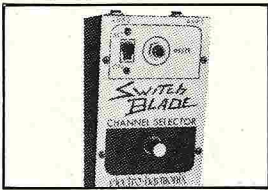


electro-harmoniX

HALLO MUSIKER !!! KOMMT UND SEHT EUCH DIE
ABSOLUTEN SUPERPRODUKTE AUF DER FRANKFURTER
MESSE AN. AM SONNTAG, 26. FEBRUAR, STAND 51238

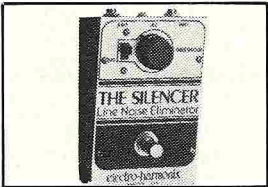


INSTANT SWITCHING BETWEEN ACCESSORIES

The SWITCH BLADE is a simple switching device that enables a musician to get a tremendous amount of flexibility from his set-up. You can now get full use from your existing two-channel amp, switching between channels instantly. You can preset volume and tone (rhythm and lead) settings and switch them instantly. You can combine two channels with the flick of your foot. The switch can be used for

switching instruments to two different stage amps in any combination. If you're using multiple electronic devices in combination settings, you probably have to tromp down on all of them to get the sound you want ... Well, save the rubber on your sole. The SWITCH BLADE enables you to pre-activate all your effects and switch your guitar or other instrument to either the interfaced effects or back to amp directly—instantly! using just one switch. The SWITCH BLADE never needs batteries—now, that's a switch!

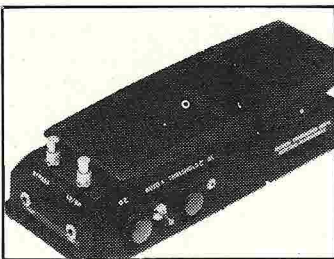
5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



GET RID OF UNWANTED NOISE

The SILENCER, a line noise eliminator or "noise gate," cuts out the hisses, hums, and other unwanted background noises produced by electric instruments and sound effects that can ruin a combo's stage presence. It operates on the principle that while most instruments and effects produce hisses and hums, this noise is at a much lower volume level than the music that is being played, and therefore not audible. However when an instrument idles, the extraneous noise is no longer masked by the music, and it becomes an up front sound. The SILENCER works like an extra hand on a master volume control. When the music starts it instantly turns up the volume; when the music stops, it instantly cuts the volume down to zero. The noise disappears.

5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"

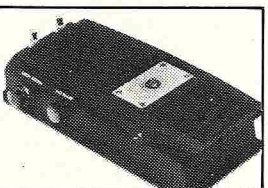


THE QUEEN TRIGGERED WAH IS THE SUPREME ALL-FUNCTION WAH

Resonance control adjusts the wah from razor sharp to ultra-mellow. Low Pass or Band Pass outputs give a choice of the standard wah or a fuller tone sweep with trailing low frequency responses. Built-in Envelope Follower triggers automatic filter sweeps for today's popular synthesizer effects, which can be overlaid at the same time on a range of wah effects with complete versatility. Bass and Treble Boost controls provide for pumping lows

and/or fine-pointed highs. Adjustable Q. Range, and Filters, as well as Trigger, give sounds from Tape Reverse Simulation to Hendrix to Shaft and beyond. Because of its unconventional voltage controlled filter design, the QUEEN has the low noise and smoothness of a light-operated pedal without its fragility or heavy power consumption. The QUEEN TRIGGERED WAH is fantastic with bass and keyboard as well as guitar.

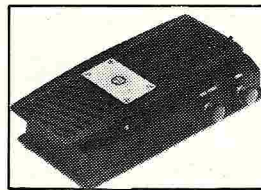
13" x 6" x 3 3/4"



A FUZZ WAH VOLUME PEDAL

The MUZZ FUZZ CRYING TONE WAH WAH Pedal combines two of the most useful and popular guitar effects, fuzz and wah, with one of the most useful control functions, the volume pedal. This highly efficient unit is the offspring of the Big Daddy of fuzz tones, the BIG MUZZ PI, and the durable dual function wah, the CRYING TONE pedal. Its capabilities include fuzz tone alone, wah alone, fuzz and wah combined, and any of these combined with volume control.

13" x 6" x 3 3/4"



THE STURDIEST WAH IN THE BUSINESS

The CRYING TONE WAH WAH Pedal has many of the features players have been looking for... a 4-position Tone Bank that gives the player four ranges of the tone spectrum to sweep through as well as four different attacks; a Reverse switch so the player can sweep the frequencies in either direction giving him an "aawaaw" as well as a "wahwah" effect; a Mode switch which deactivates

the wah wah effect and converts it into a volume control pedal; and a greater sweep in the foot pedal itself, so the player really can get that "crying" tone or make his axe talk the way Jimi Hendrix did. As a caper, this pedal with its sealed pots and metal bridges over pot shafts is the most ruggedly-built pedal of its kind—bar none!

13" x 6" x 3 3/4"



SMALL STONE THE STATE OF THE ART PHASE SHIFTER

The most advanced Mini-Phaser available anywhere! Exclusive "Color" switch transforms the mellow, rolling, full-bodied milky phasing to the sweeping swooshy phasing made famous on early Jimi Hendrix recordings, and previously only available on special studio equipment. Rate dial sets the speed of the shift, from a slow swelling to vibrant warble. The SMALL STONE is highly efficient, having the lowest battery power drain of any popular phaser. Also it's AC/DC. Plug a 9V battery eliminator into the back and you run on AC only. Low noise, high quality, and fantastic effects make this a necessary addition to any guitar or keyboard.

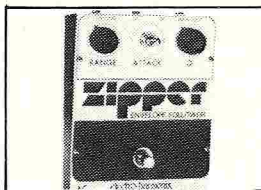
5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



FOR UNEQUALLED PHASER VERSATILITY

The BAD STONE Phase Shifter provides the professional musician with unequalled phaser versatility. Extra stages of phase shift plus a continuously variable Feedback control give your axe or voice a light touch of color, a pounding swoosh, or any sound in between. The Rate control will take you all the way from slow chorus rotation through vibrato into spacey ring modulation. The BAD STONE'S exclusive Manual Shift allows you to stop the sweep at any point for a whole range of new tone colors. You can sweep the phase shift in rhythm with your playing or for special accents or by foot with the HOT FOOT Universal Pedal. OR, Get the BAD STONE Phase Shifter Pedal model—all the features of the BAD STONE floor unit plus built-in foot-controlled phasing. Our heavy-duty pedal design places the Bypass and Auto-Manual footswitches forward of the pedal so as to avoid accidental switching during a hot solo. As an extra feature, the BAD STONE Pedal incorporates a Color switch for a choice of standard phasing or pitch-modulated vibrato. BAD STONE Box and Pedal both AC/DC.

BAD STONE Box 6 3/4" x 5 1/2" x 2 1/4" x 1 5/16"
BAD STONE Pedal 13" x 6" x 3 3/4"



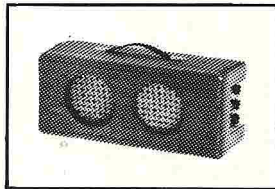
ZIPPER: THE ULTIMATE ENVELOPE FOLLOWER

When it comes to synthesizer effects for guitar, the ZIPPER has it all... easily adjustable harmonic range and intensity... an LP-BP control switch to provide equalization... PLUS our unique Filter Form/Attack control with two fantastic and different contours: a sweep from low to high with a moderately fast return, or, for a real whipping synthesizer effect, a sweep from low to high, but snapping

quickly back. The ZIPPER is especially refined because its wide range of effects are completely flexible and easily varied. This is possible because we have included the functional controls that are found in the envelope follower modules of expensive keyboard synthesizers, while maintaining the famous Electro-Harmonix quality and low price. The ZIPPER will also give your bass or clavinet these fantastic synthesizer sounds. AC/DC

6 3/4" x 5 1/2" x 2 1/4" x 1 5/16"

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THE RETURN OF FREEDOM

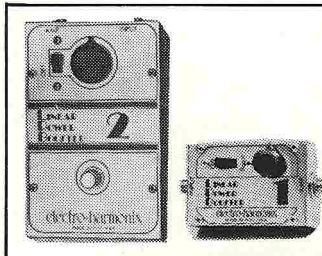
Measuring only 17" x 7½" x 6" and weighing just 16 pounds, the FREEDOM BROTHERS AMPLIFIER is by far the best and most powerful small, portable amp available. This re-released classic boasts a full 15 watts RMS of amazingly noise-free power driving two heavy-duty 5½" speakers. Features include Volume, Tone, and Bite controls; preamp output jack; overdrive capability; beautiful mahogany cabinet; and AC/DC operation with built-in re-

chargeable battery. Equally suited for studio, club, or wailing in the woods!



The ATTACK EQUALIZER allows a guitar player to convert his Les Paul guitar into a Fender. It has a specially tuned 12-stage active filter that lets the guitar player select the fundamentals he wants, mix in and out the mid-range, and blend in a key range of 5000 cps high-Q bite frequencies, emphasizing the edge made when his pick plucks the strings—things that can't be done with a standard equalizer.

Has fundamental, blend, and attack controls.
6¾" x 5½" x 2¼"



CONVERT YOUR AMP INTO A STACK OF AMPS

The LINEAR POWER BOOSTERS 1 & 2 can increase the output of any electric instrument such as guitar, bass, organ or microphone. Since all amplifiers are overdesigned to more than handle the most powerful pick-ups, the LINEAR POWER BOOSTERS will let you derive optimum results from your amplifier. And it's much cheaper than buying a high-output pick-up. • Maximum setting of the volume control of one unit can make your amplifier TEN TIMES LOUDER! • The switch allows instant change from regular

instrument output to pre-set boosted output. • Increases guitar sustain. • Vastly increases the performance of all distortion devices, wah wah pedals, and other accessories. • Using two LINEAR POWER BOOSTERS will give you even more sustain. Turning up the volume level of the first one past the halfway point will shift the second one into overdrive. Using the first LINEAR POWER BOOSTER's control, you can now develop the initial bare hint of harmonic distortion to any desired degree. The second LINEAR POWER BOOSTER can control the volume of the combination. • Two models: LINEAR POWER BOOSTER-1, with a double male plug, will fit into amp or instrument! LINEAR POWER BOOSTER-2 does the same dynamite job down on the floor.

LINEAR POWER BOOSTER-1—3" x 2" x 1½"

LINEAR POWER BOOSTER-2—5¼" x 3¾" x 2¼" x 1½"



NEW ELECTRONIC DEVICE FOR SELF-MULTIPLICATION

Let THE CLONE THEORY Chorus Effect double your live vocals or instruments, with the fullness of studio overdubbing and the natural intermodulation of large orchestral groups. Makes voice, guitar, and horn sections—in fact, any instrument—sound bigger and richer. This new device utilizes a highly sophisticated voltage-controlled analog delay line, which generates both

echo and flanging at the same time. The result is a moving chorus otherwise obtainable only with an expensive combination of delay and flanging equipment. Multiple controls can produce a delightful true vibrato and other variations. AC.
8" x 6¾" x 6" x 1½"



TRY HENDRIX' SWEET SUSTAIN

Jimi Hendrix relied on the BIG MUFF PI for his smooth, mellow, supple electric-lady sound. Now Santana uses this finest distortion device, high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird with a sweet violin-like sustaining sound. The sustain control allows the player to optimize long sustain with a hint of harmonic distortion. The

tone control allows you to control the harmonic content, from a sweet silvery liquid to razor sharp. AC/DC. 6¾" x 5½" x 2¼" x 1½"

THE LITTLE BIG MUFF PI is a compact version of the famous Big Muff PI favored by Jimi Hendrix and Carlos Santana. Preset maximum sustain. AC/DC. 5¼" x 3¾" x 2¼" x 1½"

MUFF FUZZ—This funkiest distortion device will give the player that dirty sound which cannot be gotten from today's popular solid state amps. It gives the player that natural distortion of tube-amps used by the Rhythm 'n Blues bands of yesteryear. And now it comes with a double male plug that lets you plug into amp or instrument. 3" x 2" x 1½"



TASTE AND FEEL EACH NOTE

The SCREAMING BIRD and SCREAMING TREE are treble boosters that will give your instrument that razor sharp edge that can cut through when you're playing live. The high end of your sound spectrum will sparkle, as you can taste and feel each note.

BIRD—3" x 2" x 1½"

TREE—5¼" x 3¾" x 2¼" x 1½"



PUT SWAMP IN YOUR BASS

The MOLE and HOG'S FOOT Bass Boosters cut the highs and amplify the subharmonics, giving your instrument the depth, authority and heavy penetration of the foot pedals of a church pipe organ. The MOLE or HOG'S FOOT will give your axe or amplifier that thick, swamp-bottom blues sound of the Fender jazz bass used in conjunction with the old Ampeg B-15. MOLE—3" x 2" x 1½" HOG'S FOOT—5¼" x 3¾" x 2¼" x 1½"



ELECTRO-HARMONIX PRESIDENT KEEPS TWO MISTRESSES!

Our internationally popular ELECTRIC MISTRESS Flanger/Filter Matrix was much too good to discontinue just because the brand new DELUXE model has been designed with improved noise and distortion specifications, greater reliability, and convenient AC power. Rick Derringer, for example, has honored the standard MISTRESS as "the best sounding of the flanging devices." Both units have a sweet, shimmering flange. Both

gently sweep the sound spectrum to create a prismatic array of absolutely fascinating and ethereal sounds. Both are made on earth for rising stars!

DELUXE (AC): 8" x 6¾" x 6" x 1½"

STANDARD (DC or Adaptor): 6¾" x 5½" x 2¼" x 1½"



WELL DONE, DOCTOR Q

DOCTOR Q is the most economical yet high-quality Envelope Follower available on the market today. Effects ranging from involuted mellow funk lines to slashing thin chops can be instantaneously and sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature, the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope

follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass, as well as guitar and clavinet.

5¼" x 3¾" x 2¼" x 1½"



MIXXXXX

The 5X JUNCTION MIXER is designed as an input-output mixer and accessory blender. As input mixer 4 mikes or instruments can be attached as inputs to obtain one output. As output mixer, amps connected to external speaker combinations can go directly to the 5X with up to four external speaker cabinets being connected to one 5X. This eliminates sloppy wire hookups and decreases set-up time. As accessory blender, instrument signal can go directly to the 5X. Up to four different accessories can be joined with another 5X, with one line then going to the amp. This facility allows the blending of any combination of distortion devices, wah wah pedals, echo effects, etc. An infinite number of connecting problems can be solved with this very functional accessory.

3" x 2" x 1½"

electro-harmonix

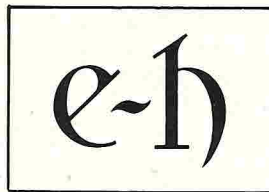
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ABSOLUTEN SUPERPRODUKTE AUF DER FRANKFURTER
MESSE AN. AM SONNTAG, 26. FEBRUAR, STAND 51238



PUT ANY KNOB UNDER FOOT CONTROL

HOT FOOT Universal Pedal can turn any accessory, made by any manufacturer, into a foot pedal. How does it work? Simple. Just pull off the knob of the control you want to work with your foot and attach the screw at the end of HOT FOOT's flexible shaft and presto! you've got another effect under foot control! It's a simple invention, but brilliant. There are no electronics to worry about. No matter what new types of sound effects are created in the future, HOT FOOT will never become obsolete! Also comes in a HOT FOOT Universal PAN Pedal model, for special effects using two amplifiers or accessories.

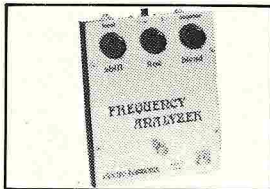
13" x 6" x 3 3/4"



E-H DEMO RECORD GETS DOWN TO IT

This new LP, produced by Elliott Randall using top New York City studio musicians, is a contemporary, highly listenable set of music ranging from funky blues to space jam. It demonstrates ingenious uses of our most popular effects devices—uninterrupted by jive hype. You'll hear 6-string guitar multiplied to 12 by the ELECTRIC MISTRESS Flanger, voice doubled with sax-like sound

through the OCTAVE MULTIPLEXER, plucked strings silkened into bowed strings by the BIG MUFF PI, and many more startling transmutations using our "STONE" series of Phase Shifters, GOLDEN THROAT, DELUXE MEMORY MAN, DOCTOR Q, FREQUENCY ANALYZER, and HOT FOOT. Hip liner notes by Village Voice music critic Carman Moore described how the effects are created. A must for every electric guitarist. Albums are available at your musical instrument dealer, or you can send \$3.00 to Electro-Harmonix Work Band, 27 West 23rd St., New York City 10010.



STRETCH YOUR GUITAR NECK UP TO 19 FEET!

Try the effect that musicians in Europe like Kraftwerk are using. The FREQUENCY ANALYZER can compress the neck of a guitar down to two feet or stretch it up to nineteen feet. This highest-quality Ring Modulator available is a brilliant accessory for all brass and woodwind instruments. Blow horn through the FREQUENCY ANALYZER and out come three different horns in moving harmonies.

Shift the frequencies of drums, cymbals, and hi-hats. Play any note on any piano, for example a C, and out comes a D, E, B, or any note or fractional in-between note, according to the setting on the dials. Blend your regular signal with the new shifted notes. Filter control allows you to sort out high frequency components. Set any harmonic multiple desired for an avant-garde sound.

6 3/4" x 5 1/2" x 2 1/4" x 1 5/16"



OUR GREAT NEW ECHO/ ANALOG DELAY LINE

Until now all echo and reverb effects relied on moving parts—springs, tape loops, and other mechanical gear that could wear out or break right in the middle of your act. Delay effects depended on digital delay lines that were fine for the studio but too expensive and bulky for onstage use. Now our engineers have put all of these key effects into one durable, reasonably-priced footswitch unit through the development of state-of-the-art hybrid techniques.

Presenting MEMORY MAN DELUXE. Discriminating musicians welcome the superb totally-electronic echo unit you've been waiting for. Number one in features and performance. Slapback stage echo...repeating arpeggios...delayed split stereo... "bathtub" reverb...controlled feedback...vocal doubling—a range of effects effortlessly achieved that is truly astounding!

Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER™ Noise Gate.

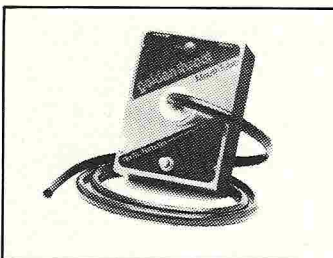
Unlike competitive solid state echo units, MEMORY MAN DELUXE does not decrease its bandwidth as Delay is increased. The result? Crisp razor sharp highs at any echo setting for the professional performing musician.

- Wide range of Delay: 15 msec—4 sec.
- Wide frequency response: 10 Hz—100 kHz (Direct), 10 Hz—3KHz (Echo) ±3db
- Infinite echo Repeats with minimum signal degradation
- Variable gain level control and overload indicator
- Dual outputs
- AC operation with power switch and indicator

Combines with other effects for a smashing echoing flange echo-wah or echo-fuzz. Attractively packaged in a nickel-plated steel chassis with heavy duty line cord.

Also available in an economy design less indicators, level control, and noise reduction circuitry, but including special Boost switch.

8" x 6 3/4" x 6" x 1 1/2"



GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

This top-of-the-line mouth tube and filter enables a musician to make the unique sound recently popularized by Peter Frampton and also used by Stevie Wonder, Jeff Beck, Steely Dan, and Joe Walsh. Your mouth becomes an extension of your guitar, as the guitar music feeds up into and is controlled by the movements of your jaw, tongue, and lips. Wah, fuzz, tremolo, phasing, and many other effects are possible.

GOLDEN THROAT is more powerful than the competition, with a 100 Watt driver and a red light overload indicator. Its sharp but meaty sound can be produced with any strength amplifier.

6 3/4" x 5" x 3 3/4"; TUBE—6" x 1/4"



MOUTH TUBE FLEXIBILITY WITH BUILT-IN MONITOR AMP

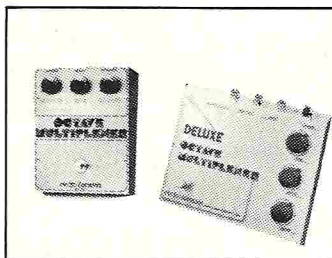
Now, using only one GOLDEN THROAT DELUXE, you can boost the range of your group *threefold*.

1. Enjoy the best mouth tube effects available by just plugging in—no need to touch a single speaker wire or disable your good guitar amp.
2. Get a 25 Watt RMS, 60 Watt peak auxiliary amp head with Volume and full-range active Tone controls.

3. Be able to simultaneously route your instrument input to the GOLDEN THROAT DELUXE and to an external amp for a variable blend of straight and tube sound. Puts an end to thinning out a band's sound when using mouth tube effects.

And each of these sound dimensions is instantaneously controlled by simply tapping one of two heavy-duty footswitches! AC.

8 1/2" x 8" x 3" x 1 1/2"



DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

Now you can sound like Eric Clapton and Jack Bruce playing together in lightning fast runs as the DELUXE OCTAVE MULTIPLEXER synthesizes a note one octave below the one you're playing. You'll get clean octave division on every guitar note with no false triggering. Five filters allow the musician to shape the harmonic content of the new note from fuzz bass to a pure, deep organ bass. This device can explode the tonal capabilities of horns

into the bass and baritone range. Makes any singer sound like Ike Turner. The popular standard OCTAVE MULTIPLEXER has the same fine features and throaty bass with slightly relaxed tracking accuracy. The pedal version of the standard unit gives the musician continuous foot-controlled blending of high and low notes for the ultimate flexibility of guitar/bass duets and answering bass runs.

AC only DELUXE 8" x 6 3/4" x 6" x 1 1/2"

AC-DC STANDARD 6 3/4" x 5 1/2" x 2 1/4" x 1 3/16"

AC-DC PEDAL 13" x 6" x 3 3/4"

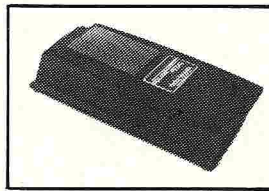
electro-harmonix



SOUL FUZZ

If you're into guitar sustain, you'll cherish the DELUXE BIG MUFF PI, an AC powered version of our celebrated BIG MUFF PI distortion device connected in parallel with a complete SOUL PREACHER compressor/sustainer. In a single chassis, these two units give the player a continuous range of effects, from clean *undistorted* sustain, through smooth distortion, to down home dirt. *Blending* uncolored sustain with any amount of

moaning harmonic distortion is definitely the last word in funk. Dual outputs, power switch, and brilliantly plated case finish off this ultimate sustain machine.
8" x 6 3/4" x 1 1/2"



VOLUME AND PAN PEDALS

The ELECTRO-HARMONIX Volume and Pan Pedals are distinguished by their extremely durable materials and solid construction which create an authoritative heft promising many years of good service. The Volume Pedal is irreplaceable for accenting solos or parts of solos and is uniquely effective in shaping the envelope of your playing for tape reverse simulation and other dramatic effects. In addition to performing all the functions of the Vol-

ume Pedal, the Pan Pedal provides complete player control of sweeps from amp to amp, or a moving mix of two accessories.
13" x 6" x 3 3/4"



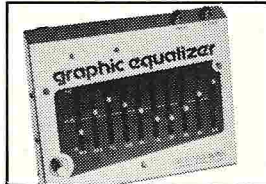
FULL CHORUS EFFECT PLUS NOISE-FREE ECHO, FLANGE, FILTER MATRIX

You don't need a seat on the space shuttle to make interplanetary journeys. ECHOFLANGER can take you on the greatest variety of far-flung musical trips our analog circuit design team has ever chartered. Its four basic, switch-selectable modes are:

1. FLANGE—the first reasonably-priced NOISE-FREE Flange. A professionally smooth, studio quality, wide-range sweep with tuning, feedback, rate, and width controls.
2. SLAPBACK—a short delay, high-quality echo with variable delay time. Just as quiet as the Flange.
3. CHORUS—Slapback and Flange together, at the same time, for the totally new sound of a swirling, doubling galactic concert.
4. FILTER MATRIX—this true comb filter produces chime-like effects or can be swept manually for "custom" flanging.

These stunning sounds can be further modified by a Blend switch and dual outputs to produce "stage" echo and other enhanced effects. ECHOFLANGER features a broad dynamic range, wide frequency response, and virtual cancellation of "foldback" and other extraneous noise through companding circuitry. This makes the unit suitable for keyboards and synthesizer as well as guitar. Included in the handsome, nickel-plated chassis are LED power indicator and bypass footswitch. AC-powered.

8" x 6 1/4" x 6"



THE 1ST GRAPHIC EQUALIZER FOR MUSICIANS WITH FEET

The new Electro-Harmonix TEN BAND GRAPHIC EQUALIZER includes a *footswitch* for instant changes between equalized and normal sound, a feature that is omitted on competitive units claiming to be musical instrument equalizers. An equalizer without a footswitch is practically useless in a live performance. The TEN BAND GRAPHIC EQUALIZER is a "super tone control" which can add punch to your bass without making it boomy, make your humbucking pickups sound like single coils, brighten up a muddy sounding electric piano, or add presence to vocals. With low noise, low distortion, and wide dynamic range, the TEN BAND GRAPHIC EQUALIZER is suitable for musical instruments, P. A. systems and tape recorders.

8" x 6 3/4" x 6" x 1 1/2"



SOUL PREACHER SAVES YOUR NOTE

Hallelujah! The SOUL PREACHER Compressor-Sustainer sings out with angelically sweet, enduring sustain. It's a heavenly clean, musician-designed dynamic-level processor featuring a full 40 db compression range. (That's right!) The PREACHER's output, sensitivity, and hi-boost controls give the musician a variety of playing options, including organ-like swells and the sharpest possible staccato attack. Cathedral-quality sound at a store-front price. (Yeah, Brother!) 9 volt

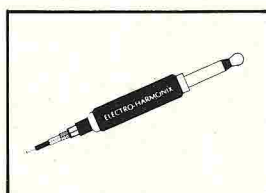
battery or AC-adaptor powered.
5 1/2" x 3 1/8" x 2 1/4" x 1 1/2"



THE DIRT ROAD SPECIAL

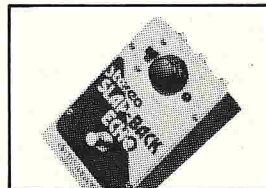
Now the pathfinders in powerful small amps are hitting the trail again with the AC-powered MIKE MATTHEWS' DIRT ROAD SPECIAL, named for its gritty funkiness, great power efficiency, and extreme durability. A built-in SMALL STONE (the world's most popular phase shifter) and CELESTION 12" speaker (the same one used in the famed Marshall 100-watt stack) in a sealed, infinite baffle cabinet make the DIRT ROAD SPECIAL truly unique. This amp belts out up to 25 Watts RMS and has as much as 60 Watts available for the peak transients essential to a really striking attack. Included are Volume and full-range active Tone controls, LED power indicator, and an exclusive Bite control to contour your sound to a fine, incisive presence. Built to take the bumps, it features materials carefully selected for their acoustic and structural properties, tough, textured vinyl covering, chrome corner hardware, and shock-mounted PC boards and control panel. Ideal for studio and club use.

24.5 lbs. 17 1/4" x 14 1/4" x 9 1/4"



MILITARY/COMPUTER CABLE: THE BEST IN THE WORLD

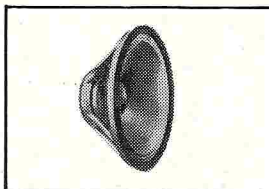
Our famous MILITARY/COMPUTER Cables are the finest available anywhere. They have become the standard for discriminating musicians because they are specifically designed for demanding professional use and incorporate premium materials and precision construction. All lengths from 3/4' to 100' are available; especially recommended is our SUPER HEAVY DUTY 25' Coiled Cable.



A SINGLE SHORT DELAY

The compact SLAPBACK ECHO and STEREO SLAPBACK ECHO offer the musician one of the most useful features of our famous DELUXE MEMORY MAN at a fraction of the price. Featuring the latest in analog delay circuitry, they produce a single 80-millisecond delay for the spacious sound heard on guitar and vocal tracks by Creedence Clearwater. A Blend control allows mixing of the delay signal with the straight signal in any proportions desired. And both units have switchable noise filters. Direct and echo outputs are included on the STEREO SLAPBACK to allow external echo placement and blended STEREO also includes LED power indicator. AC-DC.

5 3/4" x 3 3/8" x 2 1/4" x 1 1/2"

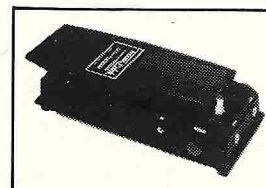


GUITAR SPEAKERS WITH FEELING

Do your speakers take out all the soul you put into your guitar playing? Then throw out those insensitive clunkers and replace them with genuine CELESTIONS. For years these speakers have been largely responsible for the characteristic sound of the Marshall amplifiers, as well as the early Vox amps used by the Beatles. This full, rich, sustaining guitar sound is heard in concert and on

recordings by Eric Clapton, Jimi Hendrix, The Who, Dickey Betts & The Allman Brothers, Ritchie Blackmore, Kiss and countless other artists. CELESTION understands that a guitar speaker isn't just a reproducer of sound, but an integral part of the sound of the instrument itself. CELESTION speakers add warm frequency response and smoothly controlled harmonic distortion to give a total guitar sound that is fat, funky and harmonically rich. Precision made in Suffolk, England, the CELESTION speakers are exclusively distributed in the United States by Electro-Harmonix.

Available in 12" and 15" models for guitar, bass and P. A.



AND NOW, FOOT JIVE: THE TALKING PEDAL

From advanced research in speech synthesis, Electro-Harmonix has developed the TALKING PEDAL, a unique tool for the innovative musician. Its critically-tuned resonant filtering of instrument input creates the continuous vowel series "A-E-I-O-U" at given positions on the pedal sweep. The resulting sound is startling with guitar, astonishing with bass. Besides foot-speech, superior wah and mouth-tube

timbres are obtainable through variations in playing technique. One adjustment controls the degree of effect and also introduces a BIG MUFF-like sustain. AC-DC.
13" x 6" x 3 3/4"