

POWER TO THE MUSIC

Laney

LINEBACKER

NEW DIGITAL AMPS

**STUNNING CUB
RANGE EXPANDS**

**BRAND NEW
LIONHEART COMBO**

Tony Iommi

Heaven and Hell

Mikael Åkerfeldt

Opeth

Kiko Loureiro

Angra

Linde

HIM

Sharlee D'Angelo

Arch Enemy

Mattias 'IA' Eklundh

Freak Kitchen

Rob Holliday

Prodigy

Jim Barr

Portishead

AND MUCH MORE...

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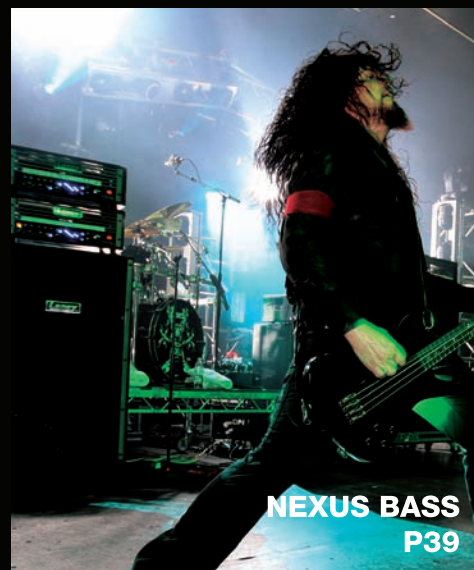
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SPECIAL FEATURES

LANEY TV

Check out Laney TV on www.laney.co.uk for all the latest product demonstrations and exclusive artist footage. See it as it happens.

READER'S RIGS P19

We're proud of our association with musicians from all walks of life – check out what people think of their Laney amplifiers and have your say. Check out the "Readers Rigs" section of the catalogue and on line at www.laney.co.uk

ARTIST SETTINGS P53

Totally own the venue with these settings, as used by the PROs.



AUDIOHUB P45



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Lionheart

SOMETHING RETRO THIS WAY COMES

The Lionheart range consists of the L2oH - a 2o watt head with matching 2 x 12 cab the LT212, the L2oT-41o - a 2o watt 4 x 1o combo and the L5T-112 a juicy single ended 5 watt 1 x 12 combo, and the new L2oT-112. Snappy vintage style and Class-A sounds means you can't wait to dive in and see what's behind this smart façade.

All Lionheart amps share the same top notch build quality and materials; it's the power stages and speaker combinations which vary.

Each Lionheart amp houses the same smart chrome control panel and pre-amp features - a single channel design with a foot-switchable drive section and reverb. A no-nonsense design, nicely executed.



CELESTION G12H
HERITAGE

L20H

LT212



L5T-112

Tilt Mechanism



Echo and the Bunnymen - Will Sergeant plays the L20T-410 in The Royal Albert Hall

DISTINCTIVE FAMILY SOUND

The combination of EL84 loaded single-ended Class-A power stages and premium Celestion & Jensen speakers really catapult these amplifiers into an altogether different league.

No more fixation on pre-amp distortion - with the Lionhearts you can hear the "real" sound of a valve amplifier output stage clipping. The dynamic range of the Lionheart amplifiers expands to fill a much bigger space than you'd ever expect from such low wattage units.

Pushed really hard, the sonic punch and clarity of either the L2oH or the Jensen loaded L2oT-41o is truly excellent and it's when the amps are being used like this that you can really hear the differences in the speaker compliments.

The diminutive single ended L5T-112 features a premium Celestion G12H loudspeaker and whilst it may not have the headroom of the 2o watters, at lower levels the simplicity of the L5T's circuit adds a warmth and very dynamic feel that makes it a must for any studio player's arsenal!

The tone control is a brilliant 'one stop shop' to tune the amp's response to suit a guitar's characteristics - add punch and sparkle to a Les Paul, tone down your Tele, or anything in between.



L20T-112 / L20T-410 / L5T-112 / L20H

SPEC

L5T-112

- 5 watts RMS • Clean & Drive
- Passive Bass, Middle & Treble • Bright Switch
- 3 x 12AX7 pre-amp valves
- 1 x EL84 output valve
- Single-ended Class A
- Global Tone control • Reverb
- FS2 footswitch included • FX loop
- Extension cabinet socket
- 1 x 12" Celestion Heritage G12H driver
- Folding Tilt mechanism • Leather Handle
- Marine grade ply construction
- Cover included

L20H

- 20 watts RMS • Clean & Drive
- Passive Bass, Middle & Treble • Bright Switch
- 3 x 12AX7 pre-amp valves
- 4 x EL84 output valves
- Parallel single-ended Class A
- Global Tone control • Reverb
- FS2 footswitch included • FX loop
- Extension cabinet socket
- 4, 8 & 16-Ohm operation
- Marine grade ply construction
- Leather Handle
- LT-KIT optional fixing kit for L20H available
- Cover included

LT212

- 60 watts RMS handling
- 2 x jack inputs
- 2 x 12" Celestion Heritage G12H driver
- Marine grade ply wood construction
- Folding Tilt mechanism
- Heavy-duty side grab bar handles
- Cover included

GUITAR BUYER

Guitar Buyer (UK)
Great Sound, Great Value - This One's A Winner
With the Lionheart L2oH and LT212.
Laney set out to capture some classic tube tone. Let us be the first to say mission accomplished!

GB RATINGS	
LANEY LIONHEART L20H & LT212	
BUILD QUALITY	★★★★★
FEATURES	★★★★★
SOUNDS	★★★★★
VALUE FOR MONEY	★★★★★
GB VERDICT	★★★★★

play PICKUP

WHAT ARE THEY?
Utterly gorgeous valve amplifiers!

WHY SHOULD I WANT ONE?
Erm: are you bonkers? Whether you're a head/cab or a combo man, you're not going to be even slightly disappointed. Make the purchase, immediately!

Pickup Magazine (UK)

Your first valve amp might well be the only one you'll ever need, especially if it's one as nice as this. Okay, these amps are not "cheap" but you're not paying "boutique" price for the unrivalled quality and gorgeous tones.

Lionheart

VINTAGE OR MODERN
YOUR CHOICE

Lionhearts can sound either vintage or modern depending on how you use the pre-amp controls - back off the gain, wind up the master and you're cooking up serious retro tone. Digging in hard produces extra bite, or backing off cleans it all up.

Conversely, wind the drive up and you have gain aplenty, giving you all the harmonic squeals and overtones you'd expect from a modern high-gain amplifier.



"I have always used a Class A valve amp for the bite and crunch. The Laney L20T-410 fills the bill no worries, I have 2 and they have a very 60's vintage look that appeals to the psychedelic side of my personality".

- Will Sergeant - Echo and the Bunnymen

The Lionheart range is a significant amplifier in today's market offering serious tone that's often difficult to find in products costing twice the price. Lionhearts are easy to use and most players will get a great tone out of them within seconds.

The New L20T-112 has the same great features as the L5T-112 but now houses the same 20 watt Class A parallel single ended EL84 output section as the bigger Lionheart models in the range. Offering you an increased headroom option whilst giving you masses of vintage valve tone in a compact stylish package.

The only problem is deciding which one to go for!

For more details and sound samples of the Lionheart range visit www.laney.co.uk

NEW
L20T-112



SPEC

L20T-112

- 20 watts RMS • Clean & Drive
- Passive Bass, Middle & Treble
- Bright Switch • 3 x 12AX7 pre-amp valves
- 4 x EL84 output valves
- Parallel single-ended Class A
- Global Tone control • Reverb
- FS2 footswitch included • FX loop
- Extension cabinet socket
- 1 x 12" Celestion Heritage G12H driver
- Folding Tilt mechanism • Leather Handle
- Heavy-duty side grab bar handles
- Marine grade ply construction
- Cover included

L20T-410

- 20 watts RMS • Clean & Drive
- Passive Bass, Middle & Treble
- Bright Switch • 3 x 12AX7 pre-amp valves
- 4 x EL84 output valves
- Parallel single-ended Class A
- Global Tone control • Reverb
- FS2 footswitch included • FX loop
- Extension cabinet socket
- 4 x 10" Jensen P10-R drivers
- Folding Tilt mechanism • Leather Handle
- Heavy-duty side grab bar handles
- Marine grade ply construction
- Cover included

CUB

BEAUTIFUL THINGS COME IN SMALL PACKAGES

The new ALL TUBE CUB range has its roots fairly and squarely back in the very beginning of tube amp production. In those days you did not have a choice about the power rating of your amp, low-powered amps were all you could get. Today it is a different story – you choose a small, low powered tube amp because you want “THAT” vintage sound. Who better to offer this than a company who’s been producing tube amps since 1967?

Let’s take a look at the CUB All TUBE range.

GOOD LOOKING

The first thing you notice about the CUBS is their vintage good looks. All the units feature the same cosmetic, black leatherette vinyl, distinctive brown and black front fret and finished off with a chocolate brown control panel and cream chicken head knobs.

The pride of CUB amps has been increased this year by the addition of a new bigger cat the CUB12. The CUB12 is available in three options including a head and cabinet option, but lets not get ahead of ourselves, lets take a look at the range in order.

First the CUB 8.

ALL TUBE - BRITISH DESIGN CLASSICS

The CUB 8 features a classic single-ended Class A design, and is loaded with a single ECC83 in the pre amp section and a single 6V6GT in the output section generating 5 watts RMS of vintage tube tone. The CUB 8’s control panel is simplicity personified – a tone control, a volume control, Hi and Lo input and that’s your lot. The CUB 8 houses an 8” Celestion driver.



IN USE

Using a CUB 8 is straightforward, plug in, dial in your tone and wind the volume up a little and the 6V6GT’s respond in a bright, bouncy and brilliant fashion. Drive the output section harder and the increased 2nd and 3rd order harmonics give the tone a pronounced bottom end and a lovely lower mid.

EVOLUTIONARY PATH

The CUB 10 is not just a bigger CUB 8 it is a totally different amplifier and comes from further along the evolutionary path of tube amp design. The CUB 10 is a CLASS A/B design and produce 10 watts RMS of power from a pre amp loaded with 2 ECC83’s and a pair of 6V6GT’s. The pre amp compliment consists of a Tone control, a Volume control and a Gain control. Along with a set of Hi & Lo input jacks. The CUB 10 houses a 10” Celestion driver.

HEARTBREAKER

The CUB 10’s Class A/B output section gives this amp a nicely pronounced midrange – which is where the natural frequencies of the guitar instrument sit. This means that the CUB 10 has a very natural and responsive mid range when run clean. Push the amp a little harder and things begin to get very Zeppelin-esque - think “Heartbreaker”. Hit the strings harder and the amp breaks up ever so responsively, dial in more gain and the amp really starts to cook with vintage tone. The pair of 6V6GT’s work hard to give plenty of low-end punch for a small tube amp, perfect for a bluesy solo.

MORE ROAR

The CUB12’s offer a CUB with a substantially bigger bites and a nifty trick up their sleeves! All will be revealed in a moment.

The CUB12 and CUB12R both house a Celestion 12” driver, giving them an

increased volume and full rich valve tone. Looking at the pre amp it’s clear that the CUB12’s pack more into the amp than its smaller siblings. From right to left the controls run as follow: -Gain, Treble, Middle, Bass, Volume, Tone and finally Reverb. The CUB12 omits the Reverb. The output section of the CUB12 is based around a pair of EL84 tubes giving it a more scooped tone than it’s smaller counterparts. Think smooth rich overdrive with bags of gain.

Now the nifty trick – the CUB12’s feature two input sockets one labelled 15 watts the other labelled <1 watt. Plug into the 15 watts input and that’s what you get 15 watts RMS of cool tube tone, plug into the <1 watt (less than one watt) and you get your great tube tone but now it’s a whisper more than a roar. The <1 watt option allows you to drive the power amp section really hard allowing you to really access the Dark Art Tone of power amp distortion.

The CUB12 also comes in a really retro looking head. Featuring the same preamp and power amp compliment as the CUB12R the CUB HEAD is paired up with the CUB CAB giving you a really compact and tone full 2 x 12 set up. The CUB CAB houses 2 x 12” Celestion drivers and is open backed to give you a really nice clear mid range to the cabinet. The CUB CAB can also be used in a portrait orientation as well as the more common landscape layout for interesting sonic variation.

BABY LIONS

The CUBS offer a welcome addition to the Laney tube amp range giving everyone the opportunity to experience the sound and feel of a good quality tube amp at what is an amazing price.

Visit www.laney.co.uk for more details, video and sound clips of the CUB range.

SPEC

CUB8

- 5 Watts RMS
- 8” Celestion Driver
- 1 xECC83 Pre Amp tube
- 1 x 6V6GT Output tube
- Hi & Lo input
- Tone • Volume

CUB10

- 10 Watts RMS
- 10” Celestion Driver
- 2 x ECC83 Pre Amp tube
- 2 x 6V6GT Output tube
- Hi & Lo input
- Tone • Volume • Gain

CUB12R / CUB12

- 15 watts RMS, < 1 watt RMS
- 12” Celestion driver
- 3 x ECC83 Pre Amp tubes
- 2 x EL84 Output tubes
- 15 Watt input, <1 Watt input
- Reverb*, Tone, Volume, Bass, Middle, Treble & Gain
- FX Loop
- Footswitch Socket
- External Speaker Out
- *except CUB12

CUB HEAD

- 15 watts RMS, < 1 watt RMS
- 3 x ECC83 Pre Amp tubes
- 2 x EL84 Output tubes
- 15 Watt input, <1 Watt input
- Reverb, Tone, Volume, Bass, Middle, Treble & Gain
- FX Loop
- Footswitch Socket
- Two Speaker Outputs

CUB CAB

- 2 x 12” Celestion Drivers
- 100 Watts RMS
- Dual position Landscape Portrait.
- Open backed



CUB12 / CUB12R / CUB Head



CUB10



CUB8





On stage with Paolo Nutini: Guitarist Donny Little using the VC30-212, Mike McDaid using Laney Richter bass stacks.

VC

A MODERN CLASSIC

Discover the purity and natural tonality of valves.

It's a cold-hearted guitarist who doesn't experience a flutter of excitement at their first glimpse of the VC range. Vintage in attitude and packed with warmth and tone, the VC range covers vintage guitar tones with ease and provides enough gain for contemporary playing.

BIG PICTURE

The VC range consists of a common twin channel pre-amp configuration, housing a Clean Volume, Drive & Drive Volume, a global three band EQ shared by both chan-

nels, a Reverb control and finally an overall Tone control – now a signature feature of Laney's valve amps. Simple, logical and intuitive – just as guitar amplifiers should be.

All this housed in a very 'British' and specifically a very 'Laney' black basket weave vinyl covering, with black and grey speaker grille - with white piping, rugged leather handles and finished with chromed corners. Giving a very purposeful no-nonsense appearance.

Paolo Nutini



VC15-110



VC30-112 / VC30-210 / VC30-212

PERFECT CHOICES

The VC's clean channel is immediately impressive and lives up to its name remaining clean almost all the way to the maximum volume, when it begins to break up in the perfect pleasant way you only get from pushing an EL84 hard. Drive-wise the VC range has its roots in the bluesy side of things, but push the front end of the amp a little harder with a pedal and the gain really sings. The exception to this is the VC15-110 – it doesn't need to be pushed from the front end, this spiteful little beast has all the drive you could want already on board!

The drivers fitted within the VC range represent the perfect choice to compliment the VC's tonal output. Nailing everything from chiming cleans through to Moody Blues, right up to classic British Rock.

“Paolo's songwriting and voice calls for a 'classic' sound, and as such the Laney tube sound keeps that retro vibe”

Donni Little – Paolo Nutini

“With the VC15-110 Laney have excelled in providing guitarists with professional tones and facilities at a practice amp price. What's more, it's well-made and particularly handsome package that evokes all that's great about British valve amplification”

– Guitarist Mag (UK)

SPEC

VC15-110

- 15 watts RMS • Hi & Lo jack inputs
- Clean & Drive • Bass, Middle & Treble
- Bright Switch • Class A/B
- 3 x 12AX7 pre-amp valves
- 2 x EL84 output valves
- Global Tone control • Reverb
- FX Loop - switchable levels
- FS2 footswitch socket
- Extension cabinet socket
- 1 x 10" Jensen driver

VC30-112

- 30 watts RMS • Hi & Lo jack inputs
- Clean & Drive • Bass, Middle & Treble
- Bright Switch • Class A
- 3 x 12AX7 pre-amp valves
- 4 x EL84 output valves
- Global Tone control • Reverb
- FX Loop - switchable levels
- FS2 footswitch socket
- Extension cabinet socket
- 1 x 12" Celestion Seventy 80 driver

VC30-210

- Same specification as VC30-112 but with 2 x 10" Jensen C10Q16 drivers

VC30-212

- 30 watts RMS • Hi & Lo jack inputs
- Clean & Drive • Bass, Middle & Treble
- Bright Switch • 3 x 12AX7 pre-amp valves
- 4 x EL84 output valves • Class A
- Globe Tone control • Reverb
- FX loop - switchable levels
- FS2 footswitch socket
- Extension cabinet socket
- 2 x 12" Celestion Seventy 80 drivers

GS112VE

- 75 watts RMS handling • Jack input
- 1 x 12" Celestion Seventy 80 driver
- 8 Ohm impedance • Closed back design

GS210VE

- 70 watts RMS handling • Jack input
- 2 x 10" Jensen C10Q16 drivers
- 8 Ohm impedance • Closed back design



VC30-112

VC30-210

VC30-212

VC15-110

GS210VE / GS112VE

PERFORMANCE WHERE IT COUNTS



LC15-110
LC30-112
LC50-112

THE NEW LC RANGE – THIS IS THE LANEY YOU’VE KNOWN AND LOVED FOR YEARS BUT EVEN BETTER!

Where to begin? An overview of the complete LC range for those of you who are new to the product range would be a good place to start.

The LC range now consists of four models: - The first of which is the diminutive LC15-110. This legendary entry-level valve amp offers 15 watts RMS, a single channel, a 1 x 10" Celestion Driver and Reverb. Since its release Laney has manufactured over 15,000 of these units in the last decade, which is an astounding figure. Secondly, the LC30-112 - at its core a Class A valve amplifier packing 30

watts of pure valve tone – as powerful as you need and really loud when cranked up!

Thirdly, the LC50-112 offering 50 watts RMS of powerful class A/B valve tone giving masses of headroom and punch.

Finally the new LH50. After much demand a new 50 watts RMS all valve head. Sleek, professional and the result of Laney's strive for innovation and evolution within the industry.

FRONT PANEL FEATURES

The LC30-112, LC50-112 and LH50 all share the same pre-amp format, comprising of twin channels, each with their own dedicated drive control, three band EQ, plus global Reverb and overall Tone control.

GAIN ON BOTH CHANNELS

The benefit of having a Gain on both channels is that even if you want to set one channel up clean you have the ability to add a little drive to it giving you that luxurious gently pushed valve amp sound. No need for a pedal in the front end! Wind the other channel up and hit it hard and the amp sings, rich with harmonics and defiantly screaming its heart out.

On the far right lies the master tone control. This is a very cool idea indeed and acts a lot like your guitars tone pot. This makes for some serious tonal tomfoolery.

The speakers and valves in the LC range are perfectly matched so you get all the lovely round tone that sustains and growls for ages after you've struck your note and even more so using the reverb.

LC30-112



Sam Sparro - Guitarist Ben Jones using the Laney LC50-112

"As a session player the most important aspect of your gear is that it's versatile, this amp is the most versatile I have ever played. I have yet to be in a situation where the amp couldn't do the job, it records as well as it rocks a gig...it keeps the packing simple and sound engineers love a sound that's easy to mix."

- Joe Hurst – Session Pro

NEW BOUTIQUE LOOKS

All feature the same smart cosmetic and new sleek Laney die-cast metal badge. The GS212IE is the ideal partner for the LH50 – both in looks and sounds. Housing a pair of Celestion Seventy 80 drivers this cabinet is a real powerhouse, and makes an ideal mini stack.

WORTHY

It's a great update to an amp that is already awesome, and you get the feeling that Laney have really put thought into this. There is nothing gimmicky here; it's all practical control.

For more details check out www.laney.co.uk

"This amp is one of the most versatile I've played... I love this amp, and so will you, and I will leave your jaw to drop when you see the price – they could have charged a lot more for this and it would still be a justified price"

- Pickup Mag (UK)

LC30-112 / LC50-112 / LH50



SPEC

LC15-110

- 15 watts RMS • Hi & Lo Jacks
- Class AB • 1 x 10" Custom Celestion Driver
- 3 x 12AX7 pre-amp Tubes
- 2 x EL84 Output Tubes

LC30-112

- 30 watts RMS • Hi & Lo input jacks
- 2 Channels • Independent Bass, Mid & Treble EQ
- Bright Switch • Class A • Reverb
- FS2 footswitch socket
- FX loop with selectable level
- 1 x 12" Celestion Seventy 80 Driver
- 12AX7 pre-amp valves • EL84 Output section

LC50-112 / LH50

- 50 watts RMS • Hi & Lo input jacks
- 2 Channels • Independent Bass, Mid & Treble EQ
- Bright Switch • Class A/B • Reverb
- FS2 footswitch socket
- FX loop with selectable level
- 1 x 12" Celestion Seventy 80 Driver*
- ECC83 pre-amp valves • EL34 Output section
- Jack speaker sockets**

* LC50-112 only

** LH50 only



GS212IE



HIM guitarist Linde plays VH100R

'I've used Laney for as long as I can remember, since the early days of HIM. I tried a few amps back then and the Laney VH100R just simply sounded best and it wasn't ridiculously expensive either.'

- Linde - HIM

VH100R AMPLIFIER

KILLER MACHINE - BACKLINE HERO

The VH100R is the real backline hero – since its launch in 1995 the VH100R has caught more than a few guitarists eyes and ears with its aggressive tone, gleaming chrome front panel and chicken head knobs.

The panel positively bristles with controls but once you understand the nature of the beast it all makes perfect sense, and everything falls naturally to hand.

The VH100R is basically a twin-channel amplifier with each channel having footswitchable gain giving you four distinct sounds at your fingertips. Sonic characteristics can be broadly split into clean, crunch, stack style distortion and finally, full-on lead. Clean sounds are taken care of by a single volume control with an

accompanying Bright switch – tone shaping comes courtesy of a three band EQ.

If it's crunch you want then you can dial in drive via the Drive pot and control your level boost by the second Volume pot. Access to the overdrive channel is gained either via the front panel or using the FS4 footswitch, which is supplied with the unit. The Drive channel is laid out in the same clear way as the clean/crunch channel, but works in a slightly different way; the final footswitchable gain section adds to the existing gain and volume setting without overriding them.

Four sounds with different gain characteristics, each with their own distinct identity – refreshingly simple.



VH100R

The rear of the VH100R is home to numerous effects loops and speaker sockets presenting you with plenty of options when it comes to interfacing with outboard gear. The effects loops are laid out in simple, easy-to-use groups; one parallel loop for channel A, one parallel loop for channel B, one parallel loop which is global to the entire pre-amp, and an insert loop which functions in either series or parallel mode with its own return level control. Finally a pre-amp in/power amp out loop to round things off.

If desired you also get the ability to retro fit 6L6/5881's in place of the factory fitted EL34 outputs tubes at the flick of the onboard biasing switch.

GS412PA

FACTORY FITTED

The VH100R's power comes courtesy of a quartet of factory fitted TAD EL34's hand-selected for the best valve tone possible.

The VH100R is a serious road-ready amplifier and is impressive in terms of build quality even by Laney's impressive high standards! The new elegant top mounted grab handles give the impression that a great deal of thought has gone into both the aesthetics, and practicalities of construction and use. Finished off in a black basket weave vinyl covering and a black and grey front grille, the chromed corners and white piping make this amplifier a real draw, even before you turn it on.

NO DISAPPOINTMENT HERE

Firing up the VH100R leaves a big impression! Totally clean sounds – bright, punchy and solid. Single coils are bright without being painful: Humbuckers are smooth with lots of tone – but never nasal. Switch in the drive channel and you're into that pleasing 'just breaking up' rhythm sound area – no mushiness here, even as you wind the gain up. And then there's the lead channel – stuffed full of harmonic richness and muscular tone. Dial in the additional gain and you've got everything from a bluesy wail to a rip-your-head off mega gain tone. A very, very impressive package indeed. Sat on top of a Celestion Vintage 30 loaded GS412PA or PS cabinet the VH100R is a real killer tone machine!

For more details and sound samples of the VH100R visit www.laney.co.uk

SPEC

1. VH100R

- 100 watts RMS • Twin Channels – each with footswitchable gain • Independent Bass, Middle & Treble per channel
- Overall Presence Control • Bright Switch • 5 x Premium ECC83 pre amp valves • 4 x Premium EL34 output valves
- Switchable Valve bias – 5881/6L6 – EL34 • Class A/B
- Reverb with independent levels on each channel • Line Out • FS4 footswitch included • FX loops – Channel A, Channel B, Channel A+B Global insert/Side chain with return level.
- Power amp in/pre-amp out socket.
- Extension cabinet socket connections for 1 x 16, 2 x 16, 1 x 8 & 2 x 8-Ohm • Recessed top mount bar handles.

GS412PA

- 240 watts RMS handling mono @16 Ohms, 2 x 120 Watts Stereo @ 8 Ohms • Double (Paralleled) jacks
- 4 x 12" Celestion Vintage 30's • Supplied with castors
- Marine Plywood Cabinet • Angled baffle/front

GS412PS

- Same specification as GS412A but with straight baffle/front

GS412PS



ARTIST SETTINGS p53



“I’ve had a great relationship with them for years now and I’ve never had problems with my stack. I want it to be simple and powerful so I use the GH100L, which is basically a regular 100w head, not too many knobs either, which is good for me”

- Mikael Åkerfeldt - Opeth

GH100L/50L

The GH range sets out with a single goal in mind - that of being a tone monster!

Resisting the temptation to cram as many tones as possible into a single unit, the GH range focuses on providing the player a great sound canvas. In other words when you plug your guitar in you’ll find a great basic sound, and personalising it is just a simple knob tweak away, instead of spending days pouring over a manual full of garbled techspeak.

The GH range offers a simple, uncluttered appearance, a theme which continues through to the use of the amplifier.

The pre-amp is logically laid out – a single channel format with footswitchable gain, three band EQ, volume, presence control and resonance switch. All designed to add to your guitar’s tone rather than getting in the way of it. Everything about the front panel compliment shouts simplicity and the only feature which might be new to a player is the Resonance Switch (this affects the damping response of the amplifier and hence the bass response). What does this mean sonically? A tighter more focused low end – my advice would be to simply try it and see!

The rear panel of the GH range offers you everything you need to interface your tone machine with out board gear – a selectable FX loop that can be set to work in three different modes depending on what you want to achieve. A selector switch determines which mode the FX loop operates in, either Bypassed, Series or Parallel.

WIND THE VOLUME UP

Try any guitar through this amp and for once it’s impossible to get a poor sound – Laney have found the magic formula to produce that great sound canvas mentioned earlier – plug in, tweak the controls – and it simply sounds great. Wind the volume up and things become

“The sound is really superior and one I’ve heard before, but only on ‘designer’ amps costing nearly five times as much”

- Guitarist Mag (UK)

tonally very rich, lots of usable hi’s and lo’s and when you kick in the overdrive facility you immediately understand the magic in this range of heads – blistering high gain with tone to spare.

The GH range consists of two models – the GH50L and the GH100L – both pack the same pre-amp and whilst the GH50L pushes out 50 watts RMS, the GH100L powers out 100 watts RMS. Finished in Laney’s now famous livery the GH range looks every inch the tone monster it is.

The ideal companions for the monster GH tone are the GS212IE, GS412IA and GS412IS cabinets, designed to handle anything that the GH heads can throw at them. Partner the GH50L with a GS212IE and you have a stunning, compact rig which you can use on even the smallest of stages – great tone and superb projection, or for bigger gigs try the GH100L with GS412 cabinets. All Laney cabinets are loaded with premium Celestion drivers – hand picked to do the job. Ignore this range at your peril.

For more details and sound samples of the GH range visit www.laney.co.uk

SPEC

GH100L

- 100 watts RMS
- Single Channel with footswitchable gain
- Hi & Lo Jacks
- Bass, Middle & Treble
- Overall Presence Control • Bright Switch
- Premium ECC83 pre-amp valves
- 4 x Premium EL34 output valves
- Switchable Valve bias - 5881/6L6 - EL34
- Class A/B • Slave option
- FS1 footswitch socket
- FX loop switchable insert / side chain with return level and bypass option
- Extension cabinet socket connections for 1 x 16, 2 x 16, 1 x 8 & 2 x 8-Ohm

GS412IA

- 320 watts RMS handling mono @16 Ohms
- Double (Paralleled) jacks
- 4 x 12” Celestion Seventy 80’s
- Supplied with castors
- Plywood Cabinet • Angled baffle

GS412IS

- As above but with straight baffle

GH50L

- As above but 50 watts RMS output
- 2 x EL34

GS212IE

- 160 watts RMS handling mono @16 Ohms, 2 x 80 watts RMS Stereo @ 8 Ohms
- 2 x 12” Celestion Seventy 80’s • Plywood Cabinet
- Top mounted recessed bar handles.

ARTIST SETTINGS p53





"I switched to Laney about 4 years ago as it has a much thicker, warmer tone than previous brit amps I've used in the past. Unbelievable tone"
David, England



Markus, Germany



Scotty, Australia



"I like Laney VH100R because it's very all-round and dynamic. Crunch is best i've ever heard."
Juha, Finland



Stephen, UK



Brian, USA



Max, Spain



Aleksandar, Serbia



"I have been playing Laney amps for years and I am still inspired by the amazing tone!! It's great to have such a variety of tone from one amp which is really important for my style of music."
Steve, United Kingdom



"Live I now use a VH100R as my main stage amp. The thing is a beast. If perfect tone is what you want than the VH100R & GH100L valve amps are where it's at. Fellow musicians regularly ask me what distortion pedal I use... I only have two words to say, "I don't". First time you plug into a Laney Valve amp you won't look back!"
Chris, United Kingdom



Orazio, Italy



"It can kick any other brand in the sound and durability on stage and in studio and loud as hell!!! And you don't need any distortion pedals so it is a perfect rig!!!"
Igor, Croatia



Benjamin, England



"I have been playing for 20 years or so and I can say that I have used almost every amp you can imagine. The LC30 got me the closest to perfection, to my ideal sound. As a blues player, I enjoy the warm, full and responsive tone of this beauty. I use a Gibson 335 and it really sings."
Pablo, Uruguay



Even at 50, it's fun to rock the small clubs and bars! The LC15 is the perfect amp for me for small clubs. Mic'ed, it rocks and at rehearsal, has no trouble keeping up."
Augie, United States



"Guitar tone is an endless pursuit for some. But for me it ended in 1998 because I've had my Laney GH100L ever since and it's never let me down. It's gone half way round the world with me and really, it sounds better and better every day!"
Greg, South Africa



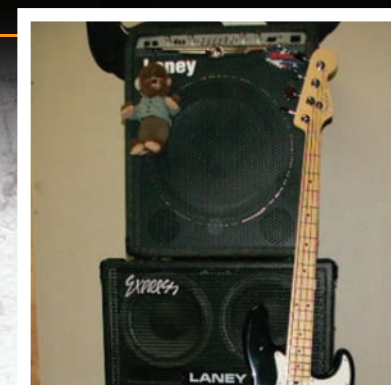
Steve, United Kingdom



"For live and recording i use VH100R & GH100L, GH100L is one amazing amp. It is the best sounding and most powerful amp on the planet. The distortion is great, I never use distortion pedal, just plug my guitar into Laney amp and rock them. VH100R's sound is raw, gritty, but clean, just damn loud, it's awesome!"
Bengbeng, Indonesia



"In 2000 i bought a Laney amplifier, which provides a sound of soft, agreeable distortion, which combines the saturation of the sound, with the necessary string and guitar sound, a "timbrica" i had been looking for until i found this amplifier. from that moment on i have been using laney."
Guzman Mendaro, Uruguay



"I've had my RBG400 for 8 years now and not once has it let me down, or needed any major repairs. the DI on the front of the amp make it perfect for any venues with a PA, its also loud enough for venues with out. Laney ROCKS!!!!"
Chris, United States



Jan, United Kingdom

READERS RIGS



From world stages to intimate sessions, Laney is immensely proud of our heritage supporting artists in getting their tone. Reader's Rigs is dedicated to the players out there who made Laney part of their sound. Here's a small selection of Reader's Rigs entries. Why not share your experience with the world?

Go to www.laney.co.uk to find out more.

Tony Iommi

TONY IOMMI



IOMMI

SIGNATURE AMP: GH100TI

THE

Laney are very proud of their association with one of the most influential guitar players of all time, and in celebration of this, Laney produces an amp that the original "Man In Black" is happy to stand in-front of every night!

The GH100TI is a single channel, 100 watt all valve head. Which takes its design cues directly from the GH range of heads, but unlike the GH100L it does not have a footswitchable gain section – there is no need – it's ON the whole time!

5 stages of pure valve gain means one thing – treat this amp with caution or it will bite you - big time!

A CHARGING RHINO!

Stand with you back to the amp – hit an "A" chord and wait to be hit in the back by what feels like a charging Rhino. The GH100TI is an amp with a message, and the message is beware!

TAME THE TONE

In order to tame the GH100TI's monster output you need a cabinet capable of harnessing its wide tonal output – the GS412L series was designed with that in mind.

Not for the faint of heart!

GH100TI

- 100 watts RMS • Single Channel • Hi & Lo Jacks
- Bass, Middle & Treble • Overall Presence Control
- Bright Switch • 3 x Premium ECC83 pre-amp valves
- 4 x Premium EL34 output valves • Switchable Valve bias – 5881/6L6 – EL34
- Class A/B • Slave option
- FX loop switchable insert/side chain with return level and bypass option
- Extension cabinet socket connections for 1 x 16, 2 x 16, 1 x 8 & 2 x 8-Ohm

GS412LA

- 320 watts RMS handling mono @16 Ohms
- Double (Paralleled) jacks • 4 x 12" Celestion Seventy 80's
- Supplied with castors • Plywood Cabinet • Angled baffle

GS412LS

- Same specification as GS412LA but with straight baffle

ARTIST SETTINGS p53



GS412LA / GS412LS





PRISM

ONE BECOMES MANY

A CHANGE OF PHILOSOPHY
The philosophy behind the Laney Prism range is a new and refreshing one! Gone are the days of simply approximating the sounds of other amplifiers. PRISM looks at the whole picture rather than just concentrating on one aspect of a player's tone.

SYNERGY
The whole is greater than the sum of the parts. Prism amps feature two modes: HERO and LIVE. HERO mode takes its inspiration from the different amp and effects combinations used on classic guitar recordings and reproduces these to give the player up to 22 inspirational guitar tones from "clean to extreme" which can be used in their own rights or as building blocks for finding your own tone.

In LIVE mode the unit functions as a conventional WYSIWYG amplifier, allowing the user to build tones using the onboard amp models and studio quality effects and store them to one of four channels for recall later.

The Prism's onboard multi-FX Palette consists of 11 carefully selected effect combinations giving you access to all the classic studio quality effects you'll need. Each effects selection is fully editable with all the key parameters accessible by the TAP and EDIT control functions and



combinations of the TAP, A, B & bypass buttons, all of which are fully explained in the manual. The P35 and P65 also have a variable boost, which can be applied to any of the Prism's amp models and set accordingly.

DRESSED TO IMPRESS
Housed in stylish and thoroughly modern looking cabinets the Prisms feature a logically laid out pre amp which gives you clear access to everything you need. All three units feature the same basic channel layout with the only exception being the P20 - which omits the LED recall around the controls and the boost facility found on the P35 and P65.

Lets take a look at the pre amp from left to right. The left hand side of the pre amp houses the AMP settings and the mode selection switches and onboard tuner, the centre of the pre amp features the conventional amplifier controls and the right hand side of the pre amp is devoted to handling the effects side of things and the overall master volume control.

Round the back of the unit the rear panel houses an extension speaker out, a phones / record out

socket and the FS2 and FS1 footswitch sockets to enable foot switching of the user channels. The top of the unit is finished off with a very stylish moulded handle.

SOUNDS
This is where the fun really begins. Dialling through each of the Prisms hero modes gives you a clear indication of the quality of the units.

Right from the outset each amp provides a great crisp, varied tone spectrum, which has clearly been chosen to give the user as wide a range of retro and modern guitar tones as possible. Each HERO mode is given a name, which clearly indicates where it positions itself. For full details of each HERO mode and how it sounds visit www.laney.co.uk and check out the online demos.

Each hero mode can be tweaked accordingly and if you like the result you can save it to one of the user channels by simply pressing and holding the desired user channel until the STORED light flashes!

Live mode gives you instant access to the full range of the amp's controls and allows you to build your own sounds from the ground up. Once you've

achieved your sound – simply pick a channel, press and hold, and your sound is stored in all its glory for recall later.

A nice touch for navigating around the units are the LED around each control so it's easy for you to see where the controls are set and which effects are selected when you scroll through the Hero modes. In the case of the P20, which omits this feature, turning a control knob activates this control and where it comes to rest is the new value.

CONCLUSION
Prism amps offer a great new take on digital amp design and package everything a player could want into to portable affordable units without sacrificing sonic quality or user interface.

Visit www.laney.co.uk for more details, video and sound clips of the Prism range.

Multi-FX Palette
11 carefully selected effect combinations gives you access to all the studio quality effects you'll need. Each effect is fully editable with key parameters accessible by TAP and EDIT control functions and combinations of the TAP, A, B & bypass buttons.



P65
65 Watts RMS • 12" Celestion Driver

P35
35 Watts RMS • 10" Custom Driver

P20
20 Watts RMS • 8" Custom Driver

Each unit comes packed with the following features:

- HERO MODE** Loaded With Inspirational Presets
- LIVE MODE** WYSIWYG Interface
- 22 TONE SPECTRUM** From Acoustic To Clean To Extreme
- VARIABLE BOOST*** For each tone colour
- 4 USER CHANNELS** To Store Your Favorite Sounds
- STUDIO QUALITY MULTI-FX** Easy Edit Control With Tap Tempo
- VISUAL RECALL*** LED Display Of Each Control Status
- INTEGRATED TUNER**
- AUX Input**
- PHONES / RECORD OUT SOCKET**
- FS1* / FS2 Footswitch sockets**

* Except P20

LINEBACKER

DÉJÀ VU

The new 2010 Linebacker range brings the heritage of the Linebacker range bang up to date.

Some players like a lot of control over their tones and effects, some players are happy with simple straight ahead tone and effects combinations which sound great with the minimum amount of fuss. The Linebacker range is directed fairly and squarely at this latter category of players.

The Linebacker range consists of three models all with the same striking cosmetic which harks back to the orange period of Linebacker amp livery!

Lets take a look at the layout of the flagship of the Linebacker range, the Linebacker 35.

TUBE SOUNDS

Housed in a smart stylish and thoroughly modern cabinet the LR35's pre amp features two identical channels each housing 11 amp models per channel giving you access to up to 22 different amp models. These amp models range from clean to full on distortion and model characteristics of some of Laney's signature tube amp sounds such as the VC range and the Lionheart range through to the mighty Tony Iommi signature TI sound! With variations in between giving you a full tone spectrum

When you select an amp model it not only includes the amps gain characteristics but also a full set of custom EQ within the model so the LR35's EQ controls are simplicity themselves featuring a Contour control and an overall Presence control.

Next come the effects – two banks of effects are supplied: MODULATION effects and DELAY FX, These banks of effects are accessed by a simple rotary control, more on these effects in a moment.

FIELD OF PLAY

The Linebacker range is very easy to use – select a channel, dial in an amp model, tweak your EQ, select your effects, dial in the effect you want and play – it's that simple. I should mention that every amp model stores its effects allocation and a setting INSTANTANEOUSLY, there is nothing for you to do. So for each amp model you can select a different effects combination and this is recalled as soon as you recall that amp model the next time.

The fact that the Linebacker 35's channel posses the same amp model compliment makes it possible to cover every amp model switching combination. Think about it, you can go from a clean to a full on metal, or a clean tone with delay to the same tone with a chorus and reverb and a volume increase by simply manipulating the model and effects combinations! This is a really simple but very powerful option!

The Linebacker 20 packs exactly the same pre amp features but offers a 20-watt RMS output package rather than the 35 watts RMS of the Linebacker 35.

The Linebacker 5 is the smallest unit of the range and offers some unique features to the Laney amp lineup. The Linebacker 5 offers and single guitar channel featuring the same amp models as its bigger brothers but adds in a MIC/Line channel and battery powered portability – a feature not seen in any other LANEY amp. The LR5 comes supplied with a carry-strap to get you out and about from the get go, when you're not carrying the amp the strap doubles up as a guitar strap – nice touch!

TEAM PLAYER

The Linebacker range provides great usable tones from the moment you turn them on. The 11 amp models on each channel have been carefully chosen and packaged to give you everything that you could want in a compact amp. The clean sounds are clean and clear and the semi crunch tones are second to none, when it comes to dynamics and feel – add a little chorus and a medium delay and you can cover a host of modern guitar sounds. Select something a little more dirty and the amps really come alive with nice balanced highs and lows and on full-tilt these amp sound like real monsters.

Each amp is packed with additional features such as an onboard tuner and Phones/record out – both really useful features for amps of this nature to have.

All in all the Linebacker range offers a modern day approach to simple straight ahead flexible guitar tone **for a player who wants everything to enhance their playing and nothing to get in their way.**



L35 / L20



L5

LINEBACKER 5

- 5 Watts RMS • 6.5" Custom Driver
- 11 Amp Models
- Additional Mic Channel With Level Control
- On Board Tuner
- PSU Supplied / Battery Power Option (6AAA)
- Dynamic Contour Control
- Presence Control • 4 Modulation FX's
- Plus Delay & Reverb • 2 FX at A Time
- Ultra High Quality EQ On Each Amp Model
- Phones / Record Out
- Shoulder Strap Included (Converts to free guitar strap)

LINEBACKER 35

- 35 Watts RMS • 10" Custom Driver

LINEBACKER 20

- 20 Watts RMS • 8" Custom Driver

- 22 Amp Models • 2 Channels
- AUX input • Dynamic Contour Control
- Presence Control • 4 Modulation FX's
- Plus Delay & Reverb • 2 FX Per Channel
- FX Status & Settings Saved For Each Channel
- Ultra High Quality EQ On Each Amp Model
- Identical Amp Model Compliment On Each Channel Covers All Switching Options
- On Board Tuner
- Phones / Record Out



LINEBACKER 20

LINEBACKER 35

LINEBACKER 5

www.laney.co.uk



Blakfish guitarist Sam Mule performing with an LV300H

For those of you who have not guessed yet, the LV range is geared towards live performance. Loud. Stage worthy and refreshingly user friendly. So when you think LiVe, think LV. The LV range consists of four combos – 65 watts up to 120 watts RMS - LV100, LV200, LV300 & LV300T respectively. A head - LV300H and two cabinet options LV412A and LV412S. When you think LV, think loud!

The LV front panels are all nicely laid-out and feature the same channel complement; a clean channel with dedicated EQ, and two Drive channels which share an EQ, but with separate gain and master control for each. The LV100 features a clean channel and a single drive channel.

Valve Mojo

Although the LV range are not valve amps in the traditional sense they do feature a pre-amp valve - housing Tube Fusion Technology in their hybrid design. Giving

you that legendary Valve Mojo to the pre-amp drive tones! V is more to these amps than just being in the word LiVe – each drive channel features a V switch. The V switch gives you an instantly scooped tone. The nice thing is that there is one per channel – giving you flexibility to scoop the rhythm tone whilst leaving the solo tone unaffected. Next comes the VTS switch – this feature globally boosts certain bass and upper mid frequencies whilst cutting some of the lower mid.

LV100



LV200



LV300 / LV300T / LV300H



Finally, the digital reverb section with individual controls for the clean and the drive channels, a really nice user-friendly feature. The rear panels of the LV range feature everything you need – simple series effects loops an extension speaker socket and a footswitch socket. Each LV models comes supplied with a sturdy metal footswitch!

Everything from Country to Jazz

One of the real benefits of a hybrid design is a lack of weight – any model in the LV range can be loaded in and out of a car boot or van without fear of injury but is as tough as it needs to be to withstand the rigours of gigging – tough tolex and metal corners all help keep the amps looking as good as they did the first time you saw them!

LV's clean channels sound big and roomy with the ability to be both cutting and brash whilst still allowing the player to be warm and smooth when needed. The bright switch makes all the difference here. Combine this with the expressive EQ and LV is good for everything from Country to Jazz.

Modern Metal

Thanks to the LV's onboard valve it's possible to achieve a thoroughly modern metal tone at low volumes and as the volume goes up, wind the gain off a little and it gives you a more British sounding drive. The key to getting the tone you want is to experiment as the LV range responds really well to the onboard tone controls. Don't forget there is always the VTS switch.

For some serious LiVe volume the LV range includes a range of matching 4 x 12 cabinets to the LV300H.

“Big sounds, small package, smaller price tag. On the whole it seems that the Laney LV300T manages to fulfil its purpose very well indeed.” - Guitar Buyer (UK)

SPEC

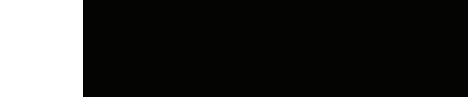
LV100

- 65 watts RMS • Jack input
- 2 – channels Clean & Drive channels
- Bass, Middle & Treble per channel
- Bright Switch on clean channel
- Reverb with independent controls for Clean & Drive
- FS2 included • Extension cabinet socket • FX loop
- 1 x 12" Celestion Rocket 50
- Scoop switch – drive channel
- Tube Fusion Technology – tube emulating circuitry
- Headphone socket

LV200

- 65 watts RMS • Jack input • 3 – channels Clean, Drive 1 and Drive 2 channels
- Independent Bass, Middle & Treble for clean and Drive channels
- Bright Switch on clean channel
- Reverb with independent controls for Clean & Drive
- FS3 custom 3 way footswitch included
- Extension cabinet socket • FX loop
- 1 x 12" Celestion Rocket 50
- Scoop switch on Drive 1 and Drive 2 channel
- Tube Fusion Technology – ECC83 pre-amp valve
- Headphone socket

LV300H



LV300 / LV300T / LV300H

- 120 watts RMS • Jack input
- 3 – channels Clean, Drive 1 and Drive 2 channels
- Independent Bass, Middle & Treble for clean and Drive channels
- Bright Switch on clean channel
- Reverb with independent controls for Clean & Drive
- FS3 custom 3 way footswitch included
- Extension cabinet socket • FX loop
- 1 x Celestion Seventy 80 on LV300
- Scoop switch on Drive 1 and Drive 2 channel
- Tube Fusion Technology – ECC83 pre-amp valve
- Headphone socket

LV300T as above but fitted with 2 x 12" Celestion Super 65 drivers

LV300H

- 120 watts RMS • Jack input
- 3 – channels Clean, Drive 1 and Drive 2 channels
- Independent Bass, Middle & Treble for clean and Drive channels
- Bright Switch on clean channel
- Reverb with independent controls for Clean & Drive
- FS3 custom 3 way footswitch included
- Extension cabinet socket • FX loop
- Scoop switch on Drive 1 and Drive 2 channel
- Tube Fusion Technology – ECC83 pre-amp valve

LV412A / LV412S

- 200 watts RMS • Double (Paralleled) jacks
- 8 Ohm impedance
- 4 x 12" Celestion Rocket 50's
- Angled baffle

LV412S as above but with Straight baffle

LV412A

LV100

LV200

LV412S

LV300T

LV300



*It's a fact – everyone aspires to own a great sounding amp.
But even more people aspire to own a great sounding small
amp.*

Small they might be, but the LG range can put out a useful bit of volume when cranked up, so should find their way into rehearsal rooms as well as domestic settings. The LG range consists of two channel amps sporting a clean channel equipped with a single volume control, and a distortion channel equipped with Drive and master volume.

CRUNCH AND RAUNCH

The LG range takes its tonal cues from its bigger tube brothers. The clean channel chimes away nicely and takes on a pleasant bite at higher volumes. Switch to the drive channel, set the drive and the master controls as desired, and the LG range will yield a range of tones, from just breaking up to saturated sustain, with an increasing degree of crunch and raunch in between.

RADICAL SCOOP

On both channels the three band tone controls contribute a subtle degree of shaping rather than creating extreme sounds. On the LG35R the front panel features a radical scoop switch for that classic British gain tone.

The LG20R and LG35R both feature onboard reverb, and have a jack CD input. The LG35R features onboard reverb plus a phono CD/Line input, which provides a convenient way to jam along with your favourite artist.

The LG range are all sturdy open back cabinets, finished in a black basket weave tolex with solid black plastic corners.

Great tone in a small but very usable convenient package.

For more details on the LG range visit www.laney.co.uk



LG12

- 12 watts RMS • Jack input
- Single channel with switchable drive
- Bass, Middle & Treble
- 6.5" Custom Driver • Headphone socket
- CD Input/Line in

LG20R

- 20 watts RMS • Jack input • Twin channel
- Shared Bass, Middle & Treble • Reverb
- 1 x 8" Custom Driver • Headphone socket
- CD Input/Line in

LG35R

- 35 watts RMS • Jack input
- Twin channel • Shared Bass, Middle & Treble
- Reverb • Optional Footswitch Socket
- Speaker connection – Jack • 1 x 10" Custom Driver
- Scoop switch • Headphone socket
- CD Input/Line in



LX GENERATION

Modern guitar tone in the face of the establishment

SO WHO ARE THE LX GENERATION?

Modern guitar tones are now doffing their caps towards the punk generation – in terms of both sounds and ethics! LX amps offer you those punkish sensibilities – stripped down – no nonsense – aggressive tone – loud and in the face of the establishment.



Backstage at the 100 Club - London

CLEAN TO EXTREME

The LX range takes its design cues from the more aggressive side of life – dark and brooding. Available from 10 watts RMS to 120 watts RMS in both reverb and non-reverb versions, each LX model features a logically laid out front panel with all but the LX12 featuring twin channels, giving you clean to extreme options.

3 band EQs give you powerful control over tone, and for Extreme Tone Shaping all models in the LX range (above 35 watts RMS) feature an XTS option that really kicks things about. Another smart feature of the LX generation is the on-board CD input.

SONIC MAYHEM

LX models are carefully tailored to give players as much sonic mayhem as they demand and tough tolex and kick proof metal grilles mean that the LX generation will survive endless gigs onstage as well as the rigours of the road.

LX..R models feature onboard reverb, LX models deliver straight up tone.



LX12



LX20R



LX35R



LX20R



LX35R



LX12

SHEER ENERGY

The LX range is a very modern sounding amplifier – lots of gain and edge – sheer energy makes playing LX addictive

BACK STAGE

Getting a good sound backstage is as important to a player as their sound onstage! Warming up with a sound that's inspiring makes all the difference when you walk out in front of the audience.

The LX generation has the power to inspire both on and offstage.

SPEC

LX12

- 10 watts RMS
- Jack input
- Single channel – switchable gain
- Shared Bass, Middle & Treble
- 1 x 6" Custom Driver
- CD Input
- Headphone socket

LX20 / LX20R

- 15 watts RMS
- Jack input
- Twin channel – Clean & Distortion
- Shared Bass, Middle & Treble
- 1 x 8" Custom driver
- CD Input • Headphone socket

LX20R as above but fitted with onboard Reverb

LX35 / LX35R

- 30 watts RMS
- Jack input
- Twin channel – Clean & Distortion
- Shared Bass, Middle & Treble
- Optional footswitch
- 1 x 10" Custom driver
- CD Input
- Headphone socket

LX35R as above but fitted with onboard Reverb

STAND OUT FROM THE CROWD

Sometimes it's good to be a little different and stand out from the crowd.

British DPM (Disruptive Pattern Material) is great for hiding out and not being seen when you don't want to be, but sometimes it works in completely the opposite way and makes for a very cool way of standing out from the crowd. For a limited period certain models in the LX range are available covered in custom hard wearing DPM. Real camo cloth finishes and not painted vinyl. Tough and hardwearing? Well if it's tough enough for the armed forces it's tough enough for you.

Remember the stage can be a wild place!



LX120RT / RH

HEADS UP

Once you've paid your dues rehearsing or warming up it's time to step up and hit the stage and when you do that you need to make sure your backline is up to the job!

Step forward the heavyweight members of the LX range.

The LX65R packs a mean punch when it comes to gig worthy combos. It's twin channel pre-amp covers all the bases from a tone point of view and its 1 x 12" Custom driver handles everything the 65 watts RMS output section throws at it whilst still remaining portable and easy to lug round in the boot of your car or back of the van.

If you want more power and the benefit of a 2 x 12" combo then the LX120RT is right up your street.

With the same pre-amp compliment as the LX65R the LX120RT couples this with a 120 watts RMS output section which gives you masses of power and tone. To get the best out of this brute of a power amp section you need to have speakers that can live up to the smoking output and the 2 x 12" Custom drivers fitted to the LX120RT handle everything you can throw at them with ease.

If a stack is more your mode of attack, then the LX120RH gives you the same features of the LX120RT and can be hooked up to the LX range of 412 cabinets giving you serious onstage volume.

All LX amps a finished fit for the road with rugged granite tolex heavy duty corners and steel kick grilles.

LX is built to take anything you can throw at it.

LX120RH



LX412A



LX120RT



LX412S



LX65R

SPEC

LX65R

- 65 watts RMS
- Jack input
- Twin channel – Clean & Distortion
- Bass, Middle & Treble per channel
- Reverb
- Line out
- Footswitch socket
- 1 x 12" Custom driver
- CD Input
- FX Loop
- Headphone socket

LX120RT / LX120RH

- 120 watts RMS
- Jack input
- Twin channel – Clean & Distortion
- Bass, Middle & Treble per channel
- Reverb control
- Line out
- Footswitch socket
- 2 x 12" Custom driver*
- CD Input
- FX Loop

* Not on LX120RH

LX412A

- 200 watts RMS • 2 x Jack input
- 8 Ohms • 4 x 12" Custom drivers
- Angled baffle
- Black Corners
- Rubber feet
- Metal side grip handles

LX412S as above but straight baffle

LA

Acoustic Guitar Amplifier

The new LA range from Laney is the most exciting thing to hit the acoustic guitar amplification market since.... well, the invention of the pickup!

Designed to give the acoustic guitarist something which at last amplifies the true nature of their instrument and whilst having powerful tonal shaping capabilities - should you require them - does not alter the pure timbre of the instrument.

CLOSER LOOK

The new LA family consists of 4 models – all featuring the same clean modern styling cues, the subtle brown hues of the units pay homage to the acoustic nature of the range, but the stylish brown and black panel colour scheme and the black metal grilles give the units an overall hi-tech appearance.

LA12C

The smallest unit in the LA range is the new LA12C. Featuring a single channel, switchable chorus, full three band EQ, Aux in and finally headphone socket. The LA12C houses a 1 x 6.5" driver with co-axial tweeter and generates 12 watts RMS of output.

LA20C

Next in line is the LA20C; this unit builds on the features of the LA12C, with the LA20C additionally featuring a parametric Mid EQ, reverb, plus a DI out. Housing a 1 x 8" Custom designed driver with a co-axial tweeter, the LA20C provides 20 watts RMS output.

LA35C

With the new LA35C we move into new areas – one of twin channels and dual position cabinets. The LA35C features a true twin channel preamp, Channel 1 is equipped with a combination XLR/ Jack socket, independent volume and reverb select switch, aiming this channel towards taking care of a mic requirement. Channel 2 on the LA35C is aimed fairly and squarely at instrument requirements. Still featuring the same combo XLR/Jack input option, Channel 2 has more EQ options, in the shape of a 4-band graphic EQ, an Anti Feedback control, reverb assign switch and a switchable adjustable chorus. Combine this with a global reverb, Aux in, Jack DI out and a headphone socket and you have a very well

equipped front panel, logically laid out. The LA35C houses 2 x 6.5" custom designed drivers – each featuring a co-axial tweeter.

LA65D

Finally comes the LA65D - the flagship model of the new LA range. The LA65D houses a twin channel pre-amp that's packed with features – Channel 1 takes care of a mic input, additional guitar or keyboard. You then have a gain control, independent Lo & Hi EQ and an independent reverb control. Channel 2 takes a similar format to that of the LA35C adding a Pre shape option – for an instant natural mid cut plus bass & treble boost, a phase switch, along with digital chorus and reverb, plus a SHIMMER feature – allowing you to emphasise the sparkly bright sound of the onboard chorus. The rear of the unit houses a headphone socket, XLR DI out with a ground lift switch to eliminate ground loop hum and FX loop send and return with switchable level/by-pass switch. Finally a footswitch socket allows remote controlling of the chorus and reverb.

SOUND TEST

Plugging into the LA12C produces a surprisingly loud and full sound given

LA35C – plugging into the LA35C produces a lovely warm deep tone with lots



Duffy - Tobi Oyerinde plays Laney

of the diminutive size of the amplifier. Plenty of low-end but without compromising the high-end response of the guitar. The onboard chorus really adds some nice dimension to the tone. These impressive features coupled with the unit's compact size make the LA12C great for writing and recording at home.

The LA20C is bright, full and very detailed in its acoustic reproduction, which is handled with ease by the custom 8" driver. The co-axial tweeter adds some very appealing high-end zing to the sound.

of nuances, which are reproduced faithfully by the unit. The onboard graphic allows some very fine tuning to get exactly the sound you want, and the variable chorus allows you to get some very usable effects, ranging from the subtle to the extreme.

LA65D – The LA65D handles anything plugged into it with ease, be it a regular 6 string dreadnought or parlour, nylon or 12 string, more than anything else what really impressed me was the clarity and definition of the overall sound. Nothing was lost from the natural guitars tone – everything was there, present and correct.

SUMMING UP

The LA range is extremely accurate, detailed and produces an uncomplicated acoustic sound. Its good looks and strong features make this series an obvious choice for both home players and stage performers alike.

For more details and to hear what the LA range sounds like visit www.laney.co.uk

Spec

LA12C

- 12 watts RMS • Jack input
- Single Channel • Bass, Middle & Treble
- Switchable Chorus
- 1 x 6.5" Custom driver + co-axial tweeter
- AUX Input • Headphone socket

LA20C

- 20 watts RMS • Jack input
- Single Channel • Lo, Parametric Mid, Hi EQ
- Anti Feedback circuitry
- Switchable Chorus • Reverb
- 1 x 8" Custom driver + co-axial tweeter
- AUX Input • DI Out - Jack
- Headphone socket

LA35C

- 35 watts RMS • Twin channels
- Jack/XLR combination inputs
- Channel 1 – Volume & Reverb assign
- Channel 2 – Pad, Volume, 4 Band Graphic, Anti-feedback circuit, Reverb assign and variable Chorus
- Master Reverb
- 2 x 6.5" Custom driver + co-axial tweeter
- AUX Input • DI Out - Jack
- Headphone socket

LA65D

- 65 watts RMS
- Twin channels
- Jack/XLR combination inputs
- Channel 1 – Gain, Lo & Hi EQ, Reverb
- Channel 2 – Pad, Pre-shape, Gain, 4 Band Graphic, Anti-feedback circuit, Reverb assign, Phase switch, variable Chorus, Shimmer, digital Reverb and Chorus.
- 2 x 8" Custom driver + co-axial tweeter
- AUX Input • Volume
- Headphone socket
- DI Out with Ground Lift switch
- FX Loop with Level/Bypass Switch
- Remote Footswitch socket for Chorus and Reverb.



A1

ACOUSTIC AMPLIFIER

Pure Performance

The A1 is a three channel amp, offering two channels of instruments and a channel dedicated to playback. The first instrument channel provides comprehensive EQ and functionality. The second is an optional instrument or microphone channel with a simple, more basic EQ. Finally the third channel is an RCA/Phono input that allows the plugging in of an external sound source – iPod/CD or similar line level device.

Whilst small and lightweight, the A1, at 65 watts RMS, provides plenty of punch and volume through its custom Celestion 10" driver and a Hi frequency horn. All housed in a dual position cabinet which allows the user to lean the amplifier back into kick-back monitor position so the speaker points towards your face, in turn allowing for more direct monitoring at a lower level. The A1 cabinet is also a tuned reflex cabinet and is dual ported; this means that the cabinet has ports in the rear of the unit that are optimised to enhance the low frequency response.

Packed Full of Features

Channel 1 – the dedicated instrument channel offers a single jack input, a pad switch and a four band active EQ offering Bass, sweepable Midrange, Treble and Brilliance. Also featured are a notch filter and phase reverse, along with variable compression which can be switched in or out – one very nice feature is the twin LED's to indicate both "on" and "active" i.e. when the signal is actually being compressed. Finally a rotary Enhance control; this is more subtle and complex than a typical acoustic amp shape control.

Channel 2 – the Mic channel is well equipped for its designed use, with a choice of XLR and high impedance jack input options, along with Volume and active Bass and Treble controls.

Channel 3 – The CD input – simply controlled by its own independent level control.

Both main channels also feature master mute switches.

Finally the front panel is rounded off by a master volume control and XLR DI out – a useful addition for anyone wanting to record their performances or who needs to further amplify their sound directly into the PA.

Digital Effects

The FX section comprises of 16 digital presets, arrayed on a rotary knob partnered by a level control and channel select buttons. There is something here for everyone – a couple of reverbs (hall & room), four delays (from 250 – 600ms) plus a multi tap, two rotary speaker simulations, a pair of flangers, a couple of choruses, an octave and a couple of stacked effects – chorus with reverb and chorus with delay. All studio quality usable effects – which all make for plenty of swirly room moments!

On the rear of the A1 Laney have housed an FX send and return loop, allowing external effects to be added as and when you choose. Also a tuner and headphone output jack adds functionality.

"Delivers plenty of punch and volume and should be a welcome addition to any performer who needs a multi-channel amp for their performance"

- Acoustic Mag (UK)

Unforced and Praiseworthy Natural

The EQ offers plenty of scope with the Hi frequency horn integrating the high end in a pleasing ear friendly way and the whole delivery of acoustic guitar tone is unforced and praiseworthy natural. The mic channel is flat and responsive reproducing vocal performances faithfully.

All in all the A1 is a gig ready package for the solo performer.

For more information on the A1 visit www.laney.co.uk



Rodrigo y Gabriela use the A1 for stage performances.

A1 Spec

- 65 watts RMS
- 1 x Jack input (instrument channel)
- 1 x XLR & 1 x Hi-2 jack (Mic Channel)
- 1 x Dual phono (iPod/CD in)
- 3 Channels
- Full EQ on the Instrument channel including Para Mid & Notch filter.
- Bass & Treble controls on Channel 2
- FX Loop
- 1 x 10" Driver plus HF tweeter
- Tuned reflex dual ported kickback style cabinet with kick proof grille, metal corners and strap handle.
- 16 Custom FX algorithms
- Headphones with auto speaker mute
- Enhance on instrument channel
- Compressor
- XLR and DI Out
- Tuner out
- CD Input

'I use the A1 Acoustic Amplifier because it is small enough for me to travel with; it is convenient to use as an amp or monitor in any type of venue; it has AMAZING effects and is compatible with all types of pedals, cables and sound systems'. - Jocelyn Celaya - www.radicalclassical.com



A1



Beth Orton uses the A1 during her stage performance





NEXUS TUBE



**Sharlee D'Angelo
with NEXUS-TUBE**

Designed and built to the highest professional standards using the best available parts. The Nexus all-tube bass head with its menacing “**Terminator**” looks just oozes quality even before you hear its crushing bass tone.

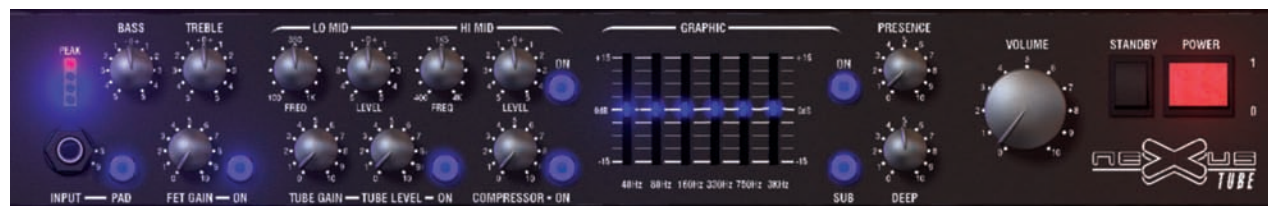
The Nexus sets a new benchmark by which other bass rigs will be measured! Sound too good to be true? Well this time you'd better believe the hype.

8 x 10 – the NX810, a 4 x 10 – the NX410 and finally a 1 x 15 - NX115. Let's take a look at the Nexus Tube head and the NX810 first.

An Overview

The Nexus range consists to two heads – an all-tube head – the Nexus-TUBE and a FET loaded head, the Nexus-FET plus a range of three dedicated cabinets, an

The Nexus TUBE packs a high tech preamp with over 24 features on the front panel alone! Might look complicated but it is laid out logically and can be tailored to your individual needs.



CELESTION NEODYMIUM DRIVER

NEXUS-TUBE

Internally the NEXUS TUBE packs massively oversized toroidal transformers – big bass means big power requirements!

Valve-wise the Nexus Tube comes loaded with 12AX7's handling the gain side of things, a 12B7 handling the drive and 8 rugged KT88 power valves – pushing out 400 watts of bass punch and midrange crunch. Gold plated relays and hefty grille protection give the Nexus a heavy weight but beautifully constructed persona!

Increasing the Terminator feel of the Nexus TUBE is its internal array of LEDs that glow bright blue and red when in use indicating valve status. This extensive protection system also includes separate fuses per power valve to prevent total shutdown in the event of individual failure.

Getting Started

Plug in. Select your input path – either FET, Tube or both. Dial in the gain and select how much basic EQ you want via the active Bass and Treble controls. Then add some power amp presence and some Deep response; flick standby off, dial in some volume and you're good to go!

More user options – maybe you want a little more mid tweaking – the Nexus pre amp is equipped with a switchable twin parametric mid, as well as a switchable 6 band graphic. More punch – kick in the switchable on-board compressor. How about some accentuated low end? Simply kick in the switchable Sub feature... This is one versatile beast!

Everything that can be switched via the front panel can also be switched via the FS5 footswitch provided.

Delivery

Keeping the EQ relatively flat and utilising just the FET gain, the impact was powerful and edgy – dial in a bit of parametric mid and you get a much darker and more focused sound. Scoop out some 330Hz for that perfect scooped funk – slap lines positively jump out of the head with masses of headroom.

Winding the tube input gain up means getting down and dirty with plenty of warmth, and classic rock tones become full of highs and gritty distortion.

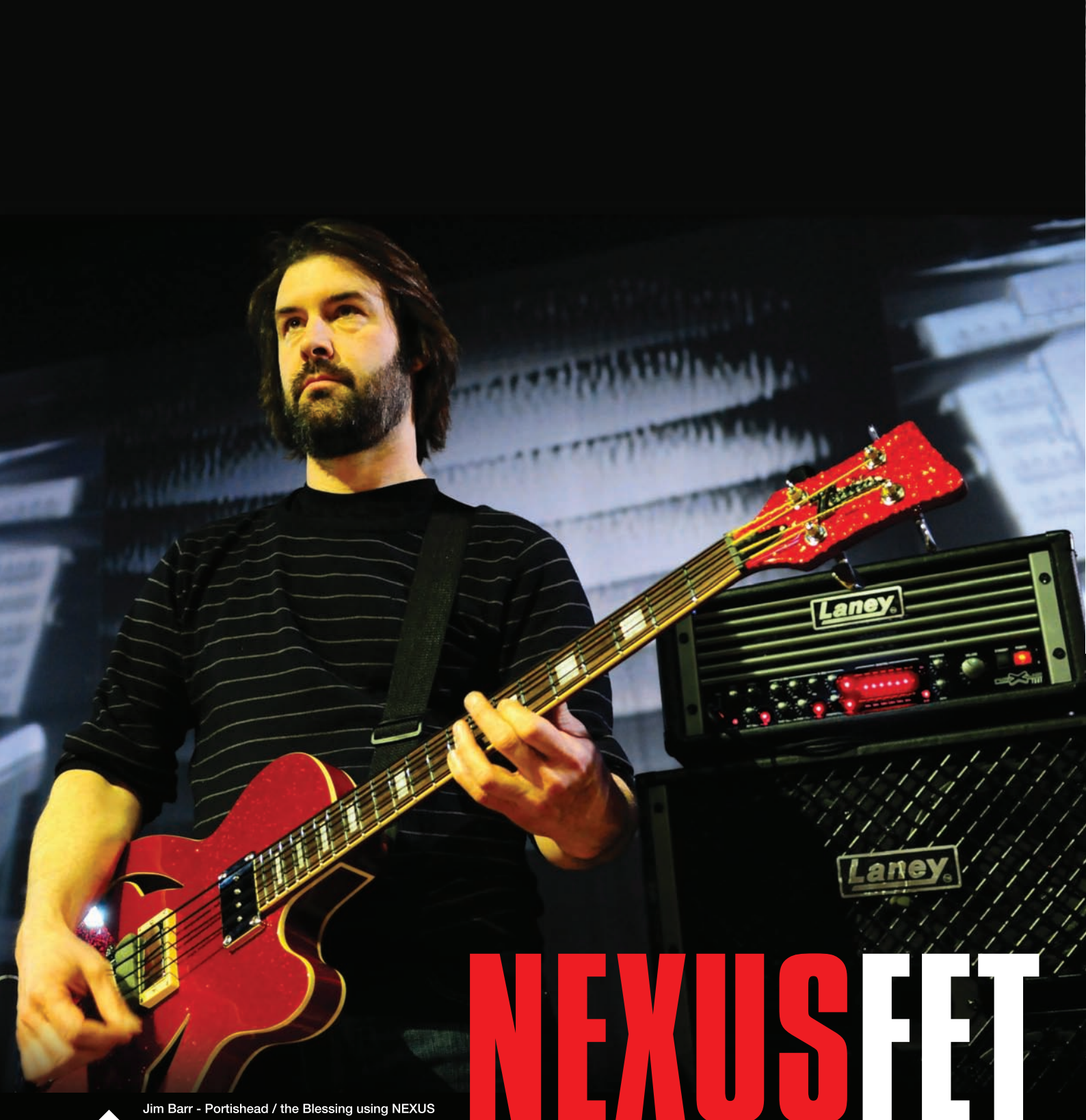
“Nexus is a modern bass amplifier capable of standing tall with the best in the field. Ask yourself what you want from an amplifier stack. If you want extended range bass, a mix of effects, versatile tonal palette and masses of headroom, then the Nexus will give you the edge.” - Bass Guitar Magazine (UK)

The rear panel of the Nexus-TUBE houses everything the player will need when it comes to interfacing with outboard gear and cabinet compliments. High quality Neutrik combination speakon/jack sockets give you cabinet options down to 2 Ohms, FX Loop, XLR DI out – selectable Pre/Post EQ option and a pre-amp out/ Power amp in loop give you everything you need and the panel is finished off with a tuner out socket and a port for connecting the custom FS5 footswitch supplied with the unit.

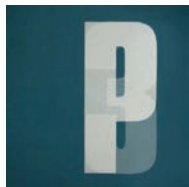
ARTIST SETTINGS **p53**



NX810



Jim Barr - Portishead / the Blessing using NEXUS



Dynamic clarity – NEXUS FET -

The Nexus-FET – features the same pre-amp compliment as the Nexus-Tube but packages it with a MOS-FET output section. developing 650 Watts RMS of bone crushing bass. MOS-FET output sections offer supreme dynamics and clarity and respond slightly quicker than valve loaded output sections, delivering super fast attack. Pop & Slap players love the rapid response to wide bass note intervals that MOS-FET sections deliver, so if that's your bag make sure you check the Nexus-FET out.

The two N's

Nexus cabinets are loaded with cutting edge Celestion Neodymium drivers, which use ultra powerful magnet material in order to allow the mass of the magnet to be reduced without compromising the performance of the driver. Result: same great performance but with a greatly reduced cabinet weight which makes life on the road with a Nexus stack much more manageable.

Nexus and Neodymium – the two N's go hand in hand.

For detailed information on the Nexus range and sound samples please visit www.laney.co.uk

SPEC

NEXUS-TUBE

- 400 watts RMS • 1 x Jack Input • FET and TUBE input channels – can be combined
- Bass & Treble shelving controls • Twin Parametric Mids - footswitchable
- 6 band graphic EQ – footswitchable
- Master Presence Control • 3 x ECC83 – pre-amp valves
- 1 x 12B7 – pre-amp valve • 8 x KT88 output valves
- Fan cooled • Class A/B • 3 x NEUTRIK combi speakon/jack sockets connectors
- Pre-amp out • Power amp in • FS5 Footswitch included • FX Loop
- Onboard compressor – footswitchable
- DI socket – Male XLR Balanced and switchable Pre/Post EQ
- Tuner Out – active when amp is muted.

NEXUS-FET

- 650 watts RMS • 1 x Jack Input • FET and TUBE input channels – can be combined
- Bass & Treble shelving controls • Twin Parametric Mids - footswitchable
- 6 band graphic EQ – footswitchable • Master Presence Control
- 2 x ECC83 – pre-amp valves • MOS-FET output section
- 2 x NEUTRIK combi speakon/jack socket connectors
- Pre-amp out • Power amp in • FS5 Footswitch included
- FX Loop • Onboard compressor – footswitchable
- DI socket – Male XLR Balanced and switchable Pre/Post EQ
- Tuner Out – active when amp is muted.

NX810

- 1600 watts @ 4 Ohms, 2 x 800 Watts @ 8 Ohms
- 2 x NEUTRIK combi speakon/jack socket connectors
- 4 or 8 Ohm impedance • 8 x 10" Celestion Neodymium drivers
- Heavy duty road wheels • Kick proof metal grille

NX410

- 800 watts @ 8 Ohms • 2 x NEUTRIK combi speakon/jack connectors
- 8 Ohm impedance • 4 x 10" Celestion Neodymium drivers
- Front ported • Kick proof metal grille

NX115

- 800 watts @ 8 Ohms • 2 x NEUTRIK combi speakon/jack socket connectors
- 8 Ohm impedance • 1 x 15" Celestion Neodymium drivers
- Front ported • Kick proof metal grille

ARTIST SETTINGS p53

“It’s very versatile which is how it needs to be to for all the different basses I like to use ... But it’s really loud too”.

- Jim Barr-Portishead / the Blessing

NEXUS-FET



NX115

RICHTER

"If your thinking about a new bass rig at all I strongly recommend that you get your Pastorius down to a Laney dealer and try one out for yourself – the RB5 needs to be heard to be believed"

- Australian Musician (Oz)

HEAVY ON DELIVERY LIGHT ON WEIGHT

The Richter range is an example of bass amp engineering at its best. The Richter range is a well established, highly acclaimed range of solid-state bass amplifiers with something to suit every bass player from beginner to pro. Whatever your requirements the Richter range comes up with the goods.

Lets take a closer look at the Richter line up: -

Since the Richter range features a considerable number of amplifiers let's divide the range up into the following categories: – Richters with conventional cabinet designs, Richter amps with dual position kick-back cabinet formats, and finally Richter heads and cabs.

"RB1 – It's big enough to be a 'REAL' amp without dominating your bedroom"

- Play Music (UK)

Paolo Nutini

Paolo Nutini's Michael McDaid plays RICHTER

CONVENTIONAL CABINETS

The following Richter models all feature conventional styled cabinets: -

RB1, RB2, RB3, RB4 & RB8

Conventional cabinets give you great solid compact performance and are suited to bedroom, rehearsal, and stage or studio applications.

DUAL POSITION KICK BACK CABINETS: -

RB5, RB6 & RB7

Dual position cabinets are great for rehearsal or stage use as they can be kicked back into monitor position mode allowing them to be used as a personal monitor when a DI is being taken from them into the main PA.

AND FINALLY HEAD AND CABS: -

RB9, RB410 & RB115

Big bass means moving a lot of air, the tonal abilities of the Richter range are exceptional, but the benefits of using additional cabinets cannot be overlooked. Spreading your bass tone is always desirable – volume alone will not always combat the lack of projection bass players suffer from in many venues. So running a stack or adding an extension cabinet is seriously going to increase your bass appeal!

SPEC

RB1

- 15 watts RMS • Jack Input
- Bass, Mid, Treble • Jack speaker connection
- 1 x 8" Custom Driver
- Conventional cabinet design
- Headphone Socket • Compressor
- Internal Limiter • CD Input (jack)
- Master volume

RB2

- 30 watts RMS • Hi & Normal Jack Inputs
- Bass, Swept Mid, Treble
- Jack speaker connection
- 1 x 10" Custom Driver
- Conventional cabinet design
- Headphone socket • Compressor
- Internal Limiter • DI Socket (jack)
- CD Input (Phono) • Master volume

RB3

- 65 watts RMS • Hi & Normal Jack Inputs
- Bass, Swept Mid, Treble
- Jack speaker connection
- FX Loop • 1 x 12" Custom Celestion Driver
- Conventional cabinet design
- Headphone socket • Compressor
- Internal Limiter • DI Socket (jack)
- CD Input (Phono)
- Master volume

RB4

- 160 watts RMS • Hi & Normal Jack Inputs
- Bass, 7 band Graphic Mid & Treble • FX loop
- Jack speaker connection (8 Ohm minimum)
- 1 x 15" Custom Celestion driver • Conventional cabinet design • Compressor • Switchable Limiter
- DI Socket (PRE: XLR) • Master volume

RB5

- 120 watts RMS • Hi & Normal Jack Inputs
- Bass, Parametric Mid & Treble • Master Presence
- FX loop • Jack speaker connection (8 Ohm minimum)
- 1 x 12" Celestion Driver & Switchable Horn
- Kick-back cabinet design • Enhance
- Compressor • Switchable Limiter with Status LED
- DI Socket (PRE: XLR) • Master volume

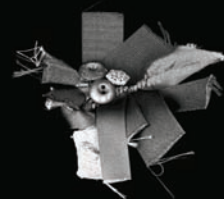
RB6

- 165 watts RMS • Hi & Normal Jack Inputs
- Bass, Twin Parametric Mids & Treble • FX loop
- Jack speaker connection (8 Ohm minimum)
- 1 x 15" Celestion Driver & Switchable Horn
- Kick-back cabinet design • Enhance • Compressor
- Switchable Limiter with Status LED
- DI Socket (PRE: XLR) • Master volume





RICHTER



prinzhorn
dance
school

Suzi Horn with Richter stack

WITH CLEAN SHARP LOOKS

Richter pre-amps all feature the same cosmetic – Metallic grey control panels, clearly laid out allowing quick understanding and easy access to sounds, housing ‘chrome’ knobs with white pointers to assist the user during darker moments on stage. Housed in sturdy black carpet covered cabinets with tough steel grilles.

Richter amps are compact, but don't let this fool you: these combos produce a full and robust performance that will excite a variety of different of players. The bottom end is warm and clear and maintains a high level of distortion free delivery, even when pushing the low-end hard. Add in the compressor and you get a real funky ‘rootsy’ sound.

The Richter range gives bass players a wide choice, with a plethora of features to choose from. These include switchable compressors, Powerful EQ's including single and twin parametric EQ's and Graphic EQ's, Switchable horns, Limiters, DI outs and headphone sockets. All available in a variety of output packages and speaker options. To determine which Richter is right for your needs, check out the technical specifications for each model.

For more details and sound samples check out www.laney.co.uk

“Laney has certainly worked wonders on the Richter range to provide something for the beginner to pro and all in between”

Guitarist Mag (UK)

SPEC

RB7

- 300 watts RMS • Hi & Normal Jack Inputs
- Bass, Twin Parametric Mids & Treble
- FX loop
- Jack speaker connection (8 Ohm minimum)
- 2 x 10" Celestion Driver & Switchable Horn.
- Kick-back cabinet design • Enhance
- Compressor
- Switchable Limiter with Status LED
- DI Socket (PRE: XLR) • Master volume

RB8

- 300 watts RMS • Hi & Normal Jack Inputs
- Bass, 7 band Graphic Mid & Treble
- FX loop
- Jack speaker connection (8 Ohm minimum)
- 1 x 15" Celestion Driver & Switchable Horn.
- Conventional cabinet design
- Enhance • Compressor
- Switchable Limiter with Status LED
- DI Socket (PRE: XLR) • Master volume

RB9

- 300 watts RMS
- Hi & Normal Jack Inputs
- Bass, 7 band Graphic Mid & Treble
- FX loop
- 2 x Jack speaker connection (4 Ohm minimum)
- Enhance • Compressor
- Switchable Limiter with Status LED
- DI Socket (PRE: XLR) • Master volume

RB115

- 250 watts RMS
- 2 x jacks
- 8 Ohms
- 1 x 15" Celestion Driver
- Dual front ported

RB410

- 250 watts RMS
- 2 x jacks
- 8 Ohms
- 4 x 10" Celestion Drivers & Switchable HF Horn
- Triple rear ported



RB7



RB9

AUDIOHUB



The music instrument amplification world is not short of amplifiers but one area that does seem to be underrepresented is that of multi-input amplifiers.

The principle behind the Audiohub range is simple: - Audiohub products are designed to give musicians the optimum performance, flexibility and sound quality for any given audio application. Audiohub equals flexibility – true to their name Audiohubs perform with ease in any amplification application – keyboards, electronic drums, vocals, acoustic and electric string instruments as well as playback are all handled with ease.

SMART COSMETIC

The Audiohub range consists of three models – AH50, AH100 and AH200.

Let's just get a quick snap shot before we look at each model in a little more detail.

Each Audiohub carries the same smart cosmetic – silver grey front panels with easy to access control layouts so you can get to grips with the benefits of

each channel. This is housed in multi-position kick-back cabinets covered in stylish black carpet and finished off with a kick proof steel grille. All units also feature a top mounted carrying handle, with the AH200 also featuring flip-up side handles.

The AH50 is the smallest in the range – an ultra portable unit featuring two independent channels: one designed to take a mic or line source, the other is aimed at playback devices, CD or iPod etc. The AH50 also comprises a Global EQ, master reverb, a remote socket for connecting an FS1 for switching reverb, a DI out and finally a headphone socket. Rated at 30 watts RMS and housing a 1 x 10" custom driver, the AH50 is ideally suited for a small solo performer or presentation where an AV aspect is required. Next comes the AH100. Designed with flexibility in mind the AH100 can accommodate a variety of input options such as XLR, Jack or RCAs. Two independent channels with a dedicated three band EQ on each to give you plenty of tonal possibilities.

A global reverb with individual channel assigns gives you the ability to add a bit of character to each of the channel inputs, and finally a DI out completes the front panel features. Add to this an FX loop on the rear panel and you have every base covered. Housing a 1 x 12" Celestion driver and an HF horn, the AH100 pumps out 65 watts RMS.

Finally comes the big brother of the family the AH200. 5 Channels means that this unit is ideal as a small portable trio's PA. It handles vocals, guitars, keys and electronic drums without any problem at all, with every input you could want catered for. Each channel has independent gain, two band EQ and an independent effects send to the on-board DSP. With a line-in and record-out option, the AH200's master section allows you complete control over the unit's performance. Rated at 165 Watts RMS and housing a 1 x 15" Celestion Driver and HF Horn the AH200 cuts an imposing line.



Clive Deamer (Portishead / The Blessing) using the AH200



AH50

AH200

AH100

AH200



AH100



AH50



EVERY TIME.. ALL THE TIME

Audiohubs sound great – they are powerful and true – what you put in you get out but louder... much louder. They sound clean and clear and should you wish to, the onboard EQ's are powerful enough to dial out difference from venue to venue, meaning you get the best sound every time, all the time.

The Audiohub range offers a well-equipped solution to a whole multitude of audio requirements.

For more information on the AH range visit www.laney.co.uk

"My AH goes everywhere I play now. Whether I use it as my own self-contained monitor for live drums and instruments, or as a system to mix my electronic drums sounds, or both... Its invaluable"
Alex Thomas – Squarepusher / Bat for Lashes

SPEC

AH50

- 30 watts • Channel 1 Lo-Z and Hi-Z ¼" jacks
- Channel 2 Hi-Z ¼" jack & Phono
- Global Bass & Treble • Reverb – footswitchable
- Footswitch socket
- 1 x 10" Custom Driver
- Headphone socket

AH100

- 65 watts • Channel 1 Lo-Z XLR and Hi-Z ¼" jacks
- Channel 2 Hi-Z ¼" jack & Phono
- Independent Bass & Treble on each channel
- Global Reverb – footswitchable and channel selectable
- Footswitch socket • FX loop
- 1 x 12" Celestion Custom Driver & HF Horn
- Headphone socket

AH200

- 165 watts
- Channel 1 Lo-Z XLR and Hi-Z ¼" jacks
- Channel 2 Lo-Z XLR and Hi-Z ¼" jacks
- Channel 3 Hi-Z & Line Level ¼" jacks
- Channel 4 2 x Line Level ¼" jacks
- Channel 5 2 x Line Level ¼" jacks
- Independent Bass & Treble on each channel
- Global Bass, Middle & Treble.
- On Board 16 program Custom DSP with independent send levels on each channel.
- Footswitch socket • FX loop
- External speaker socket
- 1 x 15" Celestion Custom Driver & HF Horn
- Headphone socket

CX RANGE



The CX range has been significantly updated and sees the addition of a smaller powered enclosure making the CX range even more applicable to modern PA applications.

CX cabinets are manufactured in tried and tested impact resistant polypropylene which has had years of testing on the road and has survived the rigors of life in and out of a van without any problems.

The CX range is available in two options – Active or Passive. The CXA range provides the user with a compact and super convenient solution to many PA requirements. Available in a number of different power options and housing multiple channel onboard mixers the CXA range really do offer unparalleled usability, whether it's at a gig or a conference or in a gym or at a rehearsal.

CX passive cabinets offer the same no nonsense advantages as the CXA but in a passive format allowing you to use your existing power amps.

ACTIVE FULL RANGE

CX10-A

- 120 watts RMS @ 4 Ohm
- 8 Ohm impedance
- 2 channel onboard mixer
- Mic & Line/ Phono inputs
- 2 band EQ • Extension socket
- 10" driver & 1" compression Driver
- 70Hz – 18KHz

3 CX12-A

- 165 watts RMS @ 4 Ohm
- 8 Ohm impedance
- 3 channel onboard mixer
- Mi, Line/ & Phono inputs
- 3 band EQ • Sub Filter
- Line/Sub out • Extension socket
- 12" driver & 1" compression Driver
- 60Hz – 18KHz

CX15-A

- 300 watts RMS @ 4 Ohm
- 8 Ohm impedance
- 3 channel onboard mixer
- Mi, Line/ & Phono inputs
- 3 band EQ • Sub Filter
- Line/Sub out • Extension socket
- 15" driver & 1" compression Driver
- 50Hz – 18KHz

ACTIVE SUB

2 CXSUB-A

- 300 watts RMS @ 4 Ohm
- 8 Ohm impedance
- Left/Mono & Right mono jacks
- Phase switch • Extension socket
- 15" driver • 35Hz – 170Hz

PASSIVE FULL RANGE

CX15

- 250 watts RMS • 500 watts program
- 15" driver & 1" Compression Driver
- 50Hz – 18KHz
- 8 Ohms impedance

1 CX12

- 200 watts RMS • 400 watts program
- 12" driver & 1" Compression Driver
- 60Hz – 18KHz
- 8 Ohms impedance

CX10

- 150 watts RMS • 300 watts program
- 10" driver & 1" Compression Driver
- 70Hz – 18KHz
- 8 Ohms impedance

PASSIVE SUB

CXSUB

- 250 watts RMS • 500 watts program
- 15" driver • 55Hz – 8KHz
- 8 Ohms impedance



CXT-108



CXT-110



CXT-112



CXT-115

THE NEW CXT

New cabinet geometry combined with new speaker development results in dramatically enhanced performance and a significant advance in the reputation of Laney PA products.

The NEW CXT range see two completely new additions to the line up. At the compact end of the range the new CXT-108 offers outstanding performance for such a smaller user-friendly enclosure whilst the new CXT-215 offers increased opportunities for the user looking for a big enclosure capable of handling the demands of bigger venues.

Rugged solutions to demanding applications.



CXS-115

SUB CXS-115

- 250W RMS / 1000W Peak
- Dedicated Sub-Bass Woofer
- 15" Bass-Optimised Woofer
- Frequency Response: 45 Hz-200 Hz
- Nominal Load: 8 Ohms
- Low Resonance Compact Enclosure with Internal Bracing
- Durable Steel Grille & Corner Protectors
- Plus 35mm Pole Mount Socket

FULL RANGE

CXT-108

- 100W RMS / 400W Peak
- Two-Way Full Range Sound Reinforcement Enclosure
- 8" Woofer with Piezo Dynamic Horn
- Frequency Response: 80 Hz-20 kHz
- Nominal Load: 8 Ohms
- Low Resonance Trapezoidal Cabinet Design
- Durable Steel Grille & Corner Protectors
- Plus 35mm Pole Mount Socket

CXT-110

- 150W RMS / 600W Peak
- Two-Way Full Range Sound Reinforcement Enclosure
- 10" Woofer with Piezo Dynamic Horn
- Frequency Response: 75 Hz-20 kHz
- Nominal Load: 8 Ohms
- Low Resonance Trapezoidal Cabinet Design
- Durable Steel Grille & Corner Protectors
- Plus 35mm Pole Mount Socket

CXT-112

- 200W RMS / 800W Peak
- Two-Way Full Range Sound Reinforcement Enclosure
- 12" Woofer with Piezo Dynamic Horn
- Frequency Response: 55 Hz-20 kHz
- Nominal Load: 8 Ohms
- Low Resonance Trapezoidal Cabinet Design with Internal Bracing
- Durable Steel Grille & Corner Protectors
- Plus 35mm Pole Mount Socket

CXT-115

- 250W RMS / 1000W Peak
- Two-Way Full Range Sound Reinforcement Enclosure
- 15" Woofer With 1" Exit Horn Driver
- Frequency Response: 55 Hz-20 kHz
- Nominal Load: 8 Ohms
- Low Resonance Trapezoidal Cabinet Design with Internal Bracing
- Durable Steel Grille & Corner Protectors
- Plus 35mm Pole Mount Socket

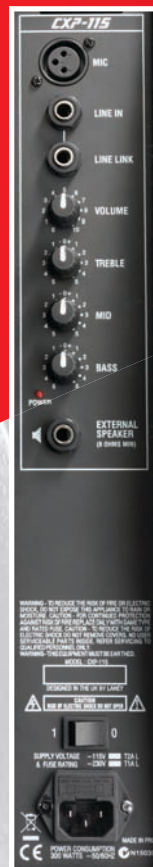
CXT-215

- 450W RMS / 1800W Peak
- Two-Way Full Range Sound Reinforcement Enclosure
- Dual 15" Woofers, 1" Compression Driver
- Frequency Response: 55 Hz-20 kHz
- Nominal Load: 4 Ohms
- Low Resonance Trapezoidal Cabinet Design with Internal Bracing
- Durable Steel Grille & Corner Protectors

CXT-215



CX Range



CXP-110



CXM-115



CXP-112



CXM-112



CXP-115



CXM-110

POWERED MONITORS

- CXP-110**
- 65 watts RMS
 - 8 Ohms
 - Volume
 - 2 band EQ
 - Jack Mic input & line level input
 - Line link jack
 - 10" Driver + HF Horn
 - External speaker connections

- CXP-112**
- 120 watts RMS
 - 8 Ohms
 - Volume
 - 3 band EQ
 - XLR Mic input & jack line level input
 - Line link jack
 - 12" Driver + Piezo tweeter
 - External speaker connections

- CXP-115**
- 150 watts RMS
 - 8 Ohms
 - Volume
 - 3 band EQ
 - XLR Mic input & jack line level input
 - Line link jack
 - 12" Driver + Piezo tweeter
 - External speaker connections

PASSIVE MONITORS

- CXM-110**
- 100 watts RMS
 - 200 watts power handling
 - 10" Driver + HF Horn
 - 2 x Jack connections
 - 8 Ohms impedance

- CXM-112**
- 150 watts RMS
 - 300 watts power handling
 - 12" Driver + HF Horn
 - 2 x Jack connections
 - 8 Ohms impedance

- CXM-115**
- 200 watts RMS
 - 400 watts power handling
 - 15" Driver + HF Horn
 - 2 x Jack connections
 - 8 Ohms impedance



CX MONITORS

The Laney CX Monitor range offers a variety of powered and passive monitor options to cover all your monitoring needs. With outputs from 65 watts RMS to 150 watts RMS, multiple input options and effective EQ plus link out jacks and external speaker connections the CX range gives you every opportunity to be hear what you really want to hear on stage, clearly and efficiently.



MIXER AND HCOMP

Compact yet flexible mixer heads are part of today's modern PA requirement.

Whether you're using PA in a rehearsal, or a conference or an install application having a compact mixer heads gives you a convenient and reliable solution to your requirements.

The CD range of mixer amplifiers offers a variety of input channel options and output power packages with the tonal quality and reliability you've come to expect from Laney Concept PA products.

For those who want a simple one stop solution to PA the HCPA provides you with everything you need to get up and running immediately – a real PA in a box solution.



CD630M
CONCEPT MIXER 300w Mono 6 Channel
with digital effects



CD480M
CONCEPT MIXER 80w Mono 4 Channel
with digital effects



CD516M
CONCEPT MIXER 160w Mono 5 Channel
with digital effects



HCOMP
PA IN A BOX: 4 channel,
80w mixer head, 2x 10in + HF enclosures
plus microphone with leads



FS1
Mono Footswitch



FS2
Stereo Footswitch



TONY IOMMI

Tony's settings are very straightforward and articulate. Light strings mean a very light touch and expressive tone. To get this across on huge stages Tony's runs his eight GH100TI's hard - take care when pushing your master volumes up this high – it's LOUD!



MATTIAS 'IA' EKLUNDH - FREAK KITCHEN

Mattias' approach to setting his amps is one of pushing things hard. High actions on his guitar and nothing in between his guitar and amp mean his natural harmonics ring loud and true. He only uses the gain channel on the VH100R and cleans the amp up by rolling off the volume on his guitar and selecting his neck pickup.



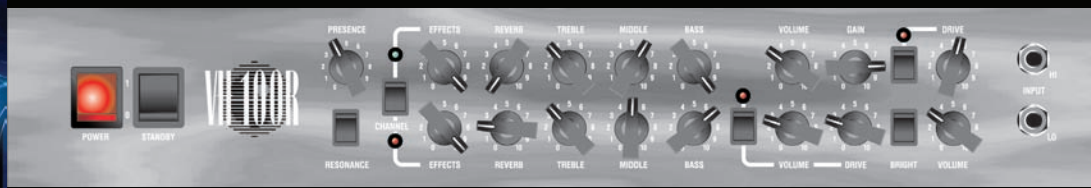
MIKAEL AKERFELDT - OPETH

Opeth's music is difficult to put into a box, one minute it's doom laden pure metal with growling vocals – then next its acoustically pure. The whole music is guitar orientated, with great riffing for aggressive parts and awesome melodic solos. Mikael's GH100L is set to give you access to these kinds of sounds.



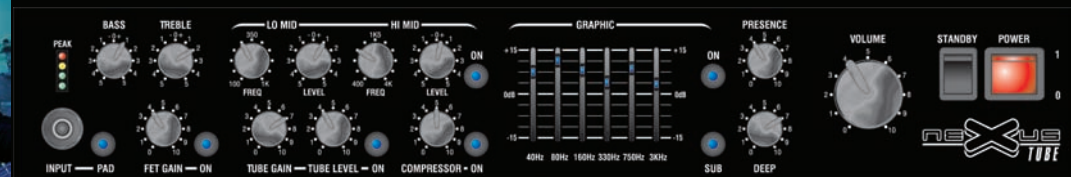
LINDE - HIM

Try dialling in these setting if you want a mixture of power metal and hook-laden rock. You have everything under your fingers for cleans to full on distortions. These settings can be heard all over the music of HIM.



SHARLEE D'ANGELO - ARCH ENEMY

Arch Enemy's Sharlee D'Angelo is a giant of a player - literally! His bass tone is extreme and matches the mood of the music he plays. Sharlee runs his Nexus rig hard and loud. The Tube gain gives him a truly distorted metal tone and the Nexus head gives him all the EQ flexibility he needs.



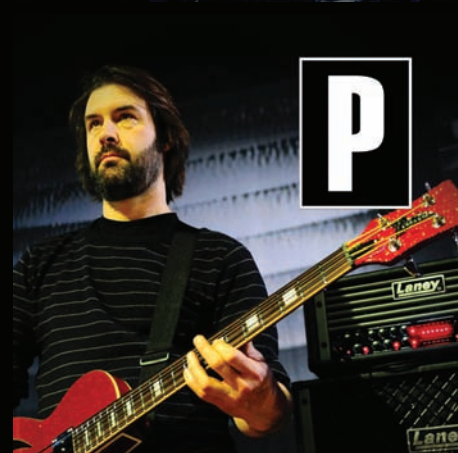
KIKO LOUREIRO - ANGRA

Kiko's amazing melodic neo classical style requires a tone that reflects his clean and accurate technique. Kiko's amp of choice is a VH100R for his main lead tones but he also uses a Lionheart for his low gain sounds. To get Kiko's tone try setting your VH100R in the following manner.



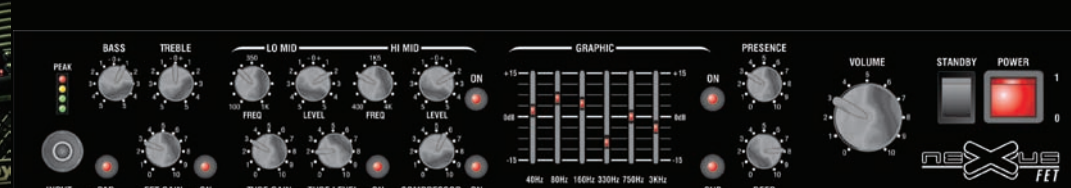
ROB HOLLIDAY - PRODIGY

Rob's playing with the Prodigy can best be described as a blend of industrial hardcore meets electronic rock and punk all mashed into one sound. To emulate this dial in the settings below.



JIM BARR - PORTISHEAD

Portishead are renowned for their blend of experimental trippy hip-hop musical influences. Bass tones are varied so try experimenting with different settings but dialling the settings in below will give you a great place to start.



Settings are for guidance only.



SEE IT, HEAR IT, EXPERIENCE IT!

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