

CALLING ALL TONE LOVERS!

**YOU MAY NOT HAVE HEARD OF US, YOU PROBABLY DON'T KNOW HOW TO REACH US
IF SO, WELCOME TO THE WARM, WEIRD AND WONDERFUL WORLD OF**

Lovetone®

**THE SEMI-LEGENDARY SUPER-PSYCHEDELIC ALL-ANALOGUE EFFECTS INSPIRED BY THE CLASSIC
SOUNDS OF THE 60'S AND 70'S BUT DESIGNED FOR NOW**

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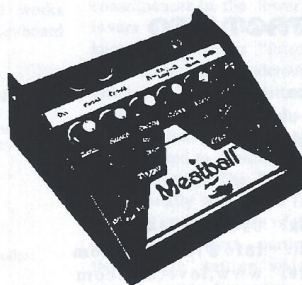
TO • INCORPORATE THE BEST OF VINTAGE AND NEW TECHNOLOGY • BE THE BRIDESMAID AT THE MARRIAGE OF ART AND SCIENCE • BOLDLY GO WHERE ALL (WELL ALMOST ALL) MEN HAVE BEEN BEFORE

FIRE

- LOVETONE FX • ARE EXTREMELY VERSATILE WITH HIGHLY INTERACTIVE CONTROLS
- CARRY ECHOES OF MANY LEGENDARY SOUNDS BUT TRANSCEND ACCEPTED NORMS TO OPEN UP COSMIC NEW POSSIBILITIES....MAN!
- COMBINE THE PERSONALITY AND CHARACTER OF VINTAGE TECHNOLOGY WITH PRO AUDIO QUALITY, RELIABILITY AND VIRTUALLY NOISELESS PERFORMANCE - THE IDEA THAT FUNKY MEANS OLD, NOISY AND UNRELIABLE IS HOPEFULLY A THING OF THE PAST (HA,HA)
- HAVE INSPIRED TRUE LOVE & DEVOTION FROM MANY OF THE WORLD'S TOP MUSICIANS, BANDS, PRODUCERS, ENGINEERS AND REMIXERS
- TRANSCEND MUSICAL GENRES (AS USED BY FUNKERS, ROCKERS, BLUESERS, JAZZERS, METALHEADS, INDIE-ANS, POP TARTS, RAPPERS, DUB-LINERS, TECHINO-CRATS, SPACE CADETS AND EXPERIMENTAL MAYHEM MERCHANTS)
- SUIT ALL MANNER OF SIGNAL PROCESSING APPLICATIONS FROM THE NOT-SO-HUMBLE STOMP BOX TO OUTBOARD STUDIO USE
- COMBINE EFFECTIVELY AS ONE VERSATILE UNIT
- INTERFACE POWERFULLY WITH EXISTING (MODERN AND VINTAGE) EQUIPMENT
- WILL SEE TO ANY SOUND WITH THE TEMERITY TO BE NAFF

ONLY AVAILABLE DIRECT - NOT OVER THE COUNTER!!

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BIG PEDALS TO TRIP OVER

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ORDERING INFO

Lovetone products are currently only available direct by mail order so don't bother looking round your local music shops. The pedals are built in small batches, and there may be a waiting list. If so then orders are accepted on a first come first served basis. All pedals come with a 12 month guarantee and because we only sell direct we also offer a money-back guarantee. We will refund your money (less carriage) if not satisfied provided the goods are returned within 10 days of receipt in perfect condition and in the original packaging. Please refer to table below for prices of pedals and carriage for the UK. All prices include VAT.

Pedals	Price £	Availability
Meatball™	239	in stock
Doppelganger™	259	in stock
Brown Source™	159	in stock
Big Cheese™	159	in stock
Wobulator™	249	in stock
Ring Stinger™	299	in stock
?™	319	in stock
pedal board	79	in stock

AVAILABILITY IS LIMITED AND REFERS TO ORDERS PLACED IMMEDIATELY.

Pre-orders will be taken on a first-come first-served basis and require full payment up-front. The usual money-back guarantee applies.

Carriage for one pedal is £10, and for all multiples of pedals is £15.

ALL PRICES ARE IN POUNDS STERLING AND ARE SUBJECT TO CHANGE WITHOUT NOTICE.

We accept Switch, Delta, Mastercard, Visa and American Express. ALL GOODS MUST BE SHIPPED TO THE CARD HOLDER'S ADDRESS. Cheques should be made payable to Lovetone. Cash should only be sent by registered post.

CONTACT INFO

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The website has sound samples of all the pedals!

LOVETONE USERS

Howie B MB/DG/BS/BC/UL
Beastie Boys MB/BC
The Beautiful South MB/DG/BS/BC
Blur MB/BC
Boo Radleys BC
Bootsy Collins MB/DG/BS/BC
Tim Bran (Dreadzone, Res Rocket Surfer) MB/DG/BS/BC/UL
Ian Broudie MB/CS/RS
Cast MB/DG/BS/BC/UL
The Chemical Brothers UL/RS/?
Coldcut MB/UL
Norman Cook MB/UL/RS
Corduroy MB/BC
Chris Difford MB/DG/BS/BC/UL/RS
Billy Duffy MB/DG/BS/BC/UL
Neil Finn MB/DG/BC/UL
Flood MB/DG/BS/BC/UL/RS/?
Nick Fyffe (Jamiroquai) MB/BC
Mike Gordon (Phish) MB/UL
Larry Graham MB/BC
Trey Gunn (King Crimson) MB
Steve Hackett MB/BC
Mike Hedges MB/BC
Nellee Hooper MB/DG/BS/BC/UL
Ernie Isley MB/DG/BC
James BC
Chris Kimsey MB/DG/BS/BC
Daniel Kortchmar MB/BC/RS/UL
Kula Shaker MB
Steve Levine DG/BC
Lo-Fidelity Allstars MB
Fred Maher MB/DG/BS/BC/UL
Mansun MB/DG/BS/BC/UL/RS
Johnny Marr MB/DG/BS/BC/UL/RS
J. Mascis MB/DG/BS/BC/RS/?
Skip McDonald (Little Axe) MB/DG/BC
Metallica MB/DG/BS/BC/UL/RS/?
Gary Moore BS/BC/UL
Morcheeba MB/DG/BC
Alan Moulder MB/BC/UL/RS
My Bloody Valentine MB/DG/BS/BC
Gil Norton MB/DG/BS/BC/UL/RS
Oasis MB
William Orbit MB/UL
Jimmy Page MB/DG/BC/UL
Placebo BC
Pulp MB/DG/BS/BC/UL
Radiohead MB/DG/BC/UL/RS
Tony Remy MB
Bob Rock MB/DG/BC/BS/UL/RS/?
Paul Schroeder MB/BC
Will Sergeant MB/DG/BC
Adrian Sherwood (On-U Sound) MB
Tim Simenon MB/DG/BS/BC/UL/RS
Simple Minds MB/DG/BS/BC/UL/RS/?
Nikki Sixx MB/DG/BC/UL/RS
Sonic Boom (Spacemen 3, E&R) MB/DG/BC/UL
Sonic Youth MB/DG/BS/BC/UL
John Squire MB/DG/CS/UL
Stereolab MB/UL/RS
Spike Stent UL/CS/RS/?
Dave Stewart MB/DG/BS/BC
Suede MB/DG/UL/CS/RS/?
Supergrass BC/UL
Matthew Sweet MB/DG/BS/BC
Chris Tsangarides MB/DG/BC/BS/UL/RS/?
Adrian Utley (Portishead) BC/RS
Doug Wimbish MB/BS/BC

Lovetone has a non-endorsement policy and we would like to thank all those listed above who allowed us to use their names purely out of goodwill. There are also a significant number of world renowned names missing from the list who we have not contacted yet.

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MENU

The **Meatball™** is an amazing **envelope follower/triggered filter** - the funky blue alternative to a high fibre diet that has put a smile on a lot of faces! Because of the large number of controls, and because changing the position of any one affects the way in which the others will interact, this offers a truly vast array of sound possibilities (from the subtlest effects to frightening untamed excesses!) and means that the Meatball can be "tuned in" to dance the most intimate tango without treading on your toes or just wave its arms in the air and let it all hang out. (The filter frequencies can also be tuned precisely to allow laser guided goosing of high gain distortion). While the Meatball is capable of the most gratuitous "auto-wah" funk abuse and visits the promised land of Bootsy "You won't need any spaghetti with this Meatball it's real phat" for fun, this represents but a mere fraction of its potential which includes totally unique new sounds. The large frequency and dynamic range makes it equally suitable for bass, guitar, keyboards/synths, samplers and general studio use - in fact any audio signal whether a single sound source or programme material. By treating simple waveforms it can become an analogue synth in its own right, or it can be used as an aural exciter to add sparkle and depth particularly to lifeless samples. The external trigger facility enables the filter to be triggered by a completely separate audio source which can be another instrument, pulse or click or even touching a lead connected to the input! A great way to exploit this is to use one aux send on your mixer for the sound source and another one for the trigger so you can literally trigger anything with anything which as you can imagine can give rise to some pretty freaky effects.

Featuring:
Sensitivity control.
Attack and Decay controls.
Range control (which doesn't affect the triggering) and can be used to fine-tune the frequency response and create subtle effects.
Resonance control.
Blend which mixes straight signal with effect creating a whole new palette of sounds.
Pedal facility which allows the use of a standard passive volume pedal to create wah-type effects.
FX loop - insert octaves and distortion for some real 70's cheese, or use for **external trigger** facility.
Up and Down response curves.
High, Low, and Band-pass filter modes.
Four selectable filter frequency ranges.
Triggering off **full** or **half** bandwidth and **trigger off** - useful for instance as a static tone control or for adding or scooping tone with blend.
By-pass which will not affect or "load" the

signal.
LED showing filter response.
LED showing effect on/off.

* * *

The **Doppelganger™** is a twin oscillator **phaser/vibrato** but being in the grand Lovetone tradition it offers a whole range of classic uses never previously available in one unit, as well as many new sounds. Its trademark is an unparalleled purity and transparency of tone and harmonic richness making it a real texture machine. The subtle yet ever-changing way the controls interact has a truly mesmerising effect which speaks directly to the sub-conscious mind (as well as the stoned mind - allegedly!). It covers the whole spectrum from mellow and virtually subliminal, to Hendrix-y, to crunchy and chomping (reminiscent of the ubiquitous 70's phase sound), to swirling rotary-type fx. On more subtle settings (especially in vibrato mode) it gives movement and life to the sound without discernible processing and because it sounds so natural you can almost forget its there - until you switch it off! In less introvert moments it can warp sounds into multi-dimensional knots or whip up squeals and harmonics into a sci-fi frenzy. It never manages to sound sickly on any setting, and in fact makes an ideal replacement for all the sounds contained in the thesaurus of chorus as it provides plenty of width and attack definition but without the nauseating side effects. Vibrato mode has a very vibraphone-like modulation and is great for moody jazzers. It is also useful for creating spacial 3D stereo effects by panning the output opposite a straight feed off a mixer. As well as guitar and bass, the Doppelganger can of course be used on any instrument and works particularly well with classic keyboard sounds.

Featuring:
Two LFO's with **Pedal** facility for each.
Span (depth) controls for low and high frequencies (which can either be driven individually by two LFO's or together by LFO 1).
LED's showing oscillator status.
Colour (resonance) control.
Blend control.
LFO 1/Dual LFO mode foot switch.
Phase/Vibrato foot switch.
True and Spectral (filtered) bypass modes.

* * *

The **Brown Source™** is an instant flash-back to that dynamic, singing, BIG late 60's / early 70's brown sound that is associated with countless classic records spanning the whole musical spectrum. It offers unparalleled

purity and touch sensitivity and an uncannily warm "valvey" grunt with the absence of the unnatural fizz associated with most **overdrive** pedals. There is also a very tangible sense of electricity (remember that!?) as it piles on the pylon factor. It responds extremely well to filter changes (producing a throaty "voice box" type distortion) and consequently works an absolute treat with a wah in front - and will make any new guitar sound 30 years older! Because of its large image size irrespective of volume, and natural communicative response it makes an ideal recording tool or "desert island" companion. Three classic ways to use the Brown Source with a guitar are for snap crackle and "pop" into a clean amp, dripping fat into a cooking amp and controlled feedback with singing harmonics into a driven amp. In the studio it can perform amazing transformations on the most unlikely time travellers, or blended in with the straight signal it can be used to add a touch of dirt to those unfashionable clean cut sounds!

* * *

The **Big Cheese™** is a loving homage to the nasty, buzzy yet gorgeous and harmonically rich early **fuzz**. While having many of the classic characteristics that every fuzz fan will relate to it goes beyond to create an absolutely distinct character of its own. Its innovative and interactive controls can take it from almost "gated" break-up to overkill of shred proportions. Far from being just a guitar pedal however the Cheese is eminently useful for seeing to any sound with the temerity to be naff or boring (with particularly amusing consequences in the lower regions). To lovers of that extraordinary spectacle known to some as "furrzzz bass!" it offers terminally thunderous, ripping yet glitch-free and buttock-clenching mayhem that can only be described as Larry Graham on steroids (as demonstrated to devastating effect by the man himself!). The Big Cheese works exceptionally well in the fx loop of the Meatball creating some of the squelchiest curdled sounds ever - particularly true of the "cheese" setting which gives the signal huge dynamics thus cutting through a mix in a manner not unlike early analogue synths. Coupled in this way with an octaver it can perform an uncanny impersonation of a guitar synth with no delay or tracking worries.

* * *

Lovetone fx - state of the ass technology

MENU

Are you stuck in the middle? Don't despair - the super-psychedelic twin oscillator **Wobulator™ stereo tremolo/panner** will get you moving with an abundance of modulation possibilities! Be warned, however, the Wobulator™ is no ordinary trem pedal and has been know to subvert the sturdiest balance mechanism. Its not one to try if you're attempting to walk the plank! Although, of course, it is more than capable of classic mono trem effects it goes much further as you would expect. Being stereo it can be used for creating many kinds of spatial effects either in the studio or with two classic amps - YES!! It has a unique smooth sound which is ideal for fattening up digital sources and has been adopted by many producers as a favourite mixing 'n fixing tool.

There are 4 basic modes:

- 1 TREM - both Left and Right move up and down at the same time, but with a "cross-over" effect where Left is low pass filtered and Right is high pass filtered.
- 2 PAN - Left and Right move in anti-phase without a cross-over, akin to a normal "figure-of-eight" auto-panner.
- 3 VIB - same as TREM but in anti-phase, creating subtle phase cancellation (and therefore pitch and volume change) effects.
- 4 DUAL TREM - this again uses the cross-over but brings into play the second LFO. Left is now driven by LFO 1 and right by LFO 2.

Featuring:

- 2 Triangle/Square LFO's each with Rate control (LFO 2 operates in a higher range and goes up to audio frequencies which creates some unusual if subtle frequency modulation effects. The square waveform gives a "gated" effect which can get pretty weird in stereo)
- Pedal input for controlling LFO 1 Rate
- Trigger Input (can be used to sync the LFO to a particular tempo, or to create "burst" or "ramp" effects for example)
- 2 Depth controls (for Left and Right outputs)
- 2 footswitches (also for Left and Right outputs - disabling the modulation on either one so that the other is moving against the straight signal opens up a whole new can of rather scary worms!)

NEW ADDITION!!

- Phase switch - effectively doubles the number of sounds available! Also extremely useful for phase inversion if you don't happen to have it on your desk! (Please note: this is an EXTRA options and the pedal can run exactly as previously if desired)

All the above effects are available in mono where they are summed to one output. (If you only have one amp but with two contrasting inputs you can use both Wobulator™ outputs to really bend some sound!).

* * *

The **Ring Stinger™** represents a new level of interactive complexity (as well as a whole new can of worms) and we can say with that ring of confidence that never has so much mayhem potential been crammed by so few into so little. But be warned, if you've been bemused, befuddled and bamboozled by our previous creations then this is not the pedal for you! Defying all known boundaries of taste and decency - bells with balls (but definitely not the belle at the ball) - the big, fat, smokin', trouser-defying Ring Stinger™ is a **ring modulator/fuzz octave doubler/repeater/dirt box/optical synth** all rolled into one. It boasts a classic transformer matrix modulator (and not the ubiquitous modulator chip) for that distinctive vintage ring mod sound and 60's germanium distortion.

Available sounds include: klangs, bells, metallic fx, pseudo vocoder fx, dalek noises, sci-fi atmospherics, spooky warbling, trem arpeggios, tonal toggling, touch sensitive keying, pitch crossfiring, microtonal and atonal fx, evolving drones, digeridoo fx and not least the meanest graunchiest octave fuzz ever - and these are just for starters!

Amazing on guitar, bass, keys, synths, drums, studio applications - anything at all in fact! Stunning in conjunction with the other pedals - especially in the Meatball loop!

Featuring:

- sine/triangle/sawtooth/square VCO with range down to LFO frequencies for repeater/gate fx
- CV/external pedal input for VCO frequency
- VCO insert point (VCO output available for creating unique synth noises - spooky!)
- triangle/square wide-range LFO to modulate VCO frequency or VCO pulse width or octave drive! (goes up to audio frequencies for FM FX)
- LFO depth control - don't knock it till you've heard it!
- external pedal input for LFO amount - nice!
- footswitch for LFO enable (handy - or is it footy?)
- timbre control
- blend control (great for retaining bottom end on bass sounds - octave mode gives fat, edgy germanium distortion but with added bass!)
- footswitch for ring mod/octave
- light sensitive jack adaptor for Theremin-like fx or random ambience modulation (can also be used on Meatball, Doppelganger and Wobulator instead of passive volume pedal!)
- Bypass footswitch

* * *

Ladies and Gentlemen of tone, please empty your minds of all thoughts and preconceptions and prepare for a journey in spaced out time as you encounter the

?™ stereo flanger (aka The Flange With No Name™)! As can easily happen with the Man With No Name, you may see

fleeting images which will disappear as you turn your head. You may hear strange and distant calls. Is it just an illusion, or are they filtering through the parallax of your mind? You are aware of movement, but time seems to be standing still (ironic or what!).

The ?™ is packed with innovative concepts producing truly stunning spatial time-based effects. Take the best flanger you can imagine, add a decimal point, an extra dimension, and you might just begin to imagine the pristine burnished sounds that are delivered. The ?™ is the most highly evolved Lovetone pedal yet and spans the whole range from hypnotic chilled out subtlety to horrifying yet strangely comforting extremes. The unmistakable vintage fatness and smoothness of tone means that when the unit is going ape it sounds like crazed modular synthesis, and not like having you nails removed as is usual with this type of effect. And yes, we have designed it very much with ape-going in mind!

Available sounds include: stereo flanger/phaser/chorus, tape echo simulator (using external delay), vibrato/tremolo, spatial fx, pseudo ring mod, tuned reverb fx, rotary fx, special whirling dervish sound, lo-fi fx, sub aqua fx, farmyard sounds, vocal sounds, unique modular synth-type sounds, spaceships and assorted single-engined air transport.

Featuring:

- stereo outputs
- wide range triangle/square LFO
- CV/pedal input for delay time
- gain control
- fx loop (make your digital delay sound like an echoplex!)
- twin mode delay mix
- twin mode regen. control
- gate/sync input
- Loop on/off footswitch
- 2 Bypass footswitches
- light jack (can also be used on other Lovetone pedals instead of passive volume pedal!)

* * *

The **Pedal Board** is the ultimate accessory for any (fashion) conscious Lovetone pedal owner! The pedal board is a metal chassis that holds 2 large and 2 small pedals in a compact 2 x 2 formation. The large pedals are at the back and raised, while the small pedals are floor level at the front. It enables all the pedals to be run off one power supply (not included). It also helps to protect the pedals especially if you have a case made to transport it. The pedals are held in place by 2 screws and can easily be removed or interchanged if required.

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Lovetone fx - state of the ass technology

REVIEW OVERVIEW

MEATBALL™

Tim Slater, "Guitarist" August '95:
You really have to hear the Meatball to fully appreciate what it's capable of... it's far, far more than a simple touch wah. The wah sounds themselves are about as low down and righteously funky as you could possibly get... the Meatball will easily do the 'quacking' sound of a touch wah unit. However, one thing that is really loved about the Meatball was its ability to perform an uncannily accurate impression of an ancient analogue synthesiser which opens up a hitherto unexplored world of fantastic sonic textures previously denied to guitarists, even by modern guitar synths and digital effects. When used with a little imagination, the possibilities seem virtually limitless. Adding an overdrive unit transforms the clean 'boops' and beeps into some of the squelchiest, squidgiest sounds imaginable, like no effects pedal I've ever used before. It's really enlightening and inspiring to try out such an innovative, but fundamentally unimposing device.

Dave Burriluck, "TGM" Sept. '95:

"- the Ball's numerous controls never seem to do the same thing twice! Think of any cheesy/great 70s funk or US TV theme and think swooshy, auto-wah guitar noises - just what the Meatball serves up. You can get many different flavours; from thick and very bassy to unbearably thin. Via the blend control (like an FX wet/dry) you can 'tailor' the amount of 'corruption', brilliant for adding subtle (or intense) interest to high-gain solos."

Peter Forrest, "The Mix" Nov. '95:

"It may not be round, but it's certainly tasty. And the revolutionary Meatball stomp box is not just for guitar heroes."
"Bootsy Collins effects are meat and drink to the Meatball."
"The Meatball is a great-sounding filter, with really effective envelope following. It's got bucketloads of tweak potential, and can even turn a fairly static and ordinary-sounding instrument like a Roland MT32 into something that's inspirational to play - particularly with a velocity-sensitive master keyboard."

Roger Newell, "Bassist" Feb. '96:

"This is a very substantial, well built pedal...the considerable assemblage of controls is only surpassed by the range and manipulation that can be performed on the sound...the available sounds are really impressive and although the basic 'enveloping' effect tends to be dominant, the sonic potential around that is truly vast...if you are into experimenting then this will give you a field day."

"So is the Meatball as valid for bass as it is for guitar? A most definite yes...the sounds are rich and full and capable of producing a sub bass feeling in the gut comparable to a Jumbo Jet taking off."

"It's fun to use...but in the end some seriously funky vibes come leaping from your rig, er, man."

Joe Gore, "Guitar Player" June '96:

You can sum up the Meatball in three words: sick, sick, sick. The most common

application of envelope-filter effects is the quacking auto-wah function that serenades you on records by Bootsy Collins and certain of today's retrominded funkateers. The Meatball renders such sounds splendidly - but it can also elicit many equally horrifying sounds that you probably never knew existed. It's a Pandora's box of twisted, tweezy tones... We're talking pig snorts, bird whistles and the dulcet sounds of the lower digestive tract. The pedal includes a brilliantly implemented loop... We patched a saturated distortion sound into the Meatball's effect-return jack and the output from a drum machine into the "in" jack for instant synchronized psycho-bleating. Next we plugged the big Cheese, set on "Swiss" (see above), into the send and returns. Words fail.

Chris Everard, "DJ Technology" October '96:

"-oozing, squeezed out, frequency sweeping lushness. Lovetone describe the Meatball as an 'Envelope follower/Triggered filter' capable of subtlety and excess' - they're not wrong. This is just the ticket for making essentially 'flat' sounding samples of real synths sound more alive and perky. By adding a filter curve and oscillating resonance to a percussion track or bass, your songs all of a sudden come to life with undulating funky osmosis. Like the other Lovetone pedals the Meatball is very quiet and has a large enough bandwidth to be used creatively in a stereo mix."

DOPPELGÄNGER™

Tim Slater, "Guitarist" March '96:

If true vintage effects are what you're after, the Doppelgänger truly delivers. You shouldn't find it a problem to recreate the evocative wash of a Uni-Vibe, the hard edge of an Electro-Harmonix Small Stone or an old MXR phaser unit with impressive accuracy and without a trace of the extraneous noise which plagued older pedals. Another point where the Doppelgänger sidesteps older effects is that while its processing is very lush there remains a distinct transparency which lets your core tone through, instead of dominating everything in sight. Rarely has any single unit produced such an astonishing array of fascinating sounds...the Doppelgänger ventures beyond the realms of mere nostalgia and deserves attention as a relevant piece of gear for today's guitarist.

Roger Newell, "Bassist" April '96:

The Doppelgänger is pretty easy to master, so you are soon provided with a vast selection of sonic sweeping and pulsing effects... many of the sounds are so interesting it's easy to forget to use restraint. This is a super-quiet unit in operation, sturdily built, well-designed and above all a great deal of fun; like their Meatball, this is another well thought-out hybrid. Not only do they (Lovetone) provide the ability for total interaction between each pedal's internal effects, but positively encourage the chaining of other sound shapers for a truly cosmic experience. If you fancy a trip into the

alternative sounds universe this could be a great place to start.

Joe Gore, "Guitar Player" June '96:

Lovetone's Doppelgänger pedal can evoke subtle flavours reminiscent of, if not identical to, a Uni-Vibe. But like the other Lovetone gadgets, it goes to much kinkier extremes. According to Lovetone's ever-hilarious notes, 'the subtle yet ever-changing way the controls interact has a truly mesmerizing effect which speaks to the sub-conscious mind as well as the stoned mind.' No one on our staff condones the use of mind-altering substances or knows anyone who does, but the Doppelgänger sounds so trippy that we can only surmise the manufacturer is telling the truth.

Unlike some of the over-the-top '70s modulation effects of the sub-Mu-Tron variety, (it) maintains crystalline sound quality - the finely tuned color knob adds piquant, voice-like resonance to the lower range oscillator - (the) effect-blend knob lets you craft effects ranging from the near-subliminal coloration to "Pass the Dramamine!" Another surprise is the vibrato mode, which is akin to a Uni-Vibe's but more smooth, musical, and just plain usable.

Chris Everard, "DJ Technology" October '96:

"The Doppelgänger is a metamorphosing phaser capable of 'down the drain pipe' hollow, sucked out midrange sweeping phase shifts which keep the input source warping and weaving into a blue haze of swirling tonal variety. The Doppelgänger can turn vocal tracks inside out and is also good at providing a transparent, rotating speaker effect to sustained keyboard sounds. The Doppelgänger is ideal for thickening up atmospheric backdrops on ambient grooves and dream house tunes - used to its lethal maximum, with the LFO speed turned fully clockwise, it does a good impersonation of a tremelo pedal in a centrifuge."

BIG CHEESE™

Tim Slater, "Guitarist" March '96:

It almost goes without saying that the Big Cheese lives up to its name, but merely describing this pedal as a vintage fuzz tone is really doing it an injustice. The only real problem is that you've got so much distortion on tap that it's frighteningly easy for affairs to get quickly out of hand. The scooped sounds in Position 1 are an ideal starting point for tapping into some surprisingly up-to-date modern metal or thrash sounds; even from a pedal which claims to have its roots firmly planted in decades gone by. The distortion is very good indeed; there's a lot of it, but the overdrive is big and bulging with rich harmonics...in Preset 2, where the fuller, more midrange sound can be honed and buffed up into a beautiful overdrive; warm and fat in the centre and buttery and smooth as a baby's bot on the outside. Although the Electro-Harmonix Big Muff shares this uncompromising delivery...the Cheese's superior tone controls give it the edge over its illustrious predecessor. The

Cheese setting brings us to the edge of the abyss - abandon all hope ye who enter! As the Curds level is increased the sound breaks up more and more until it finally gives in, uttering a chilling crackle like that of an amp or speaker going through its final death throes - horrid.

The Big Cheese really exists in a different league from most...the build quality is excellent...it is remarkably sensitive and responsive to changes in volume and tone from the guitar itself...it seems to become like an extension of the instrument itself. A remarkable device in every respect.

Richard Bailey, Fuzz Pedals Round Up "Total Guitar" April '96:

A great pedal with a fantastic personality, hand-made with cool '70s styling. The Big Cheese has four distortion modes, plus tone and gain. Played hard it has an unusual squashed sound, bags of gain and an extra something they call 'Whey' but I call 'Balls'. Design-wise it's got a metal case with ace flip top design for tool-free battery changing. Best of all are the incredible range of fuzz tones from razor smooth to short 'n' curly. A future classic.

Joe Gore, "Guitar Player" June '96:

From its facetiously labeled controls... to its absurdly over-the-top tones, this gadget drips attitude. Mode 1 elicits a bludgeoning punkoid tone with fizzy highs, scooped mids, and thunderous bottom. Mode 2 is a pointer flavour with buzz-saw mids. And the third setting - illustrated by a drawing of a wedge of Swiss - literally deconstructs your sound. What a bargain - ordinarily you have to break something to get a tone this cool. But despite its demented edge, the Big Cheese is remarkably responsive. Its tone controls interact with those of your guitar in complex, subtle ways. The curds control, for example, takes on entirely different characters as you roll back your volume pot. Still, the pedal's subtlest settings are pretty extreme...

Chris Everard, "DJ Technology" October '96:

"Dedicated to making that classic guitar Fuzz sound, the Lovetone Big Cheese can be inserted in the FX loop of the Meatball to make the filter ramp up into honking electronic fizziness. The 'Curds' and 'Whey' knobs are most welcome for stretching the brittle edge out of bass synth patches.

BROWN SOURCE

Tim Slater, "Guitarist" March '96:

Described by some as 'Keef In A Box', but I wouldn't rule out Billy Gibbons and ZZ Top either! The Brown Source is a fascinating device. I would really recommend that any player serious about putting together a set-up with the aim of finding some truly beautiful, responsive and classic overdrive sounds would do well to consider the Brown Source as part of the overall equation. Put your mind to it and the thing will produce some of the swampiest, low-down raunch ever...and when you reach that certain point where you can hold a note and it just sings; that's when the Brown Source proves itself as a happening piece

of kit...the player, instrument, pedal and amp all have their part to play in achieving this musical alchemy, rather than just cranking the gain to maximum, at the expense of a truly happening tone.

Joe Gore, "Guitar Player" June '96:

The Brown Source may be the most subtle overdrive pedal we've encountered. While it excels at lower-gain sounds reminiscent of early-'70s rock, it has an extraordinarily transparent open voicing.

The Brown Source doesn't force a sonic agenda on your tone. It's ideal for adding a bit of grind while retaining the color of a great guitar/amp combination. It would, for example, be perfect with a fine old non-channel-switching amp. Well done.

Chris Everard, "DJ Technology" October '96:

"Billed as the overdrive pedal that 'makes any guitar sound 30 years older', the Brown Source gives that bassy, low down chunky sound of Hendrix-style creamy distortion. It's capable of creating a big 'stadium' sound at low volumes and has enough variability to recreate everything from raw edged, fuzzy Motorhead noises (even with a banjo), to mellow, dreamscape, ambrosia overdrive. Patching staccato-like, short decay arpeggios and percussion allows you to take the backing track from a clean sound with a seductive hint of a fuzzy edge to scary, sustained distortion which goes insane when anything with reverb is added to the input. You can combine the Brown Source with a wah wah pedal to give you awesome synth textures - enabling you to tweak the tone and 'drive' - or with a sequencer for scary overdriven raspiness."

WOBULATOR

Jim Matthews, "The Guitar Magazine" Feb. '99:

Lovers of traditional trem effects are going to have a field day in Tremulant mode. From slow, soft pulses to fast, hard gate effects the Wobulator is always in control. Parameter control is extremely wide and even the most ardent tremolo fans will be catered for. Vibrato mode's pitch changability allows everything from subtle chorusing to altogether more violent detuning effects, with a lovely watery vibe to clean arpeggios and chord sweeps that will have you seriously considering adopting some crushed velvet flares. In Panner mode the Wobulator again does exactly as you'd wish from slow sweeping movements to hard ping-pong effects. Nothing, however, prepares you for what's in store when Dual Trem kicks in - with full control over each channel send and therefore amp response, Dual Trem pretty much rewrites the tremolo rule book. Yes, it can get rather scary and confusing, but a little time and thought can create some startling results. I've always loved trem effects and often use a simple mono unit so, for me, using the Wobulator was much like discovering the Holy Grail. With amps spread only a matter of feet the wall of sound is massive; through a PA it would sound magnificent.

The Lovetone Wobulator is probably the ultimate tremolo. If you've heard the name

of Lovetone being bandied around in tones of almost hushed reverence, believe me, on the strength of this pedal they deserve it.

RING STINGER

Ben Bartlett, "Guitarist" August '00:

Guitarists, in my experience, prefer twiddling with real knobs and stomping on chunky footswitches to rotating data wheels or editing patches. With that in mind we ought to enjoy the new Lovetone pedal which sports ample amounts of both. The sounds the Ring Stinger is capable of are so many and varied that it's difficult to know where to begin. The 'wub, wub, wub, wueeeeeeee' sounds are perfect for dance-style tunes or heavy industrial sounds...the unique, and thoroughly insane, 'light jack' (supplied)... provides the experimental musician with a means of controlling effect parameters in a pseudo Theremin style (you know, the Good Vibrations 'ooh-ee-oo-ooh' bit) by waving your hand or foot about over the jack. This looks as mad as it sounds and I can guarantee that flailing about above your effects board is sure to astound and entertain even the most difficult audience.

I haven't had this much fun with a pedal in ages. It takes a while to get used to all the strange sounds available, as they're more synth-like than guitar-like, but in a modern context - i.e. used in conjunction with samplers, in the studio or even for the more daredevil live artist - the Ring Stinger is the one effect to have.

The build quality is good, the sounds are truly inspiring and the name is just in bad enough taste to ensure that there's a giggle whenever it's mentioned in mixed company. I'd recommend Lovetone's Ring Stinger to home studio owners, experimental guitarists and any musician wanting to try their hand at something new. This is not a pedal for the faint-hearted, but if you love tone (sic!), you'll love it.

Art Thompson, "Guitar Player" May '00:

"The Ring Stinger combines octave fuzz and ring modulation with a flexible control system that allows you to conjure some seriously extreme sounds.

The VCO knob offers enough range to produce everything from fuzzy repeats and tremolos, to metallic gongs and chimes, to AM-radio sounding crackles and shrieks.

The PW and FM options elicit very distinct responses, making it easy to unleash everything from insect-like chatter and eerie tremolos, to helicopters, spaceships, ray guns and many other sound effects by simply manipulating the VCO control and the LFO rate.

Patched into the VCO CV input, the light jack lets you sweep the VCO and even create Theremin-like effects by moving your foot, hand, or other light-blocking object or body part within close proximity to the light jack. Way cool!

If you've been searching for a unique fuzzbox, the Ring Stinger is like something from another planet. Its features, construction quality, and mind-boggling sounds make it a serious consideration for hardcore effects freaks who think they've seen it all."

Lovetone FX - State of the art technology

BETTER WOBULATOR THAN NEVER

News is just coming in that due to major interstellar activity the Wobulator (a legend in its own time warp) is finally in production. Not only better late than never but also better late than early in this case as it has undergone some drastic evolution to become what we think is our best one yet, certainly in terms of potential applications. We are only making a small run however, and it is quite possible that these will be the only Wobulators made either in the foreseeable future or indeed ever, so this could be your only chance to get that one way ticket to mind-warped city without the associated moral, physical, financial (almost) and legal implications.

Wobulators are only available to existing Lovetone customers. Orders are being taken strictly on a first come first served basis (with full payment up-front). If you miss out, your money will be refunded. Delivery is expected for December ('96!) and the usual money-back guarantee applies (see main info sheet).

As you would expect, the Wobulator is much more than an ordinary trem pedal. Although of course it is more than capable of basic (but funky and toneful) mono trem effects such as those associated with the Twin Reverb and particularly the AC30 (many people's benchmark) it goes much further due to an abundance of modulation possibilities. To start with it is stereo which immediately means it can be used for creating many kinds of spatial effects either in the studio or with two classic amps - YES!!

There are 4 basic modes:

- 1 TREM - both Left and Right move up and down at the same time, but with a "cross-over" effect where Left is low pass filtered and Right is high pass filtered.
- 2 PAN - Left and Right move in anti-phase without a cross-over, akin to a normal "figure-of-eight" auto-panner.
- 3 VIB - same as TREM but in anti-

phase, creating subtle phase cancellation (and therefore pitch and volume change) effects.

4 DUAL TREM - this again uses the cross-over but brings into play the second LFO. Left is now driven by LFO 1 and right by LFO 2.

Each LFO has a Rate control and an option for Triangle or Square waveforms. (LFO 2 operates in a higher range and goes up to audio frequencies which creates some unusual if subtle frequency modulation effects.) As you would expect the square waveform gives a "gated" effect which can get pretty weird in stereo. LFO 1 also has a Pedal input for controlling Rate (as on the Doppelganger) as well as a Trigger Input!! which resets the waveform each time it receives a suitable (greater than +0.6V for the benefit of squares and eggheads) pulse or click. This feature can be used to sync the LFO to a particular tempo, or to create "burst" or "ramp" effects for example. Both Left and Right outputs each have a Depth control and an "Enable" footswitch. Disabling the modulation on either one so that the other is moving against the straight signal opens up a whole new world of rather scary sounds!

All the above effects are available in mono where they are summed to one output. (If you only have one amp but with two contrasting inputs you can use both Wobulator outputs to really bend some sound!)

Having been very busy in our tone grotto we have also come up with specially designed pedal boards which hold 2 large and 2 small pedals (as shown in the photo). These are made out of powder-coated aluminium (the same as the pedal cases) and provide an excellent accessory for every (fashion) conscious member of the exclusive Lovetone owner set. (The boards can of course be used to hold a combination of Lovetone

and other pedals with a bit if DIY). They are available now and come in kit form with:

a/ 3 audio (jack) leads linking all 4 pedals

b/ 4 dc power leads (with mini jacks) connected to a standard Japanese ("Boss" type) socket on the back which will run 4 pedals from one 9v or 12V dc power supply (not supplied)

c/ 8 nuts and bolts (2 per pedal) which fix the pedals to the board. Some (later) pedals already have pre-drilled bases to take these. If you have ones that don't, these can easily be modified with a 3mm electric or hand drill.

For complete jet-setting portability we also have custom made flight cases (built to order). These weigh around 7kg and would therefore only really be economical to ship within the UK.

Prices:	
Wobulator	£229
Pedal Board kit	£75
Flight Case	£175

The Wobulator is the same size as a Meatball or Doppelganger and will be the same for postage purposes. By a huge stroke of luck the Pedal Board kit weighs approximately the same, so can be treated as a "Large" pedal for postage calculations (see main info sheet).

* * *

PLEASE NOTE:

It is possible that we will be making limited runs of other pedals as well as other equipment in the future, so if you would like to be informed about these please keep us up to date with your contact details.

ADDITIONAL NOTES FOR COMBINED USE OF THE MEATBALL™ AND CHEESE SOURCE™

Distortion and filtering are two of the most fundamental elements of tone production, and the Cheese Source™ (CS) and Meatball™ (MB) offer comprehensive control of these as already described. Their advanced design however enables them to be interfaced in innovative and powerful ways thus expanding their scope even further. Please note some of the examples below are not for the faint hearted and should be treated with due caution!

If in set ups 1 and 5 the optional second amp is not available for stereo, a second channel of one amp (or even a spare input of one channel) is well worth trying.

Set ups 1 - 5 are all eminently suitable for static filter use (i.e. with the Meatball™ trigger switched off) as well as real time wah use (please see "Notes For Use Of The Bespeco VM18L With The Meatball™").

When employing static filtering the most usable range of sounds will generally be produced by switching the trigger to "Down" mode (except when the filter is set to "High Pass").

SET UP 1: Cheese Source™ in Meatball™ Fx Loop

Instrument > MB In/On
MB Fx Loop "S" > CS In/On
CS Out > octaver (optional) > MB Fx Loop "R"
MB Out > Amp
CS Cheese Out > Amp 2 (optional)

Using the Cheese Source™ in the fx loop of the Meatball™ is a classic way of implementing the two units. Here the filter comes after the distortion, which, when using the "Cheese" in particular, can produce some super-squelchy synth textures with virtually any tuned instrument (especially with an octaver placed in the loop before the Cheese Source™ for the classic double/triple octave effect). Utilising Cheese Out as a second stereo output gives further possibilities by setting the "straight" fuzz (when the Cheese footswitch is selected) against the Meatball™ filtered fuzz (or fuzz/overdrive) coming out of Meatball™ Out.

The natural frequency response of the "Source" section (which can be further tailored with the tone controls) rolls off the high mids and top end as well as the extreme low end. When used on bass, this bandwidth limiting together with the soft rounded distortion and inherent compression makes it very reminiscent of the toneful and plummy psych-era sounds. The Meatball™, however, offers further comprehensive and radical tone shaping (which can include generating extra low end!) as well as an easy way of mixing in the full bandwidth straight signal with the Blend control for a more modern approach. This set up can also be used on programmed/synth bass lines to add some much sought-after "dirt" without compromising the coherence of the original sound.

When blended (with appropriate filtering on the Meatball™) with the original signal the "Source" can add warmth and body to all manner of other sounds (e.g. vocals, digital keyboards etc.). If you have a mkII Wobulator™ you can insert it in the loop and use its "R Out" to give an extra tonal option by flipping the phase switch (the special "fat sound" of the Wobulator™ may have additional benefits anyway - please note that Panner mode will sound different to the others). Without blending, the combination can produce some serious "lo-fi" effects. For this purpose it is worth noting that by adjusting its panel controls and the signal level the "Source" can still perform its magic but without noticeable

distortion/clipping (12 volt operation is beneficial here due to increased headroom).

The above set ups are ideal for imparting that sense of "ambience" and "electricity" so prized by samplers in old recordings and so elusive today when using computer-based technology. In fact it can result in an uncanny impersonation of vintage vinyl!

SET UP 2: Meatball™ into Cheese Source™

Instrument > MB In/On
MB Out > CS In/On
CS Out > Amp

The distortion comes after the filter thus accentuating the filter overtones. This has a very different effect to 1.

SET UP 3: Meatball™ into Cheese Source™ (reversed)

Instrument > MB In/On
MB Out > CS Source In
CS Out > CS In/On
CS Cheese Out > Amp

Same as 2, but with the order of the Cheese and Source sections reversed, thus giving an overall brighter, filthier sound.

SET UP 4: "Split" arrangement

Instrument > MB In/On
MB Fx Loop "S" > CS In/On
CS Cheese Out > MB Fx Loop "R"
MB Out > CS Source In
CS Out > Amp

There is gain before and after the filter thus giving the potential for huge amounts of drive and sustain. The amount of filter resonance is a critical factor and small adjustments of the Colour control can make a significant difference.

SET UP 5: Cheese/Source Blend

Instrument > CS In/On
CS Cheese Out > MB In/On
MB Fx Loop "S" > CS Source In
CS Out > MB Fx Loop "R"
MB Out > Amp

This is suitable for static filtering only as there is not sufficient dynamic range available after the fuzz to drive the trigger. The straight fuzz sound can be mixed with the filtered combined sound using the Blend control. Similarly, if the Source section is bypassed, the straight fuzz can be mixed with a filtered version of itself. Reducing the amount of Colour will produce a more open filtered sound if required for blending or other purposes.

SET UP 6: External Triggering

Instrument (or External Source) > CS In/On
CS Out > MB Fx Loop "R"
Trigger signal (or Instrument) > MB In/On
MB Out > Amp
CS Cheese Out > Amp 2 (optional)

The trigger is not driven by the sound being filtered but by a separate signal. Normally in this set up the instrument would be filtered and triggering would be provided by an external source (best demonstrated by something dynamic like a drum machine). However the two could be reversed (as shown in italics). The basic arrangement is mono, but the Cheese Out provides an extra option much the same as in 1.