

Super-T™ Classic EQ

Super-T™ is an enhanced version of the EQ used in nearly all well known valve and solid state guitar amps. It is 'borrowed' from the designs of the fifties 'tweed' era.

Even then, guitarists complained that the mid control did not provide enough effect and surprisingly, many amps are short on mid still. So, we've taken note and given it three times the range. Problem fixed.

FlexiDrive™ 'Touch Sensitive' Distortion

Ask any guitar player, they'll say that solid state amps and overdrive pedals suddenly change from clean to distortion. This is not to do with the fact that they're solid state, but due to primitive design.

In CLASSIC setting, Flexidrive mimics how a valve amp works and eliminates sudden changes between clean and overdrive, stretching out the transition for a touch sensitive style that's ideal for blues, new country and 'grungy' playing.

Heavy rock through to to mega distortion, metal thrash sounds are easily achieved by selecting the HEAVY setting. You'll find a myriad of tones inside the JD20 you thought only possible from very expensive 'boutique' amps.



C 1987

I took up playing guitar at the age of thirteen back in 1960. Commercial amplifiers were too expensive, so, I built a guitar amp using transformers from a wrecked Selmer valve amp. The pre-amp was based on the Fender Bassman... but I found it to be quite limited in tone range. By this time I had caught the bug... that eternal quest for the perfect sound. What was a hobby eventually turned into my work in 1979! Hell, what have I done!

You know, all that hype about valves vs transistors just makes me laugh. Especially when one famous company makes valve amplifiers which use solid state circuitry to create the

distortion. And what about comments like '...hot bottle powered tone' in reviews of those very same amps? I'd be screaming mad had I bought one on the basis that 'only valves are good enough'. But then, how would you know what's inside amps these days? It seems that guitarists are getting a raw deal? At least with Award-Session products, what's inside is made very clear... 100% solid state!

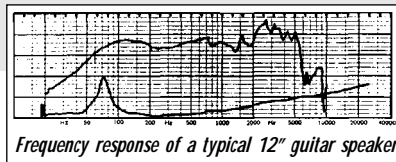
Before I close, there is just one thing I want to say to those valve lovers out there. It's not merely technology that makes great sounds... it's the designers knowledge and how he applies it! Every amp ever made, good or bad, was designed by a person. Should it not then, be the designers who receive any credit for the quality of tone? Have fun.

Stewart Ward
Designer

G12T™ Speaker Simulation

First incorporated in Jerry Donahue's (HELLECASTERS member) JD10 recording pre-amp/pedal, G12T has become a standard relied upon by many studios and session guitarists as a very quick way of obtaining great guitar recordings direct to tape.

Just plug the JD20's output into a four-track and record at home or DI your live sound straight into a PA system without the drawbacks and cost of using mics. You'll never know the difference!



**The classic JD10 sound...
up-dated to incorporate:
Footswitchable 'Heavy/Crunch' with
'Balance' control
Enhanced G12T™ Speaker Simulation**

Jerry Donahue

AWARD-SESSION

**Getting
To
Know
The
Jerry Donahue
Direct
Recording
Pre-Amp**

Model No. JD20

UK Designed & Made

FlexiDrive, Super-T and G12T are trade marks of AWARD-SESSION

UK Made by AWARD-SESSION

We reserve the right to alter specifications without prior notice

If you have need for information regarding this, or any other product, you should contact:

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AWARD-SESSION



JD20 - Is it a pre-amp, a pedal or part of an amp?

Actually, it's all three. First there was the Sessionmaster AW10 rack mount direct recording preamp, then from that early design came the tonally improved pedal version, the JD10. The JD10's sound was so popular we used it's circuitry as the lead channel of the Sessionette amp.

Now, we've re-designed the JD10 to include the requests of many users, for the CLASSIC/HEAVY selector switch to be made footswitchable. In order to set different volume levels between CLASSIC and HEAVY, we have provided a BALANCE control.

Applications

Use In The Studio: The JD20 is a unique low noise pre-amp for playing guitar direct to tape, PA, Hi-Fi, mixers and guitar amps. It is able to replicate the sounds of typical high quality tube amplifiers and produce sounds from the earliest Rock and Roll tones right up to modern day Grunge Metal... making it ideal for all demo and project recording work. JD20's highly accurate G12™ Speaker Simulation means there is no need to spend hours mic'ing up. And in home studios, you can capture the sound of a fully cranked guitar amp'... without waking up the neighbours!

Live Use On Stage: Give your amp the sound it should have had to begin with! Plug it into the input of your guitar amp and use it as an amp sound expander for live performances. Just hit the BYPASS footswitch when you want to go back to your regular amp tone. When in BYPASS mode, The JD20 does not corrupt your straight sound... but it does beef up the signal enabling it to drive guitar cords and multiway snakes over 100 yards/meters long. So even when not active as an effect JD20 can still improve your tone.

Humbucker Emulation: Don't build a mid booster into your valuable instrument. Use the JD20 between your single coil pickup and amp in the normal way, but be able to footswitch between the two tones. Set up a pleasing clean sound and then switch in the G12T Speaker Simulation which removes the thin edgey high tones and adds extra bite at at around 3kHz. Simply use the BYPASS footswitch to alternate between the two tones. A little overdrive gives the humbucker sound 'growl'. Dial in some deep overdrive for silky smooth mega sustain and searing solos that cut through the band to make you really stand out.

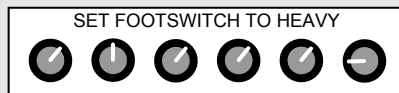
Use Of Effects Pedals/Processors: Overdrive and wah pedals should always be used between the guitar and the JD20. It is best to try and connect chorus, echo, reverb or other time delay effects between the output of the JD20 and the input of the amplifier, PA, recorder or Hi-Fi. Generally this produces a more pleasing sound. However, this is not a firm rule and you may prefer the results with all effects units between guitar and the JD20. Don't be afraid to experiment. Whichever sounds best to YOU is right. When you have a good sound... you natural play well too!

Classic Amp Tones To Get You Going

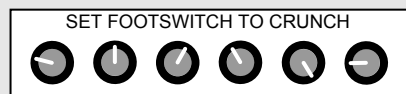
All setups assume direct recording with G12T on



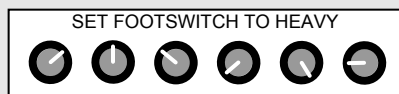
1: DIRTY (AC) THIRTY - HANKY PANKY™



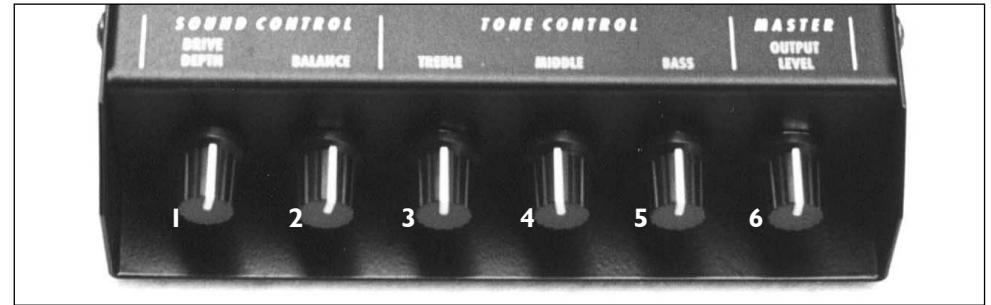
3: DRIVEN STACK - DEVILS TONE (666)™



2: VINTAGE "TWIN" - COUNTRY BOY



4: HOT-RODDED STACK - MANIC METAL



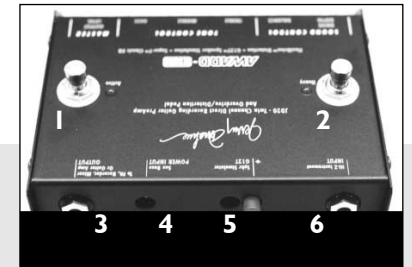
Front Panel:

- 1. DRIVE DEPTH:** Sets amount of distortion.
- 2. BALANCE:** Sets the loudness ratio between CLASSIC and HEAVY modes.
- 3. TREBLE:** Adjusts the intensity of frequencies above 1kHz.
- 4. MIDDLE:** Adjusts the intensity of frequencies between 200Hz and 1kHz.

- 5. BASS:** Adjusts the intensity of frequencies below 200Hz.
- 6. VOLUME:** Adjusts the output level.

Rear Panel

- 1. BYPASS:** Footswitch for use during live performance to access your guitar amp's original sounds.
- 2. CRUNCH/HEAVY:** Distortion voice selector which allows you to change between CRUNCH & HEAVY by footswitch.
- 3. OUTPUT:** Lo-Z to drive long cables without tone or volume loss - even in BYPASS mode.
- 4. POWER INPUT:** For connecting an external power supply. Use any power supply giving a positive or negative output between 9 & 30 volts DC. This unit is equipped with AutoSense™ circuitry which detects the



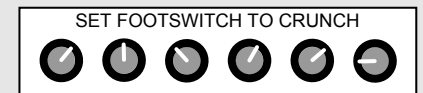
- incoming voltages and adjust itself automatically. NO HARM CAN BE DONE BY USE OF AN INCORRECT POWER SUPPLY, providing the above guidelines are adhered to.
- 5. G12T Speaker Simulation:** In/Out switch. Enables the pre-amp to be connected to a recorder or PA system and prevents the sound from sounding fizzy or unnaturally thin.
 - 6. INPUT:** Hi-Z input circuitry to prevent pickup loading effects.

Classic Guitar Tones

Pickup selections (1 = neck 2 = middle 3 = bridge)



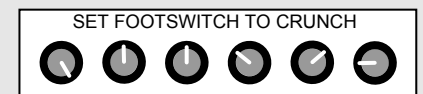
5: CLAPTON - Layla (2)



7: HENDRIX - The Wind Cries Mary (1)



6: KOSSOFF - All Right Now (3)



8: TOWNSEND - I Can See For Miles (3)