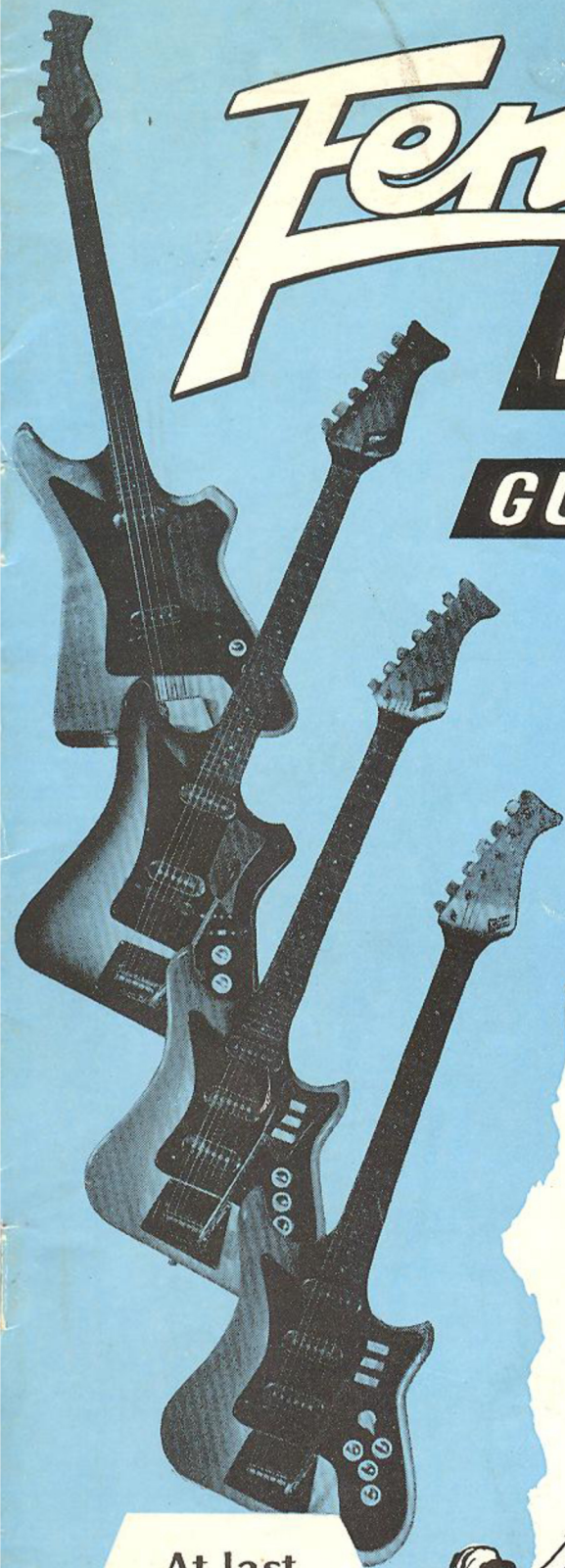
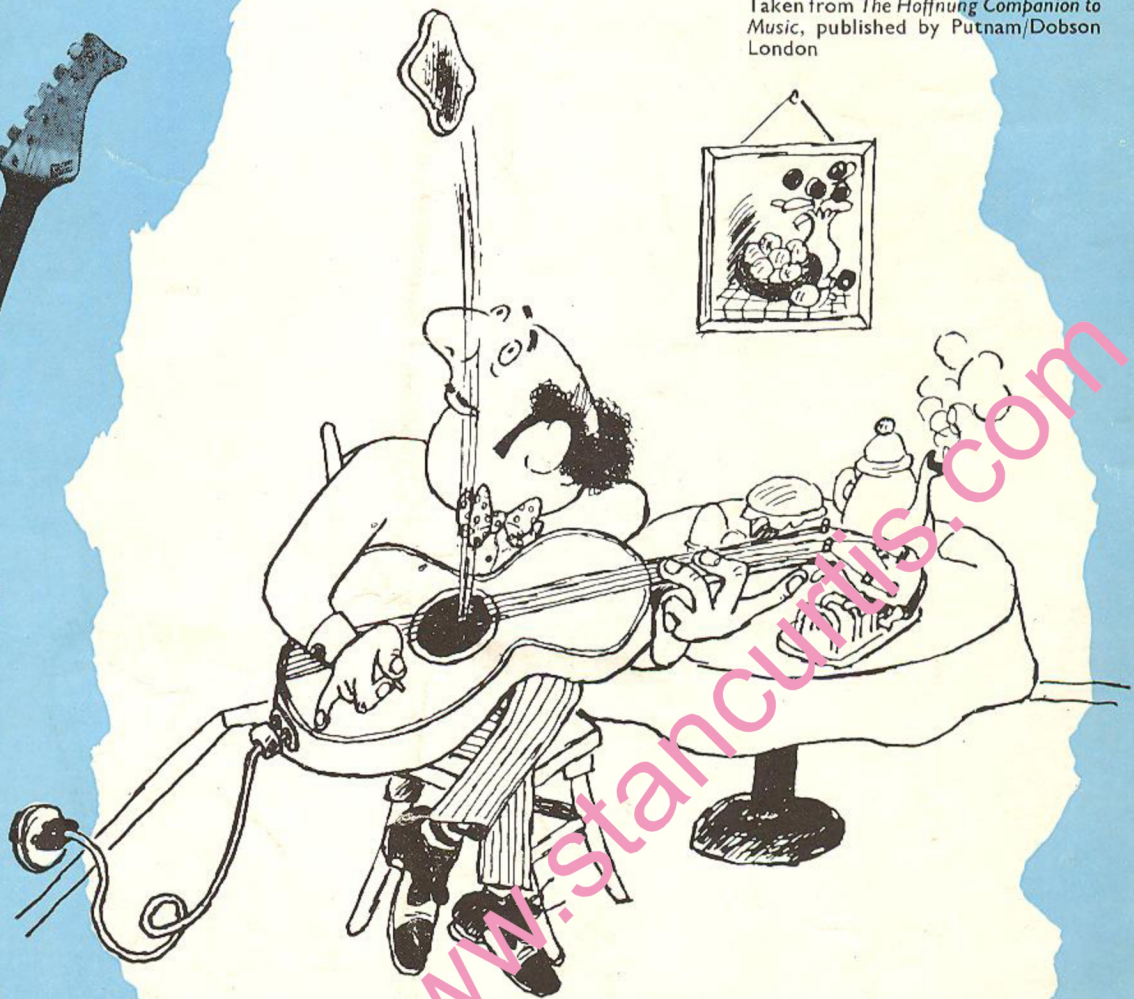


Fenton Weill

GUITARS AND AMPLIFIERS



At last
Fenton Weill
'pop up' with
their complete
**GUITAR AND
AMPLIFIER
RANGE**



Taken from *The Hoffnung Companion to Music*, published by Putnam/Dobson
London

Hoffnung

H. WEILL & CO., 237 ACTON LANE, LONDON. W. 4

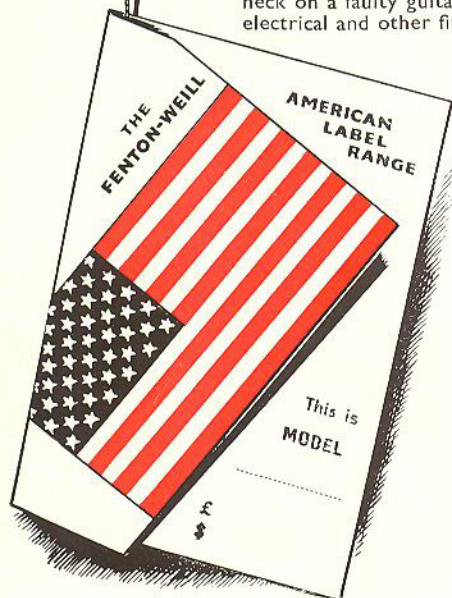
Fenton Weill

"AMERICAN LABEL"

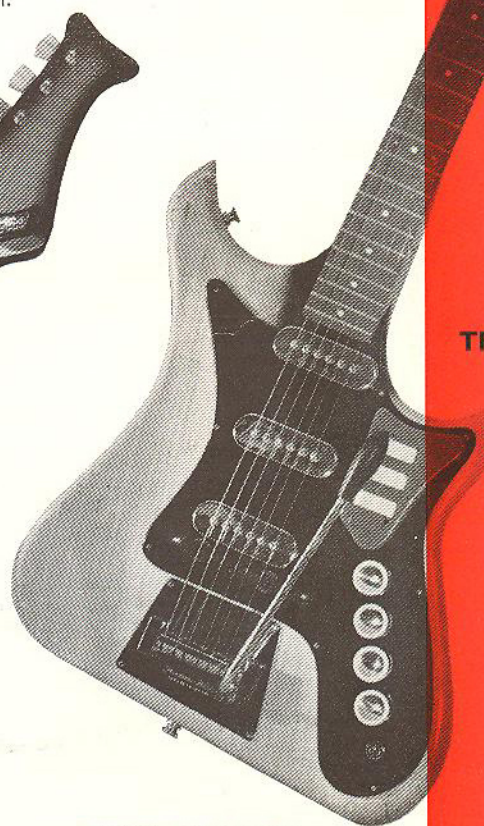
The FENTON-WEILL "American Label" Range models incorporate the latest modification necessitated by the exacting demand of the American market. These include new features such as slimmer necks, new satinised hard wood finger boards and the world wide patented "Featherlite" action vibrato tailpiece. The stiletto-thin neck of these fabulous instruments is achieved without the need for irksome adjustment devices. A half-inch square reinforcement bar of solid duralumin is set in rock-hard epoxy resin throughout the length of the neck, completely protecting it against all risk of warp, twist and linear distortion.

This method is so safe, that we guarantee the instrument unconditionally against neck warpage. Under the terms of this guarantee we will not just replace the neck on a faulty guitar, we will replace the whole guitar body, transferring the electrical and other fittings on to a new body at an only nominal labour charge.

The playability of Fenton-Weill guitars is completely effortless. The micro-adjusted fret action is so low, that the slightest finger pressure gives an accurate buzz-free reproduction.



TWINMASTER



TRIPLEMASTER

TRIPLEMASTER

The Fenton-Weill Triple-Master employs three of the famous Fenton-Weill high-gain pickup units with six individual magnets and adjustable pole screws in each unit. The middle unit has been designed to give a special rhythm effect quite different from the other two units, and countless variations of tonal response can be obtained by using the unique rocker selector switches which are mounted flush with the pickup guard. All finishes.

TWINMASTER

Super-streamline solid body electronic guitar. Two adjustable pole-piece pickup units. Controls including rhythm switch, instant action finger-tip change-over switch, two volume controls, top-cut tone control. Available in natural blonde sycamore body, blonde with sunburst black edging, or the modern translucent cherry red with blown-in black neck. Pure gold plated metal fittings. Fitted with the new super resilient "Featherlite" solid-body vibrato lever tailpiece.

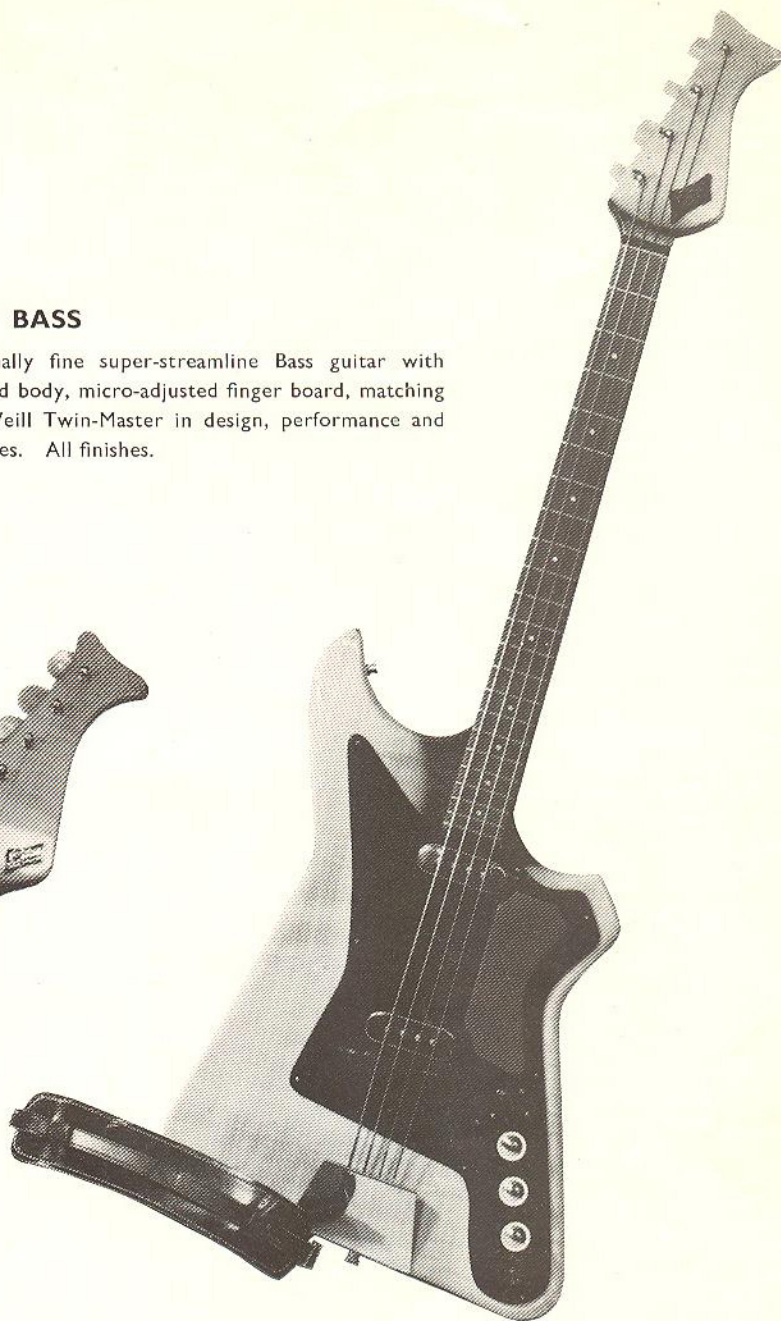
RANGE GUITARS

CONTRA BASS

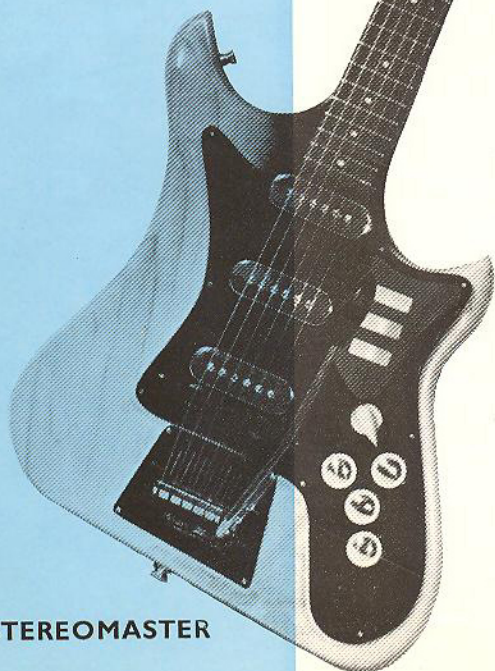
An exceptionally fine super-streamline Bass guitar with contour carved body, micro-adjusted finger board, matching the Fenton-Weill Twin-Master in design, performance and control facilities. All finishes.

STEREOMASTER

The same body as the Triple-master, but the electronic circuitry is different. The rocker selector switches are wired to two separate channels so that the sound from each individual pickup can be "steered" into either a right-hand or left-hand output socket. The player can use either a Stereo Amplifier or two separate amplifiers. A Stereo/Mono switch allows the output of the two channels to be combined so that both amplifiers are fed simultaneously with the same signal, resulting in double wattage output. If only one amplifier is available, the Stereo-master will work exactly like the Triple-Master.



CONTRA BASS



STEREOMASTER



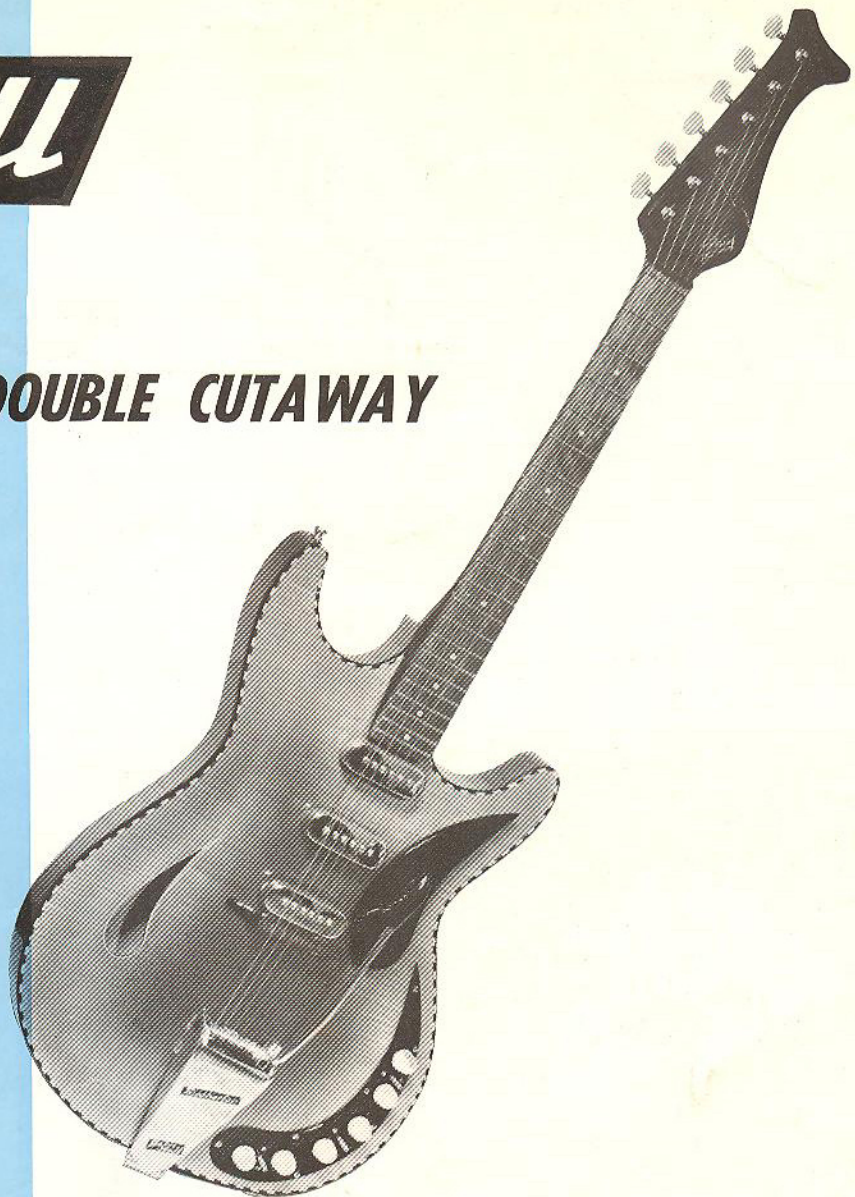
Fenton Weill

SEMI-ACOUSTIC DOUBLE CUTAWAY

The new Fenton-Weill semi-acoustic guitar is the first instrument of this type produced by this Company.

All our accumulated experience on the manufacture of solid body guitars has been applied in the development of this instrument, resulting in a new excitingly shaped double cut away ultra slim semi acoustic body, fitted up with the latest acoustic type version of the "Feather-lite" vibrato tailpiece now giving a full note variation in pitch up or down.

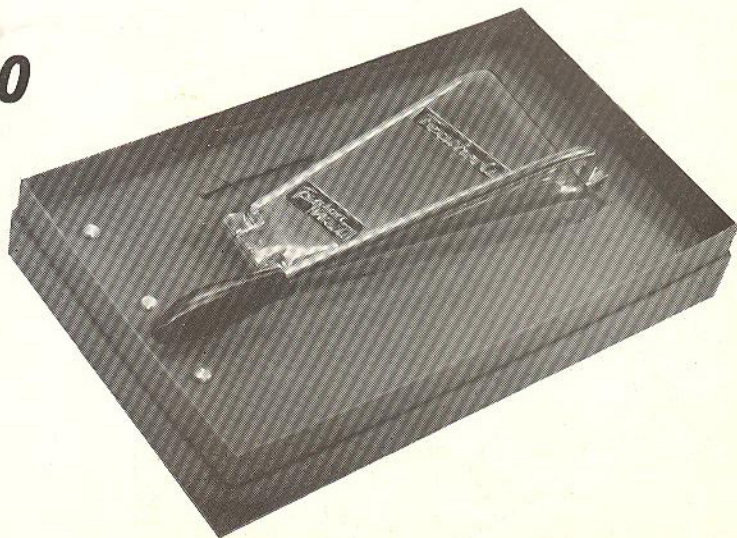
At this moment, this is the only semi-acoustic instrument on the market with the new modern style single sided head.



FEATHERLITE VIBRATO

Modern streamline production methods now enable us to offer this exclusive world wide patented vibrato lever as a separate unit for fitting to any existing acoustic or semi-acoustic guitar. It simply requires three screws to put the unit in place of the existing tailpiece.

Although the casting is made in lightweight aluminium, the finish is nevertheless highly polished chromium or gold plated. The unit is supplied in a tastefully designed presentation box complete with the Allen adjustment key, the three fixing screws and instructions.



BASS AMPLIFIERS

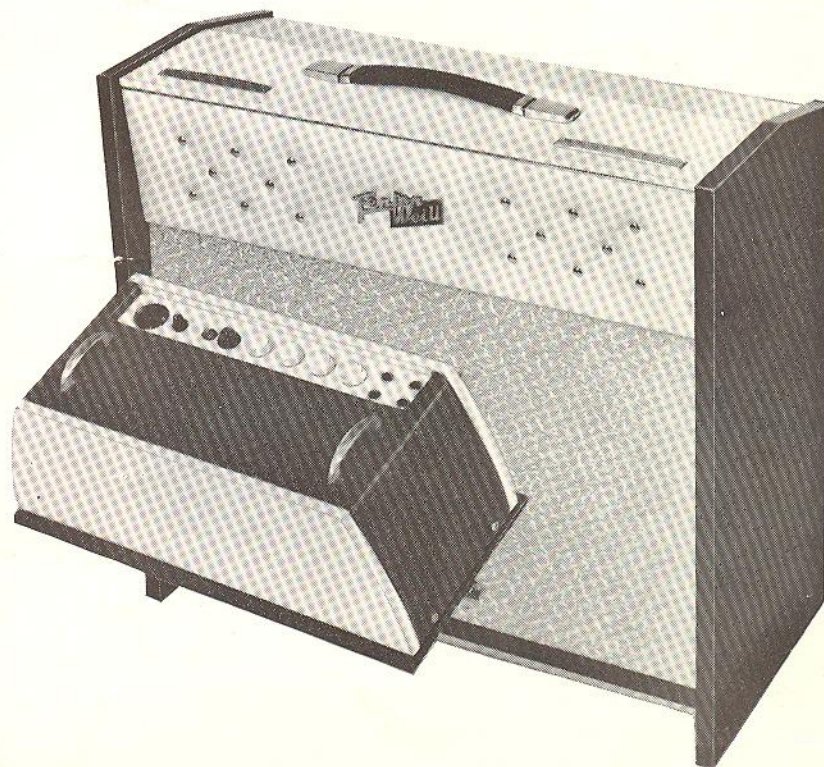
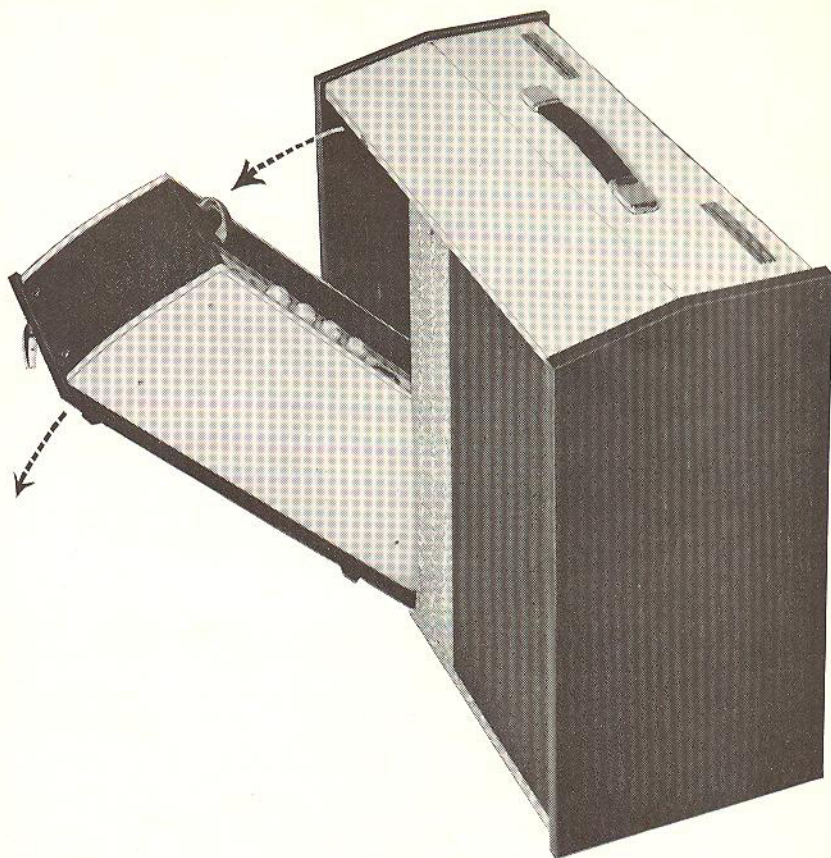
The reproduction requirements of electric bass guitars or amplified string bass are very special and quite different from the normal type of portable amplification equipment. The amplitude and tremendous air pressure produced by the loudspeaker movement at true bass frequencies, is shattering to an ordinary amplifier. The fact that basically sensitive electronic equipment is mounted in the same case with a source of vibration of very powerful amplitude, very quickly produces component vibrations, valve rattle, and case distortions. Ideally, the loudspeaker case and the amplifier itself should be two separate units. This however does not appeal to the player who requires naturally complete portability. In the Fenton-Weill Bass amplifiers the perfect compromise has been reached. The amplifier is a removable insert in the main carrying case, making it one portable unit in transit. To operate the amplifier, it is only necessary to lift one case clip and the amplifier will swing back on its detachable hinge forming a completely separate fully enclosed unit. (See illustration). This enables the speaker to be placed in any desirable position on the bandstand while the player retains the amplifier and its controls closely at hand.

BASS "15"

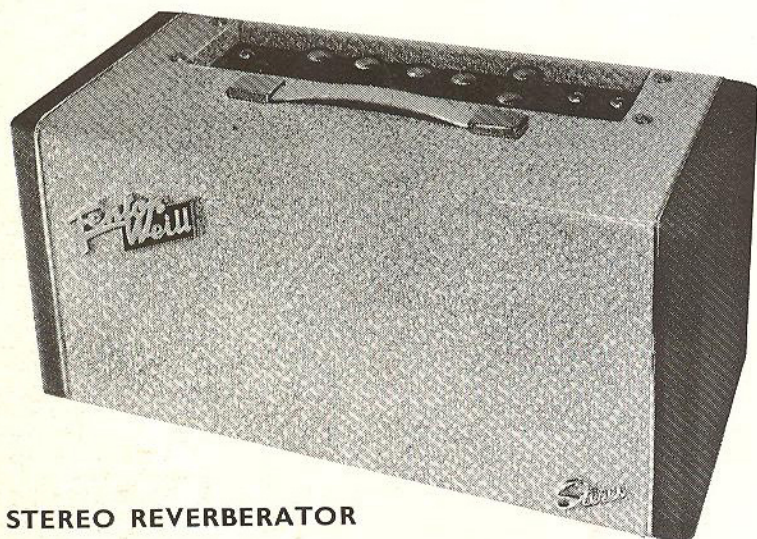
This is a straightforward 15 watt push pull output amplifier with 4 inputs, 2 volume controls and 2 tone controls. The output is developed across a special quality output transformer and fed into a first class heavy duty 12" loudspeaker specially selected for its low bass response curve. It is normally made without tremolo, but a tremolo model can be obtained with slight delay to special order. Case and removable chassis identical to "Contra-Bass 30"

THE "CONTRA-BASS 30"

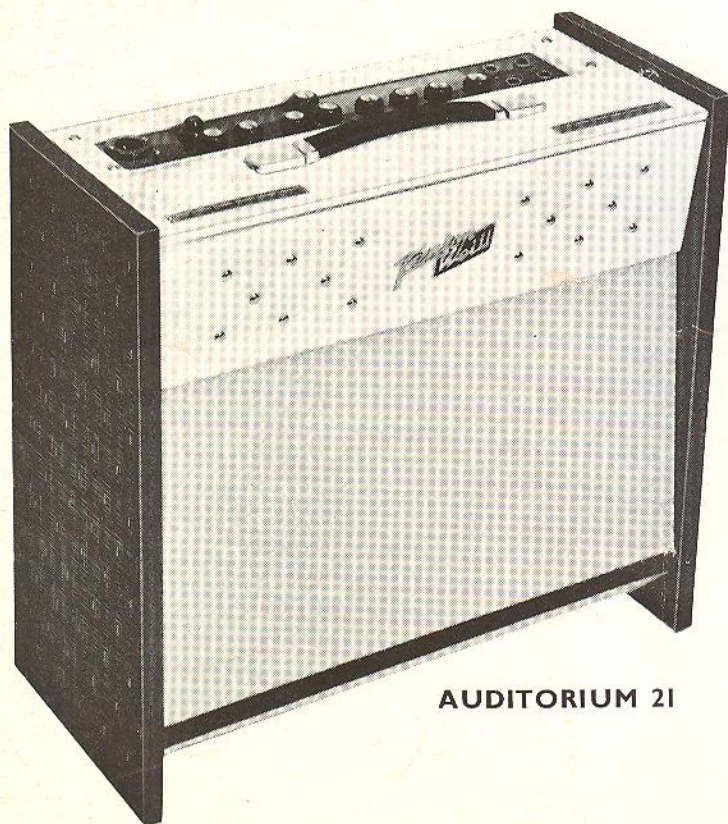
This amplifier is housed in a similar case as the Bass 15. It has the same input and control facilities. The circuit however is based on a pair of electronically matched EL 34 output valves connected via a specially large output transformer into an extra heavy 15" Goodman Audium 80 Loudspeaker. This loudspeaker is produced for us with specially selected low bass resonance. For the conscientious Bass-Guitarist or amplified Bass Player the Contra Bass 30 is the finest portable equipment available in the commercial price range.



Fenton Weill



STEREO REVERBERATOR



AUDITORIUM 21

'HAMMOND'

HAMMOND REVERBERATION

The American Hammond Organ Company have for many years now used a reverberation device in which two transducers are interconnected by a pair of steel springs. This method was originally intended for electronic organs. The Fenton-Weill circuit designers were the first in this country to recognise the possibility of applying the Hammond unit to guitar amplification. We were in fact the first firm to produce an Echo unit working without tapes and motors. This eliminates tape wear, motor rumble, background noise and the resultant reverberated tone has a unique, full cathedral-like depth. In fact, this reverberation method adds a third dimension. It achieves a Presence and "liveness of tone" hitherto impossible. Exclusive to Fenton-Weill equipment is the unique balancing control which allows the original signal and reverberated signal to be balanced against each other so that any degree of variation to suit can be obtained.

STEREO REVERBERATOR

The Fenton-Weill Stereo Reverberator is a small add-on unit which incorporates its own internal amplifier and speaker. It is used in conjunction with any existing amplifier but has the unique advantage that the output of the stereo reverberator is in effect added to the output of the main amplifier.

If used with an electric guitar, the resultant tone has a completely new quality, that "big beat" effect so dearly desired by most guitarists. If used in conjunction with a microphone, the equipment will give the illusion of a large hall, the type of effect that can normally only be produced with large acoustic echo rooms.

The generous number of controls enable the user to plug in up to four instruments at a time, control these in two channels with separate volume controls, and feed the reverberated signal into any amplifier. In spite of all these many new features, the Fenton-Weill reverberator retails at a price not much higher than the cheapest tape units at present available.

AUDITORIUM 21

In the Auditorium 21, a straightforward 15 watt amplifier with tremolo has been combined with the complete circuit of the Fenton-Weill stereo reverberator. Both these units have been mounted together in one cabinet without any external connection leads being necessary. The one large control panel offers:

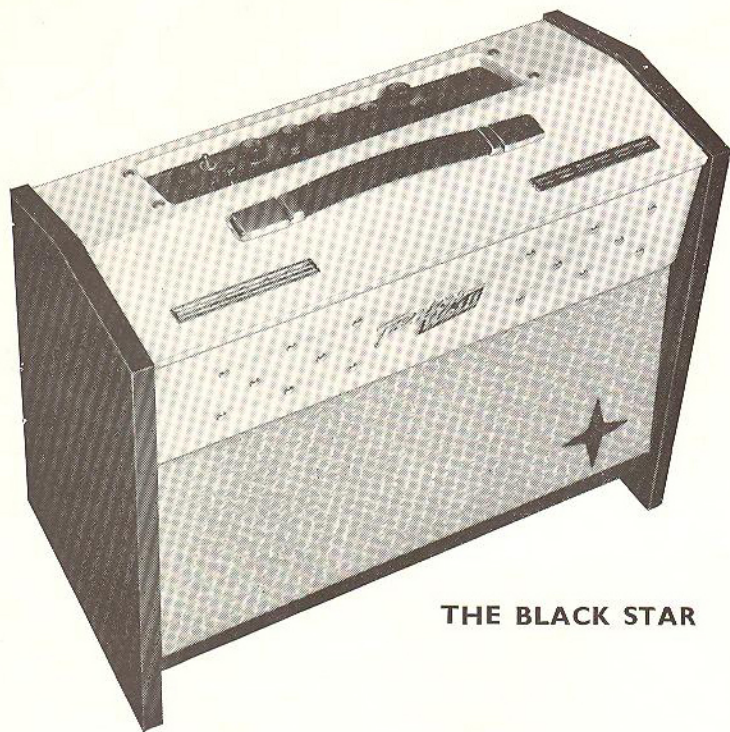
4 inputs, 2 volume controls, two tone controls, tremolo speed and beat control, reverberation balance control, echo intensity and frequency controls, pilot light, fuse and switch.

The 15 watt amplifier feeds into a heavy duty 12" loudspeaker.

The 6 watt reverberator amplifier feeds into a 10 x 6 elliptical loudspeaker. The signal is fed into both amplifiers simultaneously and the reverberated echo signal is fed additionally through the 15 watt amplifier.

The result is a combined output of 21 watts. The case design is similar to the Black Star and includes the new exclusive padded front.

REVERBERATION AMPLIFIERS



THE BLACK STAR

THE BLACK STAR

This is the least expensive of the new Fenton-Weill reverberation amplifiers. It has four inputs, two volume controls, one treble filter tone control. The signal is tapped after the first valve and is then amplified in a separate channel through the Hammond Reverberation Unit. After this, the reverberated and unreverberated signals are joined in a mixer control which determines the degree of reverberation fed into the 15 watt output stage and heavy duty 12" loudspeaker.

A new and improved tremolo circuit allows a wide variation of modulation and amplitude through separate speed and beat controls. The amplifier is housed in a new, very tastefully designed cabinet in Black, White and Gold colour combination. The sides of the case are made from hard Melamine-applied plastic material, the middle section of the case is made in the usual rexine and vynair covered plywood construction. The latest innovation here is the very attractive padded front design giving the case a luxuriously soft appearance.



THE
KEYBOARD
REVERBERATOR

KEYBOARD REVERBERATOR

This is a 15 watt Amplifier with 4 inputs, 2 volume controls, 2 tone controls and a heavy duty 12" speaker. The first 2 inputs are controlled by the 2 volume controls and can be used quite normally with guitar or microphone without reverberation. The second pair of inputs (marked auxiliary inputs) are 2 LOW impedance inputs which are connected into the amplifier itself through the Hammond reverberation unit. Between the Hammond Unit and the amplifier is the reverberation intensity and tonal response control. Any electronic equipment can be connected straight into the low impedance inputs directly across the loudspeaker of that equipment. It makes it an ideal echo device for use with a monophonic keyboard instrument such as the CLAVIOLINE or UNIVOX. It adds a third dimension to the otherwise flat tone of an electronically generated sound. It is particularly suitable for these keyboard instruments as the echo intensity will go up in direct relation to the volume appearing across the loudspeaker of the Univox or Clavioline. By using the knee swell to "mould" each note, the player can throw his sound progressively outward. The resulting sound is so exciting and new in its conception that it becomes a must for every Clavioline and Univox player. The remaining high impedance input channels can be used to great advantage for vocals with a microphone or for amplifying the piano itself. As there are two channels in addition to the reverberated inputs, one can of course use two microphones at the same time, one with piano and one with the vocals. Ted Taylor, of the Ted Taylor Four, selected the first of these new keyboard reverberators for its exciting effects and is using it regularly on his many broadcast and club engagements.

Fenton Weill

AUDITORIUM "30"



AUDITORIUM "30"

The Fenton-Weill Auditorium 30 Stereo Amplifier is the ultimate in transportable instrument amplification. The circuit consists of two 15 watt amplifiers on one chassis, each feeding separately into a heavy duty 12" speaker. This is basically a Stereo amplifier with two separate 15 watt (combined 30 watt) channels. The signal is fed into the first amplifier where it appears at the loudspeaker at 15 watts output. It is tapped from that loudspeaker through the American Hammond Reverberation Unit, and is then fed through suitable controls into the second 15 watt amplifier. The result is a total output of 30 watts reverberated sound. If reverberation is desired to be less than the original sound, the reverberation balance control will allow a correct balancing of the non-reverberated signals between both loudspeakers. The reverberation signal is remotely controlled by foot switch or may be substituted by a remote foot swell control. The well proportioned layout in the attractive Black, White and Gold case with the new padded front, combined with the exciting new sound and powerful output makes this the most desirable amplifier on the market so far.