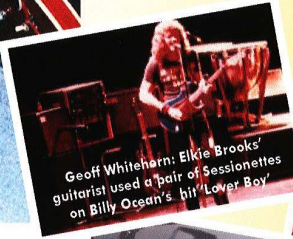


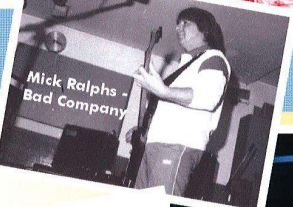


AWARD-SESSION Auditions Not Required

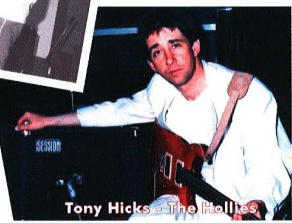
Sessionette:75 - 20th Year In The Front Line!



Geoff Whitehorn - Elkie Brooks' guitarist used a pair of Sessionettes on Billy Ocean's hit "Lover Boy"



Mick Ralphs - Bad Company



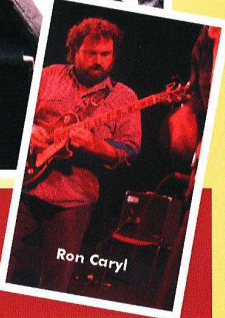
Tony Hicks - The Hollies



It's got a lot to answer for



"They're 'kin loud" Jan Ackermann - Focus



Ron Caryl

New Limited Edition Original Design Sessionette:75

Totally original MKIII amps made to the 1981 to 1988 designs. Sessionette:75 became a world class amp used by most of the name guitar players of that time. And it's British!

The Guitar Magazine recently said this about them:

"When Session introduced the Sessionette:75 in 1981, it didn't take very long to establish itself as the UK's premier amp, and more than 50,000 units were sold between then and the close of the old Session company in late 1988. At 7,000-plus a year, this represented a faster rate of sale than any other amp in this country, even allowing a large proportion for export. It was a design that inspired at least two other major amp makers when developing their own best-selling models for the decade that followed"

Many musicians still love these particular units which you can hear on most of the Eurythmics hits. EC used two on his 'August' album, and from the pictures opposite, you will see just a few of the many famous players who have used Sessionettes.

So, here's your last chance to own one. There will never be another build of these famous little beauties.

The cabinets are covered in black leatherette fabric with black grille cloth. The sound is identical to units of that era except that they have an output of 100 watts dynamic power and fitted with a Celestion G12T-100 speaker. They are complete with channel/reverb footswitch.

Go on... treat yourself while you can!

Ron Caryl - "I've got a Marshall, a big one, but it's too heavy to carry around. So I use a Session amp which I've had for a couple of years, and considering they're transistor, they sound pretty warm. I've done three hundred gigs with mine, flown it in planes and everything, and it's only let me down once. Again it's getting back to things that work: I know that will work, so give me that!"

Customer Help Line: +44 (0)1256 477 222 - 24 Hour Order Fax Line: +44 (0)1256 817 687

Award's UK:95 1x12 Combo



Photo: see footnotes.

All Amps Are The Same... Not!

The boffs at Award in sunny Basingstoke, England always seem to come up with amps that are refreshingly different to those made by the big boys. If you're looking for a new amp, and you're not dazzled by famous badges, then you really must check out these UK made gens.

tones where the high notes sing, but, the low open notes stay relatively clean (watch out BB). Dial in "Heavy" and I found enough OTT distortion to make the Sex Pistols sound like they're on valium! No complaints in this department. It's Super-T EQ system is based

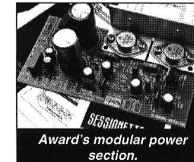
"...this UK:95 gives every boutique valve amp I've heard a serious run for their money... and leaves the rest standing."

Ever since their first all-valve amp, the 15:30 Studio Combo back in 1979 and the introduction of the mega selling Sessionette:75 in 1981, their reputation for great sounding affordable gear has been deservedly earned. Witness the old '75 on most Eurythmics records.

Not surprisingly, the UK:95 is the only amp I've ever come across equipped with humbucker emulation, which Award call PAFone. Basically, it's an electronic filter which mimics the tone of a humbucking pickup. You just push in a switch and, as if by magic, your single coil axe's tone gains a distinct Kalamazoo accent! PAFone seems to be placed post overdrive, as it rather nicely gives overdrive a well rounded smooth character (FX processor pedals sound really warm too).

The FlexiDrive distortion is selectable between two ranges. "Crunch" for clean through to crunch and "Heavy" for crunch to demolition man! In the crunch mode, it's dead easy to set up some really nice blues

the EQs found in old 'tweed' amps. However, Award say that the mid control has been given four times the usual range. I confirmed this by setting all EQ controls to six. From this point, just turning the mid to extreme left or right takes you from



Award's modular power section.

scooped metal to 'Brick in the wall'... delightful. Who needs programmable amps? It achieved 'that' sought after warm British tonality, plus the rest.

The clean channel B has a two band EQ, volume and bright switch to add sparkle. It provided plenty of tonal range and the sound stayed clear right up to full output.

The Accutronics reverb sound is a

classic guitar amp thing. Award have done a nice job of producing a convincing sound from the triple spring unit used. It makes reverb that, somehow, digital types seem to miss.

The inclusion of effects loop, main amp in, G12T speaker simulated DI out and extension speaker outputs make this amp a very performance friendly tool.

The 'Main Amp In' socket allows you to connect an acoustic guitar, an external pre-amp or any other instrument. This input is, thoughtfully, routed via the effects loop, reverb and master volume control... so, whatever extra instruments you connect here can take full advantage of the effects set-up you have for electric guitar. 'Main Amp In' works independently of the input on the front panel, so two players can use the amp simultaneously.

Somewhat tongue in cheek, I connected the amp's G12T speaker simulated DI output to my trusty Fostex multi-track recorder and recorded a variety of simple BB King style blues through to outright 'battleskull-bombastica' over some backing tracks... I was amazed at the tone coming off tape upon playback. Had I not have known, I would not have detected it was DI'd. Full marks to Award for such a useful inclusion.

At it's heart is Award's HiFlex power amp section. This design is said to make the amp load for the split second you hit a clean note. It seems to work, because I found the amp very loud when played this way! The UK:95 dishes a respectable 95 watts r.m.s. into it's internal eight ohm 12" G12T Celestion driver (sporting a chunky magnet which enables high acoustic output) and a staggering 140 watts of dynamic (HiFlex) output (important for clean playing). Bucking dubious trends, Award do not quote power ratings into four ohms and then fit an eight ohm speaker. Thus, forcing you to part with more money for an extension cab', if you want the full rated power. The UK:95 delivers all power into it's internal speaker.

Upon inspection inside the chassis (see power module photo) I noticed that there seems very little chance of the output stage blowing, as Award use grossly over-specified output transistors - no whimpy plastic types as found in some 'living-on-a-knife-edge' makes. Obviously Award knew that guitarists actually play gigs now and again!

Although Awards reputedly have an excellent reliability record, they still plan for that moment when something might go wrong. Therefore, they build their gigging amps in a modular style, which makes servicing very easy - but adds to the cost. This is all built into an

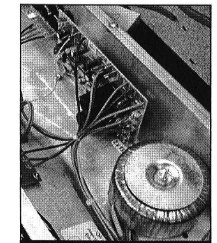
impressively heavy duty 2mm thick steel chassis.

Another nice touch is the use of toroidal mains transformers, which reduces 50/60Hz hum radiation by up to 80%. This is great when you are using a single coil equipped guitar in deep overdrive... you'll find there is virtually no hum picked up by your guitar from the amp!

All amp's are hand assembled in Award's Basingstoke workshop and covered by a three year limited warranty. Naturally, the channel footswitch is supplied with the amp.

Conclusion

All in all, a damn fine sounding British made solid state amp that'll make almost any guitar noise you can think of. An amp made to be gigged.



The easily replaceable HiFlex power section and toroidal 'low hum' mains transformer.

I will even go as far as saying this UK:95 gives every boutique valve amp I've heard a serious run for their money... and leaves the rest standing.

I have no doubt that players looking for a loud (and it is!) compact twin channel combo will find the UK:95 an extremely rewarding acquisition.

I'd wager that Hendrix might have used one if they'd been around in the sixties. Certainly the likes of Ronnie Wood, Mick Jagger, Ian Ackermann, Mick Ralphs, Rory Gallagher, Martin Barre, Tony Hicks, Jerry Donahue, Eric Clapton and Roy Buchanan have* - Joe Lockwood.

Footnotes

*The UK:95 is known outside USA as the Award-Session Sessionette:75. Their performance is identical in every respect. The word 'Session' was registered in USA by Peavey in 1986.

*The artists referred to used Session amplifiers. EC recorded the 'August' album with them. Martin Barre used them on Jethro Tull's 'Broadword'.

Award reserves the right to change specification without prior notice.

For Information in USA, contact: Sound Enhancements, Inc. : Tel. 847 639 4646 : Fax. 847 639 4723
This relates to the American version of the Sessionette:75 - see footnotes.

USA Version