after all. Evaluation as a musical instrument including a foreigner was different.



PE - DELUXE KV

List price 120,000 yen. At that time I did tens of thousands of Kahler. This part is. The tuning does not fit all the time when attached (lol) Absolutely not, the accuracy of the spring is bad. The angle is fluent, PE is carved top but Kahler curved down and dropped it, did not it? That is impossible. With a mixer. When Badass came out the bass did the same thing.

PROTOTYPE SHOW MODEL

I did a lot of strange things. 1979 NAMMM Show Inlay. The rich RS and SB probably only took 100,000 yen with a fingerboard. This kind of fingerboard is outsourced. Because the final integration is all done by my specialist.



COPY MODEL

In 80 years Tokai said it was a better copy than the real thing. Fernandez is The Revival. Greco is super real. Aria was original as it was instructions, so it was all original, but the copy was dead enough.

DIMARZIO POWERED SERIES

It is DiMarzio's dual sound. Taking Agent of DiMarzio. Dual sound and super distortion, fat strat. I bought imported parts as they were sold so I negotiated with DiMarzio and used it.

ORIGINAL MODEL

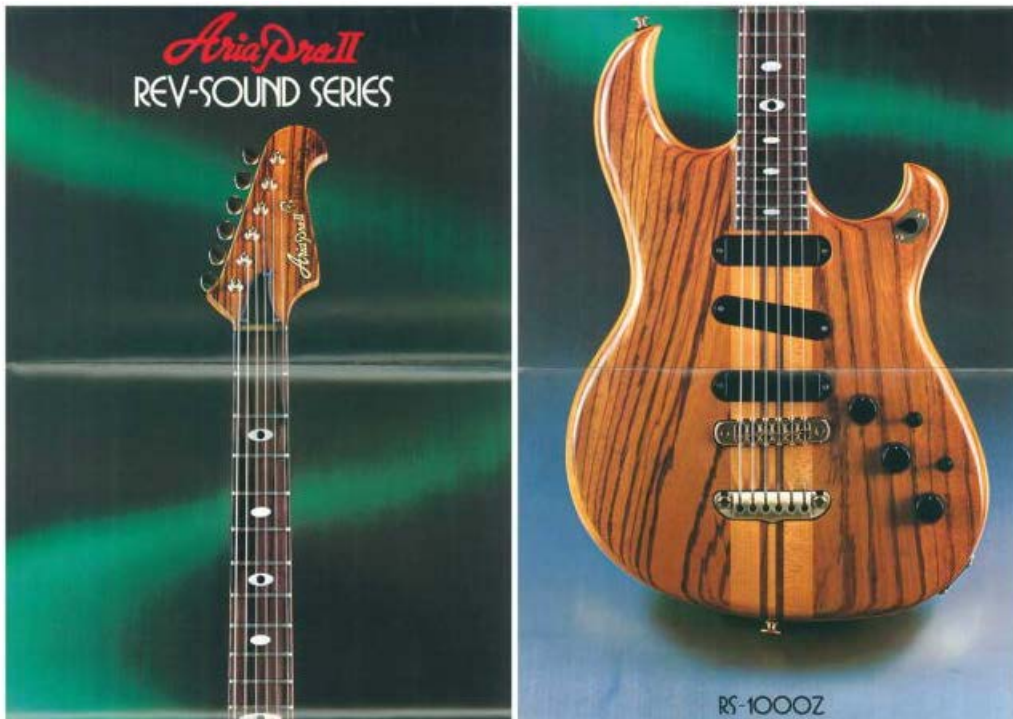
I think it was TS or CS which made the number the most in the history of Aria.

That was actually a fact that became tough by cost competition and it became impossible to sell, so it is a real situation to make mass production by making a cost down model.

RS Zebra did it. The material was unusual for the zebra. When you went to an American show, Alembic was using it. Let's try zebra at. Probably not even 100. I have ever made a zebra brochure. That is Arenbikku thought. Make a slight noise. Is your body wrapped in something or something? That. I do not know whether to read Zebra or not GiBra (lol)

Zebra has a big gap and a boosting storm from the factory. It will crack. What kind of manufacturer was it? It's fun to visit NAMM. Because Matsumoku is a company that is so, there are people specializing in materials.

There are people who really get it when they say things like strange dreams. Tell me that you are buying Akahane. As I start talking about materials I have to listen to Haha for about an hour (laugh).



RS and Canadian Ash's conduit is so black is smearing.

I think Mr. Furuke has paint around in that area. I also painted lacquer with PE. Is not it paint Suuyama?

I also did the Makie art series for the NAMM show. For some reason Mr. Furuya is from Kiso Forest High School. There are such friends in Kiso, I wish something like Japanesque route. I just had a Japanesque model of a sharp fountain pen. In short the image model. It became quite talkative.

Before the gold model, I drew Makie on a black place. That is the first of NAMM show models.

When the SB came out in 1977, I was in charge of designing Aria's Ushita. It is Alembic thought. At the time Alembic had a taper on the body. Through neck and para EQ running guy on it

Kosumi's RS-X comes from there as well. He was crazy about Alembic then. RS-X at the time of YMO also with its flow specification. World tour with it.



I am using Alembic in 1977.

SB was then too heavy at that time. I am talking about light ash or anything now, but there was only Canadian Ash imported. It's fucking heavy and I hate it, I guess everyone can play like this.

With improvements on improving with. It was heavy that SB first said. Then in the era when Brass was in fashion, it was a string pitch 16 as it was a copy of Alembic then. However, American players were told that most were pitch 18.5. Because I remember it on a vintage jazz bass, I cannot play it.

That was a bottleneck. I changed everything on the way. I knew it was a weak point. Make a mold. There are various history.

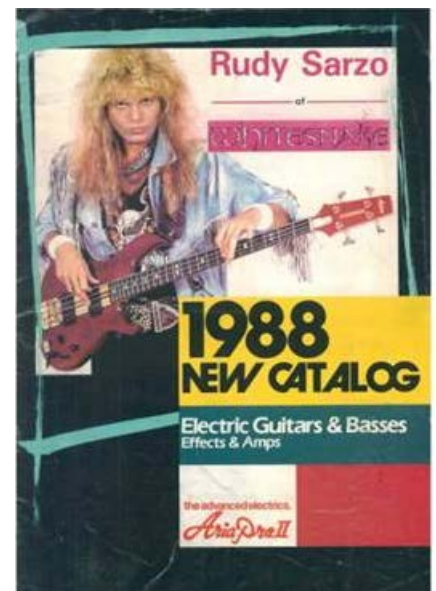
When I broke up with White Snake, when Matsumoku collapsed and went to Aria. Neil Murray or Rudy Sarzo. It is when Rudy came out Steve Vai.

As for SBB's RSB-800, it was sold as it flew at that time for himself and he was doing it for promotion. That is not made in Japan anymore, it's made in Korea. While I was in ARIA, PE and SB were made in Japan, but after I quit I made a lot and dropped quality. The flow changed from that side. I'm talking about SPG now but Samick's heyday era.

SB was indeed a hit. It happened that there was only Matsumoku at that time as a factory capable of making a through neck.

It is said to do a sandwich and make a tapered body oh. Probably made from Fujigen is early. I think that making thru necks themselves is a violent if they look to the factory. I thought about such a poor yield of material cost. As there is no scarf joint, it's time to paste trees. I'm making a neck angle. That's right. It is said that this yield is bad.

SB was copying and putting in the circuit of Alembic, so it probably was it. Which is made by Nisshin Aono or Keiyang who made that pickup.



Both the SB and the RS start from the thought of Alembic, and the RS changes rapidly? When exactly YMO came out to the world it was a different circuit. The body also changed from the original.

1980 SB-1000 and original hard case



The original RS changes rapidly with the flow of the times



Owned by the director

There was a model like CS? (CS 350) That is a cheap model of cheap specs I figured in a struggle when I was out of work. It sold enough to die, that one. The beginning of an open-air blown poor.

Matsumoku was good at Set Neck but it was a fair price. I was eager to make a set neck when others disliked.

CS400 was a set neck, was not it? At that time Matsumoku had a specialist specializing in making machinery in the factory. There was such a section in the engineering department and I was making special machines. It's still NC later.

That's why the cost was right and it was competitive. Iron or wood will make a special machine. Even if it is a heeless, I will make such a cutting machine.

NC is a machine for mass production, a machine that was born to make plenty of precision separately. Musical instruments are in fact true reverse. I think now that Matsumoku's method was more correct for musical instruments. It was easy because there was such a person.

U-1000

This is Mr. Usuda under Mr. Suzuki of Arai, and I say it is bent and it is hooked up and I'm doing it together. You can get angry at the factory to make such a thing. It is broken in the production process-

The director owned U-100 (1982)

The series increased with Aria's original model, Mr. Hayashi's work later with Aria in my work, Mr. Ryuzo's Arts (U - 100 others) and that are also models planned in Aria.



I've been drawing designs with Arian people and myself. Matsumoku also has professional drawing specialists. Because I want to make something like this, let me draw it, and make it the final spec. We are handwritten era.

Jay and Earth shaker were in charge when Aria's staff Mr. Hara was in charge when I returned to Matsumoku? At that time, Aria created Matsumoku and Aria when it was bad with Fernandez introduction. I was involved again from Matsui Tsunematsu (BO φ WY).

What I contributed most was Aria's job. And of course Westone.

After all the guitar that has the most hope will be PE. After improving PE to sell it, it became the axis, PE and SB came in steadily with external sagging.

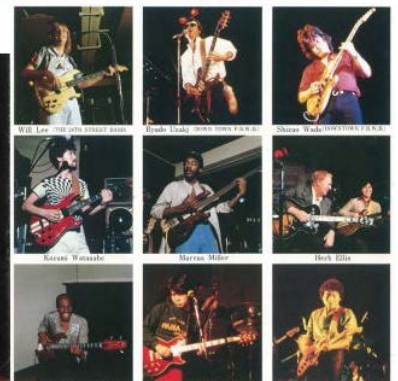
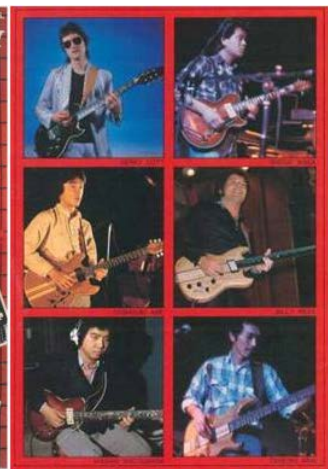
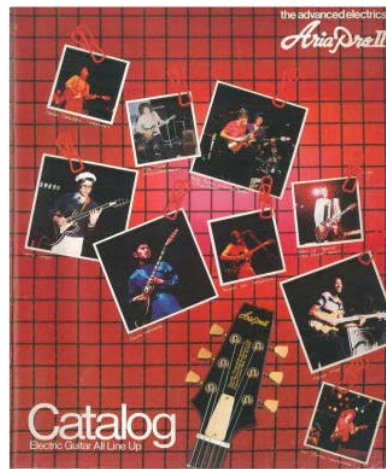
That's why this time in this catalog is also Will Lee, Neal Schon, Marcus Miller. It is an outrageous face.

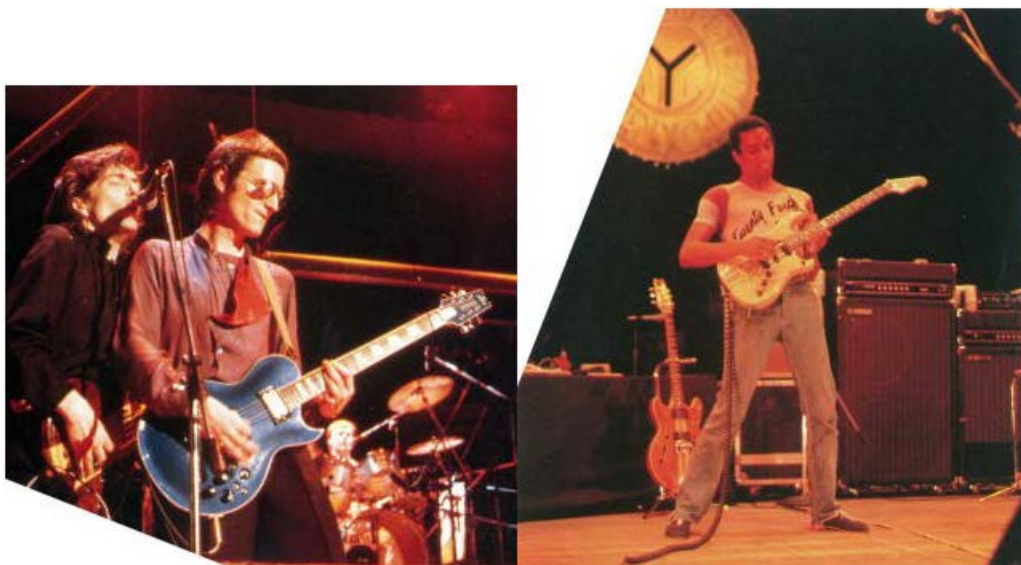
OEM OF GRECO

I also did Les Paul of Fujigen in the 1970's. I was collaborating.

To put it briefly, (first) Bolt-on's stratos system is Fujigen. Matsumoku is troublesome with a set neck or a curve. (EG - 380 ~)

To put it briefly, it is a corner of such age. At the beginning of the 1970's, orders came in such a division of living. Matsumoku is troublesome. Because it's a factory, I was told to Kanda. Matsumoku is the first start only. When Greco is getting bigger, Fujigen is the main. I am making all of them with Fujigen when I am making super real. Oh yeah Les Paul was also a hand router.





WHEN GRECO SOLD

Because Fujigen was full cap, there were three assembly lines of Matsumoku. It was a Toyota system in which a buzzer rang and flowed. Greco and Epiphone are also there.

There are Alvarez and Westbury, too. I have MATSUMOKU on the joint plate of Strat, I made a lot of that one too



Proof of Matsumoku Stratocaster

DID MATSUMOKU MAKE LES PAUL BY IBANEZ?

Q: Matsumoku is not doing Hoshino's work, is it?

Is not it just a sample? I think that there was an inquiry.

Funny story Matsumoku of that time is a drawer. Because I was in a position to choose a job and it was really full cap. Because why I wonder why they can make and sell like this. Even if various makers from all over the world came, after all, Hoshino at that time was still small when compared with Aria. Ibanez of the world now, TAMA has become big. Is not Fernandez more downward?

It is such a time that politicians naturally wondered if they had a relationship with a big elite company.

When I followed NAMM for the first time, I will never forget it for the rest of my life, but at 25 years old I wonder if I eat with customers every night since I finished my work. I stayed at Hilton and I do not know how much the company cost. "Get two suits" "Replace night and daytime" 3 hours to eat. I do not understand English at that time, but it is only painful. It continued every night. At the NAMM show in Frankfurt.

We also put up a booth. I will go to business not only Westone. To the meeting. In the middle of the show you will be entertaining customers. After that I go around Saint Louis or go to a company of Epiphone and go on a business trip, right? It happened that Matsumoku had a great grade among those who were going out. Naturally America 's power is going in. I guess. I went to the Space Shuttle now.

That's not Arai. That's it, when I say Matsumoku's roots, there are about 1,000 Japanese singers in Utsunomiya. On top of that is the Japan Steel Works. Such as ten thousand people. There is still Japan Steel Works. Besides that, I am an American singer. I guess American singer was amazing then. I went to the space shuttle now, but it was closed one after the other from the top, but I wrote a written approval document to make one bridge like Mr. Hayashi to explain to the singer's parent company I have to go.

When I made a tremolo like Floyd Rose, I went to a presentation. I made this for anything and I do not know about the guitar for how long. Why make such a thing? It is said. Because it's parent company. I got a drawing and went to a presentation.

Why is this coming out, this has become a deepening relationship with Gotoh-Gat as a trigger. At that time still Huaoka Industry Suwa's parts shop and Tokiwa were well. Gotoh's Goto - Gut came out from this neighborhood and now it has become the world' s Gotoh.

I will bring a bridge approval document. It takes one month until Hanko goes down. A large company is such a thing. Still I had many experiences.

INVITATION OF FENDER JAPAN

I know that Mr. Kojima of Kanda Shokai came to request Fender Japan. But I did not receive Matsumoku.

You did Gibson, did not you?

Because Gibson and Fender are rivals until they die. In Japan, Mr. Shiro Arai and Tomoshi Kojima were Big bigheads who created a great history. Mr. Arai is still alive. Kojima 's power of Kanda Shokai is not hesitant and it is a person who has a powerful effect. My brother Suzuki president was amazing, but it was about making Greco with two companies. A-Rock and so on, Kanda Shokai's power was amazing.

Of course Nara knows. It is a golden age planning man of Kanda Shokai. Sales is Sawada.

I am also doing Aria and Greco. Gureko heyday was not only Fujigen but also Matsumoku. Mr. Saito of Kanda Shokai used both Fujigen and Matsumoku.

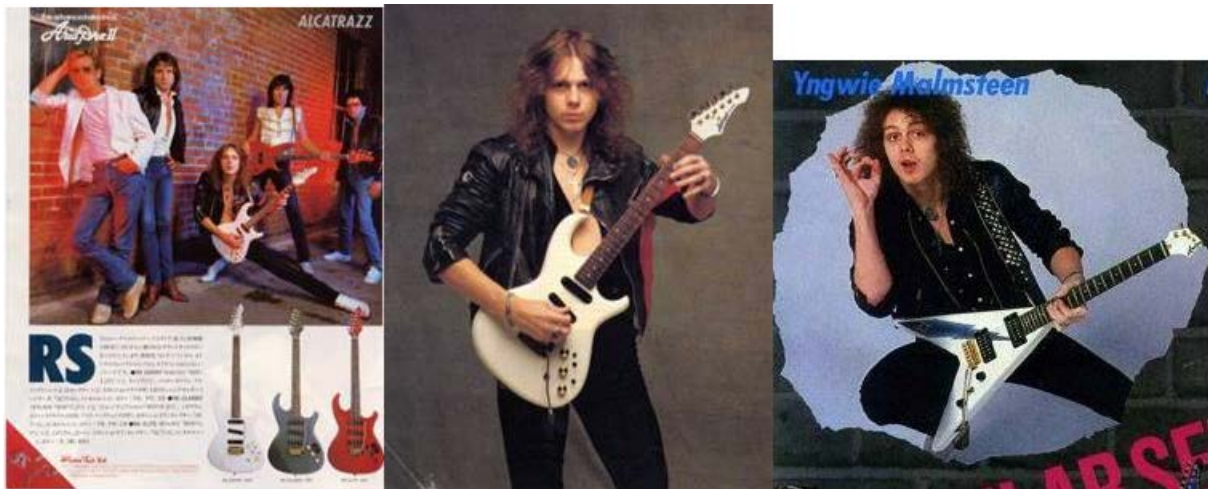
Mr. Nara is one of the celebrities, a super odd man in the industry. It looks like John Lennon. He often came to Matsumoku.

Aria was amazing beyond the sea. At that time with offices in Dusseldorf, London and LA. That was why he did before Hoshino did. That's why Steve Vai and everyone at that time were Aria's LA's endorser. In those days Yngwie was a bad guy, but he came to play. Michael Schenker model after XX's Yvvey model sold a great number of that. Awesome number.

I guess it was a while ago when I moved to Aria, Matsumoku's last person. This was a huge hit. I sold so much in Japan.



When Yngwie got on the RS he came out. Who is RS when it was the best selling? It is YMO of Kazumi Watanabe. With RS - X. That is the time when I was already in Tokyo and stuck to him. That model is it.



Aria at that time (around 1970) had already gone abroad early. The information was amazing. Currently Mr. Hoshino is doing it for granted, but the activity was amazing for Aria.

When thinking about that, American music is going out to the world more and more at that time. Before that is British Rock, there are still walls. To make sounds, sound creation is completely different between British people and European people, American rockers.

That was fairly good. The difference between muffled sound and bright sound in extreme sense. Still it was a European musician who went on to become a global player when hitting in the USA. I was involved with Yngwie and Schenker, I went to America and live and broke up.

Matsumoku crushed five or six years ago? Tell them that you are going to corporate with Fujigen.

In the era when Ms. Hirabayashi and Mr. Nakada are technical directors, Mr. Kamijo was still the vice president. There were a variety of things such as to exchange both in that era, and Sugimoto was under that. (President Sugi Guitas)

I was talking about the project, so I talked about various things with them, but after a few years I parted. The other side is Fender, like Gibson. Politically on the upper side. We have not heard of the papers until the judge.

(Later on, when asking Mr. Sugimoto, when he was at the end of Matsumoku, he told me that he would do something work from Mr. Nakada, and he said he had a meeting with about three, but after all Matsumoku had gone out of business)

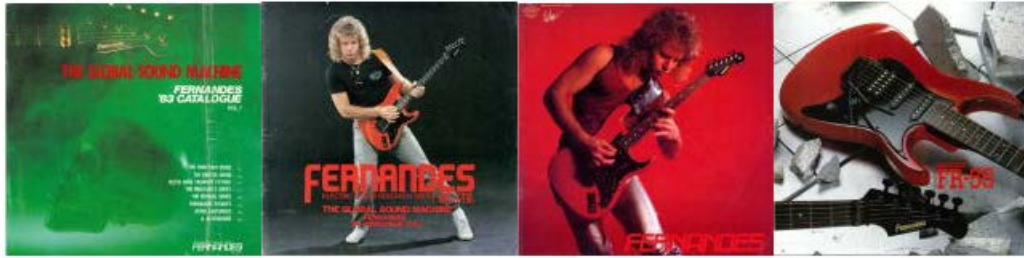
FERNANDEZ OEM

At that time I came to Matsumoku, there were no plants that could only do these two things if I wanted something in Japan regardless of Kanda or Aria to come to Fujigen.

For example, Fernandez which appeared at the end was doing with a kawaii instrument. Was it Kawai's director at that time? Was it Yamaha? Shigeto Saito. There was no proper supply source.

The brand is Tokyo Trend has come up. It was supposed to want to do electricity from classical guitar, and when switching to original, I did not hear Kawai instruments. I do not know what it is but knocking on Matsumoku's door. Even

though Aria was doing at that time, Fernandez also started, and one day suddenly we are told that both boss will do both from tomorrow. It is a major incident. We have done the final launch of Fernandez's FR55 since 1983 is us.



The lower house, Nagase, Mr. Sato was in Tsumono.

Fernandez's saying is Small, Compact, Square. I make it with that concept.

We do not know why Fernandez was headed by Takei. I guess you were looking for a supplier. The cloth bag model is not yet Matsumoku. Kawai.

Suddenly I got hurt by Fernandez at the meeting, is not it? It is a feeling.

That's a problem you are the scene. At that time various kinds of inconveniences occurred, making the last planning office of the president of Asahi at that time will be under the direct control of the president. In short, it is another Fernandez Aria It does not show any samples to avoid a stagnation.

Suddenly one day, I make a planning office under the direct control of the president. So all the samples were out and went well with Aria at that time.

Just Fernandes grew steadily. Oh yeah it was already hard. Having received eight hits from Aria. It was serious if there was a cell phone like now (laugh)

Certainly Fernandez's catalog has increased in volume since around 1985, and its popularity prevailed. Fernandez was surprised to have not met the factory which I can go today on the phone and can cope up to this point tomorrow, That it was brought up rigidly as much.

ABOUT OTHER MANUFACTURERS

First man Morioka san. I know.

Elk still is not about KEY's Fujimori president who can talk about Elk. President Matsuki was dead. Because KEY's chairman Fujimori is the sales manager of Elk at the time.

Talked to Mr. Matsuki. Mr. Katsuki's sales manager at that time also joined KEY's senior managing director. That's why everyone's flowing on the ground. Various where. It was a time when we had various things done on site. (Saito's LP) It was surprising that Johnny Saito came out



Left: Mr. Saito's LP

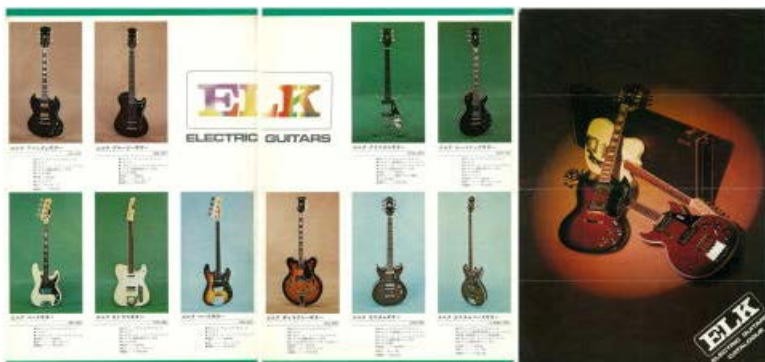
Right: Mr. Takei

I think that you can understand Daiwa under Takei. I was sung in front of Marui. It is Japanese Johnny Cash.

Takei was salesperson friendly. What kind of relationship are you with, Mr. Takei probably owes it to the sales manager. Many people came and we followed the bottom of it.

Matsumoku was the earliest original. Mr. Nobuhiro Saito is the key person. When Kanda Shokai gained tremendous power, Greco and Aria grew stronger. Mr. Saito was the most helpful in raising both of them. I was singing for Mr. Saito on the undercard.

Mr. Saito brought in the original (Elk). That's why it is before Aria. Well done.



PRESIDENT IKEBE (IKEBE MUSICAL INSTRUMENT)

Mr. Ikeba was on good terms with Mr. Nara. In short, Ikebe Musical Instruments was on good terms with Kanda. Fender Japan is equal.

I also said that, someday I will go beyond Ishi Bashi. At that time, Mr. Ikebe came to Matsumoto because he wore a sneaker and knapsack. So, both Matsumoku and Fujigen have made a lot with Ikebe original.

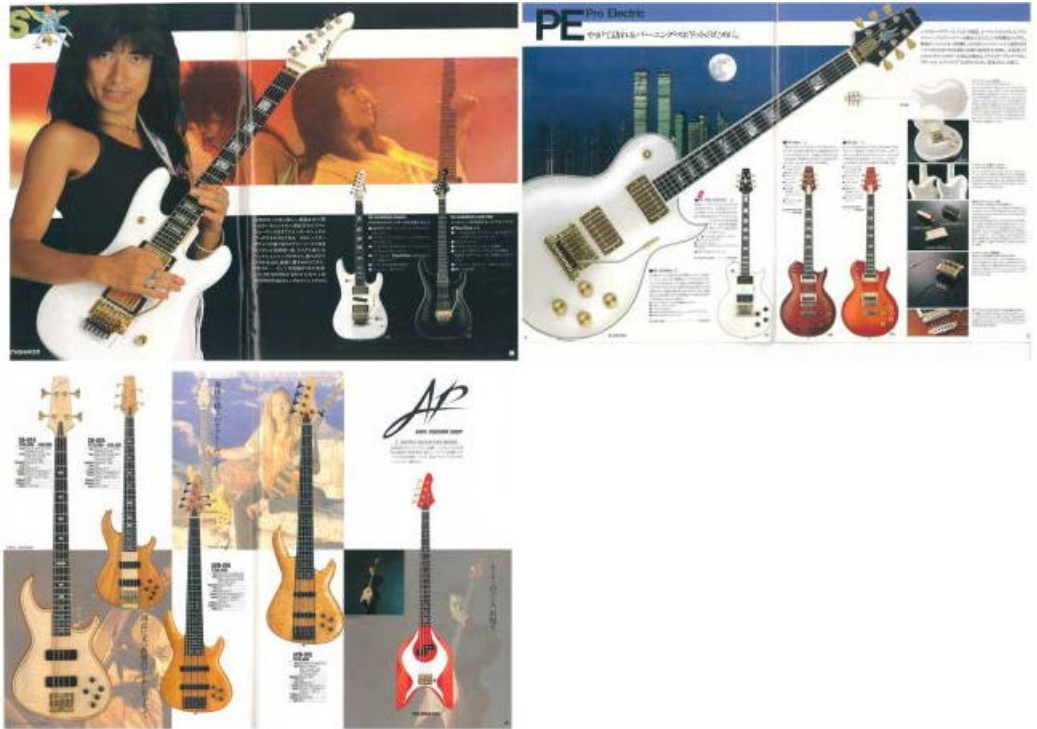
Mr. Matsumoto of B'z came to visit Mr. Ikebe. Soldier at Ikebe's albite at the time. Who is this little buddy who is good at guitar, who is this? When asked. "I am aiming for a professional". Then it was in a blink of an eye.



I guess the celebrities at that time are mostly coming? A band person of those days. Also Herb Ellis and a very famous jazz guitarist.

Earth shaker's Shara or Kai was coming. Because the Kai model was done with Aria. Matsui Tsunematsu also did it.

That did not sell (rocket base copy) There are many foreigners. Because there were many relationships with Pick Aria. Mr. Uzaki Ridoko, Wada Shizuo, Watanabe Kazumi are not getting along with Matsumoku. Matsubara was brought. It is amazing to think now. Marcus, it's Will Lee, it's unbelievable. The start of the heyday of Aria will be Jack Bruce. There was a ridiculous face.



I was doing Sunshine Sonic, but I do not know at that time because I am not a buyer. I guess it was when I made samples.

I heard the name of Mr. Tamura (Developer of OD-808, TS-808 etc), but only someone Mr. Suyama came.

Mr. Sugai of performance guitar is a man who gave me an American dream. I always come to NAMM. Warmth.

Shiro Tanigawa was better when he was in Nagoya. Because they were in Nagoya, I guess they are developing people.

Hara guitar Mr. Haruyama who everyone who knows about that point retired has become necked. Mr. Haruyama's neck was evaluated by those musicians at the time.

WORK DONE AFTER MATSUMOKU

Even after independence, guitar is a cloth bag and guitar is done with me and Mr. Mr. HSG Shimoya, Mr. Matsuzaki (Fernandez OB group). I'm an aluminum guy after Raiso. Even after becoming a quest I sell it.

Because it was a corrupt relationship, I happened to have a relationship with Fernandez. Even now the president of the atelier Z was a salesman at the time of Fernandez's heyday. Recently Landscape original OEM has been supplied to my atelier from me.



When Arya's AP prosperity is almost made by T's. I set it on. Aqua or the beginning of Magna. It is from the late 1980s to 90 years. The last person was also using Terada and Tokai.

When Matsumoku closed and officially moved to Aria, the headway still made the SB.



I entered the industry, Mr. Haruyama has already come out.

Mr. Hayashi has crossed it directly for one to two years. Because I was quit soon. I was put out of Matsumoku rather than working together, and the relation of sales at that time is going out to overseas agents of Arai Trade and getting out more and more to raise people. Come back and feel something. I wonder why all this has been done for me why I think now. I thought I was thinking.

So in the relationship I was doing the window of Aria's planning, when Matsumoku closed, I went to Aria because I came to the planning office.

I wonder if Aria is rattling now. I got lost. After all, took a whole family and went to Tokyo. The re-employment place is the head of the planning department.

I will not forget it. When I went to greet the store, 'What have I come back to?' why? When asked, "What did you come to a company that will crush tomorrow?" That was because Aria fell to that point.

It is thirty years ago from now. That time Fernandes grew. Fernandez got a proper supplier by pairing with Matsumoku (rapid growth) Aria came to the cheapest way with it. It is an ironic result that I rebuilt its aria again. It's a job.

Guitar exhibited in the office. This guy here is the one the principal used. Trevor Rabin of Jesus.

This set was used before Matsuhara Masaki died of cancer last year. I also used PE of Aria as my obligation, but I am now a landscape and MD person. Export is integrated into Landscape.



There is also such a thing as Acoustic's. This is Terada. I guess Korea will come out soon these days. That's why the width is changing.



HERITAGE

Heritage and so on. Here are the original people of Gibson. The original people of Kalamazoo Gibson came heading to Gibson and independently created a heritage.

On the other hand, these people were on good terms. Musicians are still looking for them saying they want this guitar at the time.

So, in Aria I got the agent. Maybe even so now.



By the way it also did Orville. With Fujigen. I did not say it very well.

Wilkinson something I am doing with my friend when I make Wilkinson Tremolo with Mr. Mak Okino in Ross. Break on the bridge. You made a history of GOTOH VS 100, Korea VS 50 and China and tremolo.

GOTOH is the president of senior managing director and former president, delivering thread winding to Matsumoku and Fujigen, the factory will stop when delivery is delayed. I delivered every day in the middle of the night over the Usui Pass after late at night.

I was surprised to know that, I did not know it, I was angry about making such a defective item, but I realized that there was a great factory, Matsumoku also noticed, so it began to relay. At Usui Pass. Such a period started from Gut as the name says, but if you have a hard time and you need quality, you have a flow that is thrusting your head in the development and have you pull in the previous generation.

I also mediated with Wilkinson, and if I say that we are still using GOTOH as a musician, the credit is completely different.

Chatting Bird I miss that. (No photo)

This is Kyowakai. It is the predecessor of Capelison now.

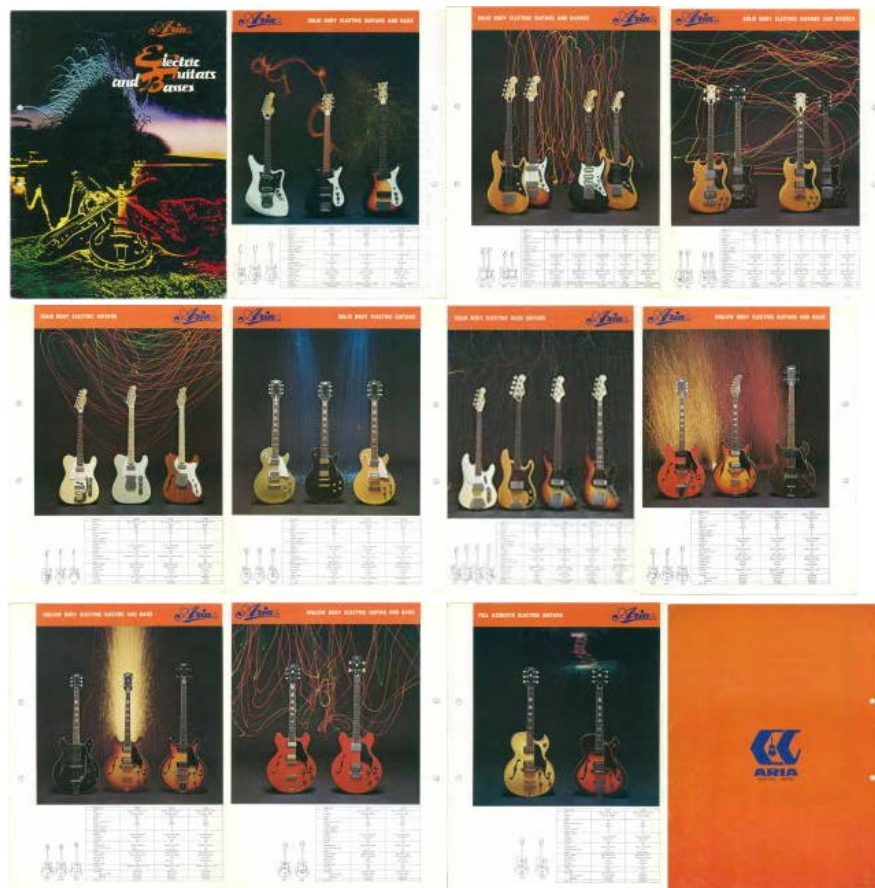
This is Alba Les Yaiiri. I have a mark. (No picture)

You sold it in Japan, are not you? This catalog is in Japanese version. To go for this project go to St. Louis and say that I can live.

Epiphones at this time are all from Matsumoku. (No photo) The first thing I made was a casino, Sheraton. Wiltshire. It sold Rudy Third, RSB - 800 to death. This may be the year when I was assigned to work? Around this time the musician relationship is amazing. This is an acoustic series I did with Terada. Aria's elec-line series.

It is a catalog of export specifications of Aria when making copies of Matsumoku era.
It's still a copy. Mr. Hayashi's remnant is still out.

Fluo-ko might have been a Kasuga instrument at that time.



Catalog for export of Aria around 1970. The atmosphere of the 1960s still remains.

Aria in 1994 from here it was already once Aria was reborn. I still have this person still. I also do it on my own original.

Because I cannot put the brand I bought out. Of course.

Aria is doing it, Sugi is doing, Fell is doing, and anything is thrusting in various things.

I also do a lot of producer-like jobs as either, so that story has connections with places.

Floyd is in the 80s right? VAN HALEN and EMG are from there.

I have met Eddie. If you go to such a show, you will be lucky enough. The person himself is pretty coquettish. It is a small color man.

I made copies of VAN HALEN groaning and sold it. Fernandez is good at it.

A couple of years ago I made a TEISCO guitar replica with Edie playing with IKEBE on the cover page of Player magazine. Limited to 100 pieces.

Musician copy model

ARIA MUSICAL STRING

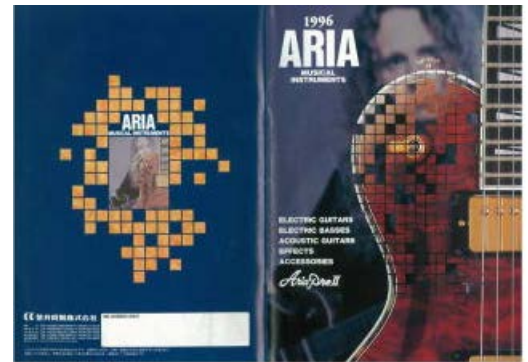
Although it is a company affiliated with Arai Trading, their work is now done by Takayama of Flex by himself. You also did a case. Because Mr. Sugimura was supposed to be a subordinate of Takayama. Is not it a (MMK pickup) pickup you made from Keiyang or Nissho?

Aria strings are not companies with production capacity. Because it is a trading company.

LAST SHIPMENT

Commemorative photo of final guitar when this closes Matsumoku. I hide the head of Fernandez, though. I am young, too.

This is Mr. Takei. Sales. Originally I was general manager, but I came back to organize with Miyoshi's managing director. This person is Mr. Furuya, Manufacturing Director. The rest are the people in the final process. This is the last one when I took pictures of everyone gathered.





The last instrument is a Fernandez bass.

FINAL RUSH

Lastly there were 8000 orders waiting even though the company was over. There were 162 people. But it was closed. That's why the employees who do not understand were strange.

There are some opportunities such as the fact that the Buddhist altar failed.

I was talking about over a year ago because I was actually an official of the union. When to settle for customers and when to drop them to employees. My head hurt because it was the union's executive department. So, it happened to be company side by chance, so it was removed at the planning job. It is obvious that it will be harmful if you are doing a union.

With development and customers. It is a weird story 24 hours a day. It's called black, though. Go overseas for business trips and repair where and where. You're doing that. There are various kinds of things. Everyone is a friend behind.

I think that I was doing nonsense as a labor union though now I think. The last person said the word labor-management cooperation. However, it may have finished without closing, but it cannot be helped.

The land was well sold to the city and it did not cost tax, everyone's retirement allowance can be put out and traffic control.

You have a pretty headquarters, are not you? Probably. I understood that I started to run by myself, but at that time it was like this. Everyone got lost at the streethead, went to Mr. Fujigen, there are about three paints for outsourcing, Hashikura painting, Shimokura painting, Sansai, that everyone is an OB pair. They are from Matsumoku and Fujigen. Some people got out via Fujigen as well. After all I am the one who went to a trading company and worked. With that kind of relationship.

Because Fernandez's last relationship was with me, Mr. Shimoya, who was a managing director of Fernandez, quits quietly and is in Osaka independently, but if he has a human being connected with cloth bags, let's do it separately Then. That's a lot of work. Sugi's work is a recent story. I'm doing work behind various OEMs.

I was given the job of planning, when I launched Charvel of Nakayin musical instrument, I helped him for about a year. I was in trouble with the oddball president though. It was terrible. Ahmadi's Kim Jung Il (laugh) I was asked about adviser work for about a year, but as expected after all this person. I also have my own work. I just do a lot of work I just got up. I also do the Tokai's guy.

At that time Tokai was at his own factory. Machinery factory, I had all the paint. Yamaki is ... Suwa? I also had a relationship with Washburn. Rudy Shraha is really a fellow of Jewish Togete. All the backs of the American industry are Jews. All instruments and so on. We are meeting when Leo Fender Les Paul is in good condition.

This Chung Shin district guitar factory is still alive but it is not the main instruments of the world.

I do not know what Fender Japan's then is booming now. It started from where it was good made in Japan at that time. Ibanez almost gone Indonesia, did not he? Aria also went too far to China and made PE or something in Korea, did not he?

From here on with Dirn (made me crazy). To the extreme it is right after I quit, but I'm planning to do it with an Aria 1 brand or a plan at once. All the staff also quit after I quit. Everyone has such a history, Fernandez, on the contrary, powered down after sold America Fernandez to Taiwanese company Yako, because Mr. Saito does not have a successor. There are two companies in Taiwan called Taiwan Zenon and Yako. Taiwan Zenon is in Yeo-chen, which also has a pretty power in China now. It is on good terms with Aria. I guess you have about 30% of the shares of Aria.

Just as our era is in the period of high economic growth in Japan, more and more eyes came in my eyes and information came in, but from around Matsumoku collapsed Japan left a little bit and the economy started moving beyond the sea. Korea and so on. The information is cut off there. When I went to Arai, Sammy, Yonchan, Colt, Seihan This Big 4 is a heyday. In other words, Arai did not come back to life unless Samick was powerful. At that time the yen is about 135 yen? Because it is 360 yen when we become a social worker. That's why you come by hand from the world. Even now I will not forget how much the initial salary was 47 thousand.

I am stronger in the connection between musicians and Aria. Since Matsumoku closed. I'm Matsumoku Paper People I have. I was president when closing.

When they were enrolled in Aria, the venture guys came, after the nokey got out, we stopped at Semi Mosley. I got the chance to do Ventures model in Aria. I was asked to do something for me.

Suddenly when the principals came to Japan, a phone call came up and I heard that some phone call is taking place in English, so I heard everyone. Then it is Ventures. If the relationship of a joint venture says that you do not need a job, musicians' ventures (laugh)

There was a time when Aria cared for a while and dated. I'm doing a lot from jazz-style rock's baby. The relationship between Chaka Khan and Rufus was good friends. Bobby Watson or Tony Maiden. I was invited to Tony's house after NAMM.

ELECTRIC INDUSTRY IN THE FUTURE

As you know I cannot really sell electric guitar. Electric guitar in particular. The folk still sells better. The electric guitar has become useless.

I got crazy with the advance of China (cost).

When Ikebe's store goes you go selling price 39800 yen Les Paul standard made in China

Gibson is written. Until now it was epiphone. Gibson, Fender aimed at copying the most in the world, right? Japan. Price fell to break out and it fell into that zone. Some brands are dead, though.

Do you know that there are two stories about Fender Japan? Because it is said that the technology of Fujigen is good for being told by the public, in short, I wanted to control the price zone. It became a theme as to where to do, it was a shareholder because of the power of Kanda Shokai of course. So in Japan. Well then, where to put Matsumoku at that time was a pampan at that time, then it was only Fujigen, but when I say a big flow.

Orville by Gibson came by imitating it, do not you? This also failed, did not you?

Actually the Japanese market was not broken a bit if that was actually going on now. Most of the brands got overwhelmed because they took this place and came down to the spawn with one brand. So it's horrible, the criminal thing Fender Gibson did. It seems cost destruction, but it broke the triangle.

Martin or Taylor is still not broken. Since I also bought Martin D 28 byte, I do not care what musical instruments in my dreams are, right?

My values disappeared. Fender is in a hurry and you're back to the builder series right? Fender is still better. Gibson is more dangerous. You also sold the factory in Memphis last time. I just rebuilt it, but it seems to be just a warehouse. The investor said that he did not want to do any more.

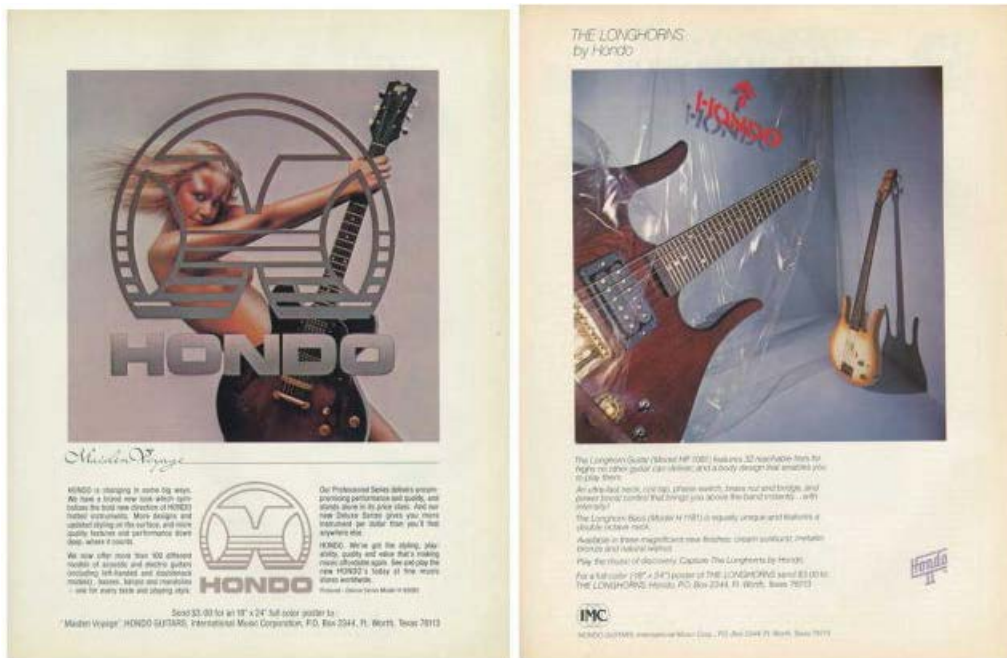
Martin keeps his history. Major broke the fact that it was a longing musical instrument.

Texas Hondo II said earlier in the United States, Texas rich company, it was Matsumoku and there was an order of 40 feet a month, saying 40 feet is more than 1000 a month with a strato. I sold awesome but I made a big fight and quit fighting. Tommy Moore's chairman told me that he was doing this like a table and he said "JAP". I went to Texas and told Yellow Monkey Jap.

We are. This is a small priest.

I do not know the politics at that time, but the director went with the intention of contracting. After the show. I remember that sales manager there was troubled and took me to the steak shop night oro.

It was a storm of claims. Every time I make it, Ichigo. But we ordered plenty of things.



But Alvarez Yairi 's St. Louis music was the most severe. All the price has already been cut off from the estimate. It is a serious person, but with a tremendously fine person. People died of Unicode's Westbury hack, but they are famous in the industry and elite people in the American musical instrument industry. People in the mid-seventies who are living now are Mr. Hack's famous people about Unicode.

Mr. Yokouchi in Japan, Matsumoku started from Ms. Tsukada, and in trading company Shiro Arai, Mr. Kojima and Mr. Saito of Fernandez come out. In the meantime there is a number head. Mr. Johnny Saito and so on. We have been taught by such people.

The point is. Mr. Kato of Korg is amazing already. KEY's Fujimori also. Yujiro is tall and cool, but quarreling earlier. There were many people in the past. It seems that it was normal to not drink alcohol and come to the company.

Kojima's already. It was a boss-like business of yakuza. But he was a really nice person. My mouth was bad but I was fat. Shiro Arai is a gentleman style. As far as I know. Because he was the director or the president.

Shiro Arai brought a lot of guitars. Shiro Arai explains people, it is Arai Shiro who first sells the face to the world at a trading company in Japan.



1978 at NAMM. The second from the left is Mr. Arai

The first thing I was surprised about about the NAMM show during the Matsumoku era is that everyone you meet me will be shining. Probably not. Without joke. I thought this guy would be a sketch.

So the first Gibson's agent was Aria, Ovation Aria, JEN's Cly Baby, and all the famous brands Aria had. Somehow they all went somewhere.

That person had a face like that. I also speak English. Through that I was probably doing a lot using Korito's Kato, Mr. Kojima or Shiro's. Mr. Morihiro left an expatriate at the site. Still the delivery of the thread winder of Fender GOTOH is Moridaira.

The charismatic wonder people. We were just looking because it is a paper. Later Matsumoku was gone I went to Aria. Then Morihei says, "Hey, you are Berry Faemouth". Yes? When saying, "You, you say this company clearly when you shut it down because you will be crushed," you say in front of Mr. Shiro Arai. If you ask me why you know something about me, "I got a report from my employees properly". Actually it is a feminist company yo Moridaira. President Minakawa also seems so, but people are good people. So I heard that report properly. I will not forget that for the rest of my life. It is thirty years from now.

When Matsumoku lost and went to Aria. There are various things. I got a voice from here and there but it was easy to do because I was developing Aria. I went under the condition that I will delegate all the projects. If it was a salesman, I did not go.

It happened by chance. At that time I taught boys football here and I'm going to the national convention. So there was also the choice of that way, but Matsumoku and Fuji Electric, Nissei Plastic and Yamaga or Nagano Prefecture teacher are always in the final in Nagano prefecture final. There were also such exchanges, and I also held the face of many different people. But it will be a little fun as a man if it comes to handling all the projects. It was riding and I was doing all of Aria. Unfortunately I quit Aria in 20 years after I quit.

CURRENT TASK

Even now, musicians come and rehear and do maintenance of instruments. It's not a studio just to do in the warehouse. I am making things here.

Just next week my mother comes in. I got to be able to go far beyond painting, so I'm making a neck with bolt on, so I come with the parts so I can do it myself. Body and neck only. I'll do it myself here. I have no know-how on soldering iron and screws at the violin factory unless I take such a system. It's easy if you do everything right.

I have brought it to Japan, so it is worthwhile. Thanks to this, celebrities have used a lot. Jazz, bossa nova, but I also use BUCK-TICK

I am also using Uperworld. Chatmonchy. This is the item I was preparing, which I started up when I was producing Sugi, because Sugi's production ceased in about 2 years. I got up and introduced the musicians and did a variety of things and used energy for these people. It is OK to make it when they started by 4 people but I do not know the sale. Tell me about it, please do it. I have not seen her recently. Many people meet overseas shows.

From now on sounds, good material does not come in, do you? That is a headache.

What is African mahogany? Because he is arrested when he says Honduras. Because Nato is using it. What is Agatha. It was shaky. It will be stupid to screw up. With Lauan. After that it came out that it was Toshi. Skassa. I did a sweet sound though.

After all it is said that it settled in Alder and Ash. Sen used Sen for Japanese materials. The conduit is a bit thin. Like an ash attack sound is not good. I'm going to poka a bit. Ash is harder. I think that Fender and Gibson also chose materials by struggling, but there are roots. Timeless was a matter of course in the old days, and now he says to be an aqua timbre.

Now the material is ebony fingerboard. You cannot use rosewood in Washington Treaty. Now we still have liquid stocks somewhere so everyone else is gonna be useless. There used to be any number of materials in the past, even if I was painting with the tiger eye material. When I told you what he was doing, I was getting angry about what I was painting (lol) Because I bought the material with logs and dried themselves by myself.

I am not a production factory. Produce will do. That's why everyone comes up with trouble, but when it's not so, I will not come near. Hahaha.

It is often said, Yamato Why does not it come out to the media? What. It cannot be helped that such a thing comes out. You can use Nambo.

So Takanaka, Noro, Kosumi, all the royal roads around here are entangled. Takanaka, there is a super famous bass player called Okazawa Akira, but as it enters the members and you go to live in such a relationship, you are getting along well, you like Strat? I use Yamaha's on business but I play vintage Strat. It is still altitude one who can still live 1000 people scale. I wonder if he will be 63 now? The point is that it becomes noisy when it becomes a musical instrument small priest. People in that society.



If it says that it was interesting in major of selling sen, it is Mr. Yosui. It's super variable. Mr. Yosui is now stupid, Matsubara, Mick is a bass, everyone is a friend, so when Mick started Sugi, I ended up doing it. I am not going back and have no connection with new people. I am interrupted. I got out of Matsumoku.

ABOUT JAPAN VINTAGE ARIA INTERVIEW

I will laugh, but JAPAN VINTAGE magazine When this is the case, no one knows the history of Aria so I beg you Yamato san, from Shinko. Because it is industry old for once it knows the editor in editorial department and editor-in-chief. I know familiar with Noguchi of the guitar maga.

It was truly a golden age. Foreign exchange was good. The point is that Japanese products have pulled out, now electricity has come out to the world like that. It was a tough time for the yen but it was also a difficult period. Matsumoku, in fact, I think that he could not protect the instrument factory. Even if we see the movement of China Indonesia, it is tremendous cost competitiveness.

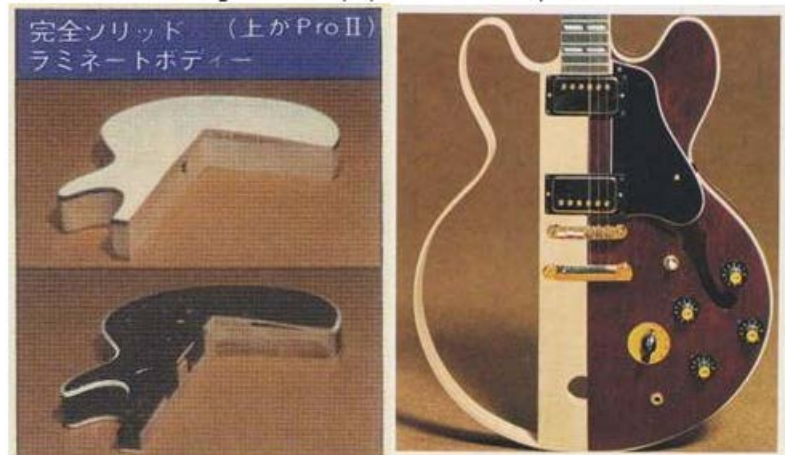
We were Hungry in the JV era. I do not have any information in this Matsumoto.

Shiro Arai will bring the guitar back from the other side of the sea. May I cut this? What. Is it OK to cut Gibson Les Paul? I remembered that I wrote an approval document. I do not know what is going on. I saw the arched top guitar for the first time.

Matsumoku's catalog of 1975 is popular. There is a picture that is cut.

I want to know how does Semiako's center block become? I do not know about it, please write down the approval document. Thinking about it, we were making such a thing with Epiphone.

Because casinos, Sheraton and Riviera got out as semi-acoustics roared from Matsumoku. There was a Wilshire. Why are you doing this? In a word. I do not know at that time. The number of parts is so large that parts management is serious, and employees get angry whether they can do this.



How many models will you make in a day? What. I guess I made around 300 a day. It is unexpected. For a big buyer's guy the same model will flow for about half a day. I made a ventures model or something.

VOX also made an amazing amount of violin base. It's the 70's. It was a violin base of VOX It is worth it if you bring it now. It was not circulated domestically only by export. I am reimporting my mania though.



VOX pickup understands Matsumoku.

You understand the meaning of searching JV. He got out frequently at the height of the string where one finger got in. I was stupid in China, but it was terrible (laugh)

Do you have a neck back? A complaint came, I got angry and went to the warehouse on site. Look at it. Even though there are only two screws attached (laugh) I cannot ship this kind of thing, but it's true.

We are planning and doing business and complaint processing must also fly. So have a tool bag. I flew and walked. It was Aria and Greco's octave clinic and it did it well. Greco also. That was taken care of by Mr. Saito. It seems that the retail store was also at that level. It was an era when I had to tune up by walking to Maine.

Kanda Shokai is Mr. Sawada on the 12th floor. We happened to be a musician Tech, so we got used to such jobs extra. The guitar is free. Maker dispatch

Do you know I got it for the first time? Tokyo Union is a full band. It's a birthday star now. Pioneer of it. The bass there is using SB. That's why they stuck by the stage and were frightened. I'm waiting for strings to break.

At that time it was Lotto sound, but tuning would be fit. I understand it now, but it was a string that grew steadily. A string brought by Mr. Nara. I'm making a good sound but it will stretch. Tuning goes crazy. Noisy noisy. That's the first tech I will never forget. At that time I was on the sleeve with a spare bass and guitar. I did not go through the stage with a single. You adjust it and pass it again. I am experiencing that kind of thing so now I am not afraid of anything and I will do my best. At that time it was Vivi.

That's why the incident happens. Sound does not come out. But it was made in Japan. I could get the end pin. If it is not a sound, I cannot speak about half a year. There was a strange musician who threw a guitar. Tell me something like this. It is in such kind of eyes, but people in the field do not make such a thing.

Now I think I was making an embarrassing guitar. There were a lot of things, using tremolo would fly a pawn (laugh) Gotoh got to test hundreds of springs, is not it? Quenching annealing. I do not agree. The expansion ratio is different. Even if we decide the spring, the gauge of the string starts 009 It is start, it is start, if it is a foreigner 011 will change at all. It was a time when there was no such information at all. I just made it by imitating it.

Spring may have been the hardest.

I am special. I am doing the work of Tech. You draw the project plan and produce it. Because I work to build up while doing sales trading company. I am doing a strange process. Otherwise I cannot do this. Vice versa.

A famous musician's back came last week. It is said that the sound matches. Come play halfway. Funny people. It would be better to tell him that most people would not come true (laugh) because I was short at the factory, I was caught out by all means.

Haruyama was a nice person. Mr. Haruyama was in the direction of technology and I was at the end. Those who are from assembly to the end. I think that it was still when I joined the company. Because I could go back after about two years. When I started doing various things after returning at the project, Mr. Furuya was the director for some reason. Mr. Furuke is a painting specialist. In the meantime I became the manufacturing manager, but I got a quarrel. Is sample troublesome? When it is brought beside the production. I will take a turn. You have the right to stop the line! What. I do not want to do it, but (laugh). That is in memory.

Sample cannot be helped. It is a fate. Especially painting. I was blowing with a spray gun. If you say that you blow a special color, you have to throw away all the paint up to date to do it. It was serious when the metallic of large flakes became popular. The flake is dancing in the painting room. When it is doing the next painting it will fly and come in. It was hard work that time. There were lots of things, especially when I did Artsin of the Ryudi model. Silver and Ryudo were green.

There were quite a few first-rate college students at that time. In other words everyone is a strange person. It seems that he is a bastard who is not working. There is such a memory that I just joined the company. We might not have worked, though.

I got out early, thanks to Aria, Greco, Fernandez, I could have a connection with those of those channels. Thanks to Independence for 21 years So it's still alive.

I got disturbing quite a bit. In a Nagoya-like story. My family worked at Tokyo headquarters and my family was in Tokyo. Since it can not be helped, I returned my family to the country first and made a company. I jumped out and it was hard worked. I'm the only one in Matsumoku I'm doing something like this. I do have some thought of Matsumoku. Well it's really Good Old Day.

Now I can buy it online, so I do not need much store opening. Even such a thing I bought it online. Hey hey he's a musical instrument so please play and buy it.

There is much processing of e-mail for one hour in the morning. I will ask the manufacturer. I will repair it, though. Maintenance that customers cannot do at stores. But it may be the era of direct sales. Because the retail store now does not do like that.

It is difficult from here. Until now, if Gibson, Fender, Martin were to be placed, even if I managed to do anything, the sales would be managed properly, even today I could not sell even one today and it was said that I sold 500,000 Gibson one evening in the evening. I cannot do it now. It seems that Gibson and Fender are being chased.

Now the agent is gone and it contracts with the American manufacturer directly. It's like being a processing team as I'm getting to buy it every year. A major store suffers from its cash flow. This spring, Yamano and Ishi Bashi quit Gibson's contract. Shimamura is connected. Such a place came out. The electric industry is very serious. I want to return to this era of dreams.

The current guitar has become a key point because the role of Japan is not quantity production unless it is made a musical instrument that can be left with musicians' music scene with specialty.

Even if I went to America, I was. The factory. However, there were specialists, suddenly they were able to play like professional, but they were making. Even though I am poor in the United States now because the pocket is wide, I have a presence in all genres. As for Japan, I still get on the logistics, soon. That is the problem after all. Everyone's big companies just cheated. After all it is already the limit. I have come when the new thing must be born.

PE PROTO TYPE

I made some but I did not make it debut for charisma. I did a few. This is a guy Matsubara liked and used. From that time on, this model had thought and it was not a separate piezo one by one at that time. Classical version of this.

At first I made it in Terada. This sample was made by Mr. Takigawa factory director who died of Tokai. Handmade.

I used it when Gotoh, Matsutoshita and Matsubara were doing a set on the tour of Junko Yagami on the verge of death. Then this was done. (MD) parachute last live. Before dying. All of this was used by the principal.



There are people who have this prototype. How many books did you make? Is it 3 or 4?

Just before I quit Aria. I have one left there. Oh, this is the steel version of this.

Where is the luxurious inlay? What about the fingerboard inlay of proto PE? Daiwa Mark or Lin trading company?

Yamato mark has outsourcing, now it is only laser and routers in the past. Now I go to China and Nisei is doing it. The president of the former president was often coming up to Matsumoto.



Do you pick a cloth bag? There are about two limited. We got sales rights and sold it. This is Matsuhara Masaki who is not in the shop.



Picks we received

MA - 05 OWNED BY THE DIRECTOR

Magna right? Custom of MA. It's made by T's. Regular of Magna is Tokai, I made 300 lunches a month at Max. That is because I went down with price competition

Because two optical mail order was still alive. I am famous for the musical instrument industry (lol) I think I have to return to Japan again from that time but I am not cost competitive.

When Aria, Shinseido does the work of lock-in pretty much. I produced a great amount of Magna's lock in model.



WALL DISPLAY GUITARS

All the guys on the wall are Matsubara. Landscape launched from scratch. Electric version Upright base. Here is what I am doing the Matsubara memorial corner NAMM. I have put out a memory of Matsumoku. Because it is super maniac. I am making a catalog now.



E SITAR OF THE WALL

Sitar. This is done only in the world. Coral is original. Because Jerry Jones has also ended up making it. This bridge is also designed by I and GOTOH.

At the workshop space

This is the workshop. I will do the production here.

This is the prototype of PE. I bounce with various bridges. Now I am making a guy to take to the NAMM show. I am happy to build up for himself here.





Thank you for taking a commemorative photo at the end.

Born in 1943 Kawanakajima from Nagano Prefecture
ATLANSIA INSTRUMENT TECHNOLOGY LTD Representative Since

CHILDHOOD

Nobuaki Hayashi grew up listening to fathers and classicals who were also engineers and pianists, and mothers are raised in music favorite home environment called organist.

In high school, I also touched the brass band division, classical guitar, I am good at drawing and also interested in graphic design and entered Musashino Art Junior College. Mr. Hayashi, who was not good at the city, joined Matsumoto Woodworking Company in 1963 with introduction of his father's acquaintance, as he was conditional on returning to Nagano Prefecture after graduation.

Beginning with the design of the sewing machine cabinet, it is involved in the production of electric guitar immediately. After that I will engage in the design and development of the guitar at the technical section.

In 1977 I designed the famous machine PE-1500, after leaving the same year, founded Matsumoto City Mr. Hayashi Nobu Guitar Studio. The guitar and the bass designed with a unique sensibility gains tremendous attention.

In 1979, GARLAND BASS, the first model I worked on, won the Grammy Award with artists.

He also has one side as an inventor, including designing and manufacturing his own machine tools and programs necessary for guitar and parts production. Later in the year as a photographer demonstrate extraordinary talent.

Changed company name to Atlansia Instrumental Technology in 1982. It reaches the present.

At that time, it was a rare existence that pioneered as a manufacturer who handled the original guitar & bass, and it is not an exaggeration to say that he has made the cornerstone of many Matsumoto guitar workshops present at present.

THE BASS WORLD OF ATLANSIA
DESIGNED AND CRAFTED BY HAYASHI



**ATLANSIA
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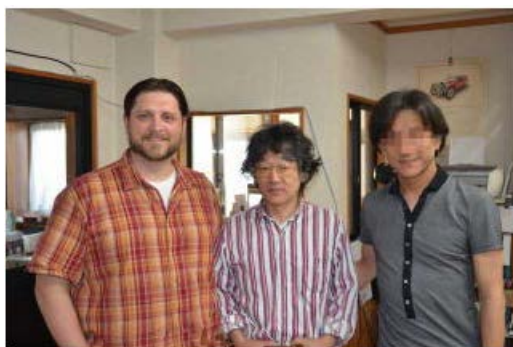
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When you interview Frank

Joined in 1963. Matsumoku belongs to the technical department, engaged in designing sewing machine sewing cabinets.

At the same time as rumors that the electric boom is taking place in the United States, there is a request for guitar processing from Fuji stringed instruments, and this work will be involved in guitar production.

Soon after, Matsumoku started production independently and was given the design and production work of the guitar.

With the guitar designed in front of the 1960s factory. (Mr. Hayashi in the middle)

I remember that Mr. Hayashi was good at taping (?) plaster and was gypsumed with gypsum because he worked with Mr. Harayama based on the semiaco of Harmony. That work was then Mr. Hayashi's work.

However, Mr. Hayashi says, "Because these things are how to cope well, I will not boast."

Even after that I was not good at keeping still at the desk, so before drawing a formal drawing, if I made it myself earlier, it seems I was doing making it myself as soon as I designed it.



The model I first worked on was said to be a copy of Les Paul requested by UNICORD. It is made from one picture. It is still a semi-acoustic Les Paul whose top is not yet a solid but it seems that it was a real thing that did not stick out.

The late 1960s? In the era when Gibson's Les Paul is not very popular, this copy model hits overseas abroad with the reply of domestic and international Les Paul copies. Soon the copying boom starts in Japan.

In 1977, designing, designing, and producing PE - 1500, a masterpiece work.

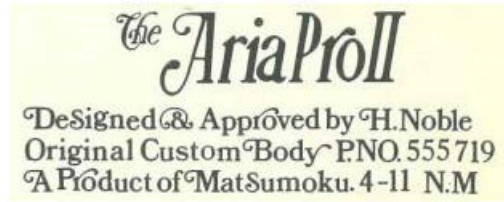
Mr. Hayashi wanted to balance productivity and ease of playing with a strong desire to not be a copy of a person and to have a desire to make a guitar of design that could possibly be proud himself one day. Thinking about the manufacturing side, the answer that came out was a guitar with features between Les Paul and Stratocaster.

The neck joint is detachable like a Stratocaster and bolted at the front pickup part. Furthermore, a method of bonding like a Les Paul is adopted. On the sound side, Mr. Hayashi tasted Ham backing instead of Strato's single.

However, the position of the toggle SW has been set at the same position as Strat considering the operability.

Design was very interested in the violin from a young age, and it was a fusion of classic designs with electric guitar.





Mr. Hayashi's craftsman's name H. Noble's and patent No. were put in the head.

With the production and completion of PE-1500, I felt a gap such as the sense of moral responsibility for maintaining the company with diversity of people's design, with large organization focusing on profit and sales.

Mr. Hayashi left Matsumoku because he wanted to do his own original guitar. Established Shin Hayashi guitar studio (now ATLANSIA INSTRUMENT TECHNOLOGY LTD).

Nobuaki Hayashi Interview #2

In a second interview with Hayashi, we responded to a question from Mr. Frank Myers, a researcher who came to Japan for an electric guitar coverage of the 1960's.

Q: What is the old memory of guitar production? How about the recipe?

I made it with reference to US GUITAR.

Making full use of general-purpose woodworking machines, we made and made the making method independently by MAKER. Perhaps the other companies are probably the same. Since then, we have developed specialized machines to establish mass production method. For example, it is possible to open 6 holes at a time, to automate, etc.

Differences in the constitution of GUITAR manufacturing companies in the US and Japan. In the United States, people really like instruments, people who say they really like music, are setting up a company. On that point, in search of business opportunities that Japan is profitable, we are manufacturing GUITAR on the extension of wood industry. The motivation of both is very different.

I use subcontractors. Because culture is different, it may be unavoidable, but there is a big difference in passion and understanding to GUITAR music. People with elder capitalism do not know about music at all, but they have money. It is most likely that the person who says so launched the company.

Q: What is Matsumoku's memory?

Originally the table of SINGER MACHINE and the authority of the company SINGER which included the SINGER capital making the cabinet was damaged and I never made GUITAR at SINGER BRAND.

Since then, sewing machines became the mainstream type, which does not require tables and cabinets, its demand ceased and the factory became one product of GUITAR production. When I joined the company, I was engaged in the design of the sewing machine cabinet, but with the arrival of the GUITAR boom, I engaged in design and prototyping.

Mr. Haruyama taught me how to use dangerous woodworking machines. It is my teacher.

NAMM show, FRANKFRUT MESSE MODEL for exhibition was freely made by one person throughout the year. There were no organizations like development projects. Although Matsumoku was looking for its own export sales route, due to talented people, lack of power, it seems to have had a hard time to get on track. Self-BRAND's direct trade wish has

been reached, but due to the continuation of the deficit and time-out, I could not connect to the maintenance and development of the company and it was closed

The reason why we shut down before other GUITAR companies was that employees were aging, and labor costs were a major burden on the company from other companies.

The production form of Matsumoku was mostly OEM, but since the latter half of 1970, WESTONE of folk GUITAR for domestic appeared. I got on the anti-war FOLK boom.

Q: Old Japanese guitars are artistic. Why do Japanese guitars have interesting designs? Do you have an opinion?

As you mentioned, there may be something a little artistic in the initial Japanese GUITAR, but is there a functional beauty somewhere that has further developed the USA guitar? Also, was there any evolution in SOUND? I am wondering.

Back then, everyone was making unique things because there was a feeling of guilt in making COPY things. There was no way to think only by yourself. If they can catch up, human beings will create something. In my work there is nothing to satisfy myself, sorry, it was just embarrassing things. I was still immature in those days, and young men cannot do it.

PE-1500, my long-selling work that I made a long time ago, has gained a lot of experience. We have proved that combining BODY and NECK is possible as well as a difficult method like GIBSON. After all, PE is just a collection of goodness of GIBSON and FENDER. It is on the extension line of the predecessor's accomplishment.

From other people's point of view, the initial Japanese GUITAR is heterogeneous and may have an interesting atmosphere. It's only for a while. Since it started running on COPY stuff, it did not last. In any case, there is nothing that exceeds GIBSON FENDER. It is only necessary to make something that can be sold, that is, it is only necessary to make GUITAR in the idea dimension of ordinary people, (as it is COPY thing), since we have made an easy choice, soil that continually develops is born There was not. As a way of future GUITAR, this is considered a problem. It was as popular as it resembles if it resembles genuine. In this trend, there was also a MODEL that worked hard at ORIGINALITY.

- I think that Japan's GUITAR world declined because I chose an easy way to make COPY things.
 - COPY As long as you are on an extension line called GUITAR production, the company is safe, but there is no prospect for anything. Things that remain in history are not born. But I just make money.
 - Developing countries are easy to enter into the work of such COPY. Because of that, they were deprived of their work, and when they noticed, the factory line in Japan had declined.
- With COPY stuff, price competition is top priority. Work will flow in a cheap place. There is no competition in design there. You cannot add value.
- The cause of this decline is to create, that is, to abandon the way to create a new GUITAR. I should have appealed the new idea of GUITAR to the music industry more and more.
 - Extensive work called OLD research in Japan will be a work that reveals the cause of the decline of Japan's GUITAR world by analyzing and it also leads to ringing alarm bells. I cannot deny the slow feeling already. Everyone did not anticipate to decline so far.

- In the same way that the environment has changed and the creatures that have existed so far have disappeared, MAKER in Japan may be that it was late to notice the environmental change and there was no prospect.

I am interested in past GUITAR in Japan, but my old products are shameful, because they are inexperienced, those in times of poor sensitivity. I just doubt whether I managed to do anything more, I suspect my sensitivity.

- Now I am researching and understanding the predecessor's feat and once I deny it, I cannot create a new one, so I only have to look as reference material.

- I have made creative my own life work, so I collect few things in the past. It is a slight picture that remains.

- Matsumoku was an era that could be sold if it was made, so I was crazy and tried making various things, I mass-produced when I could go. A lot of BAYER came from the United States.

We have increased our capital expenditures for efficient production.

Initially, there was a strong guilt to imitate others' stuff and to do business with that.

- Someday it collapsed and when I noticed, I became to make me COPY things. I also worked hard on COPY such as GIBSON, FENDER GUILD, GRETCH, RICKENBACKER, HARMONY, KEY, ACOUSTIC.

- As long as American musicians have a GIBSON, FENDER, they want to copy their songs, so it is nature's idea to think that musical instruments want to have the same thing. However, since genuine items cannot be bought, at the very least, more people want to endure with that COPY item, and as a result, the demand for COPY items has increased, ORIGINAL in Japan was neglected, ignored and declined.

- From UNICORD in the United States, a photo of LES PAUL was sent to Matsumoku. Based on that picture, I made the first copy of it. That was a big hit. More and more, the tide of COPY praise has been accelerated, ORIGINAL has entered a declining phase.

- It was around that time that he succeeded in COPY of LEO FENDER, One Piece NECK. Mr. Haruyama of Haruyama guitar established technology for mass production, I made prototype in MATSUMOKU. Those who exceeded his skill did not show up after years.

Today, this NECK production is also an ordinary NC router of numerical control, but it has come to be known, but I devised it 40 years ago (about 60 years now?), LEO is a terrible person.

Mr. Haruyama is another LEO FENDER in my mind. If I had not met him, what was I doing at the moment? I guess it was not a GUITAR creator. It has already been a relationship for more than 50 years. I am in a hobby meeting with the same picture.

It is a wicked person. I've been watching the amazing places of questing. It is regrettable that there are few works left behind. It was COPY of FENDER, but did you make around 100 Haramar?

I would like to talk about reasoning based on my experience on another occasion to the question why I did not make it more.

- The unrestrained, discreet, dedicated humanity of LEO is calling for Japanese empathy. Even with all that, all MODEL is non-sticky.

It is wonderful that his work from a young age had been completed without adding a minor change later. It is aesthetic sense, rationalism, siteism, designer, engineers and all that is amazing. In comparison, my work, especially the early young days work, is not aesthetic.

So, I do not feel proud of my past work. There was a confusion in your interview, I do not know what to say.

To that LEO I was able to meet you at FRANKFURT.

So I told him. "I did a copy of your work in the past, but I learned a lot from you. I told you. He was silent. My wife was listening beside me.

- Even after starting ATLANSIA, there were times when I made living, management problems, and made COPY things. There is nothing to put your mind open.

- People condemn a variety of COPY products that underdeveloped countries are working hard, but Japan's GUITAR history has many same bad points as that. Just because Japan has become a developed country, there should not be anyone who can condemn them in the less developed countries. I cannot remove that sad history.

- MAKER in Japan no longer thinks about leaving good instruments, so I started to struggle to make money. I cannot deny that I was desperate for business.

- In Japan, I always feel that it is very difficult to maintain a company with only ORIGINAL GUITAR production. I am still producing subcontractors of NECK. Sales are AP company in the United States. It is license production of FENDER. This job is for living. Without this, the production of ATLANSIA GUITAR is also near impossible. What I am still doing is the area of hobbies.

- Even now, there are several small workshops that have succeeded in making COPY products in Japan. Ironically, if it is a COPY stuff, I can do it even at a small workshop.

- In the United States, there is a MAKER that has succeeded in business with COPY. Again, there is the same phenomenon in the US. Will it be imitated, can we leave it in history? It is questionable.

- The essence of GUITAR does not change at all if you decorate it or just use scarce wood grain. I noticed that functions and sound quality do not change, I just use funds for materials.

- We have to think about using natural resources a step forward. From the viewpoint of nature conservation, we need to make efforts to harmonize. It is a challenge posed by our producers, as the developed countries are financially strong, and the world's resources are intensified.

- Japan is a society that can be relieved to be side by side. Ahead, people who do excellence, people who do strange things are hard to live. Is it because it is a small island country surrounded by the ocean and cannot go anywhere. I think that this is subconscious. I do not want to blame it for being an island country, but from such society, will GUITAR that remains in history be born?

- Excellent, motivated researchers will go to the United States. It is because it is recognized as a society of people who are free, rich and generous. In such a society, I imagine that GUITAR is also easy to do with a new idea. Everything is overwhelming musicians who evaluate instruments.

Can Japan's GUITAR develop new developments?

In foreign countries I understand that it is natural to raise pride. This country is modest and the vulgarity is regarded as virtue. People like baseball player Matsui are beautiful people of spirit. Although I mentioned my personal opinion to understand Japan, I think that there is another viewpoint, so it is for reference.

Finally, I hope your research will correctly analyze the past and that it will greatly contribute to the future development of GUITAR.

Please send a big ale to many Japanese creators who are losing confidence. It may have been dry, but I wrote it as I thought.

Thank you very much.

ATLANSIA Shin Hayashi (H. Noble) 2013-05 / 23

Additional notes

MEMORIES OF KANDA SHOKAI NARA

Nara - san, if it was saying properly.

When I started up WESTONE of raw GUITAR, I went to Kanda from time to time, and I made arrangements properly.

Everyone focuses on one of his actions. I was looking at a gaze of favorable. Women too.

As big, big shoes launched, in the corner of the office.

Someone, who's this dirty shoe? He said a lot of laughter. Memories that the giant used to say "I'm sorry," pecking.

Mr. Nara was a pleasant man. I was fluent in English. Chairman Kojima (President's age) has been increasingly high ...

I have done regrettable things.

OLD INSTRUMENT INDUSTRY

President of the old instrument industry.

It seems that people who were just aiming for business opportunities were not to like musical instruments. Some also aimed at getting rich quick at the point just beyond a line. There are a lot of hard to say stories.

In the meantime, it was Mr. Shiro Arai who was the only musician. Since I began doing business with Matsumoku, I guess that it was possible to expand the scale by more than 100 times under my guess. Being fluent in English, do not be afraid, bullish and looking for business opportunities around the world is a big factor.

English ability is enough to be able to interpret, so it is pretty well established. I will highly appreciate the information dissemination ability of English due to lack of English ability.

(The circumstances surrounding PE and the thought to PE)

Mr. Shiro Arai said, "PE is a design that was designed", I told myself of the design parties by telephone.

I have never written a drawing, it is a word other than those who did not have a MODEL of any design.

PE had something that I thought about the oleores problem of mine.

I made a PE - 1500 and I retired from Matsumoku. After that, various people changed it based on it, changed it like HEAD, made it more like LES PAUL, and developed it. It may be that the oleorescence phenomenon has occurred in the following ones.

If I can reflect a little bit of my opinion, it may be that I am, I am.

I feel the intention to delete H. Noble (Shin Aki Hayashi) to Aria feature (PE) of Shinko music.

I do not know whether that is the intention of the magazine company or the intention of Arai Trade, but did there have been actions from me that exploded discomfort against that? There is nothing. It is vanity, unlimited.

Even though it is such an extensive special feature book, it can be taken as artificial, deceive the reader, want to know the crucial part, missing and deleting?

Even though it talks about history, does the history tell without a producer? (It is not the nuance that I should get out, it seems not to be misunderstood).

Even though I asked someone why I wanted to erase and my name comes up inconveniently, I thought that I wanted you to tell me. Just like this, it seems that only magazine company's excuses will be heard.

When I say 100 lies, it is true. Do you want to change the name to someone's name?

A number of people have said that they have done so far. To their regret, there are no witnesses. I still have dozens of dozens.

The magazine company carefully sponsors, does not truly report, sometimes fabricates, and does not touch the troublesome things, the reader is reading and knitting articles without knowing anything. Those who know the truth will not protest, even if they are all over. It's like bamboo grass on the monster.

I was Matsumoku, only one person, a free person. I tried guitar prototyping every day.

The PE-1500 is a guitar completely designed by a single person, from design to manufacture, excluding all ambient noise from beginning to end, it is not contaminated by anyone's hands.

I was hesitant, but now, I am determined to make real PE. Only that, I cannot find a means to clear this feeling. The remaining time is only slightly after.

I will create even better things. More than PE.

Mr. Haruyama and I also enrolled in Matsumoku and retired, but neither of us got a job, even after retiring from the company we quit, thank you for everything indebted. It is usually not possible.

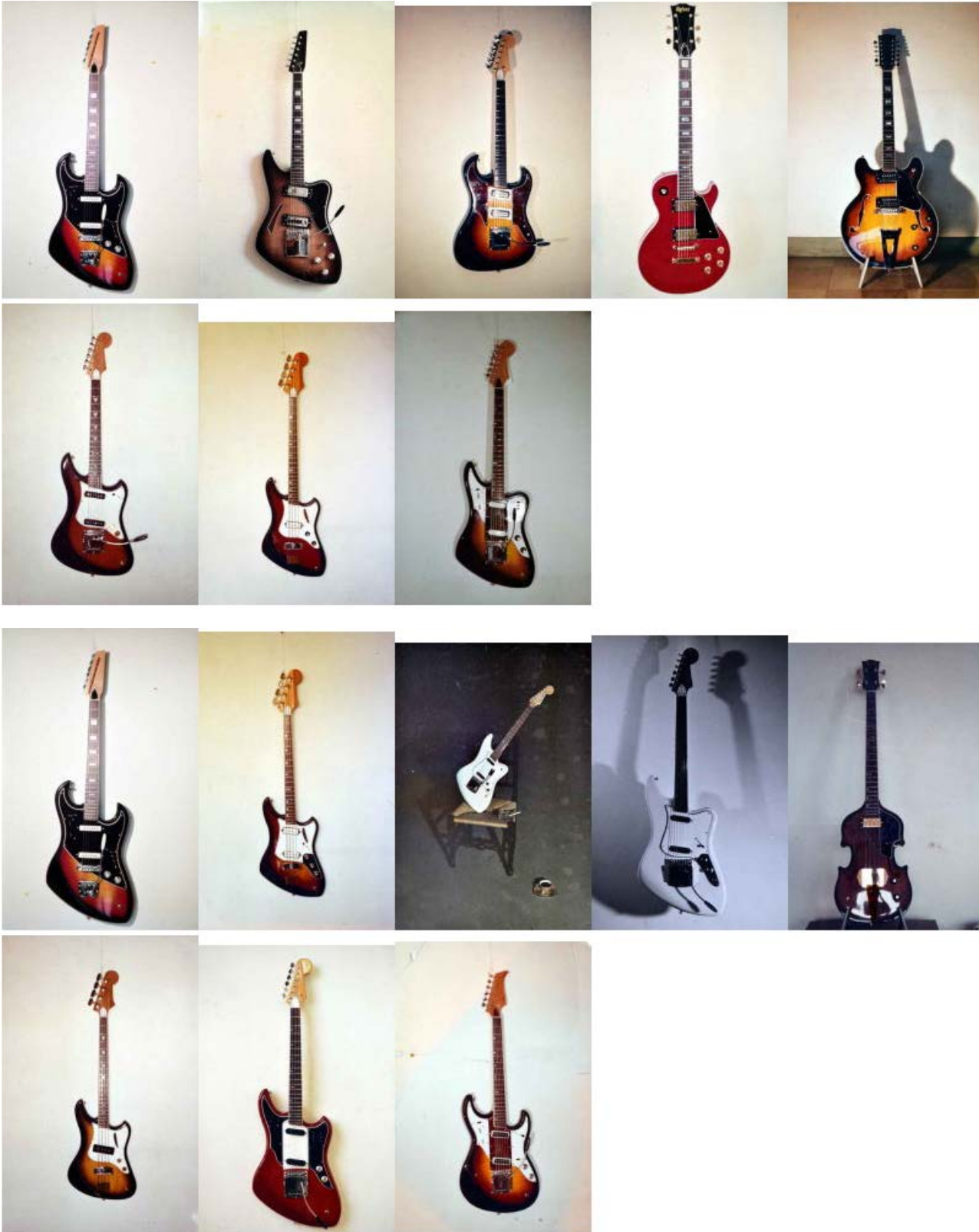
For us, this is the greatest pride of work life.

Mr. Hayashi's 1960-1970's Prototype Guitars

From his private album. A number of valuable prototypes from around 1970.

These were mass-produced, and Matsumoto left the world to the world.

It is precious photos







Picture of Mozrite written as using Ventures on the right.

ARAI & COMPANY, INC., 3.3, SONOICHO, NAKAKU, NAGOYA, JAPAN

1973 Mr. Hayashi (center) Mr. Kurahashi (left) Mr. Aoyagi (upper middle)
Mr. Gotoh (upper right end)



Matsumoku was formed differently from other guitar manufacturers.



It was a guitar manufacture which started with sewing machine cabinet manufacturing and two bunch of straws, but it became main in the trend of the times.

Due to changes in lifestyles, sewing machine cabinets will no longer exist. However, there are still many electric guitars Matsumoku has made in 24 years.

The guitars that I made for 24 years gave me a lot of dreams to children and musicians who dreamed of Japan and the world.

Suddenly the company disappeared, I would like to give the utmost compliment and the word of "thank you" to the people who worked until the end cannot imagine the hardships afterwards but leave a great guitar.

Matsumoto ARIA GUITARS forever!

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TAD Director

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References

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