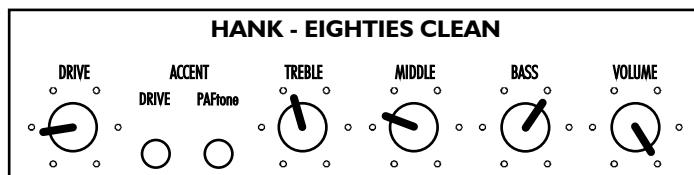
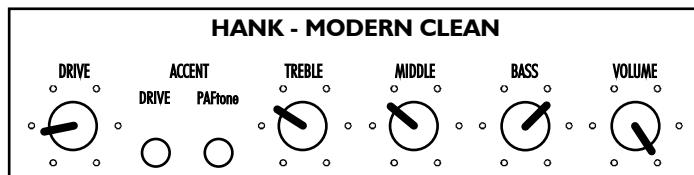
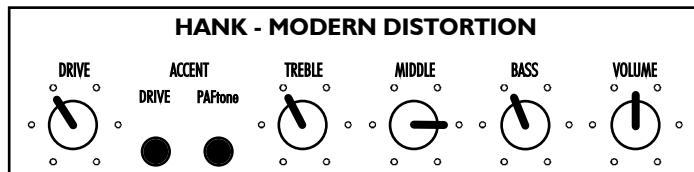


USING CHANNEL A: Channel A is able to reproduce the later or modern Hank tones. Setting up is described in detail in the main manual. For a clean sound, turn the VOLUME to full and set the DRIVE to approximately the 9 o'clock position. This will vary according to the signal strength of your pickups or their adjustment. Remember that there is far more mid range than normally available on other amps.

Because the EQ circuitry is passive, the controls are interactive. Therefore, the BASS control can effect the MID range too.

GENERAL: The overall volume of the amplifier is controlled by the MASTER section. To silence the amp for recording, insert a jack plug into the left EXTENSION SPEAKER socket.



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The Sessionette AceTone™ Guitar Amplifier

SUPPLEMENTARY OPERATING MANUAL FOR THE SESSIONETTE 'ACETONE' AMPLIFIER

Please use this additional manual in conjunction with your main manual 'Getting To Know The Sessionette:75 Guitar Amplifier'. You will notice that some of the instructions in the main manual do not apply to the AceTone version. The differences are:

MAIN IN: This input is not routed via the REVERB, FX LOOP, G12T speaker simulation or the MASTER VOLUME, as described on page six. However, it can be used as a PARALLEL FX RETURN input or as a direct connection to the power amp, by-passing the rest of the amp. Using this input does not affect the sound of the instrument pre-amp, whose controls are situated on the front panel. The two inputs can be used simultaneously if you wish.

CHANNEL A: AceTone's Channel A is more easily able to be used as an additional clean channel. It produces a smoother British distortion tonality. The levels of distortion can be rich and deep, whereas, the standard SESSIONETTE has a more brash American flavour. AceTone is exceptional at all modern tones too.

CHANNEL B: This channel has different EQ circuitry and voicing from the standard Sessionette. It has been specially designed to produce the tones of the early sixties valve amps used by The Shadows and Beatles etc. Those old amplifiers which gave them their distinctive sounds are still in wide use today, but for most of us, they are

too expensive, unreliable and very heavy to carry around. AceTone has been designed to give you the sounds you hear on record... not merely a copy of those amps. After all, it's the records you love! This channel does not produce distortion, unless you play the amp loudly beyond the rated output power.

EFFECTS LOOPS: There is one EFFECTS SEND and two EFFECTS RETURNS. The second return is labelled as MAIN IN and can be used as a PARALLEL RETURN. Some effects units will not work properly with this kind of return, so, use the SERIES RETURN. When using the PARALLEL return, turn off the direct (DRY) signal output from your processor.

Everything else works as described in the main manual.

When AceTone is run on 240 VAC mains, it produces 100 watts RMS into its internal 8 ohm speaker. At 220 VAC it produces around 85 watts RMS.

As always, Session amplifiers are fitted with efficient speakers with large magnets, which are able to turn much more of the amplifier's power into acoustic sound output.

The construction is modular to allow quick inexpensive servicing in the future and is made with components commonly available throughout the world.

Here are some example settings, which have been devised by Charlie Hall of Echoes From The Past. Charlie designed and programmed the Quadraverb echoes currently used by Hank Marvin and is a leading authority

on The Shad's and other early instrumental sounds.

These apply to Channel B... the main channel for early Shadows sounds.

