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Green Rhino is TS808 clone - NEW: 4/11/98 12:09

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---| Jack Orman 3/29/98 13:38

-----Almost all of them...

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-----Re: Green Rhino is TS808 clone

-----| CJ Landry 3/29/98 15:43

-----Foxx Tone Machines...

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-----Re: Foxx Tone Machines...

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-----Re: Green Rhino is TS808 clone

-----| Daniel R. Haney 3/30/98 16:30

-----| Jack Orman 3/30/98 17:03

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-----Re: The FullClone affair

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**Green Rhino is TS808  
clone**

3/25/98 05:00

**Daniel R. Haney** *erlich606@mindspring.com*

I may be the last to have figured this out, but...

I got a look inside a Way Huge  
Green Rhino pedal. It is a tube screamer  
design with the JFET switching removed and  
true bypass in its place. Parts quality is  
top notch, audiophile grade in many places.  
Has the same old 1N4148 diodes for clipping.

The emitter follower sections were TO-18  
form 2N2484's (hfe=250, NPN, small signal).  
The op amp markings had been sanded off.  
(Markings?? We don't need no steenking markings!)

The Green Rhino sounds like a low-noise TS-808  
with rough edges removed. At \$150, it costs as  
much as a vintage TS-9, half of what a vintage  
TS-808 does, but sounds better than both of them  
and is guaranteed for life. sheesh.

I can do this, I just know I can.

How do I get those 3PDT Carling switches again?

-drh

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**Re: Green Rhino is  
TS808 clone**

3/29/98 13:38 *in reply to*  
*Daniel R. Haney*

**Jack Orman** *jorman@aol.com*

I guess RG is out of those 3PDT or he would have replied.

BTW, there is a heavy-duty argument in Usenet alt.guitar.amps about the posting of an ascii schematic of the Full Drive 2, which is also a derivative of the TS-808. While I don't advocate ripping off Mike's brand name or business, his circuit obviously owes the majority of its design to reverse engineering and copying of a TS-808.

There are a lot of boutique effects that are nothing but quality copies of the TS-808 family. If you aren't handy with a soldering iron, they are probably good buys. Definitely better than resissues.

Anyone know other boutique pedals that are copies of vintage effects besides the Green Rhino and Fuller's line?

regards, Jack

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**Almost all of them...**

**R.G.**

3/29/98 15:41 *in reply to*  
*Jack Orman*

The majority of boutique effects I've seen have been more-or-less copies of vintage effects, with an added fillip here and there, like Prescription's addition of a swell circuit to the Foxx Tone Machine, or some minor value tweaking like the legion Fuzz Face clones and imitators. The quality of the copies varies considerably, too. Nobody's down to EH "quality" levels yet, though.

I have not seen Z-Vex pedals, but I understand that they are at least new designs.

The 3PDT's are back in stock, BTW. I've just been digging out after an unexpected business trip.

My "day job" keeps getting in the way of more interesting things, but it does allow me to indulge in a couple of luxuries I've become accustomed to - eating and living indoors... ;-)

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**Re: Almost all of  
them...**

**Daniel R. Haney** *haneyd@ttc.com, drhaney@mit.edu*

3/30/98 16:37 *in reply to*  
*R.G.*

On 03/29/98, R.G. said:

- > The 3PDT's are back in stock, BTW. I've just
- > been digging out after an unexpected business trip.

Great! Welcome back. Any estimate of what your parts shipping schedule will be? Would you prefer a postal money order over a check?

- > My "day job" keeps getting in the way of more
- > interesting things,...

Part of my morning ritual is wistful glances at my guitars and workbench before leaving for work.

good cheer,  
-drh

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**Re: Green Rhino is  
TS808 clone**

**CJ Landry** *cjlandry@compassnet.com*

3/29/98 15:43 *in reply to  
Jack Orman*

Prescription Electroincs did a spoof of the classic Tone Machine. Heck, they even got Eric Johnson's approval and then the pedal sky-rocketed. I beleive PE only added one more stage to the ( I think the name of the pedal is the Experience Pedal, but don't quote me on that) thing and sold it in a standard Bud box.

They got lucky if you ask me because the Tone Machine is an easy pedal to copy as RG has done and I even made my own PC board and copied it.

Christian  
CJlectronics

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**Foxx Tone Machines...**

**R.G.**

3/29/98 15:49 *in reply to CJ  
Landry*

I might add that the FTM is a great sounding fuzz. Not subtle at all, but a great sound. One of my personal favorites.

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**Re: Foxx Tone  
Machines...**

**jason**

3/30/98 13:09 *in reply to  
R.G.*

I second that!

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**Re: Foxx Tone  
Machines...**

**CJ Landry** *cjlandry@compassnet.com*

3/31/98 17:54 *in reply to  
R.G.*

I beleive the latest song from Ian Moore, "Blue on Black" uses a Tone Machine or a copy of this legendary pedal.

Christian

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**Re: Foxx Tone  
Machines...**

**Steve A.** *smahola@hotcoco.infi.net*

4/1/98 05:54 *in reply to CJ  
Landry*

Christian:

I think you mean Kenny Wayne Shepherd- I was wondering what he used on that track... The Foxx Tone Machine is the one with the octave harmonics, right? I never remember getting such a nice and gritty tone out of mine, but KWS probably has it plugged into a hot tube amp (with the tubes contributing to the tone). Is that what Stevie Winwood used on all of those live Traffic tracks?- that's the sound I remember...

Steve Ahola

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**Re: Foxx Tone  
Machines...**

**CJ Landry** *cjlandry@compassnet.com*

4/2/98 21:04 *in reply to  
Steve A.*

Honestly, I don't know Steve, I guessed it was Ian Moore. I know I like the tune and the effect used in the song.

I beleive Octave harmonics is correct. From what I here, the red furry Tone Machines are the ones to get. I have heard the other colors don't cut the mustard. The one I built was from a copy of a red TM and when A/B'ed it was very hard to tell the difference between the two. And I might add, it sounded pretty good. That is how I could tell from the song that that effect closely resembles the TM.

Christian

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**Re: Foxx Tone  
Machines...**

**Steve A.** *smahola@hotcoco.infi.net*

4/3/98 07:11 *in reply to CJ  
Landry*

Christian:

I've got the BLACK furry Tone Machine... Do you know where I could locate a schematic for a red one so that I could compare notes and maybe convert mine over.

Steve Ahola

P.S. I didn't think it was KWS when I first heard that song either. I picked up Ian Moore's "Modernday Folklore" because "Society" reminded me of some of the bands I liked in the 70's, but didn't really get into the rest of the album. Does he have another record (oops- CD!) that you would recommend for the guitar work?

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**Re: Foxx Tone  
Machines...**

**CJ Landry** *cjlandry@compassnet.com*

4/3/98 13:46 *in reply to  
Steve A.*

Yes, the red TM can be found at RG's site. I am curious because I did not think that there are differences electronically in the circuit. I think that Foxx put Red fur on some and black fur on others.

So, your investigation is a worth while one. Please keep me posted.

As far as Ian Moore, I do not own any of his music, but I do own Chris Duarte's "Texas Sugar Shack" CD and he is awesome.

Christian

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**Re: Foxx Tone  
Machines...**

**marrk** *mpoley@snet.net*

4/3/98 22:56 *in reply to CJ  
Landry*

I have Ian Moore's CD (eponimously titled). It is very good. He has some excellent tones. Sounds like he uses a Super Reverb, tube screamers, fuzz faces. He is a good singer too. I don't think I hear the Foxx Tone on it though....I'll listen to it.

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**Re: Foxx Tone  
Machines...**

**Steve A.** *smahola@hotcoco.infi.net*

4/4/98 02:02 *in reply to  
marrk*

marrk:

I put "Modernday Folktales" in my cd player last night, and it did have a song or two that sounded like he was using an FTM. I'll have to look into that album from Chris Duarte, too...

Steve Ahola

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**Re: Foxx Tone  
Machines...**

**Doug Woodall** *dwoodall@cyberramp.net*

4/5/98 18:05 *in reply to  
Steve A.*

Hope you don't my .02 worth on this. In one of the recent Guitar Player mags, KWS says that he used an original Roger Meyer Octavia on "Blue on Black". I get the same sound from my Fulltone Ultimate Octave. I have play the Experience Pedal, but didn't care for the Octave section (it was too difficult to control), although swell was great for the Band of Gypsy's sound.

On Ian Moore, check out the self titled disc (Capricorn 42018-2) as well as the Live From Austin cd. The "Modern Day Folktales" is very different from the first two.

Duarte is a great play. Recommend "Strat Magic", but not "Headspin Tailwhack".

Doug.

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**Re: Foxx Tone  
Machines...**

**Steve A.** *smahola@hotcoco.infi.net*

4/6/98 07:48 *in reply to  
Doug Woodall*

Doug:

Thanx for clearing that up. I always associated the Octavia, et al, pedals with the SUB-octaves for that HEAVY sound, but I guess they go up an octave, too.

Well, this thread did convince me to crawl into my attic and dig up some of my old pedals that haven't seen the light of day for many years. I must say that my black FTM is built very cheaply- nothing to hold the 9v battery except for a piece of foam that crumbled in my hand. But I did have a lot of fun playing around with it. With your Fulltone Ultimate Octave, can it handle more than one note at a time (the FTM chokes on double-stops)?

As for Chris Duarte, does Ian Moore play on his cds, or is he just another great guitarist to look into?

Steve Ahola

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**Re: Foxx Tone  
Machines...**

**Doug Woodall** *dwoodall@cyberramp.net*

4/6/98 13:24 *in reply to  
Steve A.*

Chris and Ian both have their own CD's out and recommend them both.

I always thought that the original Roger Meyer Octavia had a better Octave up than down. The Ultimate has a seperate footswitch to do the Octave Up. There is also a bright/fat switch which sounds like it kills the Octave down in the bright position. Michael might be able to answer that better. It does OK on dual notes above the 12th fret. Listen to the last part of the KWS Blue on Black solo, it has about the same sound. Multiple notes lower in the register get a little swooshy as do single notes below about middle A (using Octave Up). With Octave Up Off, I've never noticed any side effects except what sounds like a small tracking delay. I plead ignorant to how these octave device really work (although I assume their some sort of side band generator and filter), so I can't offer you a better explanation than my attempts to describe the sound.

Regards,  
Doug.

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**Re: Foxx Tone  
Machines...**

**Hi** *wnewman@infoave.net*

4/6/98 13:50 *in reply to  
Doug Woodall*

I've never had a FTM, but I remember back in the mid-'70s (well, I remember \*some\* of it) I briefly had a wah-wah that also had a fuzz built in and an octave device. I have no idea who made it, but as a wah it was OK, as a fuzz it was about like all the rest, too buzzy, but it did octave up and octave down, and would also do two octaves up, if I remember correctly. It was a blue pedal, but I couldn't even guess who made it. I've recently been experimenting with some ZOOM devices, which have a lot of bozo sounds, but also some good stuff. Their octave down sounds INCREDIBLE, but their octave up sounds worse than awful. I have some idea how it works, but no idea why it sounds so awful.  
Hi

---

**Re: Foxx Tone  
Machines...**

**Steve A.** *smahola@hotmail.com*

4/7/98 00:56 *in reply to Hi*

Hi:

If the Zoom is anything like the Boss and Digitech processors, they use digital pitch shift circuitry after an A/D converter so all of that is happening in the digital realm. The suboctaves on those devices sound good because they are just filling out your sound, but if I go an octave up their imperfections are more noticeable (the ear tends to focus on the higher note, I think). The vintage analog octave devices may have used a logic chip to cut the frequency in half to get the sub octaves, but the signal itself was never converted to digital like with modern fx processors.

Steve Ahola

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**Re: Foxx Tone  
Machines...**

**Hi** *wnewman@infoave.net*

4/7/98 04:55 *in reply to  
Steve A.*

Hey, Steve, thanks for the info. I'm learning a lot from ya'll on this site. Now if I can just figure out how to play that durn gitar...

Hi

---

**Boss/Zoom**

**liam** *lph1@ukc.ac.uk*

4/8/98 16:39 *in reply to Hi*

Steve,

I can understand what you're on about with the digital octaves. Don't suppose you can explain to me why the distortion sounds are such dogshit on the current generation of FX processors? I mean, here we all are re-inventing the wheel because we can't buy '60s and 70's technology anymore!

---

**Re: Boss/Zoom**

**paul perry** *pperry@melbpc.org.au*

4/11/98 12:09 *in reply to  
liam*

some current digital distortion fx sound 'dogshit' because the algorithms are badly done, by people who have no idea what they should be emulating... or, sometimes, because not enough DSP power is available for a good job.... I have seen top DSP algorithms and believe me there is nothing wrong just because it is DSP.

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**Re: Foxx Tone  
Machines...**

**R.G.**

4/6/98 15:46 *in reply to  
Doug Woodall*

>I always thought that the original Roger >Meyer Octavia had a better Octave up than >down.

To the best of my knowlege, there is no octave down at all in the RM Octavia. It's ALL octave up.

---

**Re: Foxx Tone  
Machines...**

**Doug Woodall** *dwoodall@cyberramp.net*

4/6/98 23:41 *in reply to R.G.*

Maybe that's why I thought it didn't work so well (small laugh here). I just remeber it having three? knobs and no way to turn off the octave up. I thought it had an octave down as part of its output as well, but memories don't always serve well these days. I'm sure your right, but the point being that it was definately an pedal you used to get an octave up.

Doug.

---

**Re: Foxx Tone  
Machines...**

**GFR** *gfr@fund.cepel.br*

4/7/98 13:12 *in reply to R.G.*

Well, it actually doesn't go down, but you can fool it with a little trick to get lower notes than what you played.

If you play the 3rd and the 5th of a chord together, at the output you get the octave ups for both notes but also the root of the chord. Eg. if you play G# and B you hear high G#, high B and low E!

If you play the root and the 3rd of a chord together, at the output you get the octave ups for both notes but also the 2nd of the chord. Eg. if you play A and C# you hear high A, high C# and low B!

That's intermodulation. Poor man's ring modulator!

GFR

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**Re: Foxx Tone  
Machines...**

**R.G.**

4/7/98 13:17 *in reply to  
GFR*

Oughta work. Any sufficiently nonlinear process will produce sum-and-difference distortion products, and the right notes in could well do an octave down.

Damn. There's that "tone is in the fingers" stuff again!

---

**Re: Foxx Tone  
Machines...**

**Justin** *jphilpott@geocities.com*

4/5/98 03:09 *in reply to CJ  
Landry*

i can verify that the schematics posted of the fOXX tone machine is what the "Red fuzz" (w/ a blue painted -- white labeled -- metal face-plate on top w/ the knobs on the side of the pedal) consisted of as the red fuzz fOXX tone machine was the first real vintage pedal i was able to pick up (an amazing \$1 garage sale buy!)

i traced my pedal w/ that of a Foxx Fuzz/Wah/Volume posted awhile ago and found the whole fuzz/octave section of the wah/fuzz/volume/etc. was identical to my fOXX tone machine.

later i found that the foxx TM was posted and compared that w/ mine and they were the same.

i too, though, haven't seen the insides of a black FTM, so i don't know what, if any, are the differences

justin

---

**Re: Foxx Tone  
Machines...**

**CJ Landry** *cjlandry@compassnet.com*

4/5/98 15:55 *in reply to  
Justin*

That is truly sickening, A Red Foxx Tone Machine for \$1.00!!!!!! Man what a steal.

And I thought my pawn shop TS-808 for \$30 was a steal!

Christian

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**Re: Foxx Tone  
Machines...**

**Mark Hammer**

4/6/98 18:05 *in reply to CJ  
Landry*

I got you both whupped. 59' Bassman, original Jensen P10-R's, original tweed...\$30...Canadian.

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**Re: Foxx Tone  
Machines...**

**GFR** *gfr@fund.cepel.br*

4/6/98 18:46 *in reply to  
Mark Hammer*

Marshall 200W clone made by Palmer (brazilian). No cabinet, no power tubes. Once tubed and biased, worked perfectly. Got for **FREE**. The owner was upset with it blowing tubes. Well, he was using EL34s... With 6550s, a 15 inch high wattage speaker and mid horn and some capacitor changes, it kicked butt on Gallien Kruegers for bass!

GFR

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**Re: Foxx Tone  
Machines...**

**Justin** *jphilpott@geocities.com*

4/7/98 01:04 *in reply to CJ  
Landry*

then i shouldn't tell you about the dead EH Electric Mistress (no SAD1024, and have yet to get it working w/ a good one) and the dead EH Big Muff (more recent vintage series; op-amp, got working and traded for a Vox wah) he threw in for another dollar.

he apparently knew he had stuff that was worth something, but admitted he didn't need any money really; i think he already had a couple back-ups of each which were working...

nice guy!

but it ends there for me. : )

at least for now; no big bargains since.

justin

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**Re: Foxx Tone  
Machines...**

**Justin** *jphilpott@geocities.com*

4/5/98 00:09 *in reply to CJ*

*Landry*

actually, i'm almost certain he was playing a wah into a Roger Mayer Octavia.

at least that's what i hear when i listen closely.

it has the slightly more subtle, a little more "apart" octavia effect (i think the FTM is a stronger octave-up and not as "clean", it sort of blends in w/ the normal fuzz).

that's just what i hear though, so who knows...

: )

justin

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**Re: Green Rhino is  
TS808 clone**

**Daniel R. Haney** *haneyd@ttc.com, drhaney@mit.edu*

3/30/98 16:30 *in reply to*

*Jack Orman*

Jack noted:

- > BTW, there is a heavy-duty arguement in Usenet
- > alt.guitar.amps about the posting of an ascii
- > schematic of the Full Drive 2, which is also a
- > derivative of the TS-808.

Pedal manufacturers have *\*nothing\** to worry about if their schematics are published. A schematic is not a stomp box in the same way that a recipe is not a cooked entree'. The execution is all and few guitar wallopers can read schematics and prototype well enough to be any threat to pedal makers.

Ken Sholz? who?

A schematic shows neither quality of construction nor product guarantee. Most manufacturers understand this even though some small-minded ones will never get it.

-drh

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**Re: Green Rhino is  
TS808 clone**

**Jack Orman** *jorman@aol.com*

3/30/98 17:03 *in reply to  
Daniel R. Haney*

*Pedal manufacturers have \*nothing\* to worry about if their schematics are published. A schematic is not a stomp box in the same way that a recipe is not a cooked entree'. The execution is all and few guitar wallopers can read schematics and prototype well enough to be any threat to pedal makers.*

I totally agree Daniel. I think manufacturers should include schematics with their units (see the Rane website); unfortunately as we discussed above, it would be almost the same schematic for all of them. I have no problem publishing my designs at my web site. If you can make it -great. If I make it and sell it to someone who cannot solder-that's great also.

Anyone who has the ability to build effects is somewhat unlikely to buy a \$199 boutique effects box. Publishing the schematic doesn't hurt business for these makers, other than to remove some of the Boutique Mystique(tm). Eschew obfuscation!

I guess a source of irritation is with the makers who duplicate a vintage effect like a TS-808, pot it in epoxy to hide the design and then complain if someone reverse engineers it. Gee, how did they get the schematic? Someone traced and/or published the original TS-808 (or Fuzz Face or whatever) and they used it. A case of "the pot calling the kettle black".

My \$0.02 worth...

regards, Jack

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**Re: Green Rhino is  
TS808 clone**

**Daniel R. Haney** *haneyd@ttc.com, drhaney@mit.edu*

3/30/98 19:31 *in reply to  
Jack Orman*

(the original may not have got through.)

Jack Orman observed:

> Gee, how did they get the schematic? Someone traced  
> and/or published the original TS-808 (or Fuzz Face or  
> whatever) and they used it. A case of "the pot calling  
> the kettle black".

The words "prior art" and "derivative work" come up a lot in legal discussions.

It may have nothing to do with design or trade in this case. In the alt.guitar.amps flame war over the Fulldrive II schematic, it seems that in private email, one fellow pestered Mike Fuller == Fulltone for lots of design info, then published it as fruit of reverse engineering effort on his web site. This is a betrayal of private confidence. I'd be really pissed, too.

SEFSTRAT, one of Mike's net buddy's and a New York lawyer also weighed in with bluster and threats.

Why would he bother? Was he coming to his friend's aid? Was it the merit of the dispute? A moral imperative, perhaps? Nothing so lofty. Turns out he helped in the design of the Fulldrive and rightfully takes pride in his craftsmanship.

This was a private & personal private squabble that was allowed to spill into usenet and may even end in a legal arena. The winners will be the lawyers and the losers will be the jackasses...er...plaintiffs.

A plague on ALL their houses, I say.

resignedly,

-drh

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**Re: Green Rhino is  
TS808 clone**

**J Epstein** 70664.154@compuserve.com

3/30/98 20:49 in reply to  
*Daniel R. Haney*

I'll hafta go look today, but at least as of Friday, Mike Fuller was NOT bitching, moaning, or complaining - his only contribution to the thread was a pointer to his web site.

-j

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**Re: The FullClone  
affair**

**Steve Morrison** webmaster@firebottle.com

3/30/98 21:34 in reply to  
*Daniel R. Haney*

*...it seems that in private email, one fellow pestered Mike Fuller == Fulltone for lots of design info, then published it as fruit of reverse engineering effort on his web site. This is a betrayal of private confidence. I'd be really pissed, too.*

And so would I, if that was what happened, but it isn't. The fellow in question is one of our own, and you can read much about his actual reverse engineering efforts in this very forum (just use the search features).

Now that the whole mess has gone 'public,' I'd like to invite John to post the whole story here if he has a mind to (but use the 'misc' forum, ok 'college-boy?'). I think his side of the thing got short shrift on a.g.a, where the order of the day seems to be kissing Mike Fuller's ass.

*SEFSTRAT, one of Mike's net buddy's and a New York lawyer also weighed in with bluster and threats. <snip> Turns out he helped in the design of the Fulldrive and rightfully takes pride in his craftsmanship.*

I think you've confused SEFSTRAT with Tremolux (John Stokes) on that last bit. SEFSTRAT says he's a lawyer, and Tremolux says he helped with the Fulldrive design.

---

**Re: The FullClone  
affair**

**Daniel R. Haney** erlich606@mindspring.com

3/31/98 01:06 in reply to  
*Steve Morrison*

Mea culpa, I was mistaken about John Greene's part in the fracas, apologize for witlessly slandering his name, plead confusion from trying to digest all 89 a.g.a posts in one sitting, and do humbly ask forgiveness.

The original mess started when a xanthous3 posted an ASCII schematic on Usenet. Where is he now, I wonder.

> I think you've confused SEFSTRAT with Tremolux

Yep. Tremolux was one of the few with a sense of humor about it all while SEFSTRAT was less pleasant. Again, pardon my confusion.

Mike Fuller certainly seems a prickly sort.

apologies,

-drh

--

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**Re: The FullClone  
affair**

**J Epstein** 70664.154@compuserve.com

3/31/98 16:45 *in reply to  
Daniel R. Haney*

I see Mike has weighed in with a few more posts, which are a whole lot less neutral.

I think he's *\_generally\_* a kind of goofball, always weighing in with jokey comments, etc.

I think he felt threatened by John Greene's reverse-engineering activities, perhaps justifiably, perhaps not. I don't mean that John's intent was to harm Fuller, but his actions may or may not have inadvertently been harmful. As one perceptive poster pointed out, FullTone sells a large number of products that have themselves been reverse-engineered. The only thing keeping him in business is his ability to do it well and cost-effectively, which is quite possibly a fragile hook to hang a business on. If you were in his spot, you might be sensitive too.

I spoke to Mike on the phone once a while back, he certainly wasn't the least bit rude or touchy or cranky.

-j

---

**Re: The FullClone  
affair**

'college boy'

3/31/98 18:46 *in reply to J  
Epstein*

*I think he felt threatened by John Greene's reverse-engineering activities, perhaps justifiably, perhaps not. I don't mean that John's intent was to harm Fuller, but his actions may or may not have inadvertently been harmful. As one perceptive poster pointed out, FullTone sells a large number of products that have themselves been reverse-engineered. The only thing keeping him in business is his ability to do it well and cost-effectively, which is quite possibly a fragile hook to hang a business on. If you were in his spot, you might be sensitive too.*

I think you hit the nail on the head. I acted immediately upon receiving Email from him by pulling the page. I then consulted a lawyer to find out if I was indeed doing something wrong. I was told that other than acknowledging trademarks appropriately, there wasn't anything there that I could get sued for. I was also told that it didn't mean he couldn't try. So I thought the best thing to do would be to have him look over everything first and tell me what he didn't like about it and I would make whatever changes necessary. I received Email stating that it wasn't the legality of it, it was how much I could afford in court.

Having grown up being a 90 pound weaking, I know what it feels like to be beat up by a bully. This whole thing made me feel exactly the same.

Recently I posted a little blurb on how to modify R.G.'s DIY tube screamer to make it similar to a FD2. No schematics, just text explaining a few component changes. My mailbox immediately lit up with threats of lawsuits again and allegations of being malicious. When someone mentioned knowing about what happened to my webpage in a.g.a Mike mentioned me by name, included my blurb about R.G.'s site (but didn't include the changes) and hit me with more Email about how much trouble I'm getting into.

I didn't know what else to do other than show everyone what I knew and how I tried to handle it. If I just stood back and did nothing I didn't think I could live with myself.

I don't know what to do any more. I still receive requests asking about my webpage. My nerves are completely shot, the stress of this whole thing keeps me awake at night, the anxiety has caused me to see a doctor because my heart decided to take up dancing in my chest twice in the past week. It scares me. I'm afraid to show up anywhere on the net for fear he's waiting there to pounce on me again.

I doubt I'll be posting for a while, at least until I learn to relax a little.

--jg

---

**Re: The FullClone  
affair**

**CJ Landry** *cjlandry@compassnet.com*

3/31/98 19:22 *in reply to  
'college boy'*

Well, I wouldn't have a breakdown over it, but you did do the right thing by seeking a lawyers advice.

I cannot understand why they are getting their panties in a wad if you are not making money on it? And as the other posts mentioned, they themselves copied pedals and are making money on it. It just does not make sense. I too post schems on my site and I am watching to see what is going to happen.

You have my sympathy because it looks like you are the guinea pig on this issue.

Just hang in there, I am sure you meant no harm.

Christian

---

**Re: The FullClone  
affair**

**Mark Hammer**

3/31/98 20:41 *in reply to CJ  
Landry*

The issue of reverse engineering of "boutique" pedals is a difficult one, at best. All the legalistic issues of intellectual property and such have to be qualified by the fact that a reasonable portion of the market for such pedals is precisely the kind of people who frequent this site and related ones and stand to benefit from being exposed to technical info (everyone else will probably just buy a DOD or Boss box anyways). If I were a designer/builder, who sunk his money into a company (and probably has to keep rationalizing it to an impatient spouse), I would be a bit testy if someone could easily sidestep buying from me by finding out a few things.

Companies like Boss and DOD get around these problems by stuffing their boxes full of proprietary chips and SMT components that no one would try to simulate the final product (I used to be able to get hold of an MXR or EH box, photocopy the PC-board, make a copy and stuff it full of parts from Radio Shack. Those days are gone.). Unfortunately, for the boutique-makers, their products are made from non-proprietary components (although sometimes difficult to find) with very basic manufacturing requirements; virtually any one of us could sit in and take over the company in our basements.

If players could be patient, maybe everything would work out, but we are an acquisitive lot. Hell, I've got about 15 home-made pedals in my basement, a few rackmount units, a couple of commercially-made things, and about 40 more

sitting in various states of completedness (this list doesn't include things I've bought or made and sold), and I'm \*still\* not satisfied. I want MORE. I want it ALL. I WANT TO OWN EVERYTHING THAT BILLY GIBBONS AND ADRIAN BELEW OWN!!! (Justa sec...heart's beating like a rabbit...need to take my nitroglycerin tablet. Okay, heart's slowed a bit. Steady, Mark, easy.) Under these circumstances it's difficult for the boutique-types to make the kind of living they deserve to make, given their efforts. Folks like RG can offer bargain-basement discounts because they have day jobs, but some of the boutique types probably don't have the luxury of a steady cheque.

It bears repeating, though, that there is so much to want that we are not likely to pay full price for something. It's entirely analogous to the shareware market. In my life, I've probably paid to register only one piece of shareware, but I've indulged myself in literally thousands of products, many of which I continue to use, and patiently wait for the next version and the next. I'm not alone in this sin. Why? Because when the market is glutted with product, commitment to a single product goes down the tubes, because there may be something better just around the corner. If the product market is unlimited, but my wallet isn't, as a consumer I'll do what I can not to restrict my options, including steal or "simulate". Shame on me, but that's how it is.

In some respects, it is manufacturers' responsibility not to glut the market with redundant product (does the world really NEED another fuzz box?) and seductive marketing strategies. It simply encourages bad habits on the part of consumers. On the other hand, we consumers also need to hold up our end in terms of responsibility by making it possible for people, who do us the service of resurrecting long-gone products, to earn a living.

Tough call.

---

**Re: The FullClone  
affair**

**J Epstein** 70664.154@compuserve.com

3/31/98 20:23 *in reply to  
'college boy'*

John, er, how about we call you "Juan Verde" until the smoke clears, it is 100% clear from your actions that your intentions were harmless. You acted like an innocent man, and that's enough for me, if you care what I think.

Anyway this sounds terrible - I feel bad you are taking this so hard. He is most likely just talking out his ass, you know. But of course that doesn't help you if he does start paying lawyers - then you might have to too, in self-defense. Shit.

You will be missed here if you leave - please stick around if you can!

-j

---

**Re: The FullClone  
affair**

**Daniel R. Haney** *haneyd@ttc.com, drhaney@mit.edu*

3/31/98 21:08 *in reply to  
'college boy'*

*Recently I posted a little blurb on how to modify R.G.'s DIY tube screamer to make it similar to a FD2. No schematics, just text explaining a few component changes. My mailbox immediately lit up with threats of lawsuits again and allegations of being malicious.*

"By the pricking of my thumbs;  
Something wicked this way comes..."

It occurred to me that Mike Fuller can't sue us \*all\* if we were to...um...y'know...with true malice and all that.

Meh heh heh heh.

-drh  
--

---

**Re: The FullClone  
affair**

**GFR** *gfr@fund.cepel.br*

4/1/98 12:37 *in reply to  
'college boy'*

I built my first home made pedal when I was 12. In spite of all the care I have about construction, there are some issues that are a little hard for the homebrewer to deal with. For example: in my city, it's impossible to get a decent metal box with the right size that will stand the (ab)use. Forget about looking good. I have to spend a whole day going from store to store to find one that has a JFET. ANY JFET. And this store will have just a dozen. No way to find a LED/photoresistor optoisolator. So I'm glad if I can find components, but matching components is a dream. I don't have the means to use surface mount devices nor to make double sided PC boards with thin lines, so sometimes I can't make things too small to fit in a pedal. And there are things that are just beyond my mechanical abilities, like a wha pedal.

Then, while I do have homebrew pedals that sound good and use them at home, for recording, or at the stage in a few occasions, I would not rely on them to play 4 hour sets every weekend. I need something strong, practical and easy to replace. Like DOD and BOSS boxes or if I have a little more to spend, a boutique pedal.

The point I'm trying to make is that even being addicted to homebrewing, this

doesn't stop me from buying commercial effects. It's two different worlds.

Now I think Fuller's being a completely hypocrite, since ALL of his products are copies of other's designs. Why is it right to copy DESIGNS owned by Ibanez, Dunlop, etc. and wrong to copy the COPY he made? What makes his COPIES desirable is the quality of components and craftsmanship, not the design (it's just a copy, anyway). Guess how Fuller would feel if Ibanez started threatening him with lawyers. I think that would be even worse because he IS making money out of reverse engineered products. Do you know why Ibanez don't sue him? Because he doesn't compete with them. The market for Fuller pedals is much smaller than Ibanez. And people who can't afford the Fuller ones will buy the Ibanez. So it's sort like he's doing "advertise" for Ibanez.

Same way, if I tried to "Fuller mod" a TS copy at home, and found the sound good, I would no doubt buy a FD2, to have a reliable unity that I could use professionally. I said would, because after this incident I won't no more.

GFR

---

**Re: The FullClone  
affair**

**Steve A.** *smahola@hotmail.com*

4/6/98 07:57 *in reply to*

**GFR**

GFR:

You bring up a good point, namely that homebrew pedals aren't necessarily the best choice for playing live where a malfunction can cause all sorts of problems. I have yet to make a homemade pedal that will switch as quietly as many of the commercial pedals.

I did want to point out that Mouser Electronics does ship world-wide, so you might want to check them out:

<http://www.mouser.com>

1-800-346-6873

Steve Ahola

---

**Re: The FullClone  
affair**

**Michael Fuller** *fmpinc@pacbell.net*

4/2/98 02:36 *in reply to*

*'college boy'*

John G says:

<<Having grown up being a 90 pound weakling, I know what it feels like to be beat up by a bully. This whole thing made me feel exactly the same.>>

Isn't it the baby rattlesnake that has the serious venom? Some people are buying into this "woe is me, I didn't mean any harm" attitude you are trying to project.....

I can't buy it being that you:

a) personally slammed me on you site, used my name and my company name all over it. What's this "recently, I posted a schem of Rg's Tubescreamer" ....I printed out your site and this story doesn't jibe. Full-this and Fulltone that everywhere.

b) Posted my private emails to you (what a shitty, childish thing, unbelievable)

c) continually fueled the fire by taunting me in public instead of getting on the phone (or stopping by?), identifying yourself (real name please) and discussing this like an adult. example of your goodwill: answering someone's for sale FD2 ad on Usenet by posting "or you could make one yourself for \$25 bucks" . This is the mark of a non-confrontational well-wisher, right?

d) offered to sell "Full-Clone2's" (name and all) to at least 2 people...this is very benign isn't it?

There's no way you could be so stupid (being a college-boy and all ;) to not know these actions would cost me money...either by losing a sale to you, or by turning someone (potentially many) off to the FD2. So the logical alternative is that you are indeed a 90 lb. weakling hiding behind your computer trying to do harm, and fuck you all the way if you think I'm not gonna get steamed.

I'm employing 7 legal residents at \$10 per hour and paying taxes, taxes, and more taxes, plus rent on 3 buildings....selling well-made products with original features and not so original features. (yeah, a Ferrari is a clone of a model T because it has 4 wheels) and doing quite well (at the moment) but we all know how that can change. Those products are then discounted to a dealer who puts the product next to the Frantones and Driveomatics etc etc. and waits for someone to choose.

So pardon me for being a little concerned when you come after me, you think you're the only one who stared at the ceiling for a few nights?

Why don't you (any of you) step up to the plate and give it a shot for a while and then you can come tell me how evil I am for slapping this guy's wrist.

The minute you decide to leave me alone, I'll forget you exist and go back to my drudgery...but something tells me you like the attention. Unless you run your own business kindly shut your mouth and let those who do correct me if I'm wrong.

Michael Fuller

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## Decency and the American way

Ben [bshelton@hauns.com](mailto:bshelton@hauns.com)

4/2/98 04:28 *in reply to Michael Fuller*

If you, Like I, are tired of this whole thing, please ignore this and go on. Look for some great new way to whomp up your whosit, or tinge down that neat new drabdut you built. We'd all be better off if even I could leave this alone.

Alas, my greatest fault as a person is not knowing when to NOT say anything so here I go.

We in America are guaranteed more in life than the citizens of any other known society. The fundamental freedom given us by our beloved, embattled, and sometimes unliked government is the persuit of happiness. Be it embodied as financial succes or family function, The persuit is guaranteed us. This is the important part for Mike and all. We are only guaranteed the persuit, not the happiness.

Nobody is guaranteed financial succes, only that they can try to achieve it. An un-patented item or design is free game. That means that anyone who wants to manufacture said product can. If they hurt the originators business, too bad. That is called capitalism. Remember the persuit is guaranteed, not the outcome. If someone else makes the same product cheaper and markets it better, then you loose and you should be out of business.

Now about the "original design" idea. The idea of using some electronic device to produce distortion far outdates the Tube Screamer and Mike Fuller. The Tube Screamer is attributable to NOT Ibanez but others before them for coming up with the specific ideas that make it work. Sorry Mike, All you did was strip down the old Chevy and soup up the engine only to bill it as a whole new car. Sure it runs better than the old Chevy but is not a new car nor a new design. The secret is out and Guess what. It isn't that big of a secret. The designs I have seen are reasonable enough that anyone with the average EE degree could arrive at them. The idea of using unmatched clipping diodes even makes sense to me with my limited knowledge of musical electronics and was arrived at by others on their own.

Diplomacy, Mike, will go far. You have eroded your position by your actions and comments. I agree that you have the right to be heard but if everyone quits listening because of how you say what you have to say, are you helping yourself?

I'm sorry but you are in the wrong here. Your design is not that special and you were never promised that you had the right to succeed at selling it.

If someone's actions cost you money by exposing that your product is not all you say it is, TOO BAD buddy.

If any product is of high enough quality and reasonable enough price, It will sell. Look at the TS-9 reissue. Most of my guitar friends own one.

It doesn't matter how many people you employ nor how much in taxes you lay on the table, You were never guaranteed success.

---

**Re: The FullClone  
affair**

**Daniel R. Haney** *erlich606@mindspring.com*

4/2/98 05:50 *in reply to  
Michael Fuller*

Mr. Fuller,

I have admiration and respect for your work in creating the very finest analog effects devices for guitarists. When asked by friends, I have recommended your products first, recently to good effect. My friend in Annapolis is very happy with his canary yellow Fulldrive-2.

At worst, John Greene's actions were mildly consequential to you. You take it much too personally for the insignificant matter that it is and damage your company's reputation by threatening John Greene. The Fullclone-2 is minor. Just let it go.

I will remember you. I will remember your broad intelligence, your musical talent, and the acuteness of your craftsmanship. I will remember your willingness to interpret small events as great personal affronts and the implicit rage articulating your reactions.

I remember that I purchased a Fulltone '69 (#480) on its merit alone. That was an impersonal transaction. I do not like the person I have to thank for the '69. I will soon sell the device. That's personal.

Very sincerely yours,  
-Daniel R. Haney

--

---

**Re: The FullClone  
affair**

**hys chip** *jarmands@tns.net*

4/2/98 06:44 *in reply to  
Michael Fuller*

Mr. Fuller you need less fulltime legal residents, and more fulltime P.R....  
I will never buy your product, and further more will tell my students not to buy  
from you as well. Hey anyone got that fullclone-2 scem send it to me L.O.L.  
this is my full name Mr. fuller Harlan Young Stephens I will give you my  
address as well if you want it.  
You need to backoff bud,your post will hurt you biz. more than a few people  
armed with soldering irons hys

---

**Re: The FullClone  
affair**

**GFR** *gfr@fund.cepel.br*

4/2/98 12:09 *in reply to  
Michael Fuller*

And I thought I was being too radical in my own decision not to buy a single  
Fuller product for the rest of my life.  
Fuller doesn't need John's help to lose customers. He can make it by himself.

GFR.

PS. This Ferrari-Model T comparison is the most CYNICAL thing I have ever  
heard. Is he trying to be fun or what?

---

**Re: The FullClone  
affair**

**Tobias Karlsson** *tka05@hbo.utb.falun.se.*

4/2/98 14:01 *in reply to  
GFR*

I thought it was great! Now I know that I have a room full of Ferrari's instead of  
just "modded" T-Fords with a "put here and a switch there"!!  
(but in the end I often find that the T-Fords are best as they are)

Tobias Karlsson

---

**Re: The FullClone  
affair**

**Sleep** *jsleep@ibm.com*

4/2/98 16:06 *in reply to  
Michael Fuller*

Hey Mr. Fuller...way to shoot yourself in the foot! I'm not exactly sure what the purpose of your post is, but I you've just made a lifetime Fuller-NON-customer out of me. Thank you for exposing yourself here as the kind of businessman with an attitude that I absolutely loath!

JD Sleep

---

**Re: The FullClone  
affair**

**moocow**

4/2/98 17:55 *in reply to  
Michael Fuller*

The following is the text of an e-mail I sent this morning to Mike Fuller. It expresses an opinion which seem to differ somewhat from the general consensus:

Hello !

I read about the 'Fullclone' controversy over on Ampage and thought I'd check out your website to see if you were the ripoff artist everyone says you are. What I saw was the work of someone who loves vintage effects and who has made a genuine effort not simply to duplicate them, but to improve them in a meaningful way. I also have studied vintage effects and I know their flaws and have developed my own improvements to them. This not merely reverse engineering, this is how new products are developed. That's how you get from a Model T to a Ferrari.

This morning, I read your post on Ampage, and I can understand why you are so upset. But you can take JG's actions as a compliment. Imitation is the sincerest form of flattery, so this shows how valuable your name and reputation are.

If you're worried about losing business, well, Analog Man modifies TS-9's to TS-808's, a simple mod that we all know how to do. Yet he seems to have no problem finding customers, partly because of his reputation and partly because most guitarists don't have what it takes to change an IC and a couple of resistors ! You are in a completely different category since you offer professionally built products, something very few AMPAGE'rs can do. I looked at your list prices and, speaking as a person with a day job, I thought they were reasonable. Even a perpetually broke professional guitarist would rather spend \$200 on something good than \$50 on a piece of junk.

As for the controversy and legal issues, it seems that in cases like this there is always enough blame to go around. We're only human and say and do things for the wrong reasons. We need people who can provide the best electronics possible, but we also need people who are willing to share that information. Everybody involved is getting hurt, and I'm guessing it all can be stopped by a

simple apology.

Who will be first ?

(signature)

---

**Re: The FullClone  
affair**

**Michael Fuller** *fmpinc@pacbell.net*

4/2/98 19:33 *in reply to  
moocow*

The real problem here is not John G, it's the fact that my computer doesn't have a keyless entry system that can determine when I am pissed-off, and auto-shutdown for 30 minutes until my head clears.

And BB's are certainly not the place (anymore) for me to have baby-tantrums, it's getting old.

This has much more to do with my insecurities regarding maintaining my momentum than anything, John you have nothing to worry about from me.....what money I make goes back in to my company, and on the occaisional guitar. Certainly not on hiring lawyers.

This whole thing has taken way too much out of me, and I'm going to let go and stop trying to control what others are doing and spend more time trying to come up with a "ferrari".

Please accept my sincere apologies and I'm out of here to go play Golf with my dad where I promise you all I will not spend one moment worrying about Full-Clone2's 3's or 4's.

Michael Fuller

---

**Re: The FullClone  
affair**

**John Greene**

4/2/98 20:07 *in reply to  
Michael Fuller*

There'll be no more FullClone's, you have my word on that.

(sorry guys)

Hope it stays dry enough for your Golf game.

--johng

---

**Re: The FullClone  
affair**

**Greg**

4/3/98 00:47 *in reply to  
John Greene*

And the peasants rejoiced.....:)).....

---

**Re: The FullClone  
affair**

**J Epstein** 70664.154@compuserve.com

4/3/98 14:30 *in reply to  
Michael Fuller*

Reading this made my day.

-j

---

**Re: The FullClone  
affair**

**Sleep** jsleep@ibm.com

4/3/98 12:14 *in reply to  
moocow*

Mr Fuller, It seems your "attitude" I referred to in my earlier post was temporary and I GLADLY retract my statements and apologize. I can understand your need to defend yourself here, you were getting beat on pretty badly...reminds me of the old adage:

Most people LOVE success, we just hate successful PEOPLE!

Best Wishes,

JD Sleep

---

**Re: The FullClone  
affair**

**Hi** wnewman@infoave.net

4/4/98 06:44 *in reply to  
Sleep*

I would like to thank Mr. Fuller and Mr. Greene. It's not often in this world that you see two people with enough balls to act like adults and actually apologize to one another after getting "testy" about something. Thanks for setting a good example for all the "children" watching.

Hi

---

**Re: The FullClone  
affair**

**Justin** jphilpott@geocities.com

4/5/98 00:39 *in reply to  
Michael Fuller*

i think it's basically all been said, but i have to add:

John did this to help other DIY'ers solve your "little mystery"

he spent tons of his own time to share with others his discoveries; enrich those who want to learn more.

he never made a penny on the thing, and wasn't looking to either. and any effort you take to prove otherwise will be fruitless (i know you know that - Mr. Cochran himself couldn't help you here, just my opinion though).

perhaps what was mentioned earlier should be done to prevent further misunderstandings:

include schematics or offer to "sell/give at \$1/page or whatever" schematics of the insides of your pedals? or at least be forward with what your pedals consist of (i think you do mention some of your "copies" like the univibe etc., which i would think would help you much more than hurt you (be known as the make of the BEST known TS-circuit, w/ the only mass-production of consistent, highest-quality TS-circuits!)

i myself would buy a Fulldrive2 then, way before i'd consider buying a real "TS-9" re-issue..

now that the secret's out, just let it go.

(for both parties' sake -- give peace to John and at least save face for yourself before you run him completely into the ground and further increase your "bad/rude/cruel boy" image)

you have such a loyal "following" and endorses that even if all of your own personal data on your pedals was exposed your sales really wouldn't be seriously hurt (your average joe isn't going to learn to build his own fulldrive/ts when he can have the same exact pedal that "so-and-so" uses for a little over \$100 (used perhaps).

but i think continuing w/ this "confrontation" is just going to be more and more negative for your business in the long run.

you see all the MXR/Dunlop pedals' schematics posted but last time i checked their sales are doing quite well!

all right, i think i've let enough out...

TAG!, next person in the ring...

---

**Re: The FullClone  
affair**

**Justin** [jphilpott@geocities.com](mailto:jphilpott@geocities.com)

4/5/98 00:49 *in reply to*

**Justin**

>"Unless you run your own business kindly >shut your mouth and let those who do correct >me if I'm wrong. Mike Fuller"

oh yes, Mr Fuller i do the above also so with your permission i believe i was able to write my last comment.

i am a small maker of pedals. right now concentrating on Tychobrahe Octavia clones which i openly state and have no problem with giving people my schematics (after all, i didn't design the original in the first place and am not about to take credit for doing so).

i am also planning to make some "drop-in" boards for dunlop/vox wah pedals to allow "foot-control" of effects like phaser,flanger, tremolo, etc. (very tentative though)

anyway, feel free to "investigate" my little "business" site, i don't mind : )

<http://www.geocities.com/CollegePark/Library/1355/jpeffects.htm>

also, i have a customer review at  
<http://www.harmony-central.com/Effects/Data/>

thank you Mr. Fuller for making very high quality, good pedals.  
if i ever had money i would buy definitely some; but because i'm always near broke i had to resort to making my own if i want good-sounding pedals...

I hope you understand.

and i wish both you and John peace of mind.

now lets get back to what this is all about: playing guitar and finding a better tone!

justin

---

**Re: The FullClone  
affair**

4/5/98 02:43 *in reply to*

*Justin*

**Michael Fuller** *fmpinc@pacbell.net*

<<now that the secret's out, just let it go.>>

Justin, I don't think there was ever a doubt where the FD2 came from, I'm still very interested in protecting the current version (whatever that means being that it changes monthly) . I'm just going to goop a little more, and worry a little less about what you guys are up to. I still don't condone what John's site was all about, but I do know now that John is a stand-up guy with a family and all the integrity I could ever hope for. And next time I feel threatened, I'll have a sane, respectful discussion with whomever it may be. Good luck with your business Justin.

I'm going to leave you guys to your well-deserved "Tech Oasis" is a sea of Usenet caos.

Mike Fuller

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**Re: The FullClone  
affair**

**Mike Fullclown**

4/10/98 19:20 *in reply to  
Michael Fuller*

Last time I checked, nobody asked any big business owner to come hang out with us simple folk. Excuse me for not feeling sympathy for a guy who's company makes \$400,000 a year making copies of other peoples designs. Why don't you go back to a.g.a and sing your song to the nimrods who blindly follow your story without regard to facts. **YOU RIPPED OFF EVERY SINGLE PRODUCT YOU MAKE!!** The people on this group aren't stupid! You can't just make stupid analogies because we can read a schematic!

The kind of people who buy your pedal are probably not generally the same people homebrewing thier own effects. And if you are so confident that the average Joe with a schematic can't build effects that sound as good as yours because of the "tricks" you use, then why are you so worried about it? If yours are really that much better, word will get out. Or is that what you're worried about?

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**Re: Enough Already**

**Marrk**

4/10/98 23:41 *in reply to  
Mike Fullclown*

This issue is dead. Lets get back to the good stuff. Making/designing fuzz and guitar toys! Mark

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**Flame fest**

**R.G.**

3/31/98 13:57 *in reply to  
Daniel R. Haney*

>... it seems that in private email, one  
>fellow pestered Mike Fuller == Fulltone for  
>lots of design info, then published it as  
>fruit of reverse engineering effort on his  
>web site

If you're talking about those copies of notes purportedly from an aol forum, those really are from a forum, not email. I saw them on the aol MCC/Professionals and Technicians forum quite a ways back. I notice things like that for some reason...

Or was there some other set of email? I just pulled up the flame war in dejanews, so I may have missed what you're meaning.

I still have an aol ID (blush) that I use just to watch the music forums there. The posts on that one is a tad less full of content than here, but still far and away better than what the newsgroups have degenerated into.

I have sincere misgivings about the useful life of a newsgroup. Without moderation, it degenerates into 90% spam and name calling after a year or two. In 1994, alt.guitar was full of reasonable posts. I don't even look at it any more.

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**Re: Flame fest**

**Daniel R. Haney** *haneyd@ttc.com, drhaney@mit.edu*

3/31/98 18:16 *in reply to*

**R.G.**

> If you're talking about those copies of notes purportedly  
> from an aol forum, those really are from a forum, not  
> email. I saw them on the aol MCC/Professionals and  
> Technicians forum quite a ways back. I notice things  
> like that for some reason...

Yes, that's what I was talking about, what I misinterpreted as private communications in skimming the thread, and still feel pretty ashamed over since it bashed John Greene's rep.

abashedly,

-drh

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**Re: Flame fest**

**johng**

3/31/98 19:46 *in reply to*

**Daniel R. Haney**

Don't worry about it, it's an honest mistake. What's important is that you now got it right. That's a \*good\* thing.

--jg

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**Re: Flame fest**

**Steve A.** *smahola@hotcoco.infi.net*

4/1/98 06:18 *in reply to  
johng*

John:

I just read through this thread, and I think it would be safe to say that everybody that hangs out here at AMPAGE is behind you 100%! It's not like you were trying to SELL the schematic for money... There really isn't much money to be made in the amateur homebrew market- we just like to make things for the personal rewards involved, and really appreciate it when we have access to a decent design so our project doesn't sound like something from a 1966 issue of Popular Electronics!

Keep up the good work!

Steve Ahola

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**Re: Flame fest**

**Chris Hopkins** *cdhopkin@glam.ac.uk*

4/2/98 07:52 *in reply to  
Steve A.*

Yeah! I'm behind you! I think Fuller has a bloody cheek cosndiering him and all the other companies are just ripping of the Fuzz Face design...Let's face it, you don't need to be a genius in electronics design to modify a FF....

If Fuller tries that sort of stunt, perhaps Dunlop should be sent a copy of a schematic of his because I'm sure that he falls foul of their FF copyrights...

Chris Hopkins

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**Re: Flame fest**

**Chris Hopkins** *cdhopkin@glam.ac.uk*

4/2/98 08:04 *in reply to  
Chris Hopkins*

I've made a banner you can put on your web pages if you want to....It's a jpg that says "Effect Sites Against Fuller"

If you want it...just go to my page :

<http://www.comp.glam.ac.uk/students/cdhopkin/guitar/fxschems.htm>

Chris Hopkins

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**Re: Flame fest**

**R.G.**

4/2/98 13:48 *in reply to*  
*Chris Hopkins*

... I'm sure that he falls foul of their FF copyrights...

In the USA, as I understand it, a "copyright" protects only things like paintings, written text, music, etc. and does not protect the useful operation or process inside. The useful operation, device, or process must be protected by patent. It's likely that Dunlop's actual artwork is not copied, so copyright doesn't enter into it. The FF is probably not patentable for several reasons, so probably anyone can put one out.

The term "Fuzz Face" is a trademark, purchased by Dunlop and currently owned by them. You COULD be sued for trademark infringement if you sold anything called a "Fuzz Face".

This is just my personal understanding. I am not a lawyer.

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**Re: Flame fest**

**Daniel R. Haney** *erlich606@mindspring.com*

4/2/98 14:35 *in reply to R.G.*

[re: Dunlop FuzzFace & Fulltone '69]

> It's likely that Dunlop's actual artwork is not copied,  
> so copyright doesn't enter into it.

The Fulltone '69 PCB artwork was clearly drawn  
freehand.

-drh

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**Re: Flame fest**

**Tobias Karlsson** *tka05@hbo.utb.falun.se.*

4/2/98 14:47 *in reply to R.G.*

Mr.RG wrote;

"I have sincere misgivings about the useful life of a newsgroup. Without moderation, it degenerates into 90% spam and name calling after a year or two. In 1994, alt.guitar was full of reasonable posts. I don't even look at it any more."

I'm a bit concerned about that. I do really hope that this is not going to happen here. I find this forum most educating and amusing with a good blend nonsense humour and high-tech talk. It's also a hole lot of good entertaining writers that often gives you a smile on your lips!

Tobias Karlsson

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**Re: Flame fest**

**jason**

4/2/98 17:19 *in reply to*

*Tobias Karlsson*

*from the looks of this thread it already has...*

*jason*

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