

Mic Kaczmarczik's speakers Information

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This directory contains USENET articles Mic has saved about guitars, equipment, pickup, techniques, players, and so on. Mic has graciously granted permission to post the stuff on the JT30 page on the off chance that it might be useful in the context of Blues Harmonica. Mic is not responsible for the content, just the collection.

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Celestion G12K85

Celestion G12K85

From mgarvin@panix.com Mon May 20 07:20:39 CDT 1996

From: mgarvin@panix.com (Mark Garvin)

Newsgroups: alt.guitar.amps

Subject: Re: Celestions again

Date: 20 May 1996 00:32:56 -0400

In <4nohj1\$gpt@newsbf02.news.aol.com> tremolux@aol.com (Tremolux) writes:

>Does anyone have experience with the Celestion G12K85 speaker? It's
>supposedly a speaker designed for keyboards, but I hear one boutique amp
>maker uses it on guitar amps. What I'm particularly interested in is it's
>efficiency relative to the V30, and how much low-end it has in an
>open-back cabinet (more than a V30)?

Hi Tremolux,

I like it more than the V30. As you mentioned, GT uses it, so you may be able to get a listen. Not sure if it's really a keyboard speaker, as it's got all the trademark Celestion bumps and rolloffs. That may have been started due to the 'K' terminology.

Celestion says it has 'more bass' than the V30, but I don't take their literature very seriously. I've even called Celestion USA to try to find out about some of their speakers...haven't been able to find anyone who actually tries them out(!)

Anyway, my own opinion of the K is that it has less of the brash, forward midrange bump of the V30. This may make it seem as if it has more bass, but that's not necessarily so. The most emphasized effect is the upward tilt at the top end. Imparts a very chimey character to the treble end. Not overbearing unless your amp is overly bright to begin with. I've said this before: I keep thinking the solo from Nowhere Man when I hear the K85.

Not quite as much Celestion 'bark' as the V30, but that's just fine with me. All in all, a decent speaker. More efficient and forward than the vanilla T75. More defined, but less efficient than the V30. I'm not a big V30 fan, as you know. And in my experience the V30 tends to produce 'wolf tones' sometimes. Never noticed this with the K85.

MGarvin

Celestion Quality

Celestion Quality

From detritus@ix.netcom.com Tue Apr 1 21:23:48 CST 1997

From: detritus@ix.netcom.com(Lord Valve)

Newsgroups: alt.guitar.amps

Subject: Re: Eminance Speakers vs. ????????????

Date: 1 Apr 1997 10:12:41 GMT

X-NETCOM-Date: Tue Apr 01 4:12:41 AM CST 1997

Xref: geraldo.cc.utexas.edu alt.guitar.amps:43823

In <19970331175500.MAA15248@ladder01.news.aol.com> mixman1899@aol.com
(Mixman1899) writes:

>

>Just thought you'd be interested to know.....as a general speaker the

>Celestion is a speaker that breaks up easily. With a very small voice

>coil and nominal magnet the speaker distorts at low levels. This is

why

>there is no truly clean channel on a Marshall amp. That's where the

extra

>drive for distortion comes from. The interesting thing is when Jim

>Marshall was looking for a speaker to put in his cabinets he chose

>Celestion for it's inexpensive price. At the time, in the late

sixties,

>Celestion was a struggling speaker manufacturer with a lowend,

distorted

>speaker product. When used for P.A. or consumer stereo uses it was

>considered a cheap speaker, because it distorted.

>

>But when Jim Marshall marketed it in his cabinets it became popular

with

>guitarists for that same distortion and the price went up.

Lord Valve Speaketh:

This just ain't so. Celestion has been manufacturing high quality speakers since 1924, and they are famous for their excellent studio monitors and home speakers. Their PA speakers (and horns and drivers) are some of the VERY best made in the world...the top-end stuff in their line is easily the equal of McCauley, JBL, Renkus, etc. As a matter of fact, Celestion pioneered the use of laser interferometry as a method of detecting cone-breakup distortion, and they have made significant advances in the REDUCTION of speaker distortion which are used by many other manufacturers around the world. The Celestion line is very wide...they make everything from shit to dynamite. For a long time, the only speakers people (in the USA) knew of were the cheap-ass ones that came into this country in Marshall cabinets, hence their reputation for 'distortion.' The PA components were widely distributed in Europe, however, and I'm sure the Brits on this group will have a different opinion entirely than the one voiced above.

Lord Valve

detritus@ix.netcom.com

(Fat Willie)

Cone Glue

Cone Glue

From stratboy@onramp.net Sun Dec 1 12:05:37 CST 1996

From: Nick Schepis

Newsgroups: alt.guitar.amps

Subject: Re: Speaker Cone Repair advice needed

Date: 1 Dec 1996 15:33:24 GMT

Mime-Version: 1.0

Content-Transfer-Encoding: 7bit

detritus@ix.netcom.com(Lord Valve) wrote:

>Just hit the local hardware store and get some GE Silicone Seal.
>Almost any formulation will do; I'm partial to the exterior window and
>door sealant, myself. I don't know if they package it in anything
>other than a caulk-tube (for caulking guns)...I use so much of this
>stuff, I just squeeze a little outta the caulking gun every time I need
>some. Black or Clear will look best on a speaker.

I used to use that stuff, too until I found a tennis shoe repair product called "Shoe Goo". It's a little lighter and remains more pliable than the sealer, making it a better choice for lighter cones. It's usually available at larger sporting goods stores.

NS

D130F History

D130F History

From hargerst@airmail.net Sat Sep 7 09:17:25 CDT 1996
From: Harvey Gerst
Newsgroups: alt.guitar.amps
Subject: Re: How many watts can a JBL D-130 safely handle?
Date: Sat, 07 Sep 1996 01:41:09 -0700
Mime-Version: 1.0
Content-Transfer-Encoding: 7bit

Harry Avant wrote:

>
> It's amazing about the variation in answers you'll get. Watts of what
> kind? RMS at 30 hertz? White noise? The question has almost no
> meaning without stating some parameters.
>
> If you look at the original spec sheet for the speakers in that series
> you'll see that the D-130 is rated at 25 watts. Since this appears on
> the rear of the pamphlet that gives dimensions for recommended B/R
> enclosures, one should assume that it is 25 watts when mounted in the
> proper cabinet.
>
> You should find that about 20 to 30 watts into one of these in a
> proper sized enclosure will drive you out of the room. If you put it
> in an undersized and over damped box like a Benson then the speaker
> will take more power, but it will need it to get the volume.
>
> The D-130 was/is an effeceint speaker. It doesn't need a lot of input
> to get a lot out.

On the other hand, I saw a lot of D130's come through with fried voice coils that were running off a 12 Watt Williamson amp during the 50's and 60's. Integrated music from HiFi systems caused one kind of problem - using the D130 as a musical instrument speaker created other problems.

That's why I suggested the D130F (which was a redesigned D130), made expressly for musical instrument amps, as were the D110F (a totally new design), the D120F (a redesign of the D131), and the D140F (a new design using existing parts).

Power specifications for the F series were nominally 35 to about 60 Watts. How did I arrive at these figures? Pretty simple, I played guitar and bass through them and kept increasing the power till they blew. Then I downrated them from the power that fried them. Pretty hi-tech, huh? It seemed to work pretty well (of course we didn't have synth players back then).

The major amp manufacturers back then were Fender, Sunn, Kustom, and Ampeg. Rickenbacher and Mosrite also bought some, but nowhere near the volume of the other amp makers. All had JBL speaker options.

And yes, the "F" stood for Fender, since they were the largest single buyer, and also distributed the F series to music stores. They had no part in the design or the idea for the new series, I am solely to blame for that.

--
Harvey Gerst

Indian Trail Recording Studio
<http://users.aol.com/harvgerst/records/studio.html>
Indian Trail Records
<http://users.aol.com/harvgerst/records/records.html>

From hargerst@airmail.net Wed Sep 11 15:43:48 CDT 1996
From: Harvey Gerst
Newsgroups: alt.guitar.amps
Subject: Re: How many watts can a JBL D-130 safely handle?
Date: Wed, 11 Sep 1996 13:54:45 -0700
Mime-Version: 1.0
Content-Transfer-Encoding: 7bit

Teleologist wrote:

>

> Dick Dale seems to be the one claiming Fender went to JBL on behalf of him.
> In "Fender Sound Heard Around the World" he's quoted as saying the "F was
> invented as a result of melting voice coils & destroying surrounds". It's
> also stated that "the aluminum dust cover was Leo's idea". In his 9/96 GP
> interview he talks of the 'Dick Dale' kit available from JBL which includes
> a larger magnet, larger voice coil, thicker wires, aluminum dust cover, &
> rubberized front rim which brings the speaker(presumably a D130) up to Dick
> Dale & Fender specs! I'll be 'kind' and say that he comes off as 'a bit
> arrogant' in the interview!

I never had the honor of meeting or talking to Dick Dale, so I'd have to say that perhaps his memory has been clouded by the passing years. It's true that the JBL F series was partly about improving the current 2 models being used by Fender and others, namely the D130 and D131. It was my proposal to expand the line of speakers and at the same time, make some refinements to those speakers to make them more suitable to the guitar market. Here's what I did and why:

Opened the voice coil gap slightly on the D130F to allow more tolerance in mounting. Most people didn't realize that even though 8 mounting holes were available, only using four is the recommended mounting. And you don't screw them down tight to the board - that warps the frame. You use two fingers to do the final tightening - the casket will then complete the seal. When you warp the frame by overtightening, the voice coil can go out of round and eventually drag and short out. I opened the gap slightly to allow for this problem with just a very slight loss in efficiency - less than 1 dB.

Did the same thing on the D131 (and renamed as the D120F).

Using parts from the D130A and D150 woofers, I created a new woofer designed for bass guitar applications called the D140F. This had a copper voice coil and an aluminum dome.

Using the magnet assembly from the D123 and the basket from an LE-10, I added the D110F to complete the line of musical instrument speakers.

The surrounds were NOT "rubberized". JBL had developed a high viscosity coating to add to the existing hifi line of speakers that reduced ringing. I used it for a different reason. The hifi speaker surrounds dried out when exposed to excessive sunlight and heat, and I reasoned the viscose coating (we called it "goop" back then) would help prevent that.

> The other reference to Fender going to JBL was in conjunction with the
> development of the 1959 Vibrasonic. In Morrish's Fender amp book - Bill
> Carson recalls testing a prototype JBL with a copper instead of aluminum
> voice coil & a thin paper cone? Can you shed some light on this obscure
> piece of JBL history?

Bill's probably referring to the D130A which was simply a standard JBL woofer at the time - all the woofers had copper voice coils. The 130A was basically a D130 with a copper voice coil and a paper dome and was used in the 001 system primarily (D130A, N1200 xover, and 175DLH driver/horn assembly). I felt the cone was too light for bass guitar and we wound up using the cone from the 150 woofer - a heavier unit. The duraluminum dome was added to the D140F, instead of the paper dome for cosmetic reasons at first, but later proved useful in adding a

little more top end to the bass (not much though).

> For the original poster - regarding power ratings, I checked my
> official(3/70) JBL spec sheet for the F models and the 110F, 120F, & 130F
> are all rated at 100W continuous, the 140F @ 150W continuous. JBL defines
> 'continuous power' in my 4311B spec sheet as 3dB greater than RMS which
> would put the RMS rating of a D130F at 50W. On the other hand, D120Fs &
> D130Fs ran reliably in Showman 12s, Showman 15s, and early Boogies at
> considerably more power, so Mr. Gerst's & JBL's ratings are not marketing
> hype! It also appears that the 120F & 130F use identical magnet structures
> @ 11 pounds, 12,000 gauss flux density, and 275,000 maxwells total flux.

The D120F and the D130F, like their close cousins, the D130 and D131, all shared the same voice coil, dome, spider, and magnet assemblies, except for the slightly wider gap on the top plate. I think the flux density was really around 11,700 gauss or so on the 120F & 130F because of the slightly enlarged gap, mentioned earlier.

Power handling was always a touchy subject and I just basically guessed at what I thought it could handle, based on normal playing. It was a little tricky since we were dealing with rock, country, jazz, and blues players and the power handling figures were just suggestions, regardless of how official the spec sheet looked.

We now return you to your regularly sheduled programing.

--

Harvey Gerst

Indian Trail Recording Studio

<http://users.aol.com/harvgerst/records/studio.html>

Indian Trail Records

<http://users.aol.com/harvgerst/records/records.html>

From hargerst@airmail.net Thu Sep 12 10:30:38 CDT 1996

From: Harvey Gerst

Newsgroups: alt.guitar.amps

Subject: Re: How many watts can a JBL D-130 safely handle?

Date: Thu, 12 Sep 1996 06:54:53 -0700

Mime-Version: 1.0

Content-Transfer-Encoding: 7bit

Harry Avant wrote:

>

> That is probably true but we're mixing oranges and grapefruits here.
> Kroger's original post asked about the power handling of a D-130. Not
> a D-130F. I'll stick to my earlier post which listed the power rating
> well below the specs for the F series.

>

> I think Kroger did get a D-130 without any F, G , Q or what ever and
> that should make for the difference in power handling. And as we all
> know all to well the cabinet and so forth will make the "specs" moot
> anyhow.

Harry,

The D130 and the D130F were essentially the SAME speaker. Exactly the same voice coil, cone, spider assembly, magnet, basket. The only things I did to the F are listed in a previous post, along with my reasons for doing them.

I revised the guitar ratings since those D130 ratings were for INTEGRATED music, like a symphony or a full band playing from the radio, tape or a record. The rating for a single live instrument like a guitar is much different, since there is nothing below 80 Hz or above 5 or 6 KHz coming

out of a guitar (at least back then). A D130F (or a D130) could easily live with a higher power rating and we/JBL/I adjusted the rating accordingly. The new rating would also apply to a JBL D130 if used for that purpose.

If you had called JBL back then, you would have been transferred to me and that is what I would have told you. Since I was in charge of that division, I was responsible for creating those ratings and that was our/my official position on the subject. As far as power handling, there was no difference - the rating was changed to more accurately reflect what the D130 or D130F could handle if used with a guitar as the source.

The lower rating also still applied if either speaker was used for full range music reproduction. For what Jim Kroger wants to do with the speaker, my original comments and ratings still stand. These were my "babies" and if you want to disagree with me, that's fine. If you were at JBL at the time I was designing these, we could have had some rousing discussions about it. And besides, I think I also wrote those spec sheets for the D130 as well.

--

Harvey Gerst

Indian Trail Recording Studio

<http://users.aol.com/harvgerst/records/studio.html>

Indian Trail Records

<http://users.aol.com/harvgerst/records/records.html>

From hargerst@airmail.net Sat Sep 14 10:15:40 CDT 1996

From: Harvey Gerst

Newsgroups: alt.guitar.amps

Subject: Re: How many watts can a JBL D-130 safely handle?

Date: Sat, 14 Sep 1996 02:42:25 -0700

Mime-Version: 1.0

Content-Transfer-Encoding: 7bit

Teleologist wrote:

>

> A couple more Q's & I'll leave you alone:) - Didn't know the D140F has a copper
> voice coil - is it an edgewound ribbon like the aluminum coils? What were the
> reason(s) for using copper (vs. aluminum) in the D140F?

Yes, the D140F had an edgewound copper ribbon voice coil. Copper has better heat conductivity than aluminum (think pots and pans) but it's heavier and not as responsive to high frequencies, due to it's weight. For use in woofers, copper is the wire of choice.

Actually, had I thought about it some more, I should have probably made the D140F more of a full range speaker, but it was basically designed as a replacement for people using D130A woofers for live music.

--

Harvey Gerst

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Dating Speakers

Dating Speakers

From tremolux@aol.com Fri Jul 8 17:16:19 CDT 1994

From: tremolux@aol.com (Tremolux)

Newsgroups: rec.music.makers.guitar

Subject: Re: Deluxe Reverb and Jensen speaker Q

Date: 8 Jul 1994 03:47:02 -0400

Sender: news@search01.news.aol.com

In article <2vheq8\$hdk@uc.msc.edu>, dpm@msc.edu (David P. Mottaz) writes:

Look for date codes on the parts inside. If yours is a blackface, does it say "Fender Electric" or "Fender Musical Instruments"? Fender Electric is pre-CBS which means 63 through early 65. The Jensen is date coded. Look for numbers around the edge of the speaker. You'll see 220XYY, where 220 means Jensen, X means the year of manufacture and YY means the week of the year. Consequently, 220718 would mean the eighteenth week of 1967, or 1957. If there is no 220, it is not a Jensen, but probably an Oxford.

Early JBL history

Early JBL history

From hargerst@airmail.net Sat Sep 20 10:23:29 CDT 1997
From: hargerst@airmail.net (Harvey Gerst)
Newsgroups: rec.music.makers.marketplace,alt.guitar.amps
Subject: Re: FS: JBL D130F Signature Series Speakers
Date: Sat, 20 Sep 1997 01:57:23 GMT
X-Orig-Message-ID: <34242d7c.33515015@news.airmail.net>
NNTP-Proxy-Relay: library.airnews.net
NNTP-Posting-Time: Fri Sep 19 21:00:17 1997
Mime-Version: 1.0
Content-Transfer-Encoding: 7bit
Xref: geraldo.cc.utexas.edu rec.music.makers.marketplace:171308 alt.guitar.amps:64360

deafen@imap2.asu.edu wrote:

>Harvey Gerst (hargerst@airmail.net) wrote:

>

>[much snippage]

>

>: I can't comment on this accurately, but I believe the D kit restores the speaker
>: to a home version, while the E kit is the musical instrument cone assembly. I
>: feel I must tell you there is slightly more relief on the D130F top plate to
>: accomodate a wider variety of mounting techniques (i.e., idiots who use torque
>: wrenches to flatten these frames onto a warped baffle board).

>

>Harvey, you seem like the guy to ask about this. I'm curious for a
>description of what *all* the JBL speaker numbers mean. For example,
>what is the prefix letter? I've personally seen D, E, and K, and I'm
>sure there are more; what does this represent? I've seen numbers like
>120, 130, and 140; these must not be size-dependent, as both a K140 and
>D130 are 15" speakers. Finally, what is the suffix letter? I've seen D,
>E, and F.

Well Hal, let me take you back to the late 50s, early 60s. JBL was a small company with their main offices above a candy store, and the manufacturing scattered in a number of buildings up and down the street, near Glendale, on Fletcher Drive.

They made the following speakers;
the D130 a full range 15",
the D131 a full range 12",
the 130A a 15" woofer,
the 130B (same as the 130A, but 16 ohms),
and the 150 - a 15" woofer with a heavier cone.

The D stood for a metal dome and the A and B were for woofers of different impedances. I don't remember if we made a 131A. We also made a D123 (full range pancake 12" speaker) and the D208 and D216 (both 8" speakers but with 8 and 16 ohm voice coils).

Fender was buying D130s for use in their Dual Showman systems, but they were experiencing problems in surrounds drying out from outdoor use, and burnouts >from improper mounting techniques. I wrote a memo to the president of JBL, outlining a plan to let me design a series of speakers made specifically for musical use and he agreed. My plan called for modifications to the D130 and D131, plus an all new bass 15" speaker, and a new 10" speaker.

Since Fender was our largest purchaser, I did not want the headache of trying to re-introduce a whole new series so I kept the D130 name for the 15" and simply added an F (yes, the "F" is for Fender - don't know why to this day I did that, but I did). Since I was making up new model numbers, I decided where possible to

keep it simple, so the 12" (originally the D131) became the D120F, and the new 10" became the D110F.

That left the new bass speaker. I didn't want to leave it in the 13x range because it was different and the 150 was already being used by our theater woofer. The 140 was not being used, so I named the new bass speaker the D140F.

After I left JBL, I understand they came out with the black crinkle finish and renamed them E series. The first major modifications were made in the K series, as I understand it.

>And one other question. Can a similarly-sized frame/magnet assembly be
>reconed with a different kit? Can I take a K140D frame and have it
>reconed with a D130 kit?

I really don't know what changes were made in the K series, so I can't answer that, but I'll bet the owner of Orange County Speaker Repair can.

>If you could answer these questions, I'm sure I'm not the only one who's
>interested. Even if you can't, any information would be interesting. :)

Well, Hal, I hope it was interesting.

Harvey Gerst
Indian Trail Recording Studio
<http://www.ITRstudio.com/>

Eminence Alnicos

Eminence Alnicos

From mbaier19@starnetinc.com Mon Sep 9 09:16:36 CDT 1996

From: mbaier19@starnetinc.com (Karl LaFong)

Newsgroups: alt.guitar.amps

Subject: Re: Best speaker for bassman?

Date: Sat, 07 Sep 1996 17:31:18 GMT

Kenneth Liberti wrote:

>What would be the best speaker for a '59 Fender Bassman reissue for a
>good blues sound?

The mojo Mp10R is a real good choice. It's made by Eminence, and is very similar to the stock blue frame. Difference lies in the voice coil former. Mojo is Nomex(treated paper) Fender is Kapton (polymer) Fender has better power handling, but since ya got 4 speakers dissipating the wattage, it's not that big a deal..I suspect that Fender opted for the higher wattage unit to head off any possible blown speaker claims. I've found that many folks prefer the Mojos sound to original Jensens. A real Jensen has a very crisp brassy sound that can sound harsh to people weaned on Celestions, Eminence and Oxfords..Mojos have a stronger midrange component that sounds "warmer". Also, be careful should you opt for the original P10R/Q route. I think it's safe to say that a 30-40 years old speaker is gonna be prone to failure..If the intended application is a gig amp, Be warned.

LaFong

From tremolux@aol.com Mon Sep 9 09:16:54 CDT 1996

From: tremolux@aol.com (Tremolux)

Newsgroups: alt.guitar.amps

Subject: Re: Best speaker for bassman?

Date: 9 Sep 1996 03:08:56 -0400

Sender: root@newsbf02.news.aol.com

Reply-To: tremolux@aol.com (Tremolux)

There's another difference between the Mojo MP10R and the blue Eminence Fender uses. The Mojo runs their magnets below saturation flux. This mellows the tone a bit at the expense of efficiency. The blue Eminence have saturated magnets. How the hell do I know?? I discussed this in detail with Nate at Mojo.

Both are great. The blue Eminence sound very nice once they're well broken-in. The Mojos are sweet nearly from day one, much shorter break-in time.

Eminence Reissues

Eminence Reissues

From Teleologist@sorry.noEmail Thu May 30 08:37:43 CDT 1996

From: Teleologist

Newsgroups: alt.guitar.amps

Subject: Re: Eminence Reissue Speaker

Date: Thu, 30 May 1996 06:53:23 -0500

Mime-Version: 1.0

Content-Transfer-Encoding: 7bit

Rory Wicks wrote:

>

> Fender is using a "reissue" 12" Eminence speaker in several current amps.

> Can someone with experience with this speaker let me know:

>

> What's the history behind the original "Eminence" speakers?

>

> Who's making the reissue? Is it close to specs?

>

> What's the sound like?

>

> How does the sound compare to other Jensen repros, including the Fender blue

> label, the mojotone and the kendrick?

>

> Responses are appreciated?

>

> rory@connectnet.com

Eminence has been(and still is) around a long time - They were used in Ampegs, some other amps, probably lots of clock radios, but not in vintage Fenders which used mostly Jensens. Jensen stopped making 'live-sound' speakers so Fender was forced to switch suppliers(or use 6x9 car stereo speakers!). During Paul Rivera's time, Fender used JBLs in many of his II series amps. Later, several of the 'amp guys' recruited by the 'new' Fender came from Ampeg - so Fender started using Eminence speakers - big surprise! With few exceptions, ALL current Fender speakers are made by Eminence. Exceptions are the Celestions in many of the Custom shop amps, and the Oxfords in the now discontinued Vibroverb reissue. The reissue speakers are supposed to sound like Jensens. IMO the Fender/Eminence alnico 10's sound good, but the 12's are terrible, the Kendricks miss the mark, and the Mojotones are much much better, especially for the price. IMHO if you're looking for 'original Jensen tone', you're far better off with a real Jensen - even a recone IF it was done by someone who's good. The cost is about the same as the Kendricks! I understand there's a guy up in Minnesota who recones, refinishes, rebuilds old Jensens with NOS parts. He's primarily into rebuilding old Hammond organs, Leslies, etc. & advertises periodically in Vintage Guitar. I think it's something like Midwest Organ Repair.

JBL D130F info

JBL D130F info

From hargerst@airmail.net Fri Sep 19 19:06:45 CDT 1997
From: hargerst@airmail.net (Harvey Gerst)
Newsgroups: rec.music.makers.marketplace,alt.guitar.amps
Subject: Re: FS: JBL D130F Signature Series Speakers
Date: Fri, 19 Sep 1997 21:13:08 GMT
X-Orig-Message-ID: <3422e702.15466275@news.airmail.net>
NNTP-Proxy-Relay: library.airnews.net
NNTP-Posting-Time: Fri Sep 19 16:16:03 1997
Mime-Version: 1.0
Content-Transfer-Encoding: 7bit
Xref: geraldo.cc.utexas.edu rec.music.makers.marketplace:171260 alt.guitar.amps:64332

havant@earthlink.net (Harry Avant) wrote:

>kroger@ucla.edu (James Kroger) wrote:

>

>>Hi, I would give you \$125 for one. I paid that for a mint D-130
>>16 ohm, but it is the wrong ohmage to use. Also, who reconed it?

>>Thanks,

>>Jim

>

>>In article <874646407.19344@dejanews.com>, Bob Rome wrote:

>

>>> JBL D130F Signature Series 15" 8 ohm speakers taken out of a Fender
>>> Bassman Cab. Just came back from being completely rebuilt and ready to
>>> rock. 2 available for \$160 a piece + shipping.

>Jim,

>Why is it the "wrong" ohmage? You can use a 16 ohm speaker with an 8
>ohm Fender without any problems.

Harry, you will not have the full output of the amplifier available if you run a
16 ohm speaker on an 8 ohm amplifier.

>Also a "true" D-130 is different than a D-130F.

That is correct - the F is more rugged for portable use as a musical instrument
speaker as compared to home use only on a fixed environment.

>I think the F means Fender and I suspect it also means a driver with
>less of a frequency range.

Yes, and No. The "F" originally stood for Fender, since they were the largest
purchasers, and at one time, the distributor for all the JBL guitar speakers.
But the D130F speaker was not designed specifically by, or for them and the F
eventually came to be just an indicator for all of the JBL musical instrument
series speakers. The D130F did not have any significant frequency range
differences, compared to the home version - the D130.

>If it was reconed was it done with an original D kit (now not
>available in Los Angeles) or the E kit?

I can't comment on this accurately, but I believe the D kit restores the speaker
to a home version, while the E kit is the musical instrument cone assembly. I
feel I must tell you there is slightly more relief on the D130F top plate to
accomodate a wider variety of mounting techniques (i.e., idiots who use torque
wrenches to flatten these frames onto a warped baffle board).

I hope this helps corrects some misconceptions.

Harvey Gerst

JBL dating

JBL dating

From hargerst@airmail.net Fri Jun 6 21:57:00 CDT 1997
From: hargerst@airmail.net (Harvey Gerst)
Newsgroups: alt.guitar.amps
Subject: Re: Help Dating JBLs
Date: Fri, 06 Jun 1997 08:28:04 GMT
X-Orig-Message-ID: <3397c8d6.42675901@news.airmail.net>
NNTP-Proxy-Relay: library.airnews.net
Mime-Version: 1.0
Content-Transfer-Encoding: 7bit
Xref: geraldo.cc.utexas.edu alt.guitar.amps:52254

'50Deluxe wrote:

>Does anyone know how to date Orange or Grey Back JBLs with the serial
>numbers?
>Any clue would be greatly appreciated.
>Thanks,
>'50Deluxe

Unfortunately, we didn't use any dating back then - the numbers were basically sequential for each model. I would guess early to mid 60s for most of the gray guitar speakers. I believe they went to the black crinkle finish for the E series (or the K series?) around 1967 or so. If Miller Dial and Plate is still in business (in Glendale, California) they might have better records, since they made the foil decals for all those units. Other than that, I can't help much. Glad you still like my babies. :-) I enjoyed making them.

Harvey Gerst

Jensen 1957 Prices

Jensen 1957 Prices

From mgarvin@panix.com Tue Feb 11 11:25:16 CST 1997

From: mgarvin@panix.com (Mark Garvin)

Newsgroups: alt.guitar.amps

Subject: Re: Jensen question

Date: 11 Feb 1997 01:14:41 -0500

In swortis@oeb.harvard.edu (S. W. Wortis) writes:

>I have some P10R Jensens dated 1954. I was wondered what wattage they'd be
>rated at. I'm assuming no more than 10 or 15 watts each. Is this correct?

Hi Shaun,

I think the ratings are about the same as for the 12's. If you need
to confirm wattage specifically for 10's, I'll have to dig a bit deeper.

According to my notes:

P12-N == 18 watts 1957 price: \$52.50

P12-P == 16 watts \$33.60

P12-R == 12 watts (says 6-8 ohms) \$16.50

P12-S == 10 watts " \$14.75

P12-T == 9 watts (only avail in 3-4 ohms? Not sure) \$13.60

(I think the info was originally from Dan Schoo. Thanks, Dan)

1957 prices on the P12-N were pretty severe! I wonder how that
would translate to 1997 dollars. Anyone know?

MGarvin

Jensen C vs P

Jensen C vs P

From stratboy@onramp.net Sun Dec 1 12:05:08 CST 1996

From: Nick Schepis

Newsgroups: alt.guitar.amps

Subject: Re: Jensen for Deluxe Rev.

Date: 1 Dec 1996 15:29:39 GMT

Mime-Version: 1.0

Content-Transfer-Encoding: 7bit

Lebow wrote:

>Similar question. I have a '68 C12N in my '62 Deluxe. Sounds terrific
>when overdriven - very very smooth. For cleaner playing however, tone is
>much more colored and nasal compared to my '59 P12Q which has an open,
>almost hi-fi sound to it. BTW, what do you mean when you say the C12Q
>"doesn't sound all that good" ? I can play my '59 Tremolux through the
>C12Q and it starts to sound much closer to the Deluxe and visa versa.
>Just goes to show the impact of the speaker on tone.

All the ceramic Jensens (Cxxx) are a little more mid-heavy and offer slightly less highs than their alnico (Pxxx) counterparts. The effect increases as the power handling/efficiency goes up (as the letters get 'smaller'). Cranking the amp into distortion will clip the highs, making the difference less noticeable. As for the Oxford ceramics, they simply don't sound as good as the similar Jensens (which is why the Jensen equipped amps are a bit more desirable).

NS

Leslie Cable

Leslie Cable

From detritus@ix.netcom.com Sat Aug 25 22:09:31 CDT 2001

From: Lord Valve

Newsgroups: alt.guitar.amps

Subject: Re: Leslie cable ? for LV or a Hammond person

Date: Sat, 25 Aug 2001 12:55:49 -0600

Mime-Version: 1.0

Content-Transfer-Encoding: 7bit

X-Server-Date: 25 Aug 2001 18:54:11 GMT

Xref: geraldo.cc.utexas.edu alt.guitar.amps:348708

Jerry Shaw wrote:

> Greetings Lord,

>

> I apologise if this Leslie cab. question is somewhat OT for this group, but
> last night I went to A.H.O. and saw that you post there, too. I'd never
> been there, so I didn't want to butt in. Anyway, my brother asked me about
> the possibility of shortening the cable that runs from his B-3 to his
> Leslie - he said it's a 25' five-conductor cable that contains signal,
> power, and motor-speed controls. He wants to shorten it to 5-10 feet. Do
> you know of a Belden # or other part # and a source for the correct cable,
> and/or the 5-pin connectors? I told him to try to make what he wants first
> before chopping up a factory cable. Any suggestions?

>

> Thanks Mucho,

>

> J

Lord Valve Speaketh:

Leslie cable is a proprietary item made for Hammond/Suzuki (formerly Electro Music) by Carol Corporation. The only source is from Hammond/Suzuki. Leslie dealers stock it, or can order you some. The male and female 5-pin connectors were made by Amphenol. I'm not sure if Leslie is still offering these, but they may. I stock all the parts needed to produce a Leslie cable from scratch. BTW, you might want to check the female end of the cable; upon closer inspection, you may discover that it's a 6-pin, not a 5. A 5-pin male to a 6-pin female is one of the ways a model 122 Leslie can be connected to a B-3; one of the lines in the cable is dedicated to B+ voltage >from the Leslie. Many early Hammonds had no B+ supply on board, and derived this voltage >from the Hammond tone cabinet they were designed to use. Leslie allowed for this in their designs. Since the B-3 has its own B+ supply, it doesn't require this connection, and can be hooked up with a 5-wire cable.

Lord Valve

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doesn't educate our children. Government is good at only one thing:
It breaks your legs, hands you a pair of crutches, and says, 'See,
without us you wouldn't be able to walk.'"**

- Harry Browne -

Naylor spkrs

Naylor spkrs

From stratboy@onramp.net Mon Sep 23 22:23:49 CDT 1996

From: Nick Schepis

Newsgroups: alt.guitar.amps

Subject: Re: Jensen/Naylor questions

Date: 24 Sep 1996 02:05:43 GMT

Mime-Version: 1.0

Content-Transfer-Encoding: 7bit

dweiss@angel.net (Daniel A. Weiss) wrote:

>Greetings,

>

>I understand that the new Naylor 12" is modeled after the Jensen C12N.

>How does it compare. Also, I believe that the Naylor is a 50 watt

>speaker. Was the Jensen rated that high?

> Oh, and one more question please. Are there noticable sonic differences

>between a 63,64,or 66 C12N? Thanks.

The original Naylor special design was sonically designed to be similar in response to the P12N. The sound is similar at lower volumes, but much stronger when pushed. The P12N was rated at 18 watts, and the C12N at 20. Of all the speakers I've tried, this one is the best as far as the smooth mids and glassy highs. The magnets, voice coils and cones are all of different construction, so there is an audible difference, but the response is very similar.

There should be no inherent differences in a 66 vs a 64 or 65.

NS

Reactive Speaker Load

Reactive Speaker Load

From reaiken@ix.netcom.com Sat Dec 2 09:24:35 CST 1995

From: reaiken@ix.netcom.com (Randall Aiken)

Newsgroups: rec.audio.tubes

Subject: Reactive speaker emulator for guitar amplifiers

Date: 2 Dec 1995 04:59:01 GMT

X-NETCOM-Date: Fri Dec 01 8:59:01 PM PST 1995

I received e-mail asking me to post this to rec.audio.tubes, because the reader's server did not have alt.guitar.amps, so please ignore this if you have seen it on alt.guitar.amps. The original question was how to make a reactive load emulator for a guitar amplifier.

I also received e-mail informing me that Aspen Pittman of Groove Tubes holds a patent for a reactive speaker emulator. I have not seen his patent circuit, but I am told it consists only of an inductance in series with a resistive load. If so, it will provide a reactive load for the amp, but will not emulate the characteristic resonant impedance peak associated with speakers. I am also told that there was an article in EQ magazine a few years ago detailing his type of circuit and tips on how to build one. Just beware that you cannot use this circuit in any commercial application without the possibility of patent infringement.

Following is a slightly edited version of the original post:

A speaker presents a varying impedance load to the amp. The stated impedance is usually measured at 400Hz, and can vary widely over the frequency range. Speakers generally have a large resonant peak that can be as much as 5 times the rated impedance, or even higher. The impedance also starts to rise upward following the trough impedance at 400Hz. This rise can occur at varying frequencies and have a varying rate, depending upon the speaker and its enclosure.

Here is a copy of my design for a circuit that will simulate the impedance variations you get with a 16 ohm speaker cabinet. The real speaker will probably vary depending upon how hard it is driven, due to motional restrictions of the cone, which this circuit will not do.

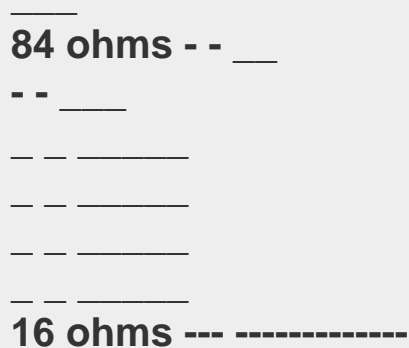
```
>-----R1-----L1-----*-----*----- R1 = 16 ohms 100 watt
||| L1 = 1mH 4 Amp
||| L2 = 50mH 4 Amp
L2 C1 R2 C1 = 100uF/63V bipolar
||| 4 amp ripple current
||| R2 = 68 ohms 5 watt
>-----*-----*-----
```

Note that for 100 watt power capability, the peak current that can flow in the inductors (depending upon frequency) is around 3 amps, better to be conservative. The capacitor must be rated for this ripple current or it will overheat and explode. If you cannot find a bipolar cap of sufficient voltage rating, you can connect two unipolar electrolytics of 200uF in series back-to-back with a 10K resistor across each of them to equalize the voltage drop. If you cannot get one of sufficient current rating, you can connect two 50uF units in parallel to equal 100uF; the current capability will add, i.e. two 1 amp rated units in parallel will withstand 2 amps ripple current. Series-parallel

combinations to achieve the proper voltage/current ratings are acceptable. Low-ESR (equivalent series resistance) capacitors are best. Current capability (and resistor wattage) can be derated if used with a 50 watt amp (around 2 amps).

Also, the inductor capacitor values can be modified to move the resonant frequency or the high frequency impedance breakpoint; the 68 ohm resistor can also be raised to achieve a higher resonant peak. You can match the resonant frequency to the speaker you are trying to emulate.

The impedance plot for this circuit looks like this (but smoother!):



|||||
|||||

DC 72Hz 400Hz 2kHz 10kHz

This circuit will make the amp react to the load, unlike purely resistive dummy loads, but if you want to tap off the input and send the signal to a board, or other equipment, you will need to attenuate it with a voltage divider, and low-pass filter it to simulate the frequency response rolloff of the amp.

I do not guarantee this circuit for any application and will NOT be responsible if you blow up your amp!

One additional note: a simple low-pass filter will not sound very much like a real speaker; you need to use combinations of lowpass, highpass, bandpass, and bandstop networks to emulate the peaks and valleys of the average guitar speaker cabinet. A fairly good combination is a peak of about +3dB at 240Hz, and a dip of about -1dB at 1250 Hz, a lowpass cutoff at about 4KHz with an 18dB/octave rolloff, and a highpass cutoff at about 100Hz with a 12dB/octave rolloff.

Also, Dutch posted an excellent followup to this post where he mentioned that he designed a similar circuit, but included an additional resistor across the series inductor to limit the high frequency impedance to about 22 ohms. This resistor would go across L1 in the above circuit. He also had slightly different resonant points. I suggest you look it up on alt.guitar.amps.

Randy Aiken
raiken@ix.netcom.com

Reconing JBLs

Reconing JBLs

From tremolux@aol.com Wed May 17 13:34:34 CDT 1995

From: tremolux@aol.com (Tremolux)

Newsgroups: rec.music.makers.guitar

Subject: Re: DF-130 JBL's Can they be Re-coned ????

Date: 16 May 1995 16:52:25 -0400

Sender: root@newsbf02.news.aol.com

Reply-To: tremolux@aol.com (Tremolux)

**You most certainly can get a D130 reconed. I've done it three times!!
All within the last 6 months (3 different speakers, mind you). Tip: Get
it reconed using a kapton form voice coil (edge-wound, of course), and a
paper dome instead of that aluminum dome. The kapton coil will handle
about 200 Watts, and the paper dome gets rid of the harsh high end. I've
done this, it sounds great, and it won't blow.**

Regards.

Speaker Development

Speaker Development

Re: Where to find Jensen alnico speakers?

From vancleef@netcom.com (Henry van Cleef)

Organization Union Graduate School

Date Sun, 28 Apr 1996 17:37:43 GMT

Newsgroups rec.antiques.radio+phono

Message-ID

References 1 2 3

In article <4lrla5\$hhv@panix3.panix.com> tim@panix.com (Tim Mullen) writes:

>

> So does anybody out there have a good grip on when the first permanent
> magnet speaker appeared? Shortly after I got hold of a 1947 forty-one tube
> RCA 741PCS television I lost the field coil on it's fifteen inch speaker.

> I replaced it with a PM speaker of the same size and an LR series to bring
> the voltage back down (made a mess out of the input electrolytic when the
> field coil opened up, too) but it never did sound the same. Much less bass.

I don't have details on loudspeaker design and construction history, so
can only give some general comments.

So far as I know, the general configuration of a cone mounted on a large
stamped spider with a cylindrical voice coil operating in a magnetic
field appeared commercially around 1930. The earliest speaker in this
configuration that I know of were made by Magnavox, and had field coils
to produce the magnetic field, complete with a separate field coil power
supply mounted on the speaker base.

I believe that nickel-cobalt-iron alloys, including "Alnico," were
developed in the 1925-35 period. The first PM speakers I am aware of
were used in "midget" radios in the mid-1930's, and they were very
common by the time that the 35Z5/50L6 All-American Five was introduced
in 1939-40.

For the design engineer working in the 1935-50 period, many of the
choices in power supply component selection were cost-related rather
than performance-related. A power supply that includes a large filter
choke can use small filter capacitors, and achieve excellent ripple
control without significant voltage drop through the filter.

Additionally, using a small capacitor or choke input to the filter
allows use of a smaller power transformer because rectifier current
flows for a longer part of the AC cycle and produces less heating.

Additionally, in the 1940-46 period, and again in 1950-53, nickel and
cobalt were not readily available for use in non-military applications.
The design engineer faced both a cost factor (the total cost of power
supply components plus loudspeaker) and, during the WWII and Korean War
periods, availability factor.

Cost and availability, not technical performance of loudspeaker designs,
were the key issues in selecting loudspeakers in the 1935-55 period.
Quality loudspeakers with permanent magnet fields were available in the
late thirties, but a quality system also wanted ripple control in the
power supply. If a PM speaker and a field coil speaker with equal
performance were available at the same price, the design engineer needed
to consider the added cost of a filter choke if the PM speaker were
used, or of large filter capacitors and added dissipation in an RC

filter vs. an LC filter section. It was not until the mid-1950's that the total cost of large filter caps, an RC filter, and a PM speaker was definitely less than that of small caps and an LC filter using a dynamic field speaker.

I'd have to go look at my 1949 Magnavox console speaker layout, which has one large speaker with a field coil, and three small ones, with a 3-way crossover network. I think that two speakers have field coils and two are PM. While not common, except in high-end consoles, multi-speaker layouts with crossover networks were used in the 30's and 40's, and I know of several that used a PM speaker in conjunction with an electrodynamic speaker. This choice seems to have been clearly dictated by the desirability of an LC power supply filter for the first section and an unavailability of adequate DC current for a second speaker unless it were connected as a parasitic load across the power supply.

The power that went to a loudspeaker voice coil in a console radio of the thirties and forties was almost always less than 10 watts, the power available from push-pull 6V6's (and 42's or 6F6's). The power available from a pair of 45's or 47's in push-pull was substantially less. Additionally, the audio response expected from most of these radios was from about 100 Hz. to 6-7Khz at the 3db. down points, so a single 12 inch speaker was very common in consoles large enough to mount the speaker.

AC-DC sets with half-wave rectifiers, both the 300 ma. designs using a 25Z5 or 25Z6, and the 150 ma. AA5, generally used PM speakers. In a half-wave supply, the ripple from the rectifier is much higher (120% of supply voltage, as I recall) than with full-wave supplies (I'd have to look, but I think it works out to 30 or 40% of supply voltage), which was too much ripple for a dynamic speaker to swallow without producing extra hum.

The loudspeaker manufacturer names that come to mind from the thirties are Magnavox, Jensen, and Electro-Voice, and the name I associate with AA5 speakers is Quam. I think that all of these manufacturers also built diaphragm drivers for use with horn systems.

The setups used in movie theaters needed to put plenty of audio power into the hall, and it can be surprising to see a pair of 2A3's driving a large exponential horn setup. This shows what can be done with low power. The horn technology derived from technological developments in acoustic phonos. Indeed, an Orthophonic phono horn driven by a diaphragm driver makes a very respectable speaker setup.

The first real adventure into "high fidelity" audio that I know of was the sound track for the Walt Disney movie "Fantasia." The Disney studios bought Hewlett-Packard's first audio oscillators, in 1939, for work with this movie, and theaters showing the film were required to upgrade their sound systems before showing it. As I recall, the high frequencies were 10Khz., and one can find 10Khz. as the high frequency cutoff for "high fidelity" in the literature of the forties. My Hallicrafters S-36A, a 1940 design modified in 1943, and built in 1945, claims 10 Khz. "high fidelity" performance on FM. The actual measured audio performance in the unit is 3db down at 80 Hz. and 17 Khz. at 5 watts (Hallicrafters claimed 3, but the output is a pair of 6V6's). I have a cheap bass reflex speaker and a PA 70 volt transformer on the box, and it is amazing how well the thing does. I think that this points out the focus on speaker efficiency using large acoustic boxes in very early "high fidelity."

So far as the use of permanent magnets in loudspeakers goes, the first loudspeakers I know of used headphone technology with a U-magnet driving a small horn, and many loudspeakers were built using a rocking armature

and a horseshoe magnet to drive either a free-mounted cone structure or a spider-mounted cone.

The design of loudspeaker transducers follows, more or less, the design of D'Arsonval-based meter movements after the mid-1920's. The use of an electromagnet rather than a permanent magnet seems to be an innovation that accompanied the introduction of cylindrical voice coil speakers. The use of an electromagnet to develop a field flux in meters goes back at least to the turn of the century, and this configuration is found in wattmeter movements and other movements that measure a volt-amp product.

--

=====

Hank van Cleef The Union Institute
E-mail vancleef@netcom.com or vancleef@tmn.com

=====

Speaker sensitivity

Speaker sensitivity

From PYLOT@asu.edu Mon Jul 24 14:18:31 CDT 1995
From: PYLOT@asu.edu
Newsgroups: alt.guitar.amps
Subject: Re: Paul Rivera & Aspen Pittman 35 watts vs vntg 30's 85 w.
Date: 23 Jul 1995 07:11:59 GMT
Mime-Version: 1.0
Content-Transfer-Encoding: 7bit

All you need to know is the sensitivity of the speakers in question, and the type of cabinet (open-back or closed-back), and you can compare at will. Celestions (at 100dB@1W/1M, as a hypothetical example) with a 30W amp will be about the same as EVM12Ls (assume 103dB@1W/1M) in a 15W amp, as the 3dB difference in speaker efficiency is equivalent to a doubling of power. You can play a loud rock gig with a Deluxe Reverb, if you have a really efficient speaker, like a Kendrick or EV. Conversely, you can crank a Pro with the Utah-brand Fender speakers and not be as loud as that same Deluxe..... Food for thought....

Dutch

Speakers make difference

Speakers make difference

From jbreskin@foresnt.com Sat Oct 21 17:51:56 CDT 1995

From: Joe Breskin

Newsgroups: alt.guitar.amps

Subject: Re: HELP: Opinions needed - Fender Champ

Date: 21 Oct 1995 22:32:48 GMT

Mime-Version: 1.0

Content-Transfer-Encoding: 7bit

One of the major issues missing from this discussion, over the couple of months that I've been lurking you guys is a serious discussion of the role of loud-speakers.

Speakers are an essential link in the tone chain, and it has been my experience in the 35 years that I've been exploring the cutting edge of electric guitar tone that they play a role at least as important as any other single factor. Bigger than Les Paul / Tele. Bigger than transistor / tube.

This summer I played lead thru my tweed champ 3 nites a week in a duo in a small restaurant. We play mostly oldies, but I play a very modern tone most of the time, at least as modern as Cowboy Junkies. My champ is 100% stock except for a JBL 8. The only one that fits in the box is the old flat one with the all-paper cone, the gray one that looks like a scale model of a D-130.

I use a lot of old JBL's in small amps. These are very efficient speakers. Efficient means conversion of a small amount of electrical power into a lot of noise output. Like over 100dB/1watt@1meter. I also use alnico magnet Altec 12's in open back installations. They can deliver incredible breakup tones with no box at all, just set face down on the carpet.

There is a problem with this: you buy an amp like this to be able to sound good at low volume, and then you put a real speaker in it & make it loud again... what did you gain? Tone. These speakers create truly exquisite harmonics when the cones start to distort. You can't get it any other way.

The solution to controlling the output is physical amp placement. Put it against the wall. Stuff a sweater in the cabinet. Muffle it & turn up the treble to compensate for the loss.

When I'm sitting around an upright piano with a singer and a bunch of pickers who are running mandolins and a fiddle, I turn it face up, with a book under one corner, and put a cushion off the couch on top of it. By varying the cushion & the book I can get a wider range of sounds than is available with my Butler Tube Driver preamp. Like a trombone player with his mutes.

Bottom line: by messing with the speaker & how I load it, I can make a Peavey Decade or Rage, or similar modern "junk" amp, sound better than a tweed champ or a black face champ with a stock speaker.

My other relevant amps are two Fender Deluxe's, a tweed and a brown face. The tweed has a JBL K-110 (10" Ceramic magnet) the brown face has a D-130 (15" Alnico). The tweed lives in a box that works a bit like an Ampeg Portaflex. When closed (sealed) it has awesome bottom end. When open it sounds just like a guitar amp. The size of the hole is variable. I am still experimenting with the design, but it clearly shows great promise. Over the past 27 years I have hot-rodged the brown face a bit, by installing an un-buffered effects loop (1970) and a variable bias control

(1982). The bias control is a little "edgey" but hasn't burnt out the transformer yet. It's a stereo pot that allows me to "turn down" either or both of the output tubes.

I am not sure I believe there is a guitar player alive who has any business playing anything bigger than 2 6V6's will go. If you need to be louder, mic the amp or fire the drummer.

\$90 is a steal if it works, buy it. It will help you learn how to listen. If you have some \$\$ left over, start buying some good speakers & start experimenting. Audax makes a killer 8" for the high-end hi-fi market that is as nearly as efficient as the JBL & sounds totally different. Generally, I avoid the speakers with foam surrounds.

THD 2x12 cabinet

THD 2x12 cabinet

From jmumford@bbn.com Thu Nov 14 22:28:57 CST 1996

From: jmumford@bbn.com (Jim Mumford)

Newsgroups: rec.music.makers.guitar

Subject: THD 2x12 cab review

Date: 11 Nov 1996 14:42:07 GMT

Distribution: world

Last thursday I finally recieved the THD 2x12 rear-ported cab I ordered. It's thier stock cab - chemically aged celestion 80 watt classic leads, black tolex, cool cream white grille cloth.

It's slightly narrower than a standard marshall head. as a matter of fact it is exactly as wide as the front control panel, so it hangs off the side a little, but it still looks very cool. :-> It's got a 2" opening across the back which is the port. stiffeners are mounted along inside the rear covers above and below the opening, no doubt to insure no vibration of the back. So, if you wanted to you could rear-mic this cab easily.

It is an amazing cab.

It was A/B'd against a quite excellent sounding Marshall 4x12 straight basketweave cab(a larger size hendrix-ian reissue which really does sound much better than the standard 4-12 cabs) loaded with 75 watters and the THD did a very respectable job.

Both cabs sound very good. The main difference is that the marshall has their trademard midrangey "hole" that the THD doesn't seem to have. The THD sounds a little more present in the mids and highs, *not* squealy or obnoxious, but also doesn't really give away any lowend to the big cab. It seemed to sound a little better on clean stuff.

And it really didn't seem to suffer anything against the big cab on shred stuff. It could take all the bottom chunk thrown at it, and stayed tight, which was a concern due to the open port design.

The THD is *very* articulate sounding.

The THD has a much wider dispersion due to the open back, that I think drummers will appreciate - even off to the side of it the dispersion is appreciable.

The THD tone doesn't seem very dependant on where it is placed in the room. It actually seemed to sound better pulled away from the wall. This was true in both a small bedroom and a 18x20' rehearsal space. If you put it right up against a wall you're covering the port, and that will take away some bottom though.

Anyway, A couple of times we had trouble telling which cab was on.

I also A/B it against my Marshall 1960AV 4x12 slant loaded with 70 watt Celestion Vintage's.

More bottom than my slant. Better dispersion. Sweeter dead-on in front.

What can I say it sounded better than my slant cab.

So...it is worth picking one of these up if you don't like 4x12 schlep, in MY OPINION it replaces a 4x12 without missing much of anything and sounds better on clean stuff, and you gain better dispersion, and other players should hear you better on stage.

Oh, BTW heads were a Marshall 30th anniv head and a friend tried his Bogner Ecstasy.

**It is a very easy carry, up and down stairs like a heavy suitcase.
Andy even offset the carrying handle so that it hangs totally straight
balanced when you pick it up.**

**For my needs, this cab is worth the \$650.00 + shipping and was worth the
wait. Saves my back.**

THD is at 206-789-5500 ask for Andy Marshall.

**thanks,
Jim**

Testing Blown Speakers

Testing Blown Speakers

From detritus@ix.netcom.com Sun Nov 28 22:12:39 CST 1999

From: Lord Valve

Newsgroups: alt.guitar.amps

Subject: Re: Test for Blown Speaker

Date: Sun, 28 Nov 1999 15:47:40 -0700

Mime-Version: 1.0

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X-Server-Date: 28 Nov 1999 22:36:48 GMT

To: JIM WESNOR

Xref: geraldo.cc.utexas.edu alt.guitar.amps:217146

JIM WESNOR wrote:

>Any good quick tests for a blown speaker - like visual
>or DC resistance?

>Thanks in advance.

Lord Valve Speaketh:

DC resistance is sometimes a clue. If you don't see any, it's a fairly safe bet that the voice-coil is open. ;-) Sometimes the DCR can rise if the coil is burned, or lower if the coil has shorted turns. In order to make any useful measurements, you'll need a 4-1/2 digit DMM with a 200- or 20-ohm scale. You'll need to allow for testlead resistance, too, since this resistance can fool you if not taken into account. You can also **gently** flex the cone in and out with your fingers; you'll need to make sure you're not tilting the cone in any direction, because this will cause the same rubbing/scraping sounds that indicate a bad VC. The **best** way to check a speaker is to put it on your bench amp and sweep it with a signal generator; some rubs may not show up unless a specific frequency is fed to the speaker. I do a preliminary test by "shaking" the cone up and down at 6 Hz; this freq is too low to hear (unless you're a whale or an elephant) so any noises you encounter while doing this will be from the coil, suspension, etc. Be careful not to clip the amp while doing this. A tube amp is best (I use a Dynaco MK III) since many SS amps have low-freq protection that either filters freqs this low before they reach the input stage, or interrupts the speaker output or shuts down the DC supply to the output transistors. Speaker tests are best made with the speaker **removed** from the amp, as cabinet rattles can masquerade as speaker defects.

Lord Valve

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CHAT WITH LORD VALVE: Log onto any DALnet server and join channel #CONELRAD. Look for me there most any night after 11:00 PM Denver (Mountain) time. Guitar-amp questions and what-have-you are welcome.

"I got the chop...I'll never get popped." - Tower of Power

From richk@timeelect.com Mon Nov 29 12:53:10 CST 1999

From: Rich Koerner

X-Accept-Language: en

MIME-Version: 1.0

Newsgroups: alt.guitar.amps

Subject: Re: Test for Blown Speaker

Content-Transfer-Encoding: 7bit

Date: Sun, 28 Nov 1999 22:13:59 -0500

Xref: geraldo.cc.utexas.edu alt.guitar.amps:217208

JIM WESNOR wrote:

>

> Any good quick tests for a blown speaker - like visual or DC resistance?

>

> Thanks in advance.

Blown would imply it's dead. No sound.

Frozen in the gap, or the coil is open.

In addition to the suggestions given by LV, there is the THUMP Test.

You take the speaker and hold it up to your ear and Thump it close to where the dust cap cover is located over the voice coil.

It should sound tight like a rack tom. Now if it sounds like a drum with snares making contact with the other head, you have a failure of the cone/coil structure. Check the glue seems for separation. Re-glue if found.

Otherwise, you have to rebuild it.

Regards,

Rich Koerner,

Time Electronics.

<http://www.timeelect.com>

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Weber C10Q

Weber C10Q

From biocyn@erols.com Sun Apr 19 09:33:59 CDT 1998

From: "Mark T. Van Ditta"

Newsgroups: alt.guitar.amps

Subject: WeberVST C10Q Review (Long)

Date: Sat, 18 Apr 1998 12:53:06 -0400

Mime-Version: 1.0

Content-Transfer-Encoding: 7bit

Xref: geraldo.cc.utexas.edu alt.guitar.amps:99195

Like many people on the net, I look to this newsgroup for answers to my questions about amplification-related products. Many people have taken the time to produce well written and informative product reviews. I can only hope that this review does justice to this fine product.

First and foremost, be prepared to wait longer than the posted lead-time if you want a speaker with an impedance other than eight-ohms. I ordered two sixteen-ohm and one eight-ohm C10Qs for my Bandmaster-style cabinet. After waiting the posted, two-week, lead-time, I called WeberVST to see if they had shipped my speakers. However, to my disappointment I was told that they were waiting on sixteen-ohm voice coils. I have heard this song from many manufacturers before, but this was the first time I honestly believed what they were saying.

Another week and a half went by, and I started to wonder if I should drop WeberVST a line to see if the voice coils were still backordered when, to my surprise, two well-packed boxes greeted me when I arrived home after work. Like many people, I dropped what I was doing, and immediately inspected the contents.

The first thing I noticed, after opening the package, was that the backs of the speakers were bare. WeberVST is shipping the speakers without the decals affixed; so, that the customer can decide where they get (or do not get) attached. I choose to put the decals on the backs of the speakers.

The next thing I noticed, while hooking the C10Qs up, was that these speakers have very small terminals. Threading two, tinned, pieces of eighteen-gauge, stranded wire through the tiny holes in these terminals is quite a feat; however, it can be done.

Enough of this negative stuff, how do they sound? Well...it took me until 10:30 PM to get them hooked up; so, I had to wait until the next day to give them a test run (Cyndi does not stand for loud guitar playing after 9:00 PM on weeknights). However, after doing so, here is my first impression:

Guitars: PRS Standard, Ibanez USA Custom S540FM

Amp: home-brewed, solid-stated rectified, Tweed Princeton-style design, running open-loop with 360 B+ on the plate.

Playing style: my own which is a fusion of Blues, Funk, Jazz, and Rock

The first thing I have say about these speakers is that they are loud, REALLY LOUD. I had been playing this amp through the speakers in my Pitbull Forty-Five and my Marshall ValveState 8240. It sounded good through the speakers in both of these amps; however, neither came anywhere close to the volume produced by the Webers. I was quite surprised to see how loud the C10Qs were because this is not the amp that I have targeted to go into this cabinet. That amp, a cathode-biased, 6G3-derivative, is still on my workbench. All I can

say is that Cyndi will probably divorce me after I stick it in the cabinet :-).

Okay the speaker is loud, but how does it sound? Well...the first thing that came to my mind, after playing the amp the next day, with a Svetlana 6L6GC installed, was Stax. You know, that sound Steve Cropper had when he and Booker T. were the house band. The bottom-end is tight. The top is bright and steely without being harsh. The C10Q makes single coils sound like single coils, and to steal a line from Mike Z., it will take your humbuckers off of life support. It even makes my midrange-thick PRS sound good clean (the PRS is my acid test because it turns most amps into mud producers when playing cleanly).

After playing with the amp a little more, I was also able to produce a wide range of Motown-derived sounds. Do you want James Brown-like soul? no problem! How about about a little funk? no problem here either! These speakers are just the ticket for a 6L6-amp player who wants to do the 60s R&B and 70s soul/funk thing.

Okay, C10Qs do the clean R&B/soul/funk thing, but how about the blues? Well...I popped out the 6L6, and plugged in a 50's RCA 6V6GT (I really like this tube because, while not having great bottom-end, it produces beautiful midrange harmonics). The 6V6GT gave the speakers a completely different personality. Yes, the tight bottom-end and steely top-end were still there, but the midrange fattened up, and they really began to sing. The tone produced by the C10Qs was not the "R," bass-heavy type of fatness, but something totally different. It was a tone that could most definitely cut through a muddy mix.

In closing, if you are an aging, but not over the hill, musician like me, who is looking to expand their tonal palate, getting a set Webers is a great place to start. They will not create your tone; that responsibility lies with your fingers. However, they will most definitely enhance and open-up your tone. Give Ted a call, what do you have to lose except for bad tone?

Mark T. Van Ditta

Weber C12CA Review

Weber C12CA Review

From xchile@hal-pc.org Thu Apr 2 23:31:00 CST 1998

From: ElRon XChile

Newsgroups: alt.guitar.amps

Subject: Weber C12CA - Blues Deluxe

Date: Thu, 02 Apr 1998 22:41:45 -0600

Reply-To: xchile@hal-pc.org

Mime-Version: 1.0

Content-Transfer-Encoding: 7bit

Xref: gerald.cc.utexas.edu alt.guitar.amps:95544

Hey there!

Just want to give a (not so)brief rundown of my experience with a WeberVST C12CA speaker that I installed in my Fender Blues Deluxe.

First of all, I knew that this amp needed somethin' as it was not sounding all that hot. Tone was bass-heavy and the reverb was sounding like it came from Radio Shack. I was not getting a clean enough sound >from the clean channel(more on that in a minute). As this is a -new- Fender purchased about 2 years ago, it essentially had gone to shit pretty damn fast(although most new Fenders seem to be doing that).

I called Ted Weber, who was very friendly, and ordered a C12CA which is the high powered 12' speaker (80 Watts); it is the California model which is the cleanest of the three models. Although these speakers weren't supposed to be available until May sometime, Ted had some frames and paper(advanced sample) and put one together for me and it arrived in about two weeks time.

The BD is a 40 Watt amp, but as I am an extremely heavy-handed Blues player(I play with Guitar Slim at Billy Blues in Houston, Texas on Tuesday nights) I knew that the 30% margin above 40 Watts would be covered by this speaker.

I had to take the @&\$#&%# amp apart to get the C12CA in there, but it went in with no problem.

As an intial test, I raked a pick across the strings to see if I had a signal going to the speaker or if I needed to go back and do it again.

I immediately noticed that the Reverb was working like it never had before! The tailing off of the signal went on forever!

The speaker rendered changes to the amp that were out of this world. The bass response was much tighter, the mids weren't so honkey and the treble was sparkling like a real Fender(heh, heh). The amp was much louder, but had much more balance. The dynamics increased to the point where turning down my Strat to 2-3 yielded a 'string' sound that was sweet(and not muggy or lackluster as it had been) while letting it rip at full volume produced a pleasing, slightly compressed singing tone very good for clean Blues or Jazz. The overdrive channel no longer sounded like a fuzz pedel, it sounded like an overdriven Fender amp!

Now, I am not going to waste the money on NOS tubes (I'm running with Sovteks across the board) as this amp has to like prove itself like my '62 Fender Super Amp has before I treat it that good, but the Weber sure did keep me from drop-kicking it into the store window of my local Fender dealer!

All-in-all, the C12CA was more that worth the money and I am looking forward to replacing the 8' speaker in my '65 Vibro Champ soon! Good

job, Ted!

--

EIRon XChile
xchile@hal-pc.org

Weber Texas 10s

Weber Texas 10s

From lektrkblus@aol.com Tue Mar 10 23:03:26 CST 1998

From: lektrkblus@aol.com (Lektrkblus)

Newsgroups: alt.guitar.amps

Subject: WeberVST Texas 10's (Long)

Date: 10 Mar 1998 00:21:05 GMT

X-Admin: news@aol.com

Xref: gerald.cc.utexas.edu alt.guitar.amps:89945

I had expressed an interest in Ted Weber's new High Performance Series speakers, the C10TX Texas 10 to be specific. Mr. Weber kindly offered me one at his Bargain Center price of \$30.00 instead of the regular price (a very reasonable \$40.00). The speaker is beautifully made, painted white, and has a humongous 60 oz magnet. It is rated at 80 watts. Mr. Weber described the speaker to me as being like a P12R tone wise, but it "screams". His assessment was absolutely correct.

I literally stuffed the Texas 10 into my Fender Pro Jr. The amp chassis was flat against the gigantic magnet of the speaker. I think the Texas 10 weighed more than the entire amp including the original Eminence 30 watt ceramic speaker. I just wanted to check out the speaker, it really isn't meant for a low wattage amp like the Pro Jr and is certainly too big to comfortably fit in the cabinet with the chassis. I have two P12R's that Ted Weber rebuilt for me, so I already knew that the PnnR tone was to my liking. The P12R's are for use with my silverface Deluxe Reverb and a Deluxe Reverb II.

The first thing I noticed was how goddam loud the amp became. Seemed like it went from a 15 watt amp to a 40 watt amp. The tone was without question P10R, tweed sound. Very thick deep sounding. The speaker was so strong, the tube holders were vibrating like crazy along with everything else in my living room. I would have loved to have had a separate cabinet to try it in so I wouldn't have had to deal with the annoying buzz of the tube holders.

The combination of the thicker sounding EL84 amp with more mids (as compared to a sweeter, less mid sound of a 6V6 DR), a Strat with Texas Specials, and that PnnR thick tone made it a bit too dark. It was much improved when I used my Am. Std. with the brighter pickups. It sounded like the Am. Std. had humbuckers that sounded like a Strat being played through a cranked Marshall. Woman tone without even trying. The sound was pretty amazing. The distortion of the amp came through very smooth and clear. It made me realize how raggedy the little Eminence speaker really gets with the Pro Jr. cranked. The speaker took the Pro Jr. out of the practice amp category. Even with the volume low, the amp screamed.

The Weber high performance series includes California (clean), Chicago (later breakup) and Texas (early breakup and PnnR tone). I might prefer the Chicago for a Pro Jr type amp, but I believe the Texas series would be great for blues in a Deluxe Reverb/Super Reverb type of amp. I really think the Texas 10 will be great for a master volume amp like the 100 watt JMP Marshall I have. I believe it will take that preamp distortion and beef it up so it is nice and thick. My plan is to try the Texas 10 it with the Marshall when I get the amp in playing shape. I bet a nice 2x10 or 2x12 Texas 10 or 12 with a MV Marshall head would be a killer combination.

One other very noticeable thing. Just like when I put a pair of WeberVST C12N's in my Twin Reverb, the sustain increased dramatically. The Texas 10 sings for ever. Notes just don't seem to die. It is like an immediate improvement to the guitar. I don't know how he does it, but none of the stock Fender speakers or Eminence speakers I've replaced with WeberVST's come close to holding a note so long. I think a pair of Texas 12's in a Twin Reverb would give you a real nasty, monster sounding amp. A loud, tweed tone with some nice

breakup.

I swapped the Emminence speaker back into the Pro Jr and it sounded much brighter and almost wimpy. I thought this amp had all kinds of balls in it's original state, but it can offer much more with a great speaker.

Chuck.
Lektrkblus@aol.com

WeberVST P8Q

WeberVST P8Q

From you@somehost.somedomain Sat Mar 7 17:30:25 CST 1998
From: you@somehost.somedomain (tt)
Newsgroups: alt.guitar.amps
Subject: Re: Just Got My Weber VST
Date: 7 Mar 1998 21:03:08 GMT
Mime-Version: 1.0
Xref: geraldo.cc.utexas.edu alt.guitar.amps:89505

In article , scole@ivory.trentu.ca says...

>

>Hi there,

>Just thought I'd post a few comments about the Weber VST speaker I just

>received. I mostly pplay blues and rock and my setup is pretty simple:

>Americian Standard Strat to a Fender Champ (silver face). The odd time

>I'll throw in a TS9 Tubescreamer.

>I've been fairly happy with the sound of my Champ. But the speaker it had

>wasn't original and sounded a little to harsh. I ordered a P8Q from Weber.

> First thing I noticed, this speaker is huge. Really deep, but it fit in

>my Champ no problem. This thing sounds great. When I crank the amp wide

>open the difference is incredible. The distortion is much much smoother

>and lacks the ear piercing highs I used to get with my old speaker (this is

>a good thing!). The bottom end is a lot tighter and doesn't sound muddy at

>all. The overall sound improvement is really great. By the time I had

>this thing shipped up to Canada the speaker cost me over half of what I

>paid for the amp, but it was definetly worth it. Hlghly recommended.

>Steve

>

I just put one of these speakers in my sf champ also. Well worth the \$\$\$.

The coolest thing is they are available in 3.2 ohm as well as 4 and 8 so you

get the original spec. Tone? Very smooth slightly fuzzy to way gone

distortion. I also added a 47/250 pf bright circuit and it pulls of the

sparkly ringing highs real well. Kind of expensive but if you dig noodling

around with the champ to see how much tone you can squeeze out of it I highly

recommend trying this spkr.

tf

What Is P12NF

What Is P12NF

From ethan@olywa.net Mon Aug 24 13:49:35 CDT 1998
From: Ethan
Newsgroups: alt.guitar.amps
Subject: Re: FS:jensen P12NF
Date: Sun, 23 Aug 1998 22:43:07 -0700
Mime-Version: 1.0
Content-Transfer-Encoding: 7bit
Xref: geraldo.cc.utexas.edu alt.guitar.amps:123253

Here's what I posted to AGA on the subject. BTW, I didn't mention that it could be reconed with a "standard" style surround. Or, if one were skilled enough, just the surround could be replaced.

Subject: Re: FS:jensen P12NF \$90
Date: Mon, 18 May 1998 11:05:10 -0700
From: Ethan
Newsgroups: alt.guitar.amps

Jim Kroger wrote:

>
> In article <356048F0.3AEEFAEE@olywa.net>, Ethan wrote:
>
>> P12NF, 12", alnico magnet, date code is 003 (ie Jan. 1950 or 1960- I
>> don't know how to tell which decade by cosmetics). Near mint condition-
>> just pulled from original cabinet. Cone and surround in exc. shape.
>> \$90 + ship. from 98502.
>>
>> Ethan
>
> What is the F for? How is it different from a P12N?
>

Same as P12N except surround has more flexible "accordion" style surround. High frequencies are rolled off- not sure exactly where, but it's above the highest primary frequency of a guitar. Since I find very high frequency harmonics very undesirable with electric guitar, the sound is ideal for me (I use one in my 65 deluxe). A very thick, rich tone. NOT a great speaker for someone who prefers to emphasize a twangy, glassy tone.

Ethan

--

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