

# Effects

If there's been any single area in the field of musicianship that's been seeing increased emphasis these days, one would have to think that it's been the use of special effects. Sound modifiers are now being used by the whole spectrum of contemporary instrumentalists, and a brief spin across the radio dial more than confirms this fact. Guitarists accentuate the beat with their wah-wah pedals, keyboard players use phasors to add amazing depth to their sound, bass players employ equalizers to give new meaning to the word "bottom." In short, the parameters of today's sound are being constantly expanded by the ingenious use of special effects devices, in many cases creating levels of musical expression incomprehensible even a few short years ago.

Here at Music Emporium we've been happy to be at the forefront of this revolution in sound. Through both the experiences of the many musicians on our staff and our contacts with you — the playing customer — we've been able to compile a collection of pointers on the use of special devices — a primer, in a sense, on the emerging art of effects use. While we could easily delve deeply into the technical aspects of many of these units, we realize that today's musician is far more concerned with how a device will make him sound than with the unit's specs; hence we'll attempt to be general enough in our descriptions so that they're easily understood by all . . . even you engineers out there.

Easily the most recognizable effect is the distortion pedal — the "fuzz box" that's been with us for at least the last twenty years. From the Rolling Stones' "Satisfaction" to almost anything by the Isley Brothers, you'd be hard-pressed to find a pop music record without some form of that popular distorted sound. The distortion pedal's effect is usually quite

obvious — placed between instrument and amplifier, it distorts the incoming signal to a pre-set degree, creating effects varying from the warm, subtle distortion of an over-driven tube amp to the raucous, feedback-laden wail of a stack of hundred-watters with everything on 10. When shopping for a distortion device, remember that one of its most desirable qualities should be durability. A good distortion device (or any effects device for that matter) should be solidly constructed with rugged components. Better units will feature both output gain control (to match the level of distorted-to-clean signals) and variable distortion control (enabling you to determine just how much distortion you'll be using).

The wah-wah pedal is another easily recognizable effect used throughout the gamut of musical styles. It's also one of the most easily understood devices from a technical standpoint — simply being a single potentiometer controlled by a see-sawing foot pedal. Press forward and your instrument's tone soars off into the searing high registers — rock backwards and it plummets back into the depths of boomy bass land. Be it for solos or simply adding some spice to your rhythm fills, it's a handy device to have around. Besides the obvious check into durability (after all, what other device is constantly being stepped on), check into a wah-wah's tonal range — the greater the distance between highs and lows the more distinctive the pedal will sound. Also on pedals that combine the wah-wah function with some other effect (such as volume control), check to see if the different effects can be operated both together and separately. Better devices will offer this feature.

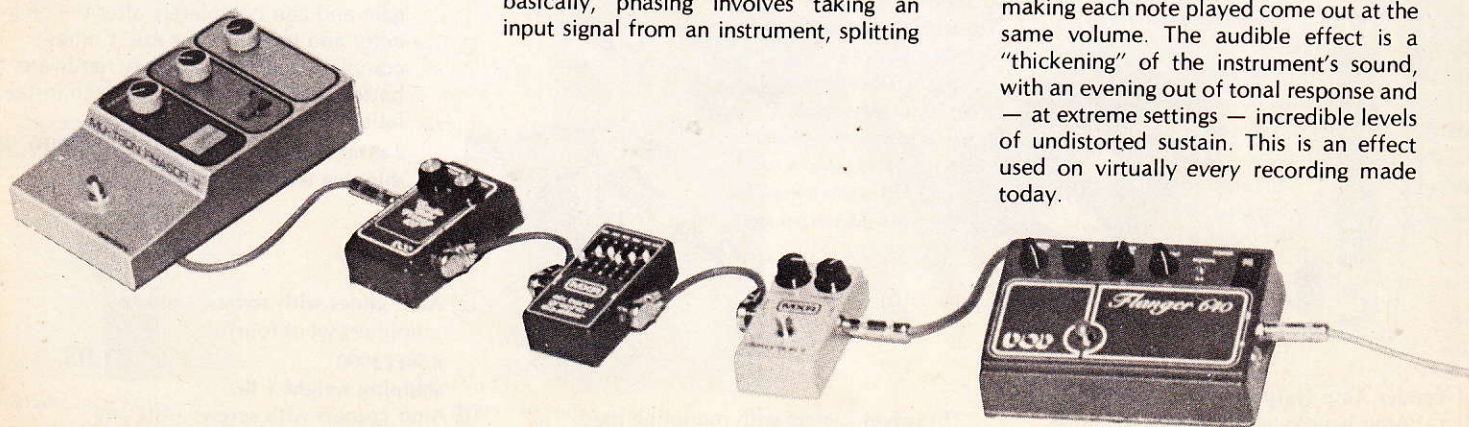
From Robin Trower to the Isley Brothers, from the Band to the Jefferson Starship, from Donna Summer to Donna Fargo, phase shifters have made their presence felt with ever-increasing regularity. Be it imparting a foreboding, murky growl or a gentle, rolling bounce to a musical line, there is little doubt that its effect can be used with dramatic results in a variety of settings. Described very basically, phasing involves taking an input signal from an instrument, splitting

it in two, then passing one half through a series of filters. The two signals are then re-combined, only now they're "out-of-phase" with each other. The best phasors, we've found, offer speed controls (to vary the degree of phasing from a gentle roll to a Leslie-type drone), while many are also now offering intensity controls (which alter the depth of phasing).

Taking phasing one step further is the flanger, an effect that can be put to a myriad of musical uses. Starting at super phasing it proceeds forward through doubling, chorusing and off into the nether reaches of the imagination. Since it involves actual time delay (which phasing does not), flanging will give the impression of "thickening" your tone — adding depth to your signal. This device has only recently become available, and only time will tell how many more fascinating uses it will provide.

Echo/delay units have been around for some time, with constant refinements and improvements making them increasingly valuable. Traditional echo is now but one of the features they offer — the better units now feature variable time delay from "chop" echo past "slapback" to reverb effects, with some machines now available even offering doubling, chorusing and vibrato. The echo/delay units break down into two categories — tape and non-tape. The former employ an endless loop of recording tape with two or more heads producing repeated signals. These provide the widest time-delay and the most realistic-sounding echo, but at the same time are somewhat noisier and require more attentive care than their non-tape brothers. The more popular non-tape echo/delay units are more compact, quieter and more durable than tape machines, featuring time-delay circuitry not very far removed from that of the flanger. They are also, nonetheless, somewhat limited in delay time and occasionally (especially in the more inexpensive versions) can produce unnatural sounding echoes.

Limiter/compressors squeeze an instrument's incoming signal into controllable volume parameters, effectively making each note played come out at the same volume. The audible effect is a "thickening" of the instrument's sound, with an evening out of tonal response and — at extreme settings — incredible levels of undistorted sustain. This is an effect used on virtually every recording made today.





# MXR

Want a funky, wah-wah type effect without the hassle of constantly having to use your feet? Well, then the envelope filter was designed just for you. This device employs two filters to electronically alter the aural shape (envelope) of each note you play — from a quick, duck-like quack to a longer, more distinctly vowel-type voicing.

Tone controls have been with us since the first days of the amplifier, but with today's increased importance of tonal possibilities, more and more players are finding that the bass, middle and treble controls on their amps simply aren't enough to give them that distinct sound for which they strive. Many of these musicians are turning to equalizers, which offer far more versatility in shaping tone, thereby giving the user more opportunity to attain a truly "unique" sound. Since an equalizer breaks an incoming signal into several individually adjustable (boost/cut) frequency ranges, it also can be an invaluable tool for adapting the musician's sound to the particular acoustics of sonically less-than-desirable rooms.

Of course one of the most intriguing characteristics of today's special effect devices is that they can be mixed and matched to achieve frequently stunning effects. A distortion box running into a phase shifter, for instance, produces an incredible jet-stream phasing that's proven awe-inspiring in live performances. Players from all over have contacted us asking for our suggestions on the proper order of effects devices; while we encourage all manner of experimentation, we've found that the best results are achieved when using the following order:

- 1) instrument
- 2) level boosting effects (distortion boxes, pre-amps, etc.)
- 3) dynamic modifiers (wah-wahs, envelope filters, etc.)
- 4) signal shapers (compressors, limiters)
- 5) phase shifters and flangers
- 6) echo/delay units
- 7) noise control devices
- 8) amplifier

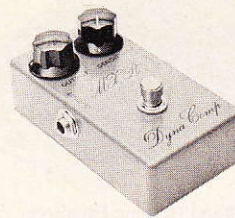
Following this categorical order generally helps the effects to work in conjunction *with*, rather than *against*, each other, thereby enhancing the overall effect.



**Phase 45** With this unit MXR's classic phasing effects become available to the budget-minded musician. It is the most basic unit MXR offers, yet is housed in the same compact, rugged box that is used on their other units. The heavy-duty footswitch allows the user to instantly switch into and out of the phasing mode, and the variable speed control allows the use of a wide variety of sounds — including, of course, that of the ever-popular rotating speaker. In short, it's a first-rate unit at a bargain price.

#42MXP4 \$48.00

shipping weight 5 lbs.



**Dyna Comp** The Dyna Comp (short for "dynamic compensation") is a level-limiting device that when properly adjusted will allow everything a musician plays to come out at an adjustable, pre-set volume. An effect that's been employed in recording studios for years, it provides increased clarity to your instrument, imparting an evenness of both volume and tonal parameters. The Dyna Comp features two controls — output (a mini-pre-amp that can boost your level) and sensitivity which, when turned up past half-way, begins to give loads of sparkling, clear sustain with *no distortion*. We've also found that this unit is a must for anyone playing any sort of amplified slide guitar.

#42MXDC \$49.50

shipping weight 5 lbs.

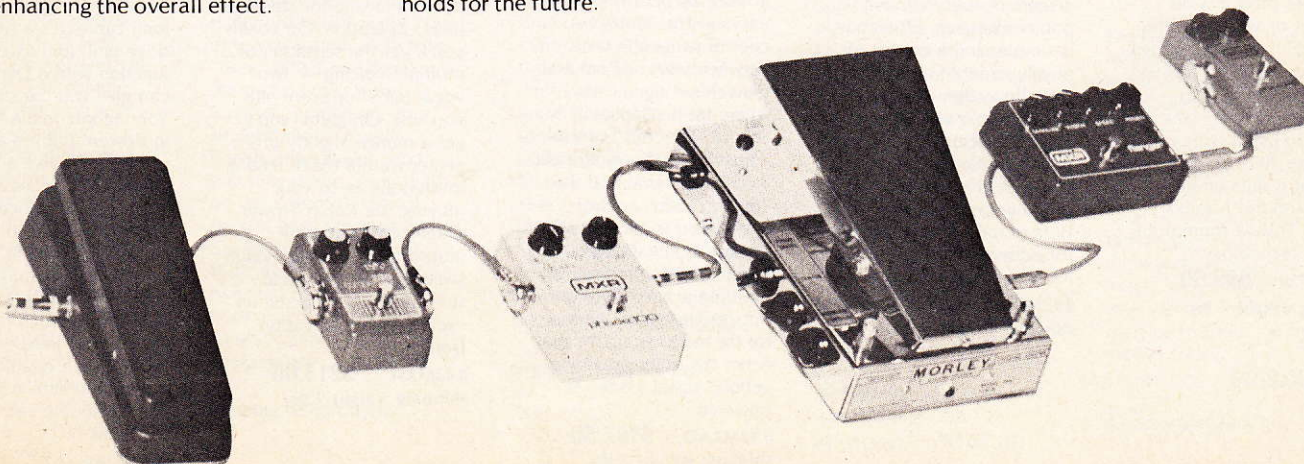


**Distortion +** Far more than a mere "fuzz box," this unit is a tool that will allow the musician to impart many different shadings to the sounds he creates. At minimum distortion level, it faithfully recreates that classic sound of any over-driven tube amplifier. As more distortion is dialed in, a bigger, ballsier, more pronounced "fuzz" is the result, with increasingly longer sustain rich in higher harmonics. The output control changes the overall volume coming out of the unit (a "master volume" of sorts), also enabling the musician to contrast his distorted and undistorted signals. Frequently the choice of studio pros, the Distortion + is definitely the way to go if you're looking for a versatile distortion unit that can be both subtle and smashing.

#42MXDS \$39.50

shipping weight 5 lbs.

Needless to say, we do a very brisk business in these sound modifiers, and we anticipate learning a lot more about their capabilities in the days ahead. Feel free to drop us a line and let us in on any exciting new combinations you've run across. We're as excited as you are about the possibilities this rapidly developing field holds for the future.



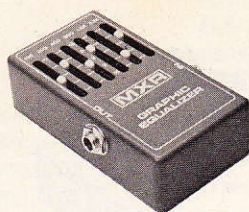


# MXR



**Envelope Filter** If you've ever wanted an "automatic" wa-wa — an instant funk machine — then this is the unit for you. The two controls allow for a wide variety of creative applications — from the moirous swells made famous by Hendrix to quick, darting quacks that might well attract ducks should you be playing near a pond. The Envelope Filter can be used with any electric keyboard or string instrument, providing excellent results on guitar, bass, piano or clavinet. We've even had people tell us it works great on banjo! Anyway, you can be certain that it will add a spicy variety to your repertoire.

**#42MXEF \$49.50**  
shipping weight 5 lbs.



**Six Band Graphic Equalizer** This unit is designed for the broad tonal spectrum provided by guitar, bass and brass instruments. From the bass end of 100 hertz to the treble end of 3200 hertz, the spectrum is divided into six octaves, each with its own band control. You can either boost or cut up to 18 decibels on each, thereby opening up an almost limitless number of tonal possibilities. It's compact, runs on a single 9-volt battery (lasts up to a year under normal use), and we guarantee it will take you places far beyond the capabilities of the tone controls on your amp.

**#42MXEQ6 \$49.50**  
shipping weight 5 lbs.



**Ten Band Graphic Equalizer** Even more versatility in sound control is made available by MXR's ten-band EQ. It features a frequency range of 31.2 hertz (bass) to 16,000 hertz on the treble side, thus lending it to the gamut of tone modification uses. We've found that it's particularly effective in keyboard uses (providing both thumping bass and added high-end sparkle) and in miking drums (giving snares a gunshot report and cymbals real sizzle). AC powered (another plus), the Ten Band Graphic Equalizer is equipped to handle both high and low impedance input signals.

**#42MXEQ1 \$89.50**  
shipping weight 7 lbs.



**Noise Gate/Line Driver** As any electric musician knows, perhaps the worst part of playing an amplified instrument is the fact that your signal has to compete with hum and other line noise. And, sad to say, this problem can frequently be amplified by the use of a number of special effects devices. The Noise Gate/Line Driver was developed as a solution to this problem. When switched on, the "threshold" control allows you to set the level at which the unit cuts off, taking with it that unwanted hum and line noise. The Line Driver function of this unit serves as an always-active high-to-low impedance transformer, an especially handy tool for all home-recording buffs.

**#42MXNG \$49.50**  
shipping weight 5 lbs.



**Flanger** While it may well be an oversimplification to call the flanger "a deluxe phase shifter," that's the way many of our customers have been describing this intriguingly versatile unit. A true flanging unit (its circuitry incorporates time delay, which phasing does not), this device features a manual control over the delay range, as well as an oscillator which automatically varies the delay range through the controllable width and speed parameters. Together these three controls give remarkable creative possibilities to the musician in a mind to experiment. The regeneration control adds increased levels of intensity to the unit's effect of "enhanced tonality." Flanging, chorusing, vibrato — all these and more can now be used on guitar, bass, keyboards, or almost any other electric instrument with this amazing device.

**#42MXFL \$127.50**  
shipping weight 7 lbs.



**Phase 100** The top of the MXR line of phasers, and undoubtedly one of the best units available in the industry. It offers the user an unusually high degree of control over the parameters of phasing with both "speed" and "intensity" controls. The four pre-set intensities offer a wide variation of sweep widths, with two of the settings featuring regeneration (deeper, more intense phasing). Though most musicians will choose to use it with guitar, the Phase 100 also provides excellent results on keyboards and in PA applications. Truly a triumph of modern technology.

**#42MXP10 \$99.50**  
shipping weight 7 lbs.



**Phase 90** This is the unit that propelled MXR into the special effects spotlight, and it remains today one of their biggest sellers. This rugged, compact unit was designed to offer the musician the classic phasing sounds that have become a necessary weapon in the arsenal of every contemporary musician. Operation is simple, and a continuously variable speed control allows the user to select from a wide range of phasing effects — anything from a subtle hint of a sweep to the dramatic rotating-speaker effect. Built-in regeneration makes for added intensity in this most versatile effect.

**#42MXP9 \$62.50**  
shipping weight 5 lbs.



**Analog Delay** MXR's Analog Delay unit is a compact, rugged, all-electronic approach to the simulation of reverb and echo effects. Foot-switchable, the unit features three variable controls that make quick, accurate operation a snap under even the most adverse of performance situations. The "delay" control varies the time between your original and the echoed signals anywhere from "slapback" to "chop". The "mix" control adjusts the ratio of straight to echoed signal and the "regeneration" control allows you to recycle a portion of the delayed signal, thereby achieving multiple echoes. Two outputs are provided — one for the mixed straight signal/echo, the other providing echoed signal alone. AC powered.

**#42MXAD \$187.50**  
shipping weight 7 lbs.



**Stereo Chorus** A brand new device from MXR, this will add a depth and degree of dynamics to your playing that you simply won't believe. AC powered, the Stereo Chorus is internally-switchable for use on PA or guitar/bass. Its dual outputs are out-of-phase with each other, allowing for stereo or mono operation. On vocals you'll get the sensation of multiple voicing — two vocal parts for every one you sing. On guitar you'll get a murky, slightly off-center warble that'll lend a mysterious air to your playing, ala Robin Trower. Three controls permit adjustment of sweep width, sweep center point and sweep speed. All in all, an exciting new innovation from MXR.

**#42MXSC \$215.00**  
shipping weight 7 lbs.



**Micro Amp** Another brand new device from MXR, the Micro Amp serves several important functions. Powered by a single 9-volt battery, the Micro Amp serves as an exceptional transducer pre-amp, lifting your acoustic guitar pickup signal to a level your amp can deal with. It also serves as an outstanding line driver, replacing lost highs from your electric guitar when you're forced to use a long cable. It's a fine over-drive unit, and used in conjunction with a Dyna Comp can give you the sound that Tom Scholz made famous in Boston. It'll pre-amp your Rhodes like a true champion, and serves as a headphone practice amp par excellence! On top of all this, battery life is estimated at an amazing 1500 hours! All of which goes to show that though it is MXR's most inexpensive unit, it has a quality of versatility that similar units costing double can't begin to touch.

**#42MXMA \$27.00**  
shipping weight 5 lbs.

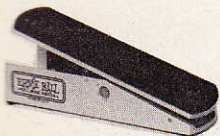


# Special Products



**E-Bow** This is a battery powered (9 volt), hand held electro-magnet that creates a magnetic field around your guitar string, causing it to vibrate without being picked. Besides the obvious simulations of violin and cello, a great many other effects are available with just a little experimentation by the user. It's great for creating attackless sounds, and features nearly endless sustain. Comes with battery and leather case.

#42HEBO \$85.00  
shipping weight 1 lb.



**Ernie Ball Volume Pedal** This volume pedal represents a real step forward in the manufacture of foot-activated effects. Realizing that parts do wear out, that pots do get dirty, etc., Ernie Ball has come up with a unique open-end pedal design, making cleaning and parts replacement a simple task anyone can perform. The "Quick-Disconnect" wiring harness allows for a solderless pot change. As for the pedal's performance, it would be hard to ask for more — the use of high quality 250K Allen Bradley pots assures a consistently smooth and even response from zero to full volume. There's also EQ control, and the pedal's aluminum extrusion makes it super-strong and durable. The Ernie Ball Volume Pedal is designed to be the last volume pedal you'll ever own.

#42EBVP \$55.00  
shipping weight 5 lbs.



**Altair PW-5** This device will allow you to get the rich distortion and sustain-laden sound that's present when you've got your amp cranked all the way up. By inserting the Altair PW-5 between your amp and speakers the amount of power that reaches the speakers can be precisely regulated. Thus your amp can be turned all the way up (getting that almighty, raucous sound), yet the power won't all be reaching your speakers — keeping your volume down to levels that everyone can enjoy. The unit does not produce any distortion on its own — it merely reduces your volume level. This device has been heartily endorsed by many of America's mothers and fathers.

#42ALPW5 \$104.00  
shipping weight 10 lbs.



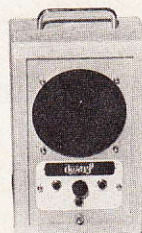
**DeArmond 1602 Volume Pedal** Perhaps the most famous of all pedals, the DeArmond volume control is the choice of leading studio pros throughout the world. It has a heavy cast aluminum base for durability, and extra heavy duty bearings for smooth travel and ease of operation. A long treadle travel area insures positive audio control in precise increments you control, and the custom designed pot in this unit will give you thousands of hours of quiet, consistent operation. An additional bonus is in the positioning of all jacks on the front of the pedal, keeping them out of your way when the pedal is in use. An old friend for many years now, the DeArmond volume pedal remains today as one of the very best buys on the market.

#42DE602 \$36.00  
shipping weight 6 lbs.



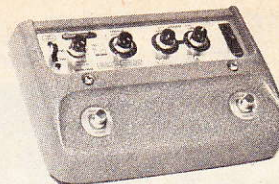
**Cry-Baby** This wah-wah pedal has been around for ages and for good reason — it's solid, durable and performs like a true champion. Eric Clapton, Jimi Hendrix and Jimmy Page have been among the many users who've loved 'em. Rock back and forth from earthy, swamp-bottom bass to screaming treble. Battery operated.

#42THCB \$45.00  
shipping weight 5 lbs.



**Pignose** The Pignose is the amp of champs, a mighty little mite that will perform on a par with the monster amps many times its size — just not as loudly! In all seriousness, it's perhaps the best mini-amp currently available, giving a consistent clean sound and a good old fashioned raunchy roar. Can be operated on either six penlight batteries or an AC battery eliminator (included). Sounds so good cranked up that many guitarists use it as a preamp, running a line out of the back of the Pignose into their bigger amps. As they say, "the hog's snout's what it's all about!"

#42PIPN \$85.00  
shipping weight 10 lbs.



**Boss Chorus Ensemble CE-1** The Roland Boss Chorus combines vibrato and chorus effects in a sturdy, compact unit. Controls include a high/low input, output level, mono/stereo, chorus intensity, vibrato depth and intensity. Dual foot-switches enable the user to cancel or change effects as he sees fit. This is a great effect for both combo and solo performances, as it will really thicken up your sound.

#42ROCE1 \$199.00  
shipping weight 7 lbs.



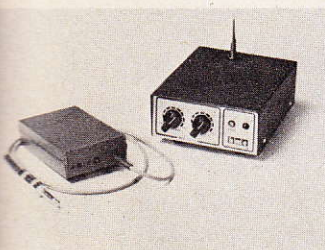
**Ear Plugs** Good, inexpensive protection for your hearing. *Anyone* playing any sort of high volume music should constantly be aware of protecting his hearing, and these disposable foam plugs (similar to those used by Army artillery teams) will certainly do the job. Packaged four to a box, their low price will enable you to stock up with enough for all occasions.

#42EPEP 99c  
shipping weight: 6 sets per lb.



**Sonic II Hearing Protectors** These are precision made devices (non-disposable) that reduce the sound pressure level without restricting your normal ability to hear the full audio spectrum of highs and lows. Packaged in a handsome plastic box complete with keychain attachment. Be they for the performing musician or concertgoer, these Sonic II Hearing Protectors are highly recommended.

#42NOSON2 \$4.95  
shipping weight 1 lb.



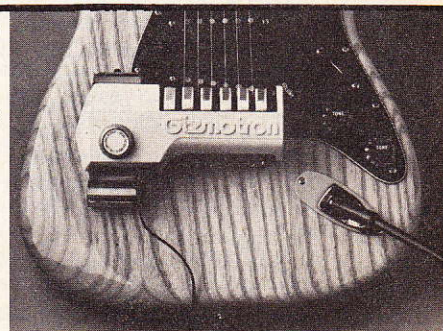
**HME Cordless Transmitter** This cordless system is really simple, and boy does it wow the crowd when you use it! You simply replace your cord with an FM transmitter and receiver. You use your own amp and your own guitar or whatever other instrument you play. The small HME transmitter can easily be attached to your strap, belt or pocket; set the receiver on top of your amp and you're ready to go. That's all there is to it! You can still use all the effects boxes you desire — just hook them between the receiver and your amp.

**The Cordless II system** is in every performer's price range. Using a standard 9 volt battery, it can perform continuously for twelve hours or more. Its line-of-sight range is anywhere from a minimum of 50 to a maximum of 150 feet. Comes complete with transmitter, receiver and antenna.

#42HMC2 \$525.00  
shipping weight 5 lbs.

**Gizmotron** Lol Creme and Kevin Godley were formerly members of 10CC ("I'm Not in Love"). They left the band after inventing this device. Why? Well, in their own words, "Until now, all electric guitar inventions merely altered the sound of the guitar. The Gizmotron, however, enables the guitar to create the orchestral sounds of other string instruments. It's a musical instrument in its own right." Yes, by pressing a few keys on the Gizmotron, you can sound like a guitar, a group — even a symphony orchestra. It's an electro-mechanical bowing device specifically designed for the guitar. With it you can have infinite sustain on all six strings simultaneously. It attaches to your guitar with double-sided tape (making removal a snap, too), and needs almost no maintenance. This AC powered device is guaranteed to open new musical vistas.

#42GZGMG \$199.00  
shipping weight 5 lbs.



Also available: **Gizmotron for Bass** — Just out is a version of the Gizmotron designed for use by the bass man. Get those deep, dark cello sounds by merely pressing a button. It's exactly the same as the guitar except that it features four string wheels instead of six.

#42GZGMB \$199.00  
shipping weight 5 lbs.





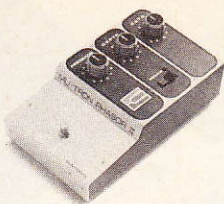
# Mutron



**Mutron III** Many consider this the envelope follower. Mutron III translates the envelope or vowel picture of each note into an easily controllable vowel-like sound. Changes in playing dynamics can thus produce a wide range of expressive effects, allowing the musician the ability to revoice his instrument through a simple change in playing force. Used by many funk and disco players as an automatic wah-wah, the Mutron III can also invert a note's vowel trajectory to produce an unusual effect known as "staccato snap." Five controls offer the user a wealth of different sound possibilities, allowing you to take your instrument into areas you'd only dreamed about before.

#42MUMT \$75.00

shipping weight 6 lbs.



**Mutron Phasor II** This is simply a great phase shifter. It features both deep, quiet phasing and essentially noiseless operation, making it a unit worthy of studio as well as stage performance. The reason for this high level of quality is Mutron's exclusive photo-mod circuitry. Instead of the conventional FET circuits normally employed in phasers - units that are noisy and contain inherent distortion - Mutron uses an expensive custom-made device called a "photo-mod" which works on a sealed optical principal. The result is more than ten times the dynamic range of conventional phase shifters *plus* phasing that's far deeper and more pronounced. "Rate", "Depth", and "Feedback" (Intensity) controls allow you to tailor the phasing to your exact liking. AC powered.

#42MUPT \$89.50

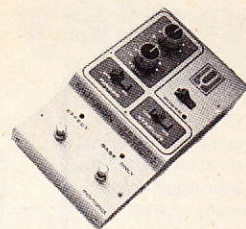
shipping weight 6 lbs.



**Mutron Vol-Wah** This combination volume pedal/wah-wah is an absolute delight to own and operate. AC powered, the Vol-Wah is sturdy, straightforward, and even handsome to look at. The pedal itself runs on precision Teflon bearings with spring-controlled tension adjusted for a super-smooth ride. In the "wah" mode, the unit's voltage-controlled filter circuitry automatically increases resonance as the frequency decreases, resulting in the best, deepest wah-wah sounds you may ever hear. In the "volume" mode, the pedal sweeps from near zero volume to full power without the slightest hint of a hitch or "dead spot." Both effects are foot-switchable in/out, meaning that they can be operated together, separately, or not at all. Plus Mutron's reliable Opti-Pot photoelectric design stays free of hum and noise under all types of lighting and weather conditions. Truly a first class pedal.

#42MUVW \$89.50

shipping weight 6 lbs.



**Octave Divider** The Mutron Octave Divider produces a flawlessly clean sub-octave plus an octave-up effect — both with perfectly preserved dynamics. It has the capabilities of making a single musician sound like three instrumentalists playing simultaneously runs. The "octave-up" and "octave-down" sounds follow every nuance of the original signal thanks to a patented stabilization circuit that accurately follows every change in pitch and dynamics. A "ringer" control adds a fuzz tone in the lower register and a fuzz octave in the higher register while the "stabilization" control eliminates "hunting" or "breaking up" of input signals. For anyone who's looking for a thick, heavy sound that's guaranteed to grab an audience's attention, the Mutron Octave Divider is a must.

#42MUOD \$110.00

shipping weight 6 lbs.



**Bi-Phase** The Mutron Bi-Phase offers twelve stages of powerful, swirling, dramatic phase shifting. It consists of two independent six-stage phasers that can be interconnected in a variety of ways to produce numerous effects unobtainable on other phasing units. You can get super-deep phasing, overlapping phasing, and even the super dynamics of stereo phasing. The unit is furnished with a dual foot switch and has an optional photoelectric foot pedal that

allows the user manual, foot-controllable sweeping. Solidly constructed, this is the unit for the professional.

#42MUBP \$225.00

shipping weight 10 lbs.

Also available: Mutron C-100 Foot Pedal for Bi-Phase

#42MUPP \$52.00

shipping weight 6 lbs.

# DOD



**Overdrive Preamp 250** This is a clean, high-gain pre-amp that can easily be used to provide that popular over-driven tube distortion sound. At a low "gain" setting the unit produces a soft, tube-type distortion that's one of the most realistic sounding we've heard. As the "gain" control is turned to higher settings, you begin to get more extreme distortion and longer sustain, creating a full, rich sound. Housed in a rugged, impact resistant metal housing, the Overdrive Preamp 250 can also be operated by either battery or 9-volt eliminator.

#42DO250 \$35.00

shipping weight 3 lbs.



**Compressor 280** Here's a distortion-free sustaining unit that can be easily adjusted to compensate for your instrument's signal decay. If you increase the compression level, the Compressor 280 will make everything you play come out at a constant, pre-set volume. Decreasing the compression effect makes the unit a peak-limiting device that limits the maximum available output. Also features battery/AC battery eliminator operation.

#42DO280 \$40.00

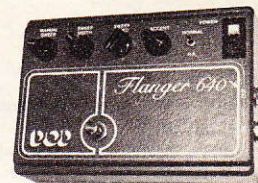
shipping weight 3 lbs.



**Phasor 401** DOD's Phasor 401 is a low-cost, high-performance unit that produces a surprisingly deep, rich level of phasing. Its shift covers a lot of ground — 720 degrees from beginning to the end of the phasing cycle — and because it uses very low standby current op-amps, battery consumption is remarkably low for a four-stage phase shifter. Footswitchable in/out, the Phasor 401 also features a manual speed control dial and a mini-jack enabling you to operate the unit via a standard 9-volt battery eliminator.

#42DO401 \$55.00

shipping weight 3 lbs.



**Flanger 640** A competitively priced unit featuring separate circuits for both instrument and PA applications, DOD's Flanger 640 is capable of producing a wide range of sound colorations. With it, sounds such as Leslie-simulation (rotating speaker), vibrato, "jet" flanging, resonance modification, super-phasing and studio-quality flanging are easily attainable. AC powered, this is a unit that will *dramatically* enhance the effect of any amplified musical instrument, voice, or percussion, imparting a depth of sound and tonality that's bound to turn both heads and turnstiles.

#42DO640 \$99.00

shipping weight 6 lbs.



# Morley

Morley pedals are manufactured in a way radically different from the norm — as a result they look different, respond differently, and feature an overall quality of performance that can only be rated as "excellent." All their pedals are AC powered, eliminating the deterioration in performance you find as batteries run down in other units. All Morley pedals use opto-electronic circuitry at critical points, thereby eliminating the noisiness of potentiometers ("pots") and rack-and-pinion gears that eventually wear out or break. All Morley pedals are extremely durable, with heavy-duty chrome-plated steel chassis and industrial grade AC power cords. They also feature outrageously long pedal sweep areas, offering perhaps the widest available operating range for each individual effect. And Morley pedals all feel smooth, gliding back-and-forth under your foot's direction when you use them. Completely manufactured in the U.S. of A., all Morley pedals are backed by a full one year guarantee.



**Volume (VOL)** This exceptionally responsive volume pedal will allow you to create the popular "attack-less" sounds currently employed by Larry Carlton and many other widely respected guitarists. Operation is simple — rock back and you've got no volume, press forward and volume increases. When you've "floored" the pedal, you've gotten full volume. Volume increase and decrease is accomplished both smoothly and quietly, and there's no insertion loss or reduction of high frequency signal strength.

#42MOVOL \$70.00

shipping weight 6 lbs.

**Stereo Volume (SVO)** This pedal is very similar to the Morley model VOL save for its twin inputs and outputs, allowing the owner several different options not otherwise available. With the SVO pedal you can control the volumes of two instruments simultaneously, introducing a degree of precision into a stage act that couldn't otherwise be attained no matter how much you practiced. The musician with a stereo guitar or keyboard will also find this pedal appealing, allowing him complete control over his instrument's volume.

#42MOSVO \$84.00

shipping weight 6 lbs.

**Power Wah (PWO)** This is Morley's basic wah-wah pedal, but we guarantee that what it'll do for your sound will be far from basic. The PWO has an active response of over seven octaves, making it the perfect wah choice for all manner of amplified instruments. It features an exceptionally wide tonal range, making it a long journey indeed from bass to treble, and a separate foot switch allows you to bypass the wah-wah effect without any loss of highs or volume. If quiet operation and wide-range response are what you seek in a wah-wah pedal, then this is the one for you.

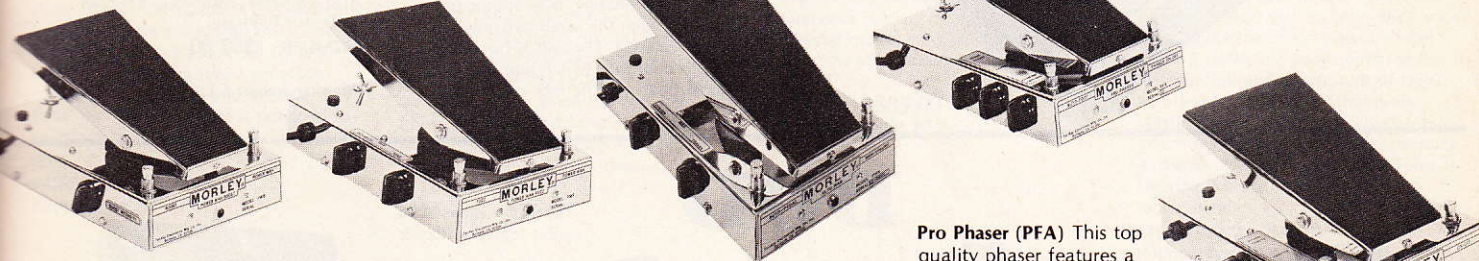
#42MOPWO \$84.00

shipping weight 6 lbs.

**Wah-Volume (WVO)** This pedal combines all the features of the VOL (Volume) and PWO (Power Wah) pedals into one extremely versatile and exciting package. Dual footswitches allow you to operate the wah-wah and volume functions separately, together, or not at all. Truly a bargain combination.

#42MOWVO \$98.00

shipping weight 6 lbs.



**Power Wah Boost (PWB)** Here's another extremely popular combination pedal from Morley, this one packaging the effects of wah-wah, volume boost and volume control. The volume control and wah-wah functions act as described above, and the dial-controllable volume boost circuitry is just what you'll need to add that little extra surge of power to your playing. The "boost" and "power wah" functions are footswitchable in/out, while the pedal controls the overall volume level. Five-way flexibility at a price that's hard to resist!

#42MOPWB \$105.00

shipping weight 6 lbs.

**Power Wah Fuzz (PWF)** This versatile Morley pedal allows you to be really distinctive about how dirty you sound. With the "fuzz" effect switched on, the pedal serves a mixing function, combining your straight and distorted signals in whatever ratio you may desire. Twin dials on the side of the pedal control both the tone and the intensity of the fuzz. With the "fuzz" effect switched off, the PWF functions exactly as the WVO (Wah-Volume) pedal.

#42MOPWF \$108.00

shipping weight 6 lbs.

**Automatic Wah (PWA)** This pedal provides automatic wah-wah effects with continuously variable precise control over three wah functions. The tone and depth of the automatic wah are dial-controlled, the speed is set by the foot pedal's angle. The automatic mode is footswitchable on/off — when it's off the PWA functions exactly like a WVO (wah-volume) pedal. Will add an exciting new dimension to your act.

#42MOPWA \$112.00

shipping weight 6 lbs.

**Pro Phaser (PFA)** This top quality phaser features a range of possible tone colors that's almost without limit. In the automatic mode, the foot pedal's angle sets the rate of phasing while the three side knobs control the amount of phase travel, the degree of harmonic emphasis, and the center frequency of the initial phasing cycle. In the manual mode, the foot pedal controls the phasing, allowing a wide variety of tone colors which may be manually swept or used in a stationary position.

#42MOPFA \$136.00

shipping weight 6 lbs.

Also available: Pro Phaser with Volume (PFV)

#42MOPFV \$147.00

shipping weight 6 lbs.

**Pro Flanger (PFL)** This new Morley flanger is quieter, more versatile and features a broader band pass than many rack mountable studio units. With the PFL you'll be able to simulate synthesizer effects, you'll have pedal-controllable rate of flanging, you'll have a super-wide sweep area and much, much more. This may well be the ultimate flanging machine on the market today.

#42MOPFL \$168.00

shipping weight 6 lbs.